Education pack written by – Finlay McGuigan

Engagement and Learning Facilitator
Hull Truck Theatre
01482 488248
finlay.mcguigan@hulltruck.co.uk
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A note on how to use this pack:

The pack has been created with teacher and pupil in mind so that any visit to Hull Truck Theatre to see Cinderella can be enhanced by both pupils and teachers reading it or using the education activities for Key Stage 2 or years 3-6 respectively. If you are a teacher looking to inspire and educate your students through drama, this pack can offer you a guide to accessing the new English curriculum through drama devices. It provides your pupils with practical material to develop critical thinking and performance skills to aid creative learning.

Going to the Theatre

Visiting the theatre can be a really exciting experience for children and young people. The whole experience should be enjoyable for both pupils and teachers and so we’ve made some suggestions you may wish to consider in advance of your trip.

A theatre trip provides an opportunity to ignite the imagination and stimulate creative responses which enhance learning. If you plan your visit in advance and think about what you want your pupils to focus on they will get maximum benefit from their visit. You may want to familiarise your pupils with what the theatre looks like by visiting our website and looking at our pictures and programme. Find a synopsis of the play you are going to see and discuss the key elements of the story and anything in particular you would like them to look out for.

Whilst it’s great to prepare pupils, especially if it’s their first visit to the theatre, do bear in mind that surprise can also be stimulating and is part of the fun and enjoyment of the experience.

Important things to consider when in the Theatre

It’s important to enjoy the performance in the moment and to react and respond to the story as it unfolds. If this means laughing out loud or being quietly enraptured, pupils should understand that this is perfectly acceptable for themselves and other people in the audience. However, it is important to remember that the theatre is a public space and so discuss expectations of behaviour in relation to respecting and exploring a different environment and the other people who may be using it. The theatre will usually make an announcement to remind audiences to switch off or silence mobile phones but it may be worth you discussing this with pupils in advance.

Please also bear in mind safety issues and ensure you have sufficient staff for supervising toilet trips. For school visits Hull Truck Theatre offers one free ticket per six pupils for ages 7 and under and one free ticket per 10 pupils age 8 and over.

Useful questions to aid discussion:

- What is a theatre? – A place that shows plays and performances.
- What is the difference between a performance in a theatre and seeing a film/TV show? – A theatre performance is a unique experience that involves actors and audience sharing the same space at the same time. A film/TV show is one of many copies; it is the same every time you see it.
- What ways are there to look at a play? – The plot, the themes, the set, the acting, the lighting and sound. You can also just enjoy watching the performance and being carried away into the world of the show and then discussing your experience afterwards.
Creatives

Director – Mark Babych
Set & Lighting Designer – Ciaran Bagnall
Composer & Musical Director – James Frewer
Movement Director – Elianne Hawley
Costume Designer – Siân Thomas
Sound Designer – Amy Clarey
Stage Manager – Jen Hirst
Deputy Stage Manager – Jo Phipps
Assistant Stage Manager – Shona Wright

Cast

Cinderella – Annabel Betts
Tail/Mother – Louise Shuttleworth
Claws/That’un – Michael Lambourne
Teeth/This’un – Rhys Saunders
Ears/King – Nicholas Goode
Whiskers/Prince/Father – Laurie Jamieson

Synopsis

Five Rats. One Romance. No Cheese.

This is a retelling of the classic Cinderella story you all know. Down in the cellar where Cinderella sleeps amongst the ashes and cinders, she finds five new friends: Whiskers, Tail, Teeth, Ears and Claws. They are Rats. These Rats tell us Cinderella’s story from their point of view. Cinderella dreams of dressing up and dancing, however her wicked stepmother and her mean stepsisters, This’un and That’un have a different plan, and they don’t want any competition in their efforts to marry the Prince.

Luckily the Rats are in charge and they will help Cinderella discover how amazing she is, what she can achieve, overcoming the ploys of This’un and That’un and rise to the occasion; to dance, remembering who she is. Her worth.
Director’s Note

We are sharing a version of Cinderella that most people will not have seen told in this way before. It is full of live music, movement and dance, and told unexpectedly by a bunch of Rats that live in Cinderella’s kitchen. The Rats recreate the story of how they met and befriended Cinderella and how they help her get to the ball. It is neither Disney nor pantomime, but has similar magical elements, comedy and music. This is a very real and human version of the tale.

