



**SHAUN PARKER & COMPANY**

# THE YARD

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EDUCATION RESOURCE KIT

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Winner of the Australian Dance Award for Youth and Community Dance

**SHAUN PARKER  
& COMPANY**



Australia  
Council  
for the Arts



Create NSW  
Arts, Screen & Culture

**CAPTIVATE**  
*the spirit of expression*

Shaun Parker & Company is assisted by the Australian Government through the Australia Council for the Arts, its arts funding and advisory body and supported by the NSW Government through Create NSW

Shaun Parker & Company's education program is supported by our generous donors. *THE YARD* began as a development with the Performing Arts Unit of the Diocese of Parramatta. We acknowledge and respect the Traditional Owners and Custodians of the lands on which we live, work and tour.

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## SHAUN PARKER & COMPANY

### THE YARD

**THE YARD** is an award-winning anti-bullying program by contemporary dance theatre company Shaun Parker & Company dealing with themes of bullying, social exclusion, peer pressure and resilience through dance and music. It was borne from the original main stage production in 2011, which was created with 33 teenagers from migrant and refugee families based in Western Sydney through the CAPTIVATE program. Parker has now re-crafted this outstanding production alongside five of the original dancers to deliver this new in-school anti-bullying program which tours into playgrounds and school halls across Australia.

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### **THE YARD: anti-bullying program**

**THE YARD** creates a theatrical world about life in Australian schools. Unique, gutsy and ground-breaking, five dancers take the students on a visual experience dealing with not only bullying but other social issues pulsating within the schoolyard. The workshop following the performance unpacks these themes, ultimately finding unity in the diversities of culture, gender and ethnicity that exist in our schools and society. Our objective is to not only empower children to deal with the issues addressed in the performance, but to also inspire and motivate them in their future careers and life choices.

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### TOUR HISTORY

**2011** Seymour Centre Sydney

**2012** NORPA, Lismore

The Glasshouse, Port Macquarie

Riverside Theatres, Parramatta

MAC Opening, Mildura

IPAC, Wollongong

**2014** Griffith Regional Theatre

Wagga Wagga Civic Theatre

Victorian Arts Centre, Melbourne

QPAC, Brisbane

Parramasala Festival, Parramatta

Exodus Foundation Charity Gala, Sydney

Westmead Children's Hospital

Randwick Children's Hospital,

Starlight Foundation

**2015** NSW Western Sydney Pilot Program

**2017 Revised Anti-bullying program launched**

NSW Schools Touring Circuit, Western Sydney

Riverside Theatres, Parramatta

**2018** NSW Schools Touring Circuit, Greater Sydney

**2019** NSW Schools Touring Circuit, Greater Sydney



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## **CURRICULUM LINKS**

Our performance and anti-bullying program is designed to tell a recognisable story of individual resilience in the face of group pressure, and to inspire young people with street and urban dance moves and acrobatic feats. Curriculum links listed here relate both to participation in our performance and workshop program, and to the activities which are included in the following pages:

### **Health and Physical Education - Foundation to Year 2**

- Accessing stories where characters demonstrate strengths, sharing how these strengths helped the character be successful and recognising which of these strengths they possess
- Participating in games and physical activities and describing how others' strengths contribute to successful outcomes
- Identifying and appreciating similarities and differences in people and groups
- Exploring how people feel when they are included and excluded from groups and activities
- Demonstrating how to include others in physical activities when completing movement tasks or practising for performance
- Expressing appreciation and offering encouragement using a variety of communication techniques

### **Health and Physical Education - Years 3 and 4**

- Describing behaviours that show empathy and respect for the rights of others
- Recognising that bullying behaviour can take many forms, not only physical
- Describing safe bystander behaviour when they notice unfair treatment
- Predicting and reflecting on how other students might feel in a range of challenging situations, and discussing what they can do to support them

### **Health and Physical Education - Years 5 and 6**

- Identifying how personal qualities contribute to identities and inform world views
- Recognising how individual personalities and teamwork contribute to achieving success in physical activities
- Exploring how personal and cultural identities change over time
- Investigating how personal and cultural identities are influenced by the groups and communities to which we belong and the places to which we feel connected
- Exploring how family, peers, popular culture and the media influence how individuals interact and the choices they make in given situations

### **Dance - Foundation to Year 2 (Early Stage 1 and Stage 1)**

- Exploring fundamental movements safely to improvise dance ideas, for example, running in a race, jumping like a frog, stomping like a giant, rolling like a log, falling like an autumn leaf, floating like a cloud, gliding like a bird
- Considering viewpoints - forms and elements: for example - which levels are you using in your dance? What sort of movements did the dancers perform? What are they wearing? What kind of music are they dancing to?
- Exploring movement possibilities in response to a stimulus, such as imagery, music and shared stories
- Experimenting with the elements of space, time, dynamics and relationships through movement, for example, considering levels, tempo and dynamics

