



Little Angel Theatre
and
Royal Shakespeare Company
present
The Tempest



Education and Participation Resource Pack

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Introduction to the pack and other useful resources

This pack is designed to support your visit to the show and includes information and resources about the process of creating this production of *The Tempest*, the decisions that were made in the research and development stages, the designing and puppet making stages and the rehearsal rooms.

The pack includes suggestions for activities related to the production that are geared towards Key Stage Two and Lower Key Stage Three but can be adapted for older or younger pupils.

Our production is an edited version of the full length play using Shakespeare's words and this pack contains extracts from the script. Within it the RSC have created a resource of activities which act as ways in to the language, play and themes for you and your students. We believe the best way for young people to explore Shakespeare's texts is on their feet.

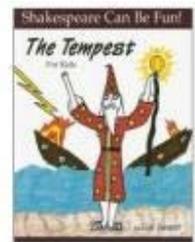
This pack is designed to help you explore the plot, characters and themes of *The Tempest* in your own school. It is based on the three principles of the Royal Shakespeare Company's manifesto for Shakespeare in schools, *Stand up for Shakespeare*. The three principles are:

Do it on your feet
See it live
Start it earlier

The suggested activities can be done in your classroom (or hall or studio space) either before you come to see the show, afterwards, or a combination of both. All the activities exemplify the 'Do it on your feet' principle: children will get a deeper understanding of the play, its language and themes, if they are up on their feet enjoying playful, active exploration together. They have been designed with KS2 and KS3 students in mind, but can be readily adapted for other age groups.

One recommended book for KS2 focusing on *The Tempest* with a simplified version of the story told in rhyming couplets and basic ideas for writing and activities based on the story is:

Shakespeare Can Be Fun: The Tempest for kids by Lois Burdett £5.95 published by Firefly Books and available from the RSC website.



For KS3 as well as using the full length version of the play we recommend:

Manga Shakespeare: The Tempest £7.99 available from the RSC website

Illustrated by leading UK manga artists, this series feeds into the growing popularity of manga worldwide, and presents Shakespeare's classic works in a highly visual and dynamic form. Shakespeare's tale of fantasy has fascinated audiences for centuries. This is the perfect platform for a new generation to fall in love with Shakespeare's genius.

Other resources you might find useful when practically teaching Shakespeare with students can be found on the RSC website.

www.rsc.org.uk/education



Background information: The Little Angel Theatre



John Wright
Theatre founder

The Little Angel Theatre Dedicated to Puppetry

John Wright, the founder of The Little Angel Theatre was born in South Africa in 1906. He travelled to England in 1935 and worked as an assistant stage manager for the Ballet Rambert while studying at the Central School of Art and Design. It was during this time he saw a puppet performance by Podrecca's Piccoli and became hooked. John made his very first puppet in 1938.

He returned to South Africa at the outbreak of the Second World War and continued to make and perform with puppets in his home country. When the war ended he returned to England, overland, performing with his puppets along the way.

In 1961 John and his troupe found a derelict temperance hall in Islington and transformed it into a magical little theatre, specially designed for the presentation of marionette shows. It opened on Saturday 24th November 1961 as 'The Little Angel Marionette Theatre'. This was to be the first purpose built puppet theatre the country had seen for many years and the only one with a permanent long string marionette bridge constructed backstage. The bridge was designed for puppeteers to stand on while they manipulate long stringed puppets who perform on the stage below leaving the audience unable to see the puppeteers. The original bridge is used to this day. The theatre has a traditional 'proscenium arch' and seats 100 audience members.