The main themes are being forgotten and fitting in. The Rats team together to aid Cinderella in her transformation into remembering who she is and what she is worth in the world. Like Cinderella, the Rats are abandoned and disliked: they are the forgotten and they call themselves “vermin” because it gives them a title to live up to at the “bottom of the pile”. Everybody calls them vermin too and this makes them rally together to create a feeling of self-worth. We want our audiences to see the Rats for who they really are and not judge them by appearance.

Set Design

The space you see is a playground that invites you to use your imagination, as it is not a literal representation of Cinderella’s kitchen. Although Cinderella lives in the kitchen the play uses many different locations and so the set needed to represent many different places all at once. For example, because the Rats tell the story, the set needed to represent a place that rats had inhabited. They create Cinderella’s carriage from materials they find in the kitchen showing that they have moved into a human’s kitchen and are using it to their advantage. There are trees and lots of wooden elements to represent that a lot of fairy tales happen in woods. The many doors and different shades of colour on the set represent the many different rooms within the castle. The set is open to interpretation to inspire imaginative thinking in our audience.

It is a magical set with hidden surprises such as the doorknobs around the central stage lighting up and various secret entrances and exits. The deep upstage area allows for the creation of beautiful imagery with the lighting design. There is a circular theme running through the whole design with ramps and steps to allow for different levels and movement to flow around the space.
Creating the costumes for this version of Cinderella has been an explorative and challenging task. The actors rarely leave the stage and even if they do it is never for a long time. This means that costume changes, for example, have become a task in itself. The wardrobe department have used ‘overdressing’ as a solution. This involves layering costumes to reveal the next one when necessary. The Rat’s costumes, in particular, are based on a bohemian wedding mixed with 80s Rock star theme, though there is no set time period. Textures such as leather and lace, dark colours - blacks, greens, reds, blues and purples; all aid the grungy, grim and grimy edge to the story and world the Rats inhabit. We have kept a sparkle and glamour to Cinderella’s ball gown, enabling the actor to dance, with circular skirts and layers that fan out on movement. Even though this version is about the reality of Cinderella’s situation in life and being bottom of the pile, we have attempted to give Cinderella’s costume an element of rising from the ashes to show everyone who Cinderella really is and what she can achieve.

The Rat actors all wore temporary tails throughout rehearsals to get used to living and moving with a new addition to their body. This helped the actors to work on the characteristics of being like a rat. There was no need to create costumes that determined when an actor was a Rat and when they were a human character. The actors were doing this through their physicality, how they moved on stage, switching between the physicality of a rat and the human characters.
Music

The music is a mixture of folk inspired music but influenced by Disney’s ‘Frozen’ and Stephen Schwartz’s ‘Wicked’. It is a chance to lift the audience into the world of the story whilst experiencing new sounds they may not have heard before.

To create the music, the Musical Director and Composer James Frewer jammed with the Director Mark Babych to find the sounds they liked. Then after choosing the actors for the show the Musical Director composed the music based on their musical talents. The actors can all play at least five instruments each and this meant many different instruments could be used throughout the piece.

Instruments used include: Cello, drums, banjo, clarinet, piano, accordion, trumpet, triangle, saxophone, double bass and a violin to name but a few.

The music needs to support the storytelling, helping to make the story clearer. There is a lot of empathetic music so the audience feel like they care for the characters. On the other hand, there is music to play against some scenes, which heightens the storytelling and the tension. The ‘Love Song’ was a challenge to create, it is musically simple, but at the same time beautiful. This will hopefully carry the audience into the world of Cinderella, making them feel what Cinderella feels as she falls in love, being there alongside her.
Rats

Our Rats are rooted in reality. The whole story of our version is rooted in reality. We are telling a story of a girl who has lost a great amount in her life and is slowly forgetting who she is and what she is capable of. For us, the Rats, it is about helping Cinderella discover the best in herself and that she isn’t just a “nothing”, that she does possess great human qualities. We are Cinderella’s friends and are there for her always because we know how hard it is living at the bottom of the pile.

As actors playing the Rats we have seen the importance of teamwork. When the Rats work together they achieve great things and help Cinderella achieve her dream: to dance at the
ball and feel equal to others. For example, the Rats all team together to help Cinderella finish her chores and create a ride to get her to the ball out of junk that lies around the kitchen. We now have a lot more respect for Rats. Before, we saw them as dirty and smelly, now we see them for their positive abilities and that it is what is on the inside that counts. We have a lot more sympathy for the underdogs, as we believe it gives you something to aim for if you are at the bottom of the pile.

