

# SPOTLIGHT ON VICTORIAN THEATRE

## ENGLISH

### Learning objectives

- ◆ Writing narratives, considering how authors have developed characters and settings in what pupils have read, listened to or seen performed
- ◆ Prepare poems and play scripts to read aloud and to perform, showing understanding through intonation, tone, volume and action
- ◆ Noting and developing initial ideas, drawing on reading and research where necessary

## HISTORY

### Learning objectives

- ◆ A study of an aspect or theme in British history that extends pupils' chronological knowledge beyond 1066



## SPOTLIGHT ON VICTORIAN THEATRE

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## SPOTLIGHT ON VICTORIAN THEATRE

### DISCOVER



Activity 1 duration: 30 mins

Activity 2 duration: 90 mins

#### Setting the scene

Share the information on the Factsheet 1: London's Victorian Theatre (page 55) with the pupils. Do pupils know any interesting facts about Victorian theatre that they can share with the group? Encourage pupils to explore what it would have been like to attend a production in a Victorian theatre.

#### Activity 1: London's Toy Theatres

Share some of the images of Victorian Toy Theatres, from Factsheet 1: London's Victorian Theatre (page 55) with the pupils.

Facilitate a class discussion around the following questions:

- ◆ How might plays have been performed using the toy theatres?
- ◆ What types of plays might have been performed by children playing with them (e.g. pantomimes, fairy tales)?
- ◆ Can you think of some examples of characters that might have been a part of the plays?
- ◆ How do you think toy theatres were built? What materials do you think you would need?

You might like to give pupils a sense of what a performance using a toy theatre would look like by showing them an excerpt from the video performance of Ted Hawkins' 'Treasure Island' Theatre Show. You can find the video here:

**[www.youtube.com/watch?v=SrPS1IXi1DQ](https://www.youtube.com/watch?v=SrPS1IXi1DQ)**

Explain that, in the next lesson, pupils will be able to make their own Victorian Toy Theatre, ready for a performance of the traditional fairy tale 'Cinderella.'



POLLOCK'S TOY THEATRE WITH CINDERELLA  
© Benjamin Pollock's Toy Shop, London

## SPOTLIGHT ON VICTORIAN THEATRE DISCOVER

### Activity 2: London's Toy Theatres

Recap on the introduction to Victorian theatre that pupils explored in the previous lesson. Use the key questions presented in the previous session's lesson plan to support this recap, with a particular focus on toy theatres.

Explain that, in this lesson, pupils will be making a Victorian-style toy theatre, for the class to use in a production of Cinderella that they'll perform after their visit.

The model kit referred to in this lesson plan is kindly provided by the Victoria and Albert museum. All printables and instructions for assembly can be found at this address:

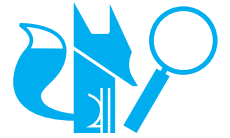
**[www.vam.ac.uk/content/articles/m/make-your-own-toy-theatre](http://www.vam.ac.uk/content/articles/m/make-your-own-toy-theatre)**

The printable toy theatre presented in this pack is quite tricky to assemble and time consuming to complete.

We strongly recommend that you purchase the Cinderella toy theatre kit from Pollock's Toyshop, if you want an easier to assemble resource, and follow the assembly instructions within the resources:

**[www.pollocks-coventgarden.co.uk/index.php/toy-theatres/pantomime-theatre-with-cinderella.html](http://www.pollocks-coventgarden.co.uk/index.php/toy-theatres/pantomime-theatre-with-cinderella.html)**

Pollock's toy theatre currently costs £15.95 and can be assembled with no cutting or gluing required.



POLLOCK'S TOY THEATRE WITH CINDERELLA  
© Benjamin Pollock's Toy Shop, London

## SPOTLIGHT ON VICTORIAN THEATRE

### DISCOVER



**Please follow the below instructions if you decide to make the toy theatre from the V&A website. If you decide to buy the Pollock's toy theatre, as recommended, then please use this Discover lesson to assemble it.**

#### Instructions

You will need:

- ◆ White/cream card
- ◆ Scissors
- ◆ Glue
- ◆ Thin wooden rods, about 25cm long (kebab skewers work well)
- ◆ Sticky tack/tape



1. Print the pages of the V&A Toy Theatre Model resource on card, ideally. If you don't have card, print on paper and stick the paper onto pieces of cardboard, for example, cardboard from a cereal packet.
2. Using scissors, carefully cut out individual characters so that you have each individual piece of the model separated. You may wish to remove the characters of Alidoro, Pedro and Dandina, as they are not essential to the play.
3. Divide pupils into groups and divide the model pieces amongst the tables. There are a large number of characters, scenes and side wings to colour. Encourage pupils to think about the colours that were available during the Victorian period and to be sympathetic to the look and feel of original toy theatres. Share some of the images from Fact sheet 1: London's Victorian

Theatre (page 55) to support pupils with identifying appropriate colouring.

4. Depending on the abilities of your class, you might like to have pupils undertake the colouring of the model and you might like to put it all together yourself, using Activity sheet 4: Instructions – making the support structure (page 67). If you feel that your class would be able to attach the relevant pieces of the model together independently, you might like to distribute the instructions and have the class take it in turns, table by table, to follow the steps of the instructions.



