

Teachers' Resource Pack



|dance touring partnership| presents

Theatre-Rites & Arthur Pita

mischief

A show for families and children aged 7+



Sadler's Wells



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Introduction to this pack

This pack has been written to accompany the UK tour of Mischief. To find out more about the piece and the company visit www.mischieftour.co.uk where you will find details on the show, interviews with the creators and performers, visuals, games and free downloads.

Here are some movement ideas that you may want to explore with your class before or after coming to see a performance of Mischief or receiving a workshop. Many of them are based on the tasks and games that Sue Buckmaster (Artistic Director of Theatre-Rites) and Arthur Pita (Mischief choreographer) set the performers when they were all making the piece this summer. All these tasks use the theme of **lines**, which is central to Mischief. The 'Ideas for development' sections help to make this pack relevant across the whole of Key Stage 2. Key learning objectives from the Primary Curriculum - PE (Dance), Numeracy, Art and Design are also noted.

A CD of the music from Mischief will be available to purchase soon. Please visit the Mischief website www.mischieftour.co.uk for further details.

Warming up

There are many popular line-based games you can use to warm up your group for some practical work. Try Grandmother's Footsteps, Follow My Leader, and British Bulldog. (You may need to set some ground rules for this one i.e. no physical contact/pulling of clothes, depending on the energy levels in your class!) For younger classes try visualisation games such as walking along imaginary tight ropes or pavement kerbs. For groups with boundless energy try simple 'crossing the space' tasks in simultaneous lines - first walking forwards, then backwards, sideways, skipping, hopping. Explore slow motion running, crawling like a caterpillar, rolling, and sliding. Ask the group to feed in their own ideas - a 'freestyle' option.

For more ideas visit www.playgroundfun.org.uk



1 Line-up



Have fun with these games and tasks exploring the properties of lines...

Make a line

Think of ways to mark out lines in the space or around the building. Use string, gym mats, pencils & pens... whatever you have available in school. Ask the children to make all sorts of lines - long, short, wavy, curved - with these resources. Have fun exploring your school, inside and out, for objects to make lines with. How about exercise books, rulers, scraps of paper from your recycling box, fallen leaves from a tree in the playground? Ask the children for ideas. Once these lines have been made, perhaps your class could measure them to record line lengths. Is this short, wavy line longer or shorter than this thin straight line? Can you suspend a piece of string from the ceiling, creating a hanging, vertical line? You'll see lots of these in the Mischief set.

Ideas for development

Talk about lines creating angles - ask the children to alter a straight line, making two shorter lines that create a right angle.



Lining up

Using masking tape (or chalk if you are working in the playground) mark two long lines across the floor in any direction. Make one straight and the other wavy and curved. With the whole class discuss the properties of straight and curved lines. How many straight lines can be made with our bodies? Can you make a right angle with two of your straight lines? Once we have made a straight line with our body, can we move across the space? How? Explore all the possibilities of straight lines! Choose some interesting examples from particular children and ask everyone to try them together.

Play some music and ask the children to use these ideas to help them move around the space making as many different straight lines as possible with their bodies. Try to keep moving, no stopping! Line after line after line... always in motion. At random moments, fade the music and give a clear instruction 'STRAIGHT LINE!' The group has to assemble as quickly as possible into one big still straight line, using the tape on the floor as a marker. Try this a few times, perhaps expanding the task by asking the children to continue making as many different straight lines as they can with their bodies once they have assembled on the straight line.





Repeat this task, this time beginning with exploration of curved lines and all the ways we can make our bodies into waves and curves. Discuss and explore as many possibilities as the group can imagine - can you make a wave with your arm? Your legs? Your back or your hips? With your whole body? Put on some music and try moving

this around the space, curve after curve after curve... never stopping. At random moments, fade the music and give a clear instruction 'CURVED LINE!' The group has to assemble as quickly as possible into one big curved line, using the tape on the floor as a marker.

Ideas for development

Mix it up! Try making curved lines around the room, then call 'STRAIGHT LINE!' to assemble on the straight line, and switch to making straight-line movements. Or try making straight lines around the room, then call 'CURVED LINE!' to assemble on the curved line, and switch to making curved movements. Invisible lines - remove the tape and repeat the task. See if the group can arrange themselves into these lines without the floor markings...



Responding to lines

Using some of the ideas suggested previously, create any number of lines on the floor. Ask the children to take a journey through the space... moving in between the lines, not touching or treading on any of them. How do these lines make us feel as we move past them? Use a simple direction such as PAUSE, to stop this journey through our world of lines. Create a moment of stillness by asking the children to make a shape with their bodies in response to the line they have paused by. This shape can be a mirroring response, or a contrast to the lines. Encourage free thinking rather than 'planning' the next move.

Ideas for development

Create an interesting line on the floor by asking the children to lie flat, making random lines and shapes with their arms and legs. Ask for some volunteers to roughly trace around these bodies using chalk, tape, string, joining them all together... before everyone gets up. Look at the pattern that is left behind. What does it remind you of? Suggest that a few volunteers follow this line around the space. Does it have a beginning? An end?