Over the next 30 years, the Little Angel team created and performed over 30 full-scale shows, with John and his wife Lyndie designing, making, performing and directing as they established Little Angel as 'The Home of British Puppetry.' Little Angel shows were taken to 23 International Festivals, representing Britain. John Wright died in 1991 but the work of the theatre continued apace. 2011 is our 50th anniversary, so look out for lots of exciting shows and projects. www.littleangeltheatre.com

The Little Angel Theatre and The RSC

The Tempest is the second collaboration between the two companies, the first being *Venus and Adonis* which was staged in both Stratford and at The Little Angel Theatre in 2004 and revived in 2007. The *Tempest* team includes puppets designed and made by Little Angel Theatre founder member Lyndie Wright, direction and script edited by Little Angel Theatre artistic director Peter Glanville



'Venus and Adonis' puppets by Lyndie Wright from the 2004 RSC and Little Angel collaboration



The Story of *The Tempest*

The play begins with a storm at sea. Twelve years ago **Prospero**, the Duke of Milan, was usurped by his brother **Antonio** with the support of Alonso, King of Naples, and the king's brother **Sebastian**. But for the help of Alonso's advisor, Gonzalo, he would have been killed with his only daughter **Miranda**. Gonzalo furnished them with the means to survive, including Prospero's precious books, and cast them to sea. They eventually landed on a remote island, once ruled by the witch Sycorax, but now inhabited by her only son **Caliban**.

Upon his arrival Prospero released **Ariel**, a powerful spirit who had been enslaved then imprisoned by Sycorax before she died. Ariel promised to remain in Prospero's service for the next thirteen years. He adopted Caliban as a student and taught him with Miranda, until he attempted to assault her.

Prospero, aware that this is an auspicious day, has seen that a passing ship contains his brother and the co-conspirators. Prospero commands Ariel to raise a storm to shipwreck the usurpers, so he can execute his revenge.



Photo shows David Fielder (Prospero) and Jonathan Storey (Ariel) in the Little Angel RSC *Tempest*
Photo by Ellie Kurttz
© RSC



Caliban by Ellie Kurttz

On the island the stranded travellers are separated, with the invisible Ariel directing their wanderings. The King of Naples searches for his son **Ferdinand**, fearing he has drowned. The king's brother plots to kill him and seize the crown. The drunken butler, Stephano, and the chef Trinculo, encounter Caliban and are persuaded to kill Prospero so they can rule the island.

Ferdinand meets Miranda and the two fall instantly in love. Prospero sets heavy tasks to test Ferdinand and when he is satisfied that he has met all the challenges, Prospero presents the young couple with a betrothal ceremony celebrating, and testing, their new unity.

As Prospero's plan draws to its climax, he vows that upon its completion he will abandon his magic arts. Ariel brings the king and his followers to Prospero and he confronts his enemies.

Finally, Prospero grants Ariel his freedom and prepares to leave the island for Milan and his Dukedom.



The Tempest with puppets

The first decision faced by Peter Glanville, the script editor and director was which parts of the play and which of Shakespeare's characters would be represented with puppetry. There is a clear divide between the indigenous creatures of the island, and those who have landed there as visitors. This has informed some of the choices about the use of puppets.

The Seagulls – Peter wanted the seagulls to represent nature and the natural inhabitants of the island. Their presence also makes it very clear right from the start that this is an island surrounded by sea. The gulls are the first thing the audience see's, but when Prospero enters they fly away as if disturbed by his presence. We see them again at the end as balance and the natural order of things is returned to the island.



Ariel – As a creature of the Island and 'spirit' it was decided that Ariel would be represented by a puppet. The beauty of puppetry means that puppets are free to do whatever you need them to do, so flying and 'shape shifting' are not a problem for this character.

Caliban – Often portrayed by an actor as a 'slave' and more human than monster Peter decided that our Caliban would be more monster than man and with the freedom of puppetry to design a character from scratch this was an opportunity not to be missed.

As well as the seagulls other design and performance elements help to set the scene of 'an island' including the set and sounds before a word is even spoken.

As this is a small scale production designed to transfer between two theatres the set is very simple and stays the same throughout the whole play.