## SPOTLIGHT ON VICTORIAN THEATRE EXPLORE

There are a range of options for Explore visits, to extend pupils' learning related to Victorian London. With all visits, it is recommended that pupils are encouraged to explore the way in which lighting was used in stagecraft.

You might like to further explore Victorian Toy Theatres in London, or expand to exploring Victorian children's toys/games by visiting one of the following:

### Museum of London Docklands

**West India Dock Rd, London E14 4AL**  
**020 7001 9844**

The Museum of London Docklands' Sailortown gallery displays a range of toy theatre ephemera, which pupils can visit to appreciate the beauty of the toy theatres in real life. The gallery also displays a range of other Victorian children's toys, for example peep shows.

### V&A Museum of Childhood

**Cambridge Heath Road, London E2 9PA**  
**020 8983 5200**  
**[mocbookings@vam.ac.uk](mailto:mocbookings@vam.ac.uk)**

The V&A Museum of Childhood displays a wealth of Victorian children's toys. The museum is arranged into four main galleries – the Moving Toys Gallery, the Creativity Gallery, the Childhood Galleries and the Front Room Gallery. The Museum also offers a range of learning workshops for schools. The workshop 'Entertained By Light' is particularly recommended to tie in with the theme of this learning pack, as it explores the use of light in entertainment.



V & A MUSEUM OF CHILDHOOD  
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## SPOTLIGHT ON VICTORIAN THEATRE

### EXPLORE

#### Pollock's Toy Museum

**1 Scala Street, London W1T 2HL**  
**0207 636 3452**  
**pollockstoymuseum@gmail.com**

Pollock's Toy Museum displays a range of Victorian toy theatres, as well as a number of other Victorian toys. On display in six small rooms and two winding staircases are dolls, teddy bears, tin toys, folk toys, toys from around the world, dolls' houses, puppets, toy theatres, optical toys, toy soldiers and more. Please note that Pollock's is a small museum, therefore unable to accommodate large groups of pupils. You are encouraged to call ahead if you'd like to take a small group of pupils to visit the museum. There is a charge to enter this museum.



© Pollock's Toy Museum 2015

You might prefer to take pupils on a trip to explore London's Victorian theatres. For example, **the Adelphi, The Haymarket, The Royal Albert Hall** or **Wilton's Music Hall**, to name a few. If teaching this unit near Christmas time, you might like to take pupils to a pantomime to explore real-life theatre. Alternatively, you might like to visit the Unicorn Theatre, London's only theatre exclusively aimed at children:

**[www.unicorntheatre.com](http://www.unicorntheatre.com)**

## SPOTLIGHT ON VICTORIAN THEATRE

### CONNECT: LIGHTING UP THE TOY THEATRE



Activity 1 duration: 60 mins

Activity 2 duration: 60 mins

Activity 3 duration: 60 mins

#### Setting the scene

Reflect on the learning from the Explore trip. What do the pupils know about Victorian theatre? What can they remember about Victorian toy theatres?

Explain that, in this series of lessons, pupils will be working in groups to write a play script that follows the events of the traditional fairy tale *Cinderella*. Pupils will consider aspects of stagecraft to ensure that their play script translates well to the stage. The pupils should then be given the opportunity to present the play to an audience.





## SPOTLIGHT ON VICTORIAN THEATRE

### CONNECT: LIGHTING UP THE TOY THEATRE

#### Activity 1: Discuss and plan

Discuss the events of the traditional fairy tale *Cinderella* with the pupils. What happens in the story? Can you remember the names of the characters?

Explain that the story presented to pupils in this lesson will provide a stimulus for the play scripts that pupils will create in groups. Explain that a number of versions of the traditional fairy tale *Cinderella* exist; we'll be focusing on one version today.

By the 1870s most toy theatres were focusing on fairy tales for their presentation of pantomimes. Therefore, it is highly likely that *Cinderella* was performed by children using toy theatres in Victorian London.

Print out individual copies of Factsheet 2: The Story of Cinderella (page 57) and distribute to each pupil. Then read the story to the class/ask pupils to take it in turns to read.

Some of the language used may be quite difficult for pupils of this age to grasp, so ask pupils to underline or highlight words/ phrases that they don't understand the meaning of, as you're reading.

Then go through those words together as a class after reading the story. The words to consider include: self-important, scoured, gilded, dapple, astonished, magnificent, mistreatment, embraced.

Then share Activity sheet 1: Planning your play script (page 62) on the interactive whiteboard if you have use of one. Give each table a copy of the resource. Take pupils through each aspect of the planning sheet and discuss what kind of information pupils will need to fill in. Fill in some of the boxes with suggestions offered by the class. Explain that the characters' names must match with the names of the characters the class have already created models for, as part of the toy theatres they built during the discover activity.

You don't have to use all of the characters.

The characters' names must be:

- ◆ Cinderella
- ◆ Prince Felix
- ◆ Baron Pompolino  
(the step sisters' father)
- ◆ Clorinda (Cinderella's step sister)
- ◆ Thisbe (Cinderella's step sister)
- ◆ Fairy Queen (godmother to Cinderella)

Also remind pupils of the model backdrops available for their plays. Then explain that in the next lesson, pupils will be asked to work in groups to plan and write their play scripts and to think about the staging of their production.

Remind pupils of how the characters move in a toy theatre, so as to support their staging plans.