To be able to become a Rat for the performance, we looked at real rats. We watched how they moved around. What part of their body they lead with, their speed whilst doing different things. We created a list of words that related to Rats such as “scurry” and “sniffle” and what people thought of them, such as “yuk”, “eerrgh” and “aagghh” and used those words to effect how we moved like Rats. Finally we would carry out tasks as Rats. For example, we would run, walk, lift objects, play our instruments, climb objects and dance. All these tasks helped us to go from being a human to being a Rat on the stage.
Interview with Cinderella

Q1. Has your impression of Rats Changed?

Our Rats have all come together over the years from different ways of life. They each have their own personality and bring something individual to the group to make it stronger. They are very caring and human. They don’t care about what other people say about them. So, yes, this does make me feel differently about real Rats because they are the underdogs and are just trying to survive like everything else.

Q2. Is Mike Kenny’s Cinderella different to the Cinderella we know from other versions of the fairytale? For example, Disney or Grimm’s version.

Our Cinderella is very different, yet at the same time very similar. In the Disney version, the story of Cinderella’s mother’s death is told through the pages of a storybook keeping the audience’s connection to the impact of that information to a minimum. We first meet Cinderella when she is older and used to her daily life and she already has friend in the mice and creatures in the kitchen. This means the audience misses all the heartache Cinderella would have had to go through as a child.

In our version, we start at the very beginning and the audience sees the death of her mother and the affect that has on her. The audience sees a scared little girl who just wants to be loved and then it only gets worse for her. In this way the audience have more empathy for our Cinderella, they connect more with her story.

Our Cinderella has had to try and deal with the pain and heartache of her parents passing away. Our version of Cinderella is more real, grim and gritty. The story is more human.

Q3. How is the Romance with the Prince different to the other versions of the Cinderella tale?

The romance with the Prince is quite unique. It’s a meeting of two minds. They are very similar; they are both in worlds that they do not belong in. When they meet each other none of their social awkwardness matters because they are both the same as each other. They both charm each other and both feel comfortable in each other’s company. It is not as changeable as ‘love at first sight’.

In this version, our Cinderella has lost everything she has ever known, including her own identity. She cannot remember her name. This is a huge thing. Our Cinderella is scrambling to find herself. She finds herself with the Prince and it is because he appreciates her for who she is that she is able to gain the strength to stand up at the end and declare:

Cinderella – “I’m vermin! And even vermin are something!”
Q4. What is your relationship with your new family like?

Cinderella has never had sisters before, so I think she is very much looking forward to meeting her new sisters. She sees them as friends. However, very quickly they prove to be spiteful and take over her territory. The sisters make Cinderella feel like she lives at work, therefore, as if she has no home. On the other hand, there is some warmth between her and the sisters sometimes. I think they grow to love each other. There is extreme sibling rivalry happening at moments, however it is the stepmother who is the main villain. All three sisters are united in never pleasing the stepmother.

Q5. Has our Cinderella coped with the heartache of both parents dying?

She hasn’t really coped at all. When her father dies she never hears her name said again. The Stepsisters and Stepmother don’t know it as they have not once asked or let her say it. Therefore she forgets her name and her past. She vaguely remembers her past but cannot remember what her mother looks like. Cinderella rejects herself and her identity to try and cope. She cannot understand how she deserves to be in this position. Cinderella has moved on by carrying on with her daily life and chores, trying to forget why she is in this position. She is denying her existence now she has no one, well, until the Rats come along to help her realise what she can achieve.

Q6. How does Cinderella feel about finding someone she can dance with and feel equal to?

Cinderella is extremely happy, but also bewildered with it all. It has been a long time since she felt like this. It is basically unknown to her. On the other hand, she feels like she doesn’t deserve to feel like this and that she isn’t good enough to dance with the Prince. She is “nothing” and why should she deserve him? She feels like it could be a dream and she will wake up in the ashes again. Cinderella tries to run away from it all because it is all unknown to her.
Pre-show questions:
What is your opinion of Rats?
What qualities make a good Prince/Princess?
What point of view are fairytales usually told from?

Post-show questions:
How does Mike Kenny’s version relate to other versions of Cinderella? (E.g. Grimm, Disney, Roald Dahl)
Do you have a different opinion of rats, after seeing the show? What has made you see them differently?
How did Cinderella feel when she found out her dance partner was actually the Prince? Did she judge the Prince on some of the physical characteristics and stereotypes you looked at in the pre-show activities?
What did you notice about the language the Rats used? Was it formal English?
What have you learnt from seeing Cinderella from a different character’s point of view?