Example of curriculum links

PE - Dance Activities: Unit 3 - Improvise freely; translate ideas from a stimulus into movement; perform movements with control; show a sense of dynamics and expressive qualities when dancing.

Numeracy - Understanding Shape: Year 3 - Recognise that a straight line is equivalent to two right angles.



2 Cross the line

Lines that change us

Using masking tape mark out a series of randomly spaced straight lines on the floor, cutting up the space. Explore ways of moving around the space, making straight lines with as many different body parts as possible. How can we move whilst making straight lines with our bodies? Hopping? Jumping? Shuffling? Crawling? Put on some music and ask the children to go on a journey through the space carving out straight lines with their bodies. Encourage them to make interesting pathways, not just travelling in big circles around the room. Repeat this task, this time exploring curved lines. How can we make curved lines with our bodies? Try it with your arms. Your hips. Your back. How can we move this way? Try rolling, falling, turning. Add another instruction. When you call out '360°' everyone has to make a full turn, then carry on with their straight line dances.



Now... the challenge! Put on a piece of music and ask the group to move around the space making straight lines. Every time they cross a line on the floor, they have to change the lines they are making. So... moving around the space making straight line after straight line after straight line... then cross a line on the floor and... switch to making curved lines, curve after curve after curve, never stopping until... another line on the floor is crossed and... switch back to making straight lines again. And so on. Divide the group into two halves and let each group watch the other performing this task.

Ideas for development

Use this as a starting point for creating group line dances. Working in 3s ask the children to discuss and choose their favourite 2 straight line movements and their favourite 2 curved line movements. Link these 4 up into one phrase of dance.



The other side of the line

Using tape or any of the ideas in Line Up, create one long line on the floor, stretching across the whole space. Start to explore some of the emotional aspects of lines dividing us. For example, split the group in half, asking one half to stand one side of the line and the other half to stand on the other side. Ask them to face away from each other... then ask them to turn and face the 'opposing' side. Suggest that each group lines up along their side of the line, very close to the line itself. A 'face off'. How does this feel for everyone? Perhaps you can try this as a girls versus boys task.



Ask for volunteers one at a time to stand alone on one side of the line, whilst the rest of the group is on the other side. How does this feel for the single person? How can they most comfortably stay in this place? By standing tall, directly facing the group? By curling into a small ball? By turning away from the group and ignoring them? Turn the focus now to the large group. What feelings are brought about by being in the majority? Does it feel safe? Or does it take away some part of our individuality?



Suggest that the large group try to arrange themselves in the least imposing way... think not just about where they place themselves in the space, but also about body language. How can we appear non-threatening?

Ideas for development

Use these tasks as a starting point for discussion and a stimulus for creating movement. For example, talk about the feelings of **isolation** brought about by being the single person in the above task.

Working in a space ask each person in the class to think of 3 shapes or movements to show isolation. Can a twisted shape show isolation? Can a fast jump into a low crouch show isolation? Explore a range of possibilities, looking for some clear examples in the group and asking everyone to try them. Perhaps this could be the beginning of some interesting solo work or group pieces.

Example of curriculum links

PE - Dance Activities: Unit 4 - Use simple motifs and movement patterns to structure phrases on their own, with a partner and in a group; refine and practise movement ideas and phrases; describe, interpret and evaluate dance using appropriate language.

Numeracy - Understanding Shape: Year 4 - Know that angles are measured in degrees and that one whole turn is 360°

PHSE - Developing good relationships and respecting the differences between people.



3 Lines in maths

Horizontal and vertical lines

Discuss the difference between vertical and horizontal lines. There are lots of vertical and horizontal lines in Mischief too. Vertical lines that grow up from the floor... and hang down from the ceiling. Then lots of horizontal lines made by the dancers' bodies as they move across the space. And what about Charlie the musician's keyboard? Does that make a horizontal or a vertical line in the space? Ask the children to work in partners. Give them some time to experiment with making as many body shapes as they can that include both vertical and horizontal lines.

e.g. Year 3 - focus on working with mirror symmetry, one child making a vertical or horizontal line, the other child mirroring it.

e.g. Year 4 - focus on making asymmetrical shapes with as many vertical and horizontal lines as possible. Try to make these shapes connect by linking up body parts.

Once everyone has had time to explore this idea, ask each couple to choose their favourite 4 shapes - some vertical and some horizontal lines. Join up these shapes in an order and practice this phrase. Choose some interesting examples for sharing and ask the rest of the group to help identify and count the vertical lines, then the horizontal lines in each shape.

Ideas for development

Improvisation work - working with a partner, child A is the line maker, child B is the escaper. A makes a horizontal line with any body part - arm, leg, whole body. B has to jump over, dance under, or find another way to cross this line without making contact. Once they have tried a few different options, ask them to speed up the action a little, so they are not planning their movements, just acting and reacting. For older groups this could be developed further into slightly more combative duets, with child A making their horizontal lines as close to child B as is safe. B has to dodge each horizontal line as it comes close to them. Start slowly before building up the speed.

Example of curriculum links

PE - Dance Activities: Unit 4 - use simple motifs and movement patterns to structure dance phrases with a partner; repeat and remember dance phrases.