## SPOTLIGHT ON VICTORIAN THEATRE

### CONNECT: LIGHTING UP THE TOY THEATRE



#### Activity 2: Read story, write script

Discuss and agree overall structure of your play as a group:

- ◆ Introduce the example opening scene based on the Charles Perrault adaption of the Cinderella story in Fact sheet 2: The story of Cinderella (page 57). Can the pupils see how this is based on that version of the fairy tale? In small groups of 2–4, pupils should discuss how similar they want their own story to be to the original story, or whether they would like to use their creativity to change the storyline a little, while still basing it on the original fairy tale. Perhaps they could put the story in a more modern context?

You could use Activity sheet 1: Planning your play script (page 62) that you used in the last lesson to help facilitate this discussion.

- ◆ Choose who will play the narrator and each character.
- ◆ Agree how many different scenes the story needs to be broken into and where each scene will be set.

- ◆ Discuss what happens in each scene and who are the main characters (you may want to limit the key characters in each scene to help with operation of the puppets).

#### Improvise

It will probably help to improvise dialogue before pupils start to write their scripts.

Each pupil should take the lead for developing what their character will say, but they can work as a group to discuss and agree the dialogue as they start to write it down.

- ◆ Start to improvise using the puppet theatre if available. What do you think your character would say in this situation? What will surprise and entertain your audience?
- ◆ While they improvise some dialogue and movement of their puppets, consider how many puppets can enter each scene at the same time, and how many puppet operators can fit around the puppet theatre. Agree who will operate puppets for each scene.

#### Note:

Although it is preferable for the person playing a character to operate their own character puppet, you might find there is only space for 2 pupils to operate the puppets for each scene (maybe one of each side of theatre). In this case, someone could operate someone else's puppet, but the person playing this character could still speak the words for their character.

## THE STARS OF VICTORIAN THEATRE

### CONNECT: LIGHTING UP THE TOY THEATRE

#### Write and rehearse

Now pupils can move on to writing their scripts. Display Fact sheet 2: The story of Cinderella (page 57) on the interactive whiteboard. There are conventions for writing play scripts. Can the pupils work out what these are from looking at the example scene?

Explain to them that they need to:

- ◆ Set the scene (instructions on which backdrop and when they should be changed)
- ◆ Start a new line each time a new character, or the narrator speaks.
- ◆ Put the name of the speaker in a left hand margin, followed by a colon(:) You do not need to use speech marks.
- ◆ Give instructions to both the puppeteer and the actor playing the characters voice in brackets (and italics too). For a puppet theatre instructions should include on which side of puppet theatre each puppet should enter from.
- ◆ Look at the example scene again. You can use this as the first scene for your puppet show if you like, or you can write your own opening scene.

#### Activity 3: Rehearse and perform

In this lesson, pupils will perform their play scripts, in their groups, to the whole class, using the class toy theatre that was built during the Discover activity in this topic.

If time allows, give each group the opportunity to practice their script using the toy theatre before performing it to the whole class. Encourage pupils to think about how they could use lamps/ torches (if available) to enhance the performance of their play.

Once each play has been performed, encourage the class to peer-review the performances. Ask pupils to give three positive aspects of the performance and three areas for improvement. Suggest that these responses cover the script writing, visual performance, voicing of the characters and flow of the play.



## FACT SHEET 1: LONDON'S VICTORIAN THEATRE

### Victorian Theatre in London

In an age before television, cinema and computers, what did people do for entertainment?

How were the stories of heroes and anti-heroes told and preserved?

During the first half of the 19th century there were more than sixty theatres in London. Theatre-going was not only for the wealthy, or even the educated middle classes. It was the mass entertainment of its day. Ticket prices were low so performances attracted large audiences; people queued to get in and were often turned away, even though audiences were tightly packed in on wooden benches.

The experience was shared by adults and children of all ages, and spectacles such as live animals on stage and water tanks enabling life-size boats to engage in combat were staged for audiences of up to 3,000 people.

A theatre visit, especially early in the century, was not for the faint-hearted. It promised an escape from reality and the delights of being transported to other places for four or five hours, seeing several plays, interludes or a pantomime while eating, drinking, smoking, and engaging with the action. However, you did have to contend with uncomfortable seating, a smelly, hot and overcrowded gas-lit auditorium, your view being obscured by ladies' bonnets, and frequent danger of fire.





## FACT SHEET 1: LONDON'S VICTORIAN THEATRE

### Toy Theatres

Clever publishers soon cashed-in on the popularity of the theatre by producing 'toy theatres' for children. These were printed sheets with black and white outlines of theatre sets and characters from the most popular plays. These were cut out, coloured and assembled at home so that children could perform the plays in miniature to the delight (or not!) of family and friends.

Many of the most popular plays featured well-known characters from fairy stories and folklore, such as Robin Hood and Jack and the Beanstalk. Fairy stories were often made into pantomimes and performed with toy theatres. 'Tinsel' prints of the main characters were also produced. These were similar printed sheets but with the addition of kits of shiny metal foil, fabric and other materials that children could stick on the print to produce a colourful portrait.

Most of the toy theatre kits were based on London's West End theatres, with virtually all successful productions staged in the theatres being made in miniature.