Pre-show Exercises:
Lower KS2 – Years 3-4
1. Nobody wants to be a Rat!

Materials:
Large picture/hand-drawn Rat (save for post-show activity), writing utensils, chart paper or white-board.

Objective:
To help the students think creatively about the words and sounds they associate with Rats. To think about the stereotypes associated by Rats.

Directions:
Draw out a large picture of a Rat on paper/whiteboard.
Ask the students to share ideas to label the Rat picture with words and sounds they associate with Rats.

**Examples:** Yuk, Errgh, Arrgh, smelly, nasty, horrible, dangerous, hideous, curious

**Note:** Look for descriptive words with the suffix – OUS.

2. **Royal on the inside**

**Materials:**

Chart paper, writing utensils and space to spread out paper on the ground.

**Objective:**

To reflect on the idea of ‘judging a book by its cover’. To discover the outside stereotypes and character traits and the inside virtues, personalities and qualities associated with Princes and Princesses.

**Directions:**

Help students organize themselves into small groups of at least 3 students per group. Give each group two pieces of chart paper.

Ask the group to represent a Prince or Princess. One member from each group will lie on the chart paper and be traced round by other group members.

Outside the outline they must label/draw any associations they have with the physical characteristics, stereotypes and character traits for the role of a Prince/Princess.

Inside the line they must label/draw any associations that they have with the personalities and internal qualities, virtues of a Prince/Princess.

Compare each group’s ideas and labels.

**You can use these guideline questions to aid discussion:**

- What do Princes/Princesses have in common?
- What character Traits do you usually associate with these types of people?
- Which are more important to the Prince/Princess (a leader) – Physical or personality traits? (Discuss)

**Extension:** Groups could name and decorate their Prince/Princess, once they have finished.
3. Perspectives

Materials:
Writing utensils, paper, space to rehearse, a version of the story of Cinderella (E.g. - Brothers Grimm, Roald Dahl) or other fairytale.

Objective:
To retell the story of Cinderella/other Fairytales from a different character’s perspective. To observe how one story can be seen from different points of view and to appreciate the value of seeing a situation from multiple angles.

Directions:
Read a well-known fairytale or Cinderella. They may be from a different culture too.

Identify the main characters in the story and who narrates the story/what or whose point of view it is told from.

Identify the supporting characters and important or significant objects.

Help students organize themselves into smaller groups of at least 5 and ask them to choose a supporting character/object to retell the story from their point of view.

The groups should present their retelling of the story through performance, poetry, writing, and storyboard.

You can use these guideline questions to aid discussion:
- How are the different versions similar/different?
- Which perspectives were most interesting/surprising? Why?
- What did you learn about the story from seeing it from a different point of view?
- How can learning about different perspectives help us to better understand situations?
Post-show Exercises

Lower KS2 – Year 3-4

1. Everybody wants to be a Rat!

Materials:
The picture of the Rat used for the Pre-show activities, chart paper, writing utensils, white board.

Objectives:
To reassess the group’s view on Rats. To understand whether seeing someone for their inner virtues, personality and qualities can make a difference on your initial opinion.

Directions:
Using the pre-show activity’s Rat picture, or recreating the rat, re-label the picture of the Rat with new words and sounds they use to describe what they think of Rats now they have seen Cinderella.

Discuss why and what made them see Rats in a different way and why they are using different sounds and words? Have the words/sounds changed?

2. Bottom of the pile

Materials:
Writing utensils, paper, space to perform, instruments, props for ‘Rats’ to use

Objectives:
To practice writing and performing a piece of their original work to the group. To understand that everyone has a purpose in life and that being ‘bottom of the pile’ can give you something to aim for in life.

Directions:
Revisit the ‘Nobody wants to be a Rat’ song from Mike Kenny’s Cinderella Script (See page 24-25 of the Education pack)
Help the group to split into smaller groups of at least 3. (They could even work individually).

Write a story, perform or write a new song/poem about life at the bottom of the pile from a Rat’s point of view.

**Note:** Remember to concentrate on conjunction words and adjectives to help the stories flow.

3. **Mother, Father, Me…**

**Materials:**

Writing utensils, paper, space to perform, props as needed (E.g. - Rose)

**Objectives:**

To retell the story of when Cinderella’s Mother gets ill. To practice formalizing the English language. To write in paragraphs, to read aloud, to perform to the group.