The set is integral for setting the scene of the island and also represents different elements as well as being extremely functional (performers and puppets can sit and stand on the set where necessary).

The curved structures that make up most of the set represent the waves that surround the island, the carcass of the wrecked ship and the destruction of nature and balance on the island.



The production also features wire sculpted shadow puppets behind a boat sail shadow screen as well as vicious dogs and an unappetising dinner!





Where to start?

Shakespeare begins his play with a storm. There are, of course, countless ways that this can be done on stage and your pupils will enjoy creating their own version. You may choose to make the storm together as your first activity, or you may decide to explore the back story first (see page 6 for the back story exercise), and then build up to Prospero's sighting of the ship and his use of his magic to create it.

Seat your students in a circle and begin an exploration of the voice and body sounds (clapping, clicking, stamping etc.) we can use to create a storm together. Experiment by beginning slowly, for example, with very gentle clapping or clicking to suggest rainfall, and gradually adding sounds as the storm builds. The students will soon realise that this can work really well if someone (you or one of the students) takes the role of a 'conductor', bringing players in and controlling the build-up to a deafening and tempestuous storm. You might also try starting with a huge and dramatic crash straight away. What matters most is that your students understand that they can make choices about how they do this, but that those choices should be informed by the impact they want to have on an audience.

Once you have created an effective storm with voice and body sounds, try adding percussion instruments and maybe experimenting with other sounds, using furniture and other objects around the room.

Over the sound of the storm you have created together, you can add in some lines from the opening Act 1 Scene 1 (see opposite for text fragments).

If you have the students seated in a circle to perform their storm, individuals can run across the circle calling out one of the lines as they go – they will need to make sure they can be heard above the tempest!

When they get to other side of the circle, they 'tag' another student who will be the next to run across with a line of their own. As they get more confident, you can have more than one student crossing the circle at a time – this will create a controlled, but very spectacular effect.

If you have a parachute available, another variation could be to perform your voice and body storm while creating the effect of waves with everyone seated around the parachute. Then you can add in a version of the parachute game 'sharks': one player goes under the parachute, moves around the circle and taps another on the foot. This player must then disappear beneath the 'waves' (the parachute), screaming a line from the play as they go. The player that tapped them on the foot comes out from under the parachute, they swap places and the game continues.

Text Fragments

'Take in the topsail'

'Tend to th'master's whistle'

'Blow, till thou burst thy wind, if room enough'

'Down with the topmast! Yare! Lower, lower!'

'A plague upon this howling!'

'Lay her ahold, ahold!'

'All lost! To prayers, to prayers! All lost!'

'Mercy on us! – We split, we split! – Farewell my wife and children!'



Act 1 Scene 2 – The back-story

In this scene Prospero's daughter Miranda comes to him to tell of her distress at seeing the poor sailors suffer from the shipwreck. He tells her they have come to no harm, and continues to explain how he and Miranda came to be on the island: how he was usurped by his brother Antonio; how Antonio had plotted with Alonso, King of Naples and Prospero's enemy; and how, but for a kind and loyal servant called Gonzalo, Prospero and Miranda might have been killed.

Divide the students into groups. Give each group a fragment of text from Prospero's lines (see opposite for text fragments) and ask them to make a short moving image that includes that line. Encourage them to be creative with this, perhaps using the line more than once, perhaps including other non-verbal sounds. Encourage the students to avoid being too literal in what they do, combining sound, words and movement to create the feeling of the line.

With younger pupils you will probably want to tell the back story first, perhaps getting some of them up to act it out as you describe what happened. But with older students you may prefer to assemble their voice and movement pieces into a single piece first, before discussing the story that they tell.