Numeracy - Understanding Shape: Year 4 - Recognise horizontal lines.



Parallel and perpendicular lines

Recap and discuss the properties of perpendicular and parallel lines. Ask the children to work in groups of 4 or 5. One child is the 'director', the remaining are dancers making straight lines with their bodies. Ask each director to arrange their group to show 2 different examples of parallel lines.

Now ask each director to arrange their group to show 2 different examples of perpendicular lines. Suggest that each group puts these 4 shapes (2 parallel and 2 perpendicular) in any order. Practise this order a few times.

Ask the groups to link these 4 shapes with movement. For example: shape 1 rolling into shape 2, sliding into shape 3, jumping into shape 4.

Each group now has a phrase of movement. Ask them to practice it, then share this with the rest of the class. Ask observers to comment on the phrases they watch, identifying the parallel and perpendicular shapes they see.

Ideas for development

Using a blank piece of paper each, ask everyone to make a record of their group phrase, using line drawings and stick figures. Think of this in the same way you might use a storyboard when planning a film. For example Frame 1 = 1st shape, Frame 2 = rolling, Frame 3 = 2nd shape, Frame 4 = sliding. etc.

Example of curriculum links

PE - Dance Activities: Unit 5 - compose motifs and plan dances creatively and collaboratively in groups; perform different styles of dance clearly and fluently; talk about dance with understanding, using appropriate language and terminology.

Numeracy - Understanding Shape: Year 5 - Recognise parallel and perpendicular lines.



4 Lines in art

'I saw all my colours in my mind; they stood before my eyes. Wild, almost crazy lines were sketched in front of me.'

Wassily Kandinsky

Lines have been an inspiration to many artists over the years. Below are some suggestions of artists to look at with your class. Use their paintings as a starting point for discussion - look for different kinds of lines in these works. Refer back to line types in previous tasks - horizontal, wavy, curved, vertical etc. Discuss first responses to a particular painting, then explore the work more deeply, unravelling some of the lines, or perhaps following a line from its beginning to its end. Once we have looked at the work in more depth, is our response to it the same as our original gut reaction?

Find out more about one or two of the paintings listed below. Are they landscapes, portraits, still life or entirely abstract? Discuss the visual elements in one of these paintings - size, colour, texture, pattern and detail.

Paul Klee

<http://www.artchive.com/artchive/K/klee.html>

In particular look at the following:

- Highways and Byways
- Park of Idols
- Insula Dulcamara
- Captive

Wassily Kandinsky

<http://www.artchive.com/artchive/K/kandinsky.html>

In particular look at the following:

- Composition IV
- Composition VIII
- Black and Violet
- Yellow, Red, Blue

Piet Mondrian

<http://www.artchive.com/artchive/M/mondrian.html>

In particular look at the following:

- Composition A: Composition with Black, Red, Gray, Yellow, and Blue
- Lozenge Composition with Red, Black, Blue, and Yellow
- Rhythm of Black Lines
- Composition No. 8



'I construct lines and colour combinations on a flat surface, in order to express general beauty with the utmost awareness.'

Piet Mondrian

Ideas for development

Ask each child to create their own painting as a homage to the above artists. Discuss the basic elements that each painting needs to include - lines, blocks of colour. Explore the possibilities of working in limited colours, as well as a full colour palette. Ask for volunteers to introduce their work to the class / their table, explaining how they started it, what their process was, how they now feel about it as a finished piece of work.

Select three of the previously listed works and ask each child to pick their favourite. They then use this as a starting point for creating movement. Suggest that each child picks a small section of the painting, or just one particular line, and recreate that line / section in movement. They can be as literal as they like. More confident children may feel comfortable being a little more abstract in the movement they create.

'A drawing is simply a line going for a walk.'

'A line is a dot that went for a walk.'

Paul Klee

Use this idea of taking a line on a journey around space. Ask each child to imagine they are a paintbrush full of paint. They can choose how to fill their canvas (i.e. the space) with line, colour and shape. Explore the way in which they can get different textures onto the canvas - by jumping they can make dots of colour; by walking, running, sliding they can create lines of colour; by jumping and landing in a shape on the floor they can create a 'splodge' of colour. Devise different approaches to creating these pieces of imaginary art.

Other useful art websites: www.artcyclopedia.com and www.tate.org.uk

Look at more contemporary artists too, such as Bridget Riley.

Example of curriculum links

PE - Dance Activities: Unit 6 - interpret different stimuli with imagination; explore, improvise and combine movement ideas fluently and effectively.

Art and Design: Unit 4C - Journeys: Explore ideas about journeys; investigate lines, shapes, colours and textures to produce work on the theme of journeys.

Unit 6C - A sense of place: Children develop their painting skills and knowledge of composition; combining and organising shape, form and space; apply colour, pattern and texture in a painting; compare and comment on ideas, methods and approaches used in their own and others' work.



5 Lines in dance

Lines, both planned and unplanned, appear throughout dance - for example tribal and folk dances - and choreography on stage and in film. Here are three very different examples to consider, all of them influenced by lines.