**Directions:**

Reread the story of when Cinderella’s Mother get ill and passes away. Revisit the story from Mike Kenny’s script, (See page 26-27 of the Education pack)

Mike Kenny’s script is often written in short sentences and one-word lines, help the group to re-write the story in their own words. They will need to formalize the script into longer sentences and speech from different characters where appropriate.

Note: Remember to use paragraphs, conjunction words and adverbs to help tell the story effectively.

**You can use these guideline questions to aid discussion:**

- What does the Briar Rose represent?
- What other stories have objects that represent other things? (E.g. Snow White – Apple).
- How has this part of Cinderella’s story been told in other version of the fairytale?
- How are the other versions different to Mike Kenny’s version?
Pre-show Exercises

Upper KS2 – Year 5-6

1. Nobody wants to be a Rat!

Materials:

Large picture/hand-drawn Rat (save for post-show activity), writing utensils, chart paper or white-board.

Objective:

To help the students think creatively about the words and sounds they associate with Rats. To think about the stereotypes associated by Rats.

Directions:

Draw out a large picture of a Rat on paper/whiteboard

Ask the students to share ideas to label the Rat picture with words and sounds they associate with Rats.

Examples: Yuk, Errgh, Arrgh, Smelly, nasty, horrible, curious, vicious, malicious, suspicious, infectious

Note: Look for descriptive words with the suffix – cious/ious.

2. Stereotypes

Materials:

Old magazines (celebrity ones for example), newspapers, access to a computer/printer, cutting and gluing equipment, writing utensils, A3 paper.

Objective:

To observe the relationships and differences between the stereotypes of the rich and the poor. To creatively assess the physical characteristics and inner qualities of a person whether they are labelled rich or poor.

Directions:

Find pictures and cuttings of rich and poor people and anything that represents rich and poor.
Create a mood board to show the difference between the rich and the poor. Focus on the physical characteristics and personality traits, stereotypes and inner virtues of the rich and poor.

Discuss with the group what they believe rich and poor people to be like. What they both have in common.

What are the group’s positive and negative associations with the Rich and the Poor?

Extension: What stories do the group know that are about rich and poor people? Write your own story, poem or performance about the characters they have found in their mood board, based on the rich and the poor.

3. A new twist!

Materials:

Writing utensils, paper, space to rehearse, a version of the story of Cinderella (E.g. - Brothers Grimm, Roald Dahl) or other fairytale.

Objective:

To retell the story of Cinderella/other Fairytale from a different character’s perspective. To observe how one story can be seen from different points of view and to see appreciate the value of seeing a situation from multiple angles.

Directions:

Review, read a well-known fairytale or Cinderella. They may be from a different culture too.

Identify the main characters in the story and who narrates the story/what or whose point of view it is told from.

Identify the supporting characters and important or significant objects.

Help students organize themselves into smaller groups of at least 5 and ask them to choose a supporting character/object to retell the story from their point of view.

The groups should present their retelling of the story through performance, poetry, writing, storyboard or a diary entry.

For the Diary entry the groups should write about: What they saw, what they heard and how they felt.
You can use these guideline questions to aid discussion:

- How are the different versions similar/different?
- Which perspectives were most interesting/surprising? Why?
- What did you learn about the story from seeing it from a different point of view?
- How can learning about different perspectives help us to better understand situations?

Post-show Exercises

Upper KS2 – Year 5-6

1. Summarise

Materials:
Writing utensils, paper, selection of fairytales

Objectives:
To summarise stories/texts. To present work to a group. To learn how to research to enable identifying your audience, what form of writing, and to understand different points of view.

Directions:
Get the group to work individually or help them organise themselves into small groups of at least 3.

Revisit/read common fairytales. Have each group or individual choose a fairytale to summarise.

Discuss how to summarise a story – Select the key characters, the key moments in the story, for example the moments where a character has to make a decision which impacts how the next part of the story develops. Identify the beginning, middle and end, including the climax (A point in the story where the tension rises to a point where it must be resolved). And finally identify the resolution.
Ask the groups or individuals to summarise their chosen fairytale in their own words. They can do this through the form of Story, poem, song, presentation or performance.

Present the final pieces to the whole group.