Text fragments

**'Thy father was the Duke of Milan
And a prince of power.'**

**'The government I cast upon my brother
And to my state grew stranger, being
transported
And rapt in secret studies.'**

**'In my false brother
Awakened an evil nature
The King of Naples, being an enemy
To me inveterate, hearkens my brother's suit'**

**'Fated to th'purpose, did Antonio open
The gates of Milan, and i'th'dead of darkness
The ministers for th'purpose hurried thence
Me and thy crying self.'**

**'In few, they hurried us aboard a barque,
Bore us some leagues to sea'**

**'A rotten carcass of a butt, not rigged,
Nor tackle, sail, nor mast: the very rats
Instinctively have quit it.'**

**'To cry to th'sea that roared to us; to sigh
To th'winds, whose pity sighing back again,
Did us but loving wrong.'**

**'Thou wast that did preserve me. Thou didst
smile,
Infused with a fortitude from heaven'**

**'Knowing I loved my books, he furnished me
From mine own library with volumes that
I prize above my dukedom'**



Arriving on the island

Prospero and Miranda land on a remote island. Exactly what that island is like is open to all sorts of interpretation: it might be anything from a tropical paradise to an arctic wasteland.

You and your students can create your own version of the island using a 'word carpet'. You will need a good number (enough for 2 or 3 per student) of scraps of A5 paper and some large marker pens.

Create a 'word carpet'

Ask the students about the sort of island they imagine Prospero and Miranda arriving on. One might say, for example, that they landed on a beach of golden sand. Write the phrase 'beach of golden sand' on one of the scraps of paper and place it on the floor.

Walking a little way from it, ask what you would see if you crossed the beach. Add this idea on a second piece of paper and put that on the floor.

Show how this technique can be used to build on each other's ideas to create an entire island of words with scraps of paper all over the floor. As they write and add their own scraps to the word carpet, encourage the students to use rich descriptive language to give a sense of what different parts of their island are like.

Now show them how to take a partner on a 'guided tour' of the island.

Your partner closes his/her eyes and you lead them through the landscape of words, describing what you see as you go, by using words and phrases from the word carpet.

When everyone has had a go at leading and being led, talk about the kind of island they have created and how Prospero and Miranda might have felt when they first arrived.

Extension activities

You can develop their ideas through drawing and painting, by creating their own models and designs for the island, or by using a range of cloths, camouflage nets etc. to create a whole environment in your classroom.

Meeting Caliban

Caliban is referred to in a number of ways:

'A freckled whelp, hag-born – not honoured with a human shape'

'Thou poisonous slave, got by the devil himself'

'Thou most lying slave'

'Abhorrèd slave'

Ask the students to move around the room on the command 'go' and stop on the command 'stop'.

After each 'stop', get them to make an immediate physical representation of the phrase you call out from the list above. Take time to look at examples of their representations of Caliban, but keep the activity pacy so that you get spontaneous, physical responses. You can use each phrase a number of times, encouraging the students to come up with a fresh interpretation each time. Now talk about the kind of character Caliban seems to be. You might also talk about the kindness that Prospero and Miranda showed him to begin with, teaching him language and offering him 'water with berries in't'. Having represented Caliban physically, get the students to think about how they might costume him. They can draw their ideas, or you might like to offer them a range of fabrics and other resources to create their own ways of dressing him. Then look at some examples from past RSC productions (see the next page for photographs) and compare these with the students' ideas and the way Caliban is represented in the Little Angel production.



Caliban



Caliban (Alec Clunes)
The Tempest 1957
Directed by Peter Brook
Photo by Angus Mcbean © RSC

Prospero (Alec McCowen, left) &
Caliban (David Troughton, right)
The Tempest 1993
Directed by Sam Mendes
Photo by Reg Wilson © RSC



Prospero (Patrick Stewart, left)
& Caliban (John Light, right)
The Tempest 2006
Directed by Rupert Goold
Photo by Manuel Harlan ©
RSC



Designing and making puppets - Caliban

The puppet for Caliban was designed and made by Lyndie Wright. Peter wanted the puppet to be large and lumbering in contrast to the small light footed Ariel puppet. Lyndie thought about how Shakespeare described Caliban as half man half fish and took that as her starting point, researching mythical underwater beasts.