## FACT SHEET 2: THE STORY OF CINDERELLA

### Charles Perrault (adapted)

There was once a very wealthy gentleman called Baron Pompolino, who lived in a very grand house. His wife had died after giving birth to one child; they had named her Cinderella. The Baron had married again, to a woman who was the proudest and most self-important woman in their town. She had two daughters from a previous marriage, called Clorinda and Thisbe, who were as proud and self-important as her. Cinderella was unlike her two step-sisters in many ways. She was sweet of temper and very kind, just like her mother who had passed away.

As soon as the wedding between the Baron and his new wife was over, Cinderella's new step mother began to show her true colours. Cinderella's sweet nature offended her step-mother, probably because it made Clorinda and Thisbe look even more horrible. Cinderella's new relatives put her to work in the house; every day she scoured the dishes, washed the tables, tended to the fire and cleaned their bedrooms. She slept in the kitchen on a bed made of straw, while her sisters slept in beautiful bedrooms on sheets made of silk.

One day, an invitation arrived for the family to attend a ball that the King's son, Prince Felix, was holding at the palace. Clorinda and Thisbe were delighted at the invitation and immediately went to their rooms to select their finest gowns to wear and decide on how to style their hair.







## FACT SHEET 2: THE STORY OF CINDERELLA

"I shall wear my red velvet dress with lace trimming," said Clorinda.

"Yes, and I shall wear my gold-flowered cloak, fastened with my diamond broach," said Thisbe.

On the day of the ball Cinderella was called to help Clorinda and Thisbe with their hair.

"Cinderella, would you not like to go to the ball?" asked Clorinda.

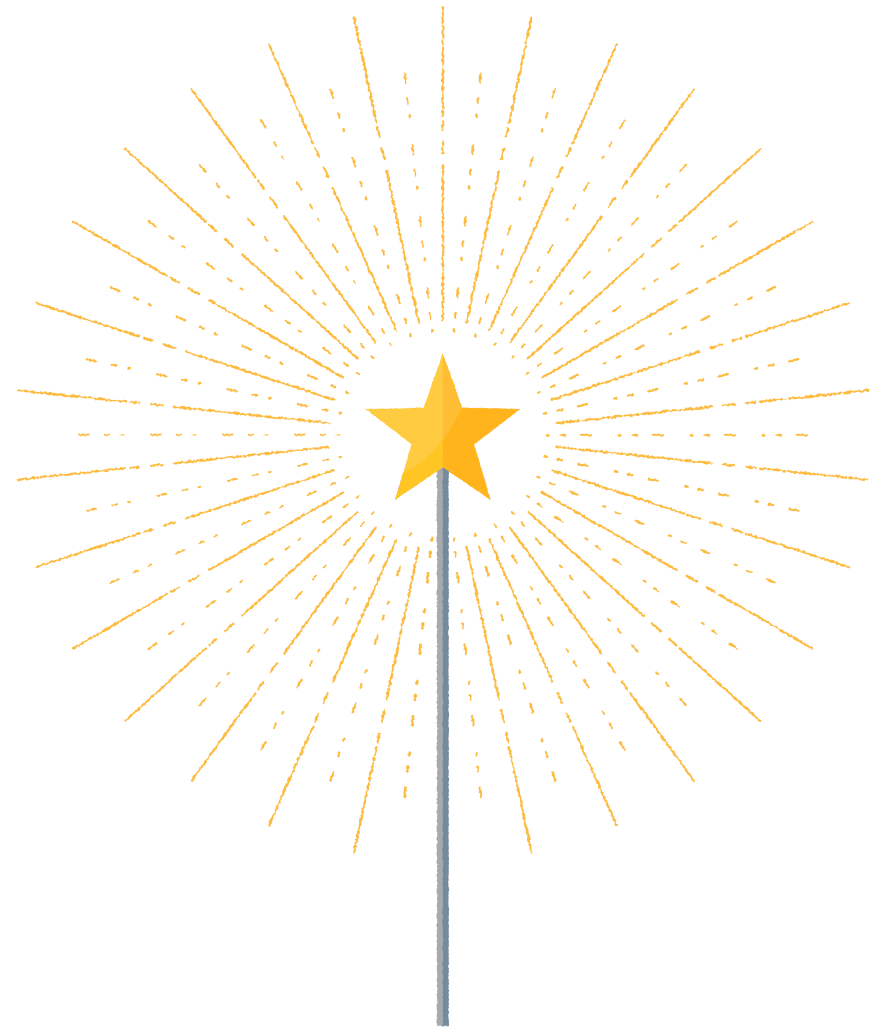
"You're only teasing me, I know I am not allowed to go to such a place," said Cinderella.

"Yes, you're right," jeered the sisters. "The people would laugh at you if they saw you at a ball!"

Once they were suitably dressed, Clorinda and Thisbe left for the palace. Cinderella followed them with her eyes for as long as she could, wishing she was going with them. As soon as the sisters were out of view, Cinderella began to cry.

As Cinderella lifted her eyes, through her tears she saw that a Fairy Queen had appeared before her. The Fairy Queen spoke, "You wish you were going to the ball, is that so?"

"Yes," whispered Cinderella.