**Extension:** The groups or individuals can research the same story from different cultures. This will help with finding similarities and seeing the story from different points of view.

2. **Speakin posh n ‘at**

**Materials:**

White board, writing utensils, paper, Rat’s phrases page 28-29 of Education pack, cutting utensils, space to move, the “How to become a Rat” section of the Education pack.

**Objectives:**

To learn and practice formalizing informal English speech. To help recognizing informal speech.

**Directions:**

Help the group organize themselves into smaller groups of at least 3

Write on the board the phrases on page ... of education pack and discuss with the class correcting the Rat’s phrases into formalized English.

Or... cut out the phrases on page ... of education pack and lay them out on tables/floor and ask the group to write the correction out and lay them around next to the original phrases.

Finally, using the “How to become a Rat” section of the education pack the group can perform the original phrases and the corrected phrases as their Rat, to the group.

3. **Beautiful outside – Ugly inside**

**Materials:**

Drawing utensils, paper.

**Objectives:**

To understand the phrase: “don’t judge a book by its cover”. To understand that there is more to a person than how they look and how stereotypes make people pre-judge others.
Directions:
Consider This’un and That’un’s (Step-sisters) words:
This’un – Beautiful
That’un – Outside
    Ugly
That’un – Inside
As a group, discuss a character that fits this description: Beautiful outside, ugly inside.
Individually, the students can draw a character they are imagining. Label the characteristics that make them this way.
Extension: Draw the character they are imagining with their un-preferred hand on paper (do not be precious about the picture). Then, stand up in space and draw the character again but in the air with their un-preferred hand. Remembering to breath with every stroke of the “pencil” they make. Finally step into the character they have drawn in the air, and let them take over the physical characteristics of the new character.
Notice how the students become the image they have drawn. Use the un-preferred hand to draw so that no one worries about getting the picture right. Have the student move around the space as their character. Discuss what they found out about the character through this method. Did they become grotesque characters when performed? Were the ‘ugly’ inner virtues more prevalent?
Freeze Frames

Lower and Upper KS2 – Years 3-6

Years 3-4

Cinderella needs help finishing her chores and tasks that her Stepsisters made her do before she goes to the ball. Can you help Cinderella carry out the chores and tasks so she can go to the ball? Freeze frame the key moments in the story and thought track the emotions and character’s thoughts in the scene. Does Cinderella enjoy carrying out the chores? Does she have anyone to help her carry out the tasks?

Freeze frame ideas:

Help Cinderella make her dress Make the transport to get to the ball Help cook Dinner Wash the dirty pots and pans Sweep and scrub the floor Feed and walk the dog Make the beds Peel the vegetables Clean the windows Fold the Stepsisters clothes Do the ironing Light the fires Put away the dirty pots and pans.

Years 5-6

The Rats tell the story of how Cinderella’s mother got poorly and passed away. Can you retell the story? Freeze frame the key moments in the story and thought track (see page 22 for thought tracking ideas) the emotions and character’s thoughts in the scene.

A summary of the story:

Cinderella’s mother is ill, to cheer her up Cinderella brings her a Briar Rose and she places it on the kitchen window so that they can always smell it’s beautiful smell. Cinderella’s mother wants Cinderella to never forgot how to dance so Cinderella’s father teaches her how to dance. He stands Cinderella on his feet and dances her around the room until she can do it by herself. Then her mother passes away and Cinderella’s life starts to change.

Also see the lines from Mike Kenny’s Script on page 26 of the Education pack.

Other ideas for freeze frames:

When Cinderella meets her new step-family.

When the Step-sisters are trying on their outfits.

When the Prince comes to the house to test the lost shoe on the feet of the stepsisters and Cinderella.
Freeze Frame Checklist:
- Face the audience
- Facial expressions illustrate thought and emotions
- Levels and depths
- Dynamic bodies/physicality
- Frozen – Keep your body and gaze frozen

Notes on thought tracking:
- Tap a character on the shoulder and they must speak aloud about his/her inner thoughts during the freeze frame.
- You can also get the audience to call out what they see and how they believe the character is feeling.
- How has the character been affected by this situation?
- Make sure the audience understand what is happening in the freeze frame before thought tracking.
How to become a RAT

Years 3-6

Workshop Ideas to get the group to physically become a Rat.

**Note:** Demonstrate yourself being a Rat; it helps to show the groups exactly what you mean by slowly becoming a Rat. It also helps to engage and inspire them to join in.)