Penguin lines - Year 3 task

Watch an extract of the film Happy Feet, eg. the first 15 minutes. Discuss penguins - where do they live? What is the weather like there? What do they look like? How do they move?

Ask the children to move around the room just like the penguins in Happy Feet. Use very small steps, no longer than your own foot length, and keep your arms glued to your sides!

Split the group in half and ask for a volunteer to lead each group. Set them off in different directions, seeing if they can follow their leader in a perfect penguin line. Ask the penguin leaders to lead their group in straight lines only, then in curved lines, then a combination of the two.

What happens when the two penguin groups need to cross each other? Which penguin line should stop and give way to the other? Try this penguin walking both forwards and sideways. Can we do this backwards too? What will we have to do to stop bumping into each other?

Now discuss Mumble, the little penguin. How does he move his feet? As a group, practise dancing like Mumble, using fast and busy foot movements on the spot.

Now imagine the ice under your feet starts to crack. The children have to jump to the side to avoid falling through the gaps. Practise these jumps, using a large percussive sound (eg. shake a tambourine, crash a cymbal) to signal the ice cracking.

Now we have 3 different movements - penguin walking in lines, fast happy feet on the spot, and jumping to avoid cracks in the ice. To a piece of music, ask the children to try using all 3 - penguin walking around the space using curved and straight lines; when they hear the signal they must jump to a different spot to avoid cracks in the ice; when you say 'Happy Feet' they have to dance on the spot using fast feet.



Busby Berkley Lines - Years 4 & 5 task

Look at some extracts from Busby Berkley musicals. Try looking at the following numbers: 'Young and Healthy' from 42nd Street (1933), 'We're in the Money' from Gold Diggers of 1933, and 'By a Waterfall' from Footlight Parade (1933). Discuss this era - what costumes are the dancers wearing? How would you describe the dancing? Discuss Busby Berkley and the role of a choreographer - who was he? What did he do? How did he use lines in his work?

Using these extracts as a stimulus, focus on the following 2 ideas:

- 1 Standing in a line one behind the other and making synchronised arm movements, so from the front the image is of one body with multiple arms. (See 'We're in the Money' from Gold Diggers of 1933).
- 2 Seated on the floor in a circle, or a curved / wavy line, using straight arms and legs to create symmetrical patterns. (See the synchronised swimming patterns in 'By a Waterfall' from Footlight Parade).

Divide the class into quite large groups of 8 or so each. Either nominate or ask for a volunteer to be the choreographer. Depending on the children this could also work through group negotiation.

Ask them to devise 2 short Busby Berkley line sequences based on 1. & 2. above. Think about lines - straight lines with our arms and legs, the lines we can make in formation standing or sitting, the lines of our bodies in space.

Ask the group to choose one place in the space where they dance idea 1. Then choose a different place in the space to dance idea 2. Suggest that they think about where 'front' is and how their audience will best appreciate their lines & formations. The next challenge is to find a transition between idea 1 and idea 2 Can this transition from one place in the room to another, also be a line?

Share these sequences with each other. Experiment with use of music. Can a 1930's style dance task work with an up to date piece of music? Does it make us view it differently?



Cunningham Lines - Year 6 task

Merce Cunningham is an early pioneer in modern dance. Cunningham's dance style involves long linear movements of the arms and legs, fast and athletic changes of direction and jumps, juxtaposed with moments of total stillness. Cunningham uses chance as a choreographic tool. His dancers might all learn a piece of movement, but only dance it when their number is randomly called. So every time a piece is danced, it looks different. Using chance can create beautiful moments. Cunningham also believes that moments of total stillness are as important as the movement itself.

Watch an extract from a piece of Cunningham's work, for example 'Changing Steps' (1989). Made almost two decades ago this piece still looks fresh and modern - as does all his work. Discuss the use of lines in his work - lines made by the dancers' limbs... as well as the lines they make in formations in the space.

Based on what they have seen ask each child to create their own piece of line movement in this style. Suggest that each phrase should include three clear line shapes using both arms and legs, a turn, and a still balance held for 5 seconds.

Once everybody has their own line phrase, give each child a number. If you prefer to keep things simple, just use their names. Ask everyone to find a place around the edges of the room. Call out numbers / names at random - close together, repeatedly, spaced out. Once a child hears their number / name they must enter the space, face any direction and then dance their line phrase twice over. Once completed, they can leave the space to stand in a different place around the edge of the room. Make sure you call every number at least twice. This can be a really exciting task to take part in! It helps children to understand how simple ideas can create complex and wonderful dances.

Ideas for development

If you have access to a video camera, why not try filming different versions of this piece then playing them back to the group. Discuss how these versions differ and why.

Start to explore the notions of performance - does there have to be a front or can we watch this work from anywhere in the room? Is there a beginning to this piece? How does it end?

Example of curriculum links

PE - Dance Activities: Unit 3 - Translating ideas from a stimulus into movement

Unit 4 - Respond imaginatively to a range of stimuli related to character and narrative.

Unit 5 - Compose dances by using, adapting and developing steps, formations and patterning from different dance styles.

Unit 6 - Use basic compositional principles when creating dances.