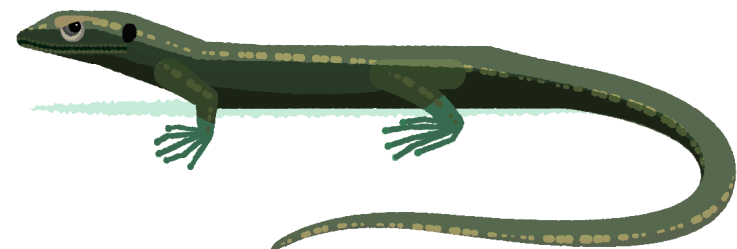
## FACT SHEET 2: THE STORY OF CINDERELLA

"Well then you shall go," declared the Fairy Queen. "Run into the garden and bring me a pumpkin." Cinderella brought the finest pumpkin that she could find and watched in amazement as the Fairy Queen scooped out the inside of it, struck the pumpkin with her wand and instantly turned it into a fine coach, gilded all over.

The Fairy Queen then went to look into her mousetrap and found six mice, which she removed and tapped, one at a time, with her wand. They made a very fine set of six horses of a beautiful mouse-coloured dapple grey.

Cinderella continued to watch as the Fairy Queen turned lizards into footmen and a rat into a coachman. Finally, the Fairy Queen tapped Cinderella's rags with her wand and her clothes turned into cloth of gold and silver and covered in jewels.

Once this was done, Cinderella was given a pair of glass slippers, the prettiest that she had ever seen. The Fairy Queen told Cinderella that there was one very important condition under which she would be allowed to attend the ball. She was not to stay past midnight – after the clock struck 12 all of the transformations would disappear. Cinderella agreed and left in the carriage, barely able to contain her excitement.





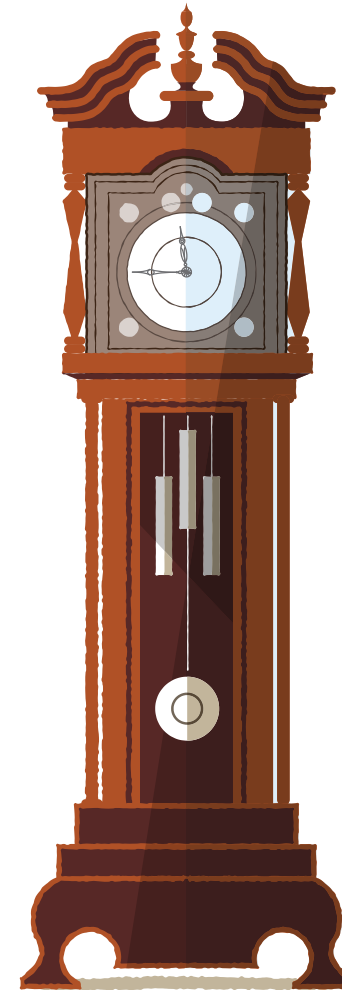
## FACT SHEET 2: THE STORY OF CINDERELLA

When Cinderella arrived she was greeted by Prince Felix himself. As he led her into the ballroom everyone stopped dancing and the music ceased as everyone turned to look at the most beautiful girl in the room. The Prince asked Cinderella for a dance and the whole room watched as they glided around the floor together.

Clorinda and Thisbe were amongst all the other ladies admiring Cinderella's gown; they had no idea that they were staring at their own step-sister!

Cinderella heard the clock strike quarter to twelve and immediately made her excuses to the prince and headed back to her carriage. She told the Fairy Queen all about her magical evening, that she had danced with the lovely Prince and that all the ladies were admiring her.

The sisters came home shortly after Cinderella, by which time she was back in her old rags and lying on her bed made of straw. The sisters told Cinderella of the most beautiful princess that anyone had ever seen dancing with the Prince and their jealousy was obvious. They told Cinderella that after the princess had left, Prince Felix declared that he would move heaven and earth to find her.





## FACT SHEET 2: THE STORY OF CINDERELLA

What Cinderella did not know was that one of her glass slippers (which had fallen off when she rushed to return to the coach) had been found by the prince as he followed her outside. He kept it to use in his search.

The next day Prince Felix arrived at Baron Pompolino's house to ask if there were any young women living there. He told the Baron the tale of the princess that had stolen his heart and that he was desperate to find her. Clorinda and Thisbe immediately volunteered themselves as the princess that the Prince was looking for. Of course, no matter how hard they tried to squeeze their feet into the glass slipper that the Prince had brought with him, they would not fit.

As the Prince was about to leave, Baron Pompolino called to Cinderella and asked her to come into the room. The Prince was shocked to learn that another young woman lived in the house. As Cinderella came into the room, she pulled out the other glass slipper from her torn dress pocket. The sisters were astonished.

Cinderella sat down and put both glass slippers on her feet, as the Fairy Queen entered and once again turned her wand to Cinderella's clothes. She made them richer and more magnificent than before.

Sensing that they could not pay for their mistreatment of Cinderella, Clorinda and Thisbe threw themselves at her feet and begged for forgiveness. Cinderella asked them to stand up and, as she embraced them, she said she forgave them with all her heart.

Cinderella married Prince Felix a few days later. She gave her sisters lodgings in the palace and that very same day matched them with two Lords of the court.



THE END



## ACTIVITY SHEET 1: PLANNING YOUR PLAY SCRIPT

What will the title of your play be?

Name the characters in your play:

Write some words next to their names to describe the characters  
(e.g. jealous, kind, generous, magical).

How will you make the stage look interesting during the  
performance?

Could you use light? Could you use sound?

Which backdrops will you use for each scene?

Use the boxes below to plan out the events in the scenes  
in your play:

Scene 1: Where is it? Who is there? What is happening?