What words and sounds do the group associate with Rats?

Get the group to imagine that they are a rat...

Is their Rat:

Big/Small  Fast/Slow  Skinny/Fat  Heavy/Light  Smelly/Clean
Naughty/Nice  Happy/Sad

Get the group to start to move around the space as if they were water particles and need to fill the space evenly.

Get the group to move leading with their stomach, then their hips, then their feet and finally their nose.

Discuss the differences and what they noticed in moving with the different parts of their body leading.

Get the group to change from themselves into a Rat, slowly, as you count to 10.

1 is himself or herself as a human. 5 is half human and half Rat. 10 is full Rat and no human.

As you count, slowly, to 10, they must change into a Rat starting with their feet, legs, into the hips, body, arms, fingers, head, eyes and finally nose.

Have the group move around the space as their Rat. Give them different tasks to complete as their Rat. For example: walking, running, lifting a box, climbing an object and making their dinner.

See how they react when a “cat” enters the space. You could become the CAT in order to participate and give the students something to react to physically.

Finally, after the group has had a chance to become a Rat, discuss what they discovered. Did they see life in a different way? Was it easier or harder to carry out normal everyday tasks? Did their Rats have friends? Did they work together at points to carry out tasks? How did they find having a cat in their space?
Resource for Task 2 – “Bottom of the pile” Post show tasks for Years 3-4

Mike Kenny’s Cinderella

TAIL
Nobody likes us.

WHISKERS
They hates us

TAIL
They all hates us.

EARS
Nobody wants to be a rat.

We at the bottom of the pile

We likes it at the bottom of the pile

RAT SONG

If a pussy cat turns up on your doorstep in a storm
You say, now you say
You look like a drowned rat!
Come on in, get fed and warm
But if a real rat turns up - whadya say?
You say, now you say
Yuk, Ergh, Aaargh, Shriek, Er

Coz!
Nobody wants to be a rat
Swap that R for a C
Everybody wants to be a cat
But at the bottom of the pile
A rat is where it’s at!

Trumpet phrase.

Now if a tom-cat jumps aboard your sailing ship
You say, no you say
Yippee, Woohoo, Hip Hip Hooray!
Enjoy the trip, enjoy the trip

But if your ship goes belly up
And you drown beneath the waves
And the Sharks in the dark
They send you to an early grave
Pussy’s brains are useless
We’re the ones who do the thinking!
Without us on board
How’d you know your ship was sinking?

CLAWS But do we get any thanks?
ALL No!
EARS Fat Chance!

Coz! (harmony)
Nobody wants to be a rat
Swap that R for a C
Everybody wants to be a cat
But at the bottom of the pile
A rat is where it’s at!

Trumpet phrase

We’re eating at the seating
Gnawing at your door!
We’re in the central heating
Underneath the ballroom floor!
When it comes to cuddly pets
We’re not everybody type

But time to stop your squirming
Time to let the vermin,
Even though we are disturbing
Move on up your drain - pipe!
Coz, (harmony)

Nobody wants to be a rat
Swap that R for a C
Everybody wants to be a cat
But at the bottom of the pile
A rat is where it’s at!

Nobody wants to be a rat
Swap that R for a C
Everybody wants to be a cat
But at the bottom of the pile
A rat is where it’s at!
Resource Task 3 – “Mother, Father, Me…” Post show tasks for Years 3-4

CINDERELLA  Mother?
MOTHER (TAIL)  Come closer.
CINDERELLA  How are you feeling?
MOTHER  Better. A little better.
FATHER  (WHISKERS)  Good. That’s good. Isn’t it?
CINDERELLA  I brought you some sweet briar.
MOTHER  Thank you. Plant it for me. Somewhere you will always smell it.
CINDERELLA  I’ll put it by the kitchen window, then we’ll always smell it there.

**Cinderella plants the rose in the DSL rat trap**

MOTHER  Be good. You will be a good girl, won’t you?
CINDERELLA  Of course I will. I am.
MOTHER  And dance. Don’t forget to dance.
CINDERELLA  Dance? I don’t know how.
MOTHER  Not know how? Not know how to dance? How can I have missed that? Your father must teach you. Teach her to dance.
FATHER  Calm down, my dear. Calm down.
MOTHER  Teach her. Teach her now.
FATHER  Now?
MOTHER  Why not now? Come on then. Where I can see you.
CINDERELLA  What do I do?
MOTHER  Stand on your father’s feet. Go on. Do it.
FATHER  Come on, my dear.