6 Muddlehead

This task is a good contrast to the previous straight line tasks. It may be better suited to children who have already seen the show and watched the Muddlehead character on stage...

Discuss the word 'muddle'. What other words mean the same thing? Look up the dictionary definition (disorder or confused state). How do we feel when we get in a muddle?

Discuss the Muddlehead character in *Mischief*. What did she do? How did she move? What did her head look like? How did she get in a muddle? How did she get out of a muddle?

In a space, working individually at first, think about movements that suggest being or feeling muddled. Depending on the level of the class, this can be led as a free improvised task for children working independently, or as a group discussion with movement ideas suggested by individuals and then tried out by everyone. Think of shapes and movements that suggest being in a muddle, or feeling muddled. Try twisting, wobbling, winding up and unravelling.



Ask each child to choose their 3 favourite muddle shapes or movements. Practise dancing them in an order. Team up with a partner and show each other your short 'muddle' phrase. Now face each other and dance your muddle phrases at the same time standing as close to each other as possible. Look out for moments where your muddle movements can become intertwined and tangled up, causing a double muddle.

Ideas for development

Look for gaps in your partner's muddle shapes. Can your arm fit through the gaps in your partner's muddle shape? Can your foot thread through a different gap in your partner's muddle shape? Experiment with lots of ways that your separate muddles can become tangled up and then untangled.

Share these muddle duets with the class, perhaps half the group watching the other half. Encourage positive observations... not just 'It was good. I liked it.' Why did you like it? eg 'I liked A & B's duet because they showed their movements really clearly / looked like they were having fun/forgot some of their moves but didn't give up...' etc.

Example of curriculum links

PE - Dance Activities: Unit 5 - create and perform simple dances; use simple words to talk about their own and other people's work; recognise and comment on dances, showing an understanding of style.



7 The lines are taking over!



Using our arms as a starting point, try to make as many different straight lines as possible. Ask every child to stand in a good space and see how many straight lines they can make with their arms without stopping. Encourage long, straight arms stretching right to the end of the fingers, continually moving the arms through a series of straight lines.

Ask each child to create their own straight line motif - perhaps linking 4 or 5 of these fast straight line arm movements to create a fluid phrase. It is sometimes helpful to work on a count of 8. Pair up the group so that every child works with a partner. Ask them to stand facing each other, not too close. Allow them time to teach each other their straight line phrases. Encourage them to work at a good speed.

Now try this on the move! Using a marked or imaginary line across the space, set off each couple along this line. See if they can walk across the space facing each other, one child dancing their fast & straight lines arms phrase, the other mirroring. As they make this journey, the lines get faster and faster, starting to take over their owner's body. Swap over so that every child gets the chance to lead as well as follow.

Allow each couple to reach about halfway across the room before setting off the following couple. If your space is large enough you can try two lines across the room.

Always be clear about safety - making sure everyone has enough room to work without injuring another person with fast flying arms!

Ideas for development

Try making this journey across the space, as a solo. Imagine you are on stage. Can you keep the attention of the audience by using your focus? You'll recognise this as a section in *Mischief*. Create longer phrases of movement by adding these line phrases together. So child A's 8 counts + child B's 8 counts = a 16 count phrase of movement. Once each partnership has rehearsed their 16 counts across the space, use different styles of music to accompany their journey. Try fast beats then slow classical music. Carnival style tunes followed by jazz or a slow ballad. How does the music change the way the dancers show their movement phrase? Does the change in music actually change the movement itself... or does it simply change the way we look at it?

Example of curriculum links

PE - Dance Activities: Unit 6 - work creatively and imaginatively on their own and with a partner to compose motifs and structure simple dances; perform dances fluently and with control.



8 Object play

These tasks centre around imaginative play with a soft object. The same starting points the dancers used with Sue and Arthur when making Mischief, are explored here - How does this object move? What can it do? How does it make me move? When giving the directions in this task, experiment with using as much visualisation as you can. Think about the tone of your voice, the speed at which you talk to the group, how loudly or quietly you give your directions. All this will have an effect on how each person reacts to their object.



Encourage every child to have fun with their object, but also to respect it, laying it to rest on the floor between each task. This is the same way the company worked in the studio with their soft objects - the foam shapes they dance with in Mischief. For soft objects think about what resources you may already have to hand in school. These tasks have been written with squares of cloth / old towels in mind. If you'd prefer to work with foam, as the company do (and you have a budget!) see the last page in this pack for details of foam suppliers.

Ask each child to sit in a space with their soft object in front of them, crumpled in a heap. Can you make a shape with your body that resembles your object? Now can you make a shape with your body that is a direct contrast to your object?

Ask the group to rearrange their objects lying them as flat as possible. Can you make a shape with your body that resembles your object now? Try arranging some straight lines into your shape. How do you respond to it now?

Your object becomes playful and wants to start a little game. What happens next?

Ask the children to imagine that their objects are so heavy they are impossible to lift. Try peeling a corner off the floor and lifting it up. Try to pull it along the floor. And now imagine that your object is really light, so light that you have to work really hard to keep it on the floor... it just keeps floating up and up and up...