Scene 2: Where is it? Who is there? What is happening?

Scene 3: Where is it? Who is there? What is happening?

Name: \_\_\_\_\_

Date: \_\_\_\_\_

## ACTIVITY SHEET 2: A SAMPLE CINDERELLA SCENE

### Scene 1: Introduction / Cinderella's father remarries.

Set the scene (List which backdrop should be used and which puppets you need to have ready for this scene.)

<b>Narrator:</b>	There was once a very wealthy gentleman called Baron Pompolino, who lived in a very grand house. ( <i>Baron Pompolino enters from left.</i> ) His wife had died after giving birth to one child; who they had named Cinderella. ( <i>Cinderella enters from left.</i> )  The Baron remarried the proudest most self-important woman in their town. ( <i>Enter step-mother enters from right.</i> )  She had two daughters from a previous marriage, called Clorinda and Thisbe ( <i>Enter Clorinda and Thisbe from right.</i> )
<b>Baron Pompolino:</b>	( <i>Gives his new wife a loud kiss!</i> ) Oh my dear, we will be such a happy family and our daughters will be great friends.
<b>Narrator:</b>	But as soon as the wedding was over, Cinderella's new step mother and daughters began to show their true colours. They made her do all the work in the house.
<b>Clorinda:</b>	Sweep up that mess Cinderella!
<b>Thisbe:</b>	Cinderella, Iron my new dress.
<b>Clorinda:</b>	Cinderella! Why haven't you cleaned the mud off my shoes?
<b>Thisbe:</b>	I bet I'll marry the richest and most important man in all of London!
<b>Clorinda:</b>	Not with that big nose you won't!





## ACTIVITY SHEET 3: WRITING YOUR PLAY SCRIPT

Name of play: \_\_\_\_\_

Name: \_\_\_\_\_

Date: \_\_\_\_\_

### SCENE 1

Location of scene: \_\_\_\_\_

#### Character speaking

*Example:*

**Cinderella:**

#### Words and stage directions

*(left of the stage)* Oh, how I wish I did not have to spend my days  
scouring floors and mending clothes. Is this to be my life forever?

[illegible]

## Date: \_\_\_\_\_

Location of scene: \_\_\_\_\_

## Words and stage directions

[illegible]

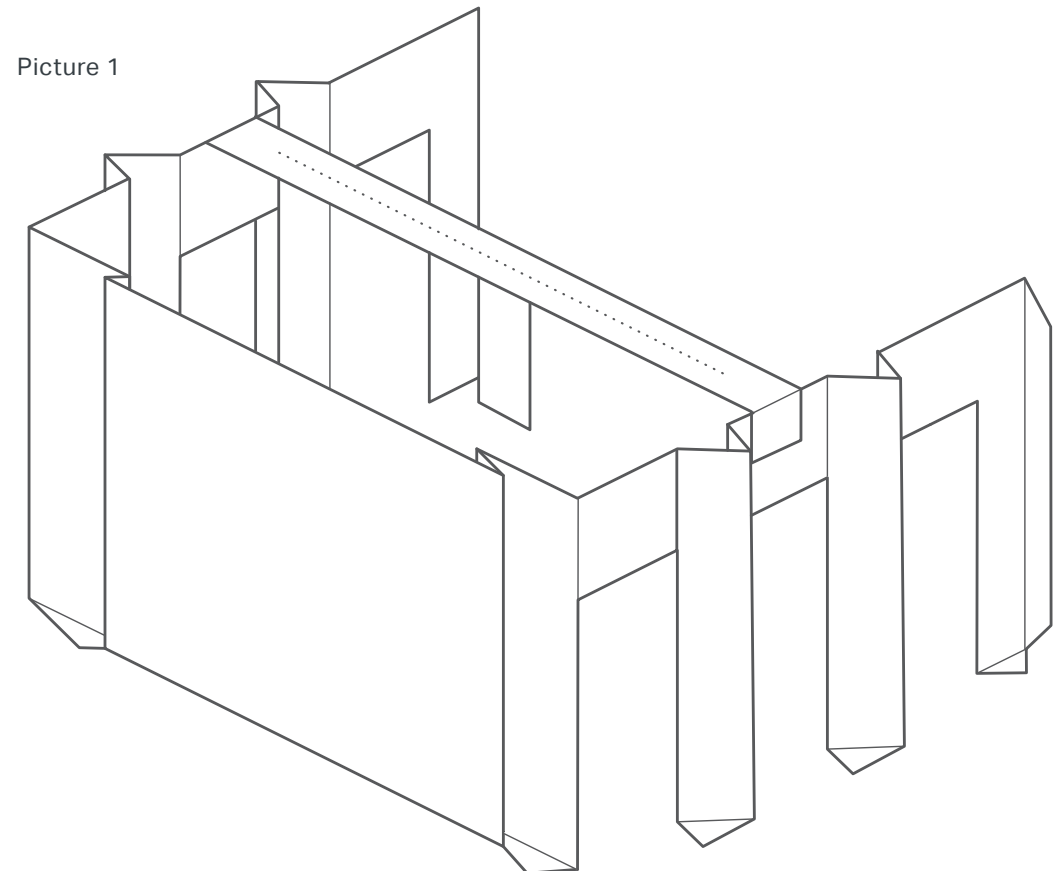


## ACTIVITY SHEET 4: INSTRUCTIONS – MAKING THE SUPPORT STRUCTURE

### 1. Making the support structure

Take the two side panels and carefully score along the red and blue lines (to make it easier to fold, the red lines should be scored on the printed side of the line and the blue lines should be scored on the back). Fold them into shape and glue to the theatre base using the numbered tabs as a guide. Repeat for the back panel and top supports. (Picture 1).