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## Dance - Years 3 and 4 (Stage 2)

- Using contrast and repetition to explore and generate new movement in response to stimuli such as stories, memories and the environment
- Exploring known movements to find alternative ways of performing them, for example, waving hello or shaking hands and then doing the same action at a different level, in a different direction, bigger/smaller, using a different body part
- Altering movements in a set, teacher-directed or student-devised dance using the elements of space, time, dynamics and relationships to express ideas, for example, increasing the size of a movement to represent growth
- Selecting and combining movements using choreographic devices such as contrast and repetition, for example, combining movements learned in a dance from asia with other dance movements, or repeating movement to show emphasis
- Considering viewpoints - forms and elements: for example - how did the/does your dance begin? Was/is there a middle part? How did/does the dance end? What shapes did you see/make? (Individual and group)

## Dance - Years 5 and 6 (Stage 3)

- Exploring stimulus or analysing other dances to devise a variety of movement possibilities, for example, different ways to jump and land, roll and stand or spiral down to the ground
- Improvising new movement to communicate ideas in response to stimulus, for example, exploring the relationship of close proximity of dancers grouped together to represent overcrowded cities
- Exploring character and mood by experimenting with elements of dance in a range of set, teacher-directed or student-devised dances
- Considering viewpoints - meanings and interpretations: for example - how is the movement of the body used to represent a story, character or idea? How does space, costume and/or multimedia communicate meaning in this dance?
- Selecting, combining, arranging and refining movement using choreographic devices such as canon and unison
- Discussing the purpose of movements, elements of dance, production elements, and use of projection and focus, and how these affect the mood of audience and the relationship between dancers and the audience
- Considering viewpoints - evaluations: for example - which dance elements were used well and for which purpose? How was your mood changed by this dance? (Refer to: the energy, shapes, tempo, music, staging in your answer)
- Identifying and discussing meanings and significance intended by the choreographer's use of movement, space and energy, referring to their knowledge of the context in which the dance was created, for example, an aboriginal or torres strait islander dance, a chinese ribbon dance, or a sumatran tambourine dance
- Considering viewpoints - meanings and interpretations: for example - how is the movement of the body used to represent a story, character or idea? How does did you use space, costume and/or multimedia to communicate meaning in this dance?
- Discussing social and cultural influences to recognise the role of dance and dancers in societies, cultures, environments and times, for example, conventions of a kecak dance from bali, or the protocols for performing aboriginal and torres strait islander dance, including when it is not able to be viewed
- Considering viewpoints - societies and cultures: for example - what are the traditions, customs and conventions of this dance? What different performance spaces are used for dances and why?
- Accessing real or virtual performances that are representative of different times and places and comparing how elements of dance and production elements communicate meaning in each

## Dance - Years 7 and 8 (Stage 4) - For reference: for advanced primary students if so desired

- Explore stimulus to devise movement through
- Understand and appreciate social, cultural, geographical and historical contexts, and participate as active and informed citizens
- Express themselves through creative activity and engage with the artistic, cultural and intellectual work of others
- Understand and apply a variety of analytical and creative techniques to solve problems
- Understand, interpret and apply concepts related to numerical and spatial patterns, structures and relationships

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**Thank you for downloading or requesting a copy of *THE YARD* resource pack, which is most suited to Stages 2&3**

This pack is designed to give you creative ideas to base your dance workshops on, in a classroom/studio. The ideas will use concepts of play, games and fun, as well as choreographic tools so that you can create your own workshops. The purpose of the workshops can provide insight into the type of work created by Choreographer Shaun Parker, but the outcome of these workshops can also be used to compose and create your own mini performance, and have the opportunity for this to be performed before the professional company performs **THE YARD**, in your school playground.

## WHERE

The dance activities in this pack are designed for use in a dance studio or sports hall and can be performed on a playing field. Feel free to use your own creative ideas with props, such as skipping ropes, footballs, basketballs, sports items and hoops.

## HOW

The lesson plan is designed to provide an introduction to the performance work through participation in games and developing dance-making skills with the participants. The classes will also give insight into the methods Shaun Parker has used to create his performance. The lesson plan includes warm up, specific skill building, choreographic tasks and then provides an example of how you could compile these activities to create a dance work with your group.

## STYLE

Shaun Parker's style is unique. He takes quite simple tasks, but then works with them until they become distinct and unusual. We have adopted some of his style in the exercises, and while they may seem simple at first, this working method is important. Shaun Parker likes to strip things back to a 'crystalised' state and uses a lot of repetition and variation. We provide ideas on how to do this, but there is also opportunity to experiment with repetition and variation yourself within your groups.