The process of designing and making a puppet involves not only thinking about what it will look like, but then also thinking about its movement. How will it move? (what mechanisms will be used?) What movements does it need to make according to the script? What materials will be used to create the best effect along with being hard wearing and light for continuous use?

Caliban is a rod puppet manipulated with rods on the back of the head, elbows and legs. It is constructed using cane for the 'ribs', foam, papier-mâché and leather for his skin. All lightweight materials, particularly important for such a large puppet! He is manipulated by two puppeteers and voiced by one of them.

Accompanying pictures illustrating the design process.

1. Collecting pictures of 'fish like' creatures as a starting point and to get inspiration.
2. Sketching of initial ideas for designs
3. A small clay model of the chosen design to get an idea of how it would look in 3D.
4. A small model of the chosen design, to look at ideas for materials and how the finished puppet will move and look.
5. Caliban's original face, which was removed as Lyndie was not quite happy with his expression or the way it moved, so the rod on the back was altered and a new face designed.
6. The finished puppet in rehearsals.

Make your own puppets!

When you design and make a puppet make sure you think about these things:

- Decide on the character **first** (before you start drawing or making). Is it a person, an animal or a made up creature? Is it a character for a show you will be performing? What is that character like? Match the character with a suitable puppet style (marionette, glove, rod, finger, shadow etc.)
- Decide what your puppet will need to do if it is performing in a show (walk, swim, fly, nod, wave?) Which parts need to move or not?

Materials

Remember that puppets have to be held up and moved by a puppeteer so choose light materials. If you make your puppet too heavy you won't be able to use it! **Why not make an eco-friendly junk puppet** from boxes/containers/old magazines and wrapping paper/tubs/tubes/wool/string/clothes/bottles etc that would otherwise be thrown away?

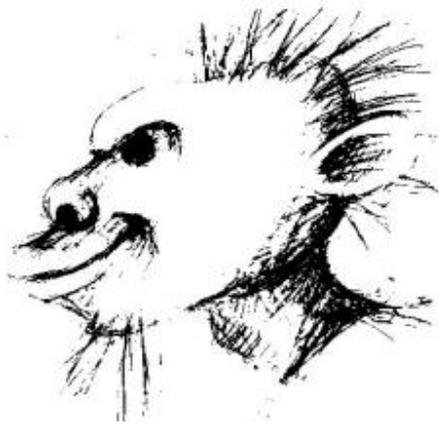
- **Draw a design for the puppet and remember to include:**
 1. What materials you will need.
 2. Which parts of the puppet will move – How?
 3. Will any parts be jointed? (elbows or knees)
 4. Don't forget to draw the rods/strings/controls etc that move the puppet so that you know where they will go.
 5. How will you fix the parts of the puppet together?
 6. How you will show your puppet's character? (facial expression, clothes, decoration)
- As you make your puppet **test it out as you go**. Is it strong enough to use? Are the details clear (will an audience be able to see the face from a distance?) Does it move in the places it is supposed to?



Designing and making puppets - Caliban



1. Collage of fish creatures



2. Initial sketch



3. Clay 3D model



4. Model



5. Calibans 1st face



6. Finished puppet in rehearsal



Designing and making puppets - Caliban

Make Your Own Caliban Puppet

Research

1. **Pick out words and phrases** from the text that describe Caliban (some examples below from our version of the play).

“Save for the son that she did litter here, a freckled Whelp hag-born – not honour’d with a human shape.”

“What have we here? A man or a fish? Dead or alive? A fish: he smells like a fish; a very ancient and fish-like smell. A strange fish. Legged like a man and his fins like arms! This is no fish, but an islander, that hath lately suffered by a thunderbolt.”

“Why, thou deboshed fish thou, was there ever man a coward that hath drunk so much sack as I today? Wilt thou tell a monstrous lie, being but half a fish and half a monster?”