Once in place, the top bar can be folded along its centre-line to provide more rigidity.





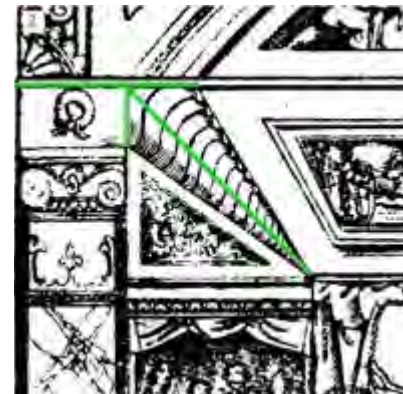
## ACTIVITY SHEET 4: INSTRUCTIONS – MAKING THE SUPPORT STRUCTURE

### 2. Attaching the stage front

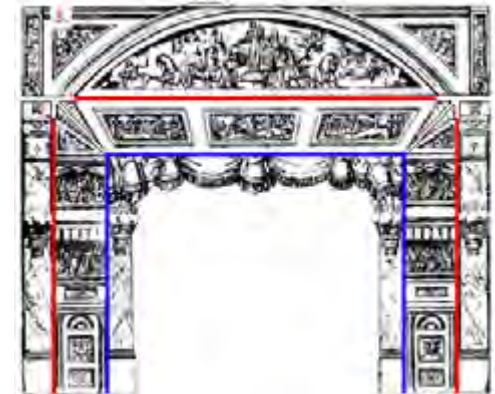
First, the stage front needs to be folded to make it stronger, and to create a 3D effect. Follow the instructions below for both the left and right sides.

- Cut along the lines shown in green (Picture 2).
- Score along the red and blue lines. Tip: red lines should be scored on the printed side of the line and the blue lines should be scored on the back of the page. (Picture 3).
- Fold the triangular parts outwards so that the rectangular tab 'A' moves to position 'B', as shown below (Picture 4).
- Now glue the triangular parts together and glue the tab into place to create a 3D stage front (Picture 5).