Now your object feels incredibly sad. It's very unhappy. What shape does it make? How would you comfort it? How can you make your object feel better?

Oh no... your object really disagrees with you... and is starting to pick a fight. How does your object get cross with you? How does it move? What does it do? And how do you react? Let your fight become bigger and angrier... How does your object fall? How do you fall?

Now, you need to resolve this disagreement. Who makes the first move towards reconciliation? How do you offer your friendship again? How does your object respond?

Your object has had a busy day - it's starting to look tired. It feels drowsy and limp. Let your object rest and sleep now. How do you arrange it into a sleeping state? Help it into a comfortable position of rest.



Example of curriculum links

PE - Dance Activities: Unit 6 - respond to a range of stimuli, improvising freely using a range of controlled movements; explore dance and movement ideas.



9 Responding to words

Discuss Charlie's 'Walk the Line' song from Mischief. If you've already seen the show, can anyone remember where this song came from? What was happening on stage as Charlie sang his 'Walk the Line' song? Read through the lyrics as a group, perhaps volunteers can read a line each. Discuss some of the key words & phrases and their meanings - parallel, vertical, join the dots. Choose one of these words or phrases and discuss how we might respond to it physically. For example 'join the dots' - how could you show this through movement, using your whole body? Generate some ideas & discussion as a group. Ask the children to work in pairs or small groups. Give each group 2 lines from the song below, either using lyrics sheets, or written up on a whiteboard.

*Would I be out of line to make a shape of you
To pick you up and spin you round in your parallel world with your vertical view?
We've got to straighten things out, we've got to join the dots
Because there are pieces missing in this crazy chain...
It's got my brain in a thousand knots
You didn't make it round, I'll meet you in the square
If we're going to bend the line, I don't mind...
but we're going to have to do it somewhere
Because I just want to be friends, I want to be like a team
If we're on the same track, there is no looking back
It's got to flow if you know what I mean
We've got to walk the line, We've got to walk the line*

Allow some creative time for everyone to take their 2 lines of lyrics and respond to them using movement. This response may be very literal, in a Year 3 class for example, or more abstract with an older group. Encourage the children to explore the use of their whole bodies, rather than just 'acting out' the lyrics with their hands. Once everyone has created some movement for their lyrics, share them with each other. Perhaps each group could show their movement phrase, and everyone else has to guess which lyrics they are dancing to. Is there any particular word or phrase that seems to be represented the same way by everybody? Discuss all the different movement possibilities there can be in dancing a single word or a phrase.

Ideas for development

Ask the group to develop these dances by thinking about how they use the space... can their movement phrases use varying levels in the space? Explore standing up, sitting, lying down. Next ask them to think about the tempo of their movement - perhaps experiment with speeding up and slowing down the movements at different points in the phrase. Finally, ask them to find a natural pause in the phrase, and a repeat too.

Build these dances into larger group pieces by placing 2 groups close together in the space. Perhaps try a whole class performance of 'Walk the Line' - everyone stands in the space with his or her partner. Teacher or volunteer reads out the lyrics and everyone dances their 2 lines, standing totally still when not dancing. If you have a CD of Mischief, play the music instead of reading the lyrics.

Example of curriculum links

PE - Dance Activities: Unit 3 - translate ideas from a stimulus into movement; create dance phrases that communicate ideas.

Unit 4 - experiment with a wide range of actions, varying and combining spatial patterns, speed & tension.



Some ideas for discussion after the show:

- 1 What did the lines at the beginning of the show look like to you? What did the performers do to the lines?
- 2 What do you remember about any of the performers and their dance with a line? Can you remember Robin and his angry line? Maho and her long, gentle line? Laura and her squiggly line? Matt and Claire and their circular lines?
- 3 How did Mohsen realise that a line can be curved? What did he do to his line?
- 4 Do you like lines? How many can you spot right now, wherever you are?
- 5 The red lines all became fishes. What other animals or insects did the performers make with their lines?
- 6 How many different kinds of line did you see in the show? Can you describe some of them?
- 7 What happened when Laura got in a muddle with her line? How did the others try to help her?
- 8 How did the giant Stick Man puppet appear on stage? What happened when he and James danced together? How did Stick Man leave the stage? How did you feel when he left?
- 9 How did you feel when the long, long line came out into the audience? Did you help to pass it along? What did it feel like to touch?

We would really like to know what you thought of the show! Visit the [Mischief website](http://www.mischieftour.co.uk) www.mischieftour.co.uk and leave a short review. We'll pick our favourite at the end of the tour.