“Moon Cal!”

2. **Create a collage of images** found on the internet or sketches of ideas that you could draw on for inspiration. Research how Caliban has been represented in other theatre or film versions of *The Tempest* and take any particular features that you like from these.

3. **Draw a design** of how your Caliban puppet will look thinking about what type of puppet it will be, what materials you might use, which parts will move and how.

4. **Make a model/practice puppet.** This could be a quick clay version to give a sense of your puppet in 3D or a scaled down version using similar materials.



William Hogarth’s vision of Caliban. Researching other people’s ideas of how Caliban looks can inspire ideas for your own design.

Ideas for Puppet Types

Shadow puppets

Cut out black card. Shadow puppets can be jointed using split pins and cut out details added (using coloured tissue paper or cellophane). Sticks can be attached using self adhesive velcro. This allows for the sticks to be removed or adjusted into different positions.

Glove/hand puppets

For younger children using socks as a starting point, pushing the toes into the hand to create a mouth is always a simple and effective way of creating a puppet. Use long socks that go up the arm to create an elongated body for Caliban’s ‘fish like’ frame. Use fabric, card, netting, feathers, decorative items to individualise and accessorise the puppets. Staples or copydex glue work best for fixing on to fabric.

Table top rod puppet

Use the instruction sheet as a starting point for a simple table top puppet version of Caliban. This would be for an upright puppet.



Designing and making puppets - Caliban

Inspired by Lyndie's design using coiled cane to create the movement in Caliban's torso, you can try making your own 'bouncing' rod puppet.

Materials:

Paper cups
BBQ skewers (as thick as possible)
Newspaper
Masking tape
Felt
String
Card
Decorative paper and other items as required



fig 1



fig 2

1. Scrunch a ball of newspaper on to the end of a BBQ skewer. Scrunch it roughly into the shape of Caliban's head you would like to create. Hold it together and in place on the end of the stick using masking tape.
2. Cover the masking tape using papier-mâché (start with newspaper then use paper in Caliban's skin tone) . You can also add more shape and features such as noses and eye sockets by adding smaller balls of newspaper in the right places. If using tissue paper to colour the head let the newspaper base dry first or this can get messy!
3. Leave the head on a stick to dry thoroughly.
4. Take a paper cup and cut a spiral to emulate the flexible body of our Caliban puppet, leaving the 'bottom' of the cup intact (see fig 1).
5. Decorate the body. Flowing fabrics and decorative items with movement will add more life to the puppet (see fig 2).
6. Finish decorating the head with eyes, tongue, hair etc to create the effect you want to achieve. (Note, if you use something shiny for the eye's it gives more life to the puppet).
7. Insert the stick with the head through the 'bottom' of the cup (use something sharp to make a hole).
8. Secure the head with masking tape on the underside of the bottom of the cup so that it does not slip out.
9. Due to the 'bounce' created by the body this puppet could be left as it is in its most simple form.
10. You can add felt arms by stapling them to the cup. These can be manipulated by holding the ends of the hands or by attaching a rod at the ends.



Designing and making puppets - Ariel



Ariel – Ariel is represented by two different puppets. The nature of the character involves it's capability to transform, so the two puppets, as well as being able to move in different ways are slightly different in looks. The 'flying' Ariel has feathered wings and a tail that the rod puppet version does not have.

The final design of Ariel was actually a second version. The original design was rejected by the designer and director as they felt it looked 'too friendly and clown like'. It was agreed that Ariel had a darker side and they wanted this too be represented more clearly in the puppet.

The original Ariel design with a clown-like face...



... and the finished design with a less friendly face.

Ariel's Story

The decision to change the puppet made for Ariel is a reflection of his personality which has been shaped by his life as a slave, first to Sycorax and then Prospero.

Although Prospero released Ariel from the witch's prison he was not truly free.