Picture 2



Picture 3



Picture 4



Picture 5



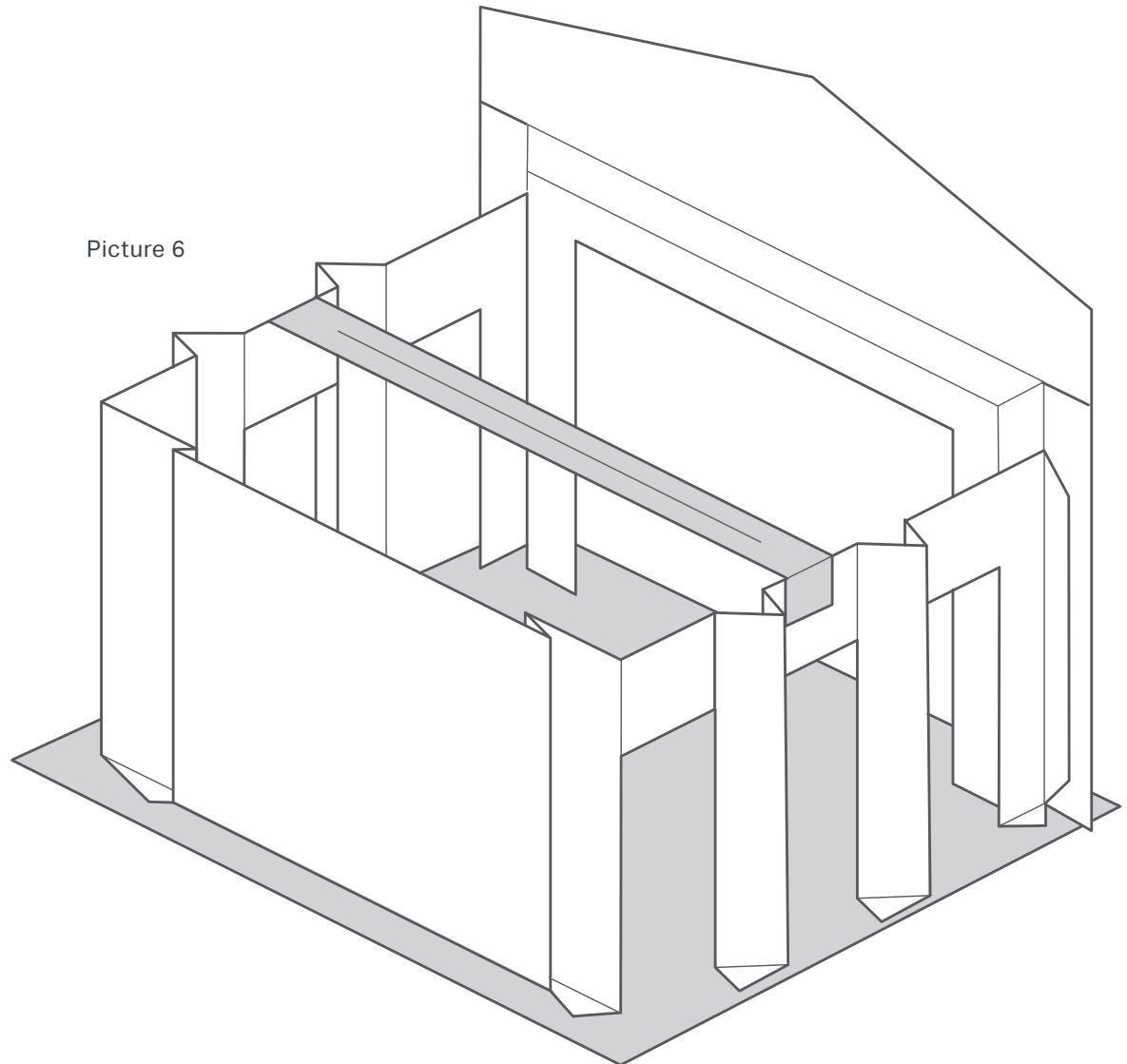
## ACTIVITY SHEET 4: INSTRUCTIONS – MAKING THE SUPPORT STRUCTURE



### 2. Attaching the stage front, cont.

- e. The stage front can now be glued to the support structure, using the long tabs to the side and the numbered tabs to the base (Picture 6).
- f. Glue the side wings to the top-frame, matching the numbers. The frame should be folded along its length to make it more stable (picture 8).

Picture 6



#### Hint!

The bottom corners of the side wings and the backdrops can be trimmed off to allow them to be inserted into the support structure more easily.







## ACTIVITY SHEET 4: INSTRUCTIONS – MAKING THE SUPPORT STRUCTURE

### 3. Making the character stands

Fold the character into a 'T' shape, then glue them to the wooden rods (Picture 7). Attach the characters to the stands using tape or tack.

### 4. Assemble the Stage

The side wings and the backdrops can now easily slide in and out of the support structure and characters can enter the stage between the side wings (See Picture 8).

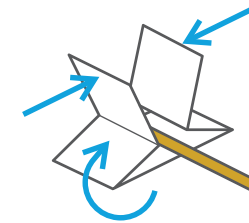
### 5. Show time!

Print out the pdf document 'Cinderella Script'. Follow the script to show you what to do with the characters and scenery you've created.

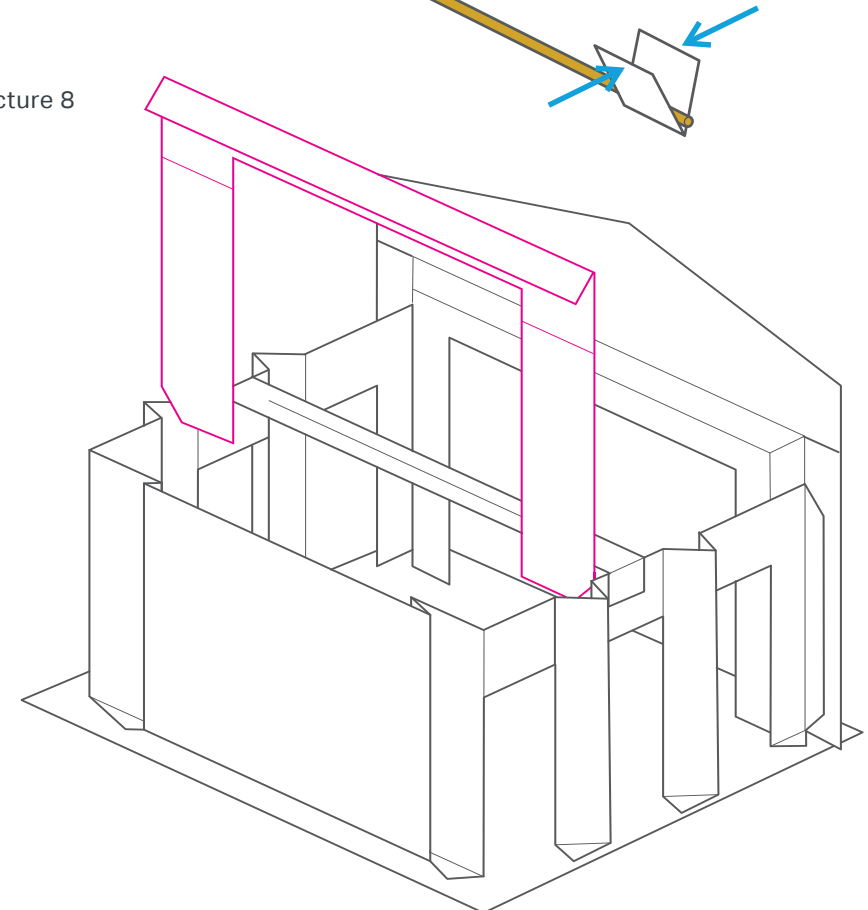
[www.vam.ac.uk/content/articles/m/make-your-own-toy-theatre](http://www.vam.ac.uk/content/articles/m/make-your-own-toy-theatre)

Now, with the theatre complete, your script ready and the characters waiting in the wings, the play can begin!

Picture 7



Picture 8



#### Tip!

If you print in colour, the characters' lines are blue, stage directions are dark red, instructions for the set are green and the commentary is grey.