*(intro to underscore)*

CINDERELLA  Alright then. Like this?
MOTHER That’s right, and hold him.

*Father & Cinderella Dancing underscore*

TEETH/CLAWS/EARS Cinders & Ashes (Cinders & Ashes) x4

MOTHER Lovely. That’s lovely.

Better

**AN IMAGE OF THEM DANCING TOGETHER UNTIL MOTHER COLLAPSES**

EARS But her Mother didn’t get better.

TEETH She didn’t.

CLAWS She didn’t.

EARS She died. *(snow drop)*

*Nice mum exits. Dad wraps the mother’s shawl around Cinderella who sits by the briar representing her mother’s grave.*

TEETH/CLAWS/EARS Cinders & Ashes (Cinders & Ashes) x2

Many things come

But everything passes

Cinders & Ashes (Cinders & Ashes) x2

EARS Winter came

The snow spread a white sheet over the grave. *(snow out)*
Resource Task 2 – “Speakin posh n ‘at” Post show tasks for years 5-6

On our tods
She defly was
Oncedy ponatime!
She beautiful
Till them sisters spoiled it
All went wrong when new mum came
All went wrong when Dad married
An worse than that
Worse than That?
Much Worser. Much, much worser
No. Defly not.
Then everything got worser
Not got one
She musta had a name
Everybody’s got a name
She drawing
What she drawing?
You not!
You not nothing
Us is rats
They hates us
They all hates us
She gives us the scraps
Cindry Lella. Must go to the bald.
Yes you can. You got an infestation. (Invitation)
Big innit?
So, Cinderella come to the palace to the ball
An we come with her
On your best haviour
She’s outside. Bit shy
So we all of us went to the ball at the palace
Palace ahs the best leftovers
The Prince is Mansome
We was welcomed by the Kwing. He han’t got no Keen
You do smell nice
We’ve got loads in common
Though I don’t think I’d have forgotten you.
Can I have this dance?
An us came too
But no sooner is we back
But she’d disappeared
He’s got the glass shoe, and whoever’s foot fits it, he will marry
Sorry. Ah. Well I don’t think you’re my type really Prince anyway.
I particularly wish every maiden in the land to try the shoe on
He’s brung your shoe
But him love you
You not nothing
Is it cos we’s vermin?
It beautiful
An she love you too
An she never want you to spend your whole life in ashes
Credits:

Written and content design by Finlay McGuigan – Engagement and Learning Facilitator, Hull Truck Theatre

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ENGAGEMENT & LEARNING

YOUTH THEATRE
Hull Truck Youth Theatre is for anyone ages 8 to 21 who wants to have a great time meeting new friends and making and seeing theatre. Groups meet weekly, work on both devised and scripted performances, have access to professional teams and spaces and get discounted tickets to see productions.

Youth Theatre groups meet weekday evenings and on Saturdays.

‘I come to youth theatre to meet new people and make new friends’

‘It’s a welcoming place that’s not school or home where I feel I belong to something’

SCHOOLS
At Hull Truck we believe that culture and creativity should be part of every school so that all children can have the chance to do and be their best. That is why we’re providing opportunities for local schools to build a relationship with us. We invite you to work with us to enhance learning and improve achievement, attainment and aspiration.

Trips to live theatre enhance literary knowledge, tolerance and empathy among students

We have a number opportunities schools can take advantage of:

• A Schools Partnership Scheme: a year-long programme of workshops, theatre tours and discounted tickets to build a long-term relationship with Hull Truck.

• Bespoke workshops to enhance learning across the whole curriculum including, but not exclusively, Drama and English.

• Our prestigious partnership with the Royal Shakespeare Company, to support the teaching and learning of Shakespeare, is available to all schools in Hull from September 2015.

• Create work to perform on our stage as part of the Yorkshire Schools Drama Festival, coming to Hull Truck in June 2015.

INCLUSION AND OUTREACH
We work with Day Centres and special schools to provide creative opportunities for young people and adults with disabilities to participate in the life of the theatre and gain skills in communication, teamwork and individual expression.

Our Outreach work targets people of all ages who have little or no access to creative activities. We work in partnership with a range of organisations to make this happen.

FOR MORE INFORMATION ABOUT ANY OF OUR ENGAGEMENT & LEARNING ACTIVITIES, EMAIL ENGAGEMENT@HULLTRUCK.CO.UK