Year 3 - sample dance lesson plan

Learning Outcomes: Pupils will have:

- Improvised freely; translated ideas from a stimulus into movement
- Shown expressive qualities when dancing

Resources

Music: Current chart music (warm up), The Piano & African Music for Children (creative work)

Key Vocabulary Mischief, line, straight

Time	Activity	Teaching Points
2 mins	<p>Big picture first: Introduction</p> <ul style="list-style-type: none"> • Let's talk about Mischief. A brief recap of key moments in the piece/children's memories of the show. • What was it about? How did it make us feel? • What does Mischief mean? Why do we think the show is called Mischief? 	<ul style="list-style-type: none"> • Relate this to any post show discussions / documentation you may have had with your class • Perhaps ask for volunteers to describe Mischief in one word
5 mins	<p>Let's get warm: Warm up</p> <ul style="list-style-type: none"> • Why do we warm up? What happens to our bodies during a warm up? • Play a few lines games - see Warming Up section in this pack. Try Follow my Leader - teacher beginning as leader, standing facing the group. • Ask for volunteers to take a turn as the leader. • Then get the Leader to move around the space with everyone following on behind (if you have room). • Follow this with some visualisation games - see Warming Up section in this pack. 	<ul style="list-style-type: none"> • Repeat these Follow my Leader tasks over weeks, adding and developing each time • Keep things simple - marching on the spot, stretching up to the ceiling and crouching on the floor, small star jumps.
5 mins	<p>What are we learning today?</p> <ul style="list-style-type: none"> • Discuss lines. Who can remember some of their favourite lines in Mischief? • Discuss the properties of straight lines. • How many straight lines can we make with our bodies? Ask everyone to have a go. • Choose some interesting examples and ask the whole group to try them. 	<ul style="list-style-type: none"> • Use flashcards of key vocabulary to help this discussion. • Ask for volunteers to show straight lines with different body parts
10 mins	<p>Let's explore: Straight line game</p> <ul style="list-style-type: none"> • Play some music and ask the group to move around the space with you making as many straight lines as possible with their bodies • Mark a line across the floor using masking tape • When the music stops / when you call out 'Straight Line!' the whole class has to assemble on this line as quickly as possible. • You can play this as a game, with the last children to reach the line being called out, until there is only one remaining. 	<ul style="list-style-type: none"> • Encourage imaginative movements using many different body parts
10 mins	<p>Let's explore: Straight line duets</p> <ul style="list-style-type: none"> • Working in partners, ask the children to discover how many different straight line shapes they can make together. • After they have had some time to play, ask them to choose their 3 favourite straight line shapes and put them in an order. 	<ul style="list-style-type: none"> • Encourage them to find both symmetrical and asymmetrical shapes
5 mins	<p>Let's share: Straight line duets</p> <ul style="list-style-type: none"> • Choose 3 groups at a time to show their work in the space 	<ul style="list-style-type: none"> • Ask the children to start and finish their duets in stillness
2 mins	<p>What did we learn? Cool down & Plenary</p> <ul style="list-style-type: none"> • Breathing sequence from the warm up to cool everyone down • Discuss what we have covered today; recap on key vocabulary & spelling 	<ul style="list-style-type: none"> • Ask the children to remember their duets for next week



Year 6 - sample dance lesson plan

Learning Outcomes: Pupils will have:

- Performed to an accompaniment (spoken word) expressively & sensitively
- Explored use of different body parts to create movement

Resources Copies of Charlie Winston's 'Walk the Line' song lyrics to hand out
Music: Groove Armada (warm up), Charlie Winston (creative work)

Key Vocabulary Lyrics, composer, rhythm, tempo, response

Time	Activity	Teaching Points
5 mins	<p>Big picture first: Introduction</p> <ul style="list-style-type: none"> • Let's talk about Mischief. A brief recap of key moments / children's memories of the show. • What was it about? How did it make us feel? What was the music like? • Discuss composing music. How do we think this happens? Tune first, then lyrics? Or the other way around? Has anyone ever tried composing a song or a rap? • Discuss Walk the Line song from the show. What was happening on stage as Charlie sang it? 	<ul style="list-style-type: none"> • Relate this to any post show discussions / documentation you may have had with your class • Perhaps ask for volunteers to describe Mischief in 3 words
5 mins	<p>Let's get warm: Warm up</p> <ul style="list-style-type: none"> • Why do we warm up? What happens to our bodies during a warm up? • Standing at the front of the space, facing your group, lead them through a simple sequence of movements - see Example Year 6 warm up exercises 	<ul style="list-style-type: none"> • Use simple warm up exercises and repeat over weeks, adding and developing each time • Challenge the children to remember what follows each exercise
5 mins	<p>What are we learning today?</p> <ul style="list-style-type: none"> • Read through 'Walk the Line' lyrics • Discuss lyrics in the same way you might look at a poem • Discuss the different tempo & rhythm possibilities for these lyrics - what does tempo mean? • Perhaps try exploring different clapping / stamping responses to a particular line • Discuss some of the key words / phrases in the lyrics and how we might create movement in response to them 	<ul style="list-style-type: none"> • Ask for volunteers/strong readers to read a line of the lyrics each • Some pupils will respond very literally, 'acting out' the lyrics. Other pupils will respond more abstractly.
10 mins	<p>Let's explore: Movement in response to the lyrics</p> <ul style="list-style-type: none"> • Divide the group into partners or small groups and give each group a lyrics sheet. Ask them to explore & devise some phrases of movement in response to Charlie's lyrics • Discuss responding to the rhythm of the words, not just necessarily the words themselves • If working in pairs, try dancing facing your partner, mirroring their movements • If working in groups, decide where everyone stands in relation to 'front' 	<ul style="list-style-type: none"> • Encourage imaginative movements using many different body parts • Depending on time, you may prefer to split the lyrics up amongst the groups, so each group has a few lines to focus on, rather than the whole song
5 mins	<p>Let's explore: Group sharing</p> <ul style="list-style-type: none"> • Class teacher reads the lyrics • As each group hears their extract they stand to perform it, then sit down again 	<ul style="list-style-type: none"> • Encourage stillness at start and end of lyrics
5 mins	<p>What did we learn? Cool down & Plenary</p> <ul style="list-style-type: none"> • Breathing sequence from warm up to cool down • Discuss what we have covered today, responding to words & rhythms 	