In groups tell Ariel's story using Prospero's lines from the script

- Frozen images
- Frozen images with character thoughts
- Bringing the images to life

Image 1 – This blue-eyed witch was hither brought with child and here was left by the sailors. Thou, my slave, As thou report'st thyself, wast then her servant.

Image 2 – And for thou wast a spirit too delicate to act her earthy and abhorr'd commands, refusing her grand hests.

Image 3 – She did confine thee, by help of her more potent ministers and her most unmitigable rage, into a cloven pine

Image 4 – within which rift imprison'd thou didst painfully remain a dozen years; within which space she died and left thee there.

Image 5 – Then was this island – save for the son that she did litter here, a freckled whelp hag-born – not honour'd with a human shape.

Image 6 – It was mine art, when I arrived and heard thee, that made gape the pine and let thee out.



Additional Activities

Before seeing the show

Predicting the story

If the students have not yet seen the play, get them to create tableaux and / or short scenes to predict what might happen once Prospero has used the shipwreck to bring his enemies to the island.

- What will he do to his brother Antonio and King Alonso?
- What might happen when Miranda and Ferdinand meet?
- Who else might be on the ship?
- What might Caliban do if he meets strangers on the island?

If the students have already seen the play, ask them to create these tableaux or short scenes to predict what might happen when everyone returns to Milan.

- Do they all get along or is there more trouble?
- Does Prospero keep his pledge to give up his magic?
- Does Ferdinand become Duke and, if so, does he make a good ruler?

A spell for a storm

Using the words and phrases from your 'word carpet' that you created earlier, get the students to compose the spell that might have been in Prospero's books of magic that he used to create the storm.

With younger pupils, you may choose to do this by taking the role of Prospero yourself and putting the students in role as the spirits who live on the island. Talk to them about the character of Ariel and how he works for Prospero – in effect they are creating Ariel as a collective role and helping Prospero to put his spell together.

Their list of 'ingredients' might include things like:

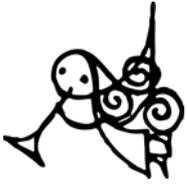
'Claw of crab from silver shore'

'Conjured clouds that darken and brood'

As they put their ideas together, show them how these can be combined and edited to create a complete spell.



Photo shows Jonathan Dixon (Caliban) and Brett Brown (Stephano) in the Little Angel RSC *Tempest*
Photo by Ellie Kurttz © RSC



Resources and Links

Useful resources

www.littleangeltheatre.com

More information about the history of the theatre and future puppet shows and workshops, including our school menu

www.rsc.org.uk

Royal Shakespeare Company website

<http://www.rsc.org.uk/whats-on/tempest/making-the-puppets.aspx>

Photographs of the puppets for the production being made

<http://www.flickr.com/photos/littleangeltheatre/sets/72157626236641652/>

See photos from the puppets being made in the workshop on Little Angel Theatre Flickr page

www.bbcshop.com

Shakespeare's Animated tales. The Bard's most best-loved tales come to life in this vibrant animated collection. Volume 3 includes Hamlet and *The Tempest*.

<http://www.youtube.com/watch?v=jAy3kcT7lgA>

Meet the *Fantastic Mr Fox* puppets from our production and see how they work. Designed and made by Peter O'Rourke. Film clip.

<http://www.youtube.com/watch?v=A6GqzP7wBZQ>

Watch extracts from our production of 'The Fabulous Flutterbys'. Film clip.

www.facebook.com

Make friends with Little Angel Theatre and RSC to keep up to date with the latest news

Little Angel Theatre has some related items on sale.

Ask when you visit: Little Angel Theatre Puppetry Scheme of Work

Including detailed lesson plans & templates for delivering puppetry in the Primary classroom, with links to literacy - £7

<http://www.rsc.org.uk/education/secondary/resource-library.aspx>

RSC offers a free resource library for teachers via their website