Example Year 6 warm up exercises & key teaching points

Standing in parallel position

- all face the front
- feet and legs in parallel position
- long backs, relaxed shoulders & arms
- calm breathing

Arms & breathing

- breathe in taking arms up via semi circles either side of body to reach to the ceiling
- looking up to hands
- breathe out, reversing arms
- do this 4 times

Balancing on one leg

- from standing position, slowly raise one leg bringing knee towards chest
- try to keep leg you are standing on still
- use arms either side to help you balance
- this works your tummy muscles - in dance terminology, our centre
- try with the other leg

Shoulders, elbows, arms

- 4 x circles with shoulders, keeping arms by side
- 4 x circles leading with elbows (right, left, right, left) placing hands on shoulders
- 4 x circles with whole arms (right, left, right, left) stretching through to the tops of your fingers
- repeat the whole sequence again

Rolling down to hands & knees

- dropping head forwards then keep going!
- look at tummy and bend knees
- continue rolling body towards floor
- come to rest kneeling on hands & knees
- reverse the whole thing to come back to standing
- repeat the whole sequence 4 times

3 walks & a jump

- take 3 steps to the right
- small jump landing with both feet together, clapping hands
- try it to the left
- repeat a few more times left and right

Running on the spot and stretching

- running on the spot, fast little steps for 8 counts
- stretching up to the ceiling (2 counts) then crouch to the floor (2 counts) and repeat
- repeat whole thing

Finish by standing tall

- come back to our starting position in parallel
- feel heart beating faster
- take a small rise onto tiptoes to test your balance
- lower your heels and stand tall



Resources

Music resources

Below are some suggestions for music to work with in your practical sessions.

Music by Charlie Winston

A CD of the music from Mischief will be available to purchase soon. Please visit the Mischief website www.mischieftour.co.uk for further details. Further music by Charlie Winston can be found on his website www.charliewinston.com

General upbeat music for warming up

Using current chart music & compilations for warming up, is a great way in. If children recognise a song/a favourite artist, they are already instantly engaged. Attention is needed over suitability of lyrics, particularly in rap and R&B music, so listen to anything once before you play it in a session. Try current chart music e.g. Gwen Stefani, Justin Timberlake, Beyoncé or... Groove Armada, Nitin Sawney, Cream Anthems, Fat Boy Slim.

Music for creative work

Film soundtracks are always good for a variety of slow atmospheric music and short bursts of dramatic 'action' tunes. For example: The Piano, Fifth Element, Out of Africa, The Mission, Twelve Monkeys, Kill Bill and The Constant Gardener.

Classical, contemporary and jazz music can really work in this context too. For example:

Music for Children - Prokofiev
The Penguin Café Orchestra
The Rite of Spring - Stravinsky
Different Trains - Steve Reich
Take 5 - Dave Brubeck

World music offers a different flavour for creative work. Some suggestions are:

Talking Timbuktu by Ali Farka Toure and Ry Cooder
Rough Guide to African Music for Children: Algeria to Zimbabwe: Dynamic Dances for Kids
Putumayo Kids Presents African Playground
Mali Music by Afel Bocoum & Damon Albarn and Toumani Diabate & Friends

Slow music for cooling down

William Orbit - Pieces in a Modern Suite
Chris Benstead - various tracks from Music for Dance: 5
(the latter available from www.musicfordance.net)

DVD resources

The piece 'Changing Steps' can be found on the DVD Merce Cunningham Collection Vol 1. Visit www.merce.org for further information on Cunningham, his work and his company.

'Happy Feet' DVD available from www.amazon.co.uk

The Busby Berkley Collection DVD available from www.amazon.co.uk

Other extracts can be seen on www.youtube.com

Foam suppliers

The company bought some of their foam for Mischief from Pentonville Rubber, in London. Visit their website www.pentonvillerubber.co.uk. Why not ask your local foam suppliers for any off cuts they may have.



Credits

Resource pack written by Lucy Moelwyn-Hughes
in consultation with Sue Buckmaster and Arthur Pita

Design Shaun Webb Design swd.uk.com

Photography Patrick Baldwin

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Mischief workshop team

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Foam for the tour has been supplied by Kewell Convertors Ltd.

Foam for the workshops is being supplied by Pentonville (Rubber Products) Ltd.

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If you are interested in having a Mischief workshop please contact John Johnston at Theatre-Rites on the number above or via email john@theatre-rites.co.uk