## ABOUT SHAUN PARKER

**"Shaun Parker's 'dance' hit is so cutting edge it actually wanders off the edge of any single-word definition..."**  
- *The Daily Telegraph*

Shaun Parker has worked as a choreographer, dancer, physical theatre performer and counter-tenor over the last 19 years, performing with leading companies and choreographers such as Meryl Tankard's ADT, Kate Champion's Force Majeure, Chunky Move, Graeme Murphy, Sasha Waltz (Berlin), Meredith Monk (New York), Jan Fabre (Vienna) and Compagnie ALIAS (Geneva). Shaun also danced in the commercial sector such as Baz Luhrmann's feature film *Moulin Rouge*. As a choreographer, Shaun's self devised physical theatre and dance works have toured to Europe, Asia, New Zealand, United Kingdom, and across Australia.

Parker's award-winning works include *KING*, *In The Zone*, *ReMOTE*, *AM I*, *Happy as Larry*, *TUT*, *Rika's Story*, *Trolleys*, *Spill*, *Blue Love*, *This Show is About People*, and *Divine Harmonies*. His work has won the Australian Dance Award, the Shirley McKechnie Award for Choreography, the Argus Angel Award (UK), the Bearer of Hope Award (Germany) and the Bansky Award (New Zealand).

Shaun is passionate about dance education and working with young people. His recent work **THE YARD**, engages gifted, unique, and talented performing arts students from across Western Sydney. Drawing inspiration from William Golding's *Lord Of The Flies* and its analysis of human behaviour, **THE YARD** takes these themes and breathes new life into them by way of the Australian school yard, ultimately finding unity in the diversity of culture, gender and ethnicity that pulsate "in the yard". **THE YARD** fuses hard hitting contemporary dance with break dance, locking, shuffling, popping, tutting, krumping, and jerking; all new forms of dance found on the streets and schoolyards of Western Sydney.

# THE YARD EDUCATION RESOURCE

## PART 1 - WARM UP GAMES

As with all warm up activities, these exercises are designed to get the group warm, so as to avoid injury. Whilst some of these games may be familiar, in this context, we want to remind the group to use their own choreographic skills.

### 1. FOLLOW THE LEADER

**Suitable For:** All

This is a fun way to get the group moving and watching each other.

Divide into groups of 3 or 4. Choose the leader of the group.

One player is chosen as a leader. The others all form in single file behind them, and imitate anything that he/she does. The leader aims to keep the line moving, and should set tasks for them, such as jumping to touch high points, isolating different parts of their body, jumping certain distances, hopping, skipping, and jumping, walking backward, turning around while walking, etc.

The others must copy them exactly - not just what they are doing but *how* they are doing it. The pace can begin slowly and then begin to speed up. Change over regularly so that everyone gets a chance at being the leader. You can also play with rhythm as you change leaders. The facilitator can call student's names and they must quickly swap positions to lead the group.

Choreographic focus: Emphasis should be placed on copying the leader exactly. Every movement, the way they move, even if they scratch their ear or move unintentionally. The key here is for students to be focused and observe every detail, especially as the pace quickens and leaders swap more frequently.



**Movement skills:** Groups learn movement repetition skills, observation skills, proprioception and periphery vision skills.

**Drama skills:** Who is the leader? Feeling of control over others. Giving power over and copying another person.

**Development:** You can do this in pairs facing one another to create duets, swapping who is following who without verbal instruction. The purpose of this is to create a movement language between the pair and they begin to mirror and move in sync. When done effectively, the audience shouldn't be able to tell when the leader changes.

**Flocking:** In larger groups, one leads and the rest of the group follows and as the group changes direction, a new leader takes over. It is the group's responsibility to work together as a team to distinguish who becomes the leader and to changeover seamlessly and non-verbally. The whole group following one person, can at first be chaotic, but as they master the skills of team-building, observing and following, this can be quite a beautiful improvised performance.

# THE YARD EDUCATION RESOURCE

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## 2. FOLLOW CHASE

**Suitable for: All**

**This game is a great ice-breaker and gets the group warmed up and the brain switched on!**

The players stand in a circle with arms stretched sideways, resting on each other's shoulders, thus making a wide distance between. One player is chosen as the runner and one as the chaser. The game starts with the runner in one of the spaces under the outstretched arms of the players, and the chaser in a similar position on the opposite side of the circle. At a signal from a leader/facilitator both start moving, the runner weaving in and out between the players or dashing across the circle in any way that they see fit; but the chaser must always follow the exact same route as the runner. If the runner is caught, he joins the circle; the chaser then takes his place as runner and chooses another player to be the chaser.

The leader may close the chase if it becomes too long by calling "Time!" when both runners must return to their places in the circle, new ones taking their places.

For large numbers there may be two or more runners and an equal number of chasers, or the players may be divided into smaller groups.

**Movement skills:** The runner and chaser learn skills of chase and copying spatial pathways, remembering longer movement patterns in space. The group can learn from watching the others but staying in position.

**Drama skills:** Using the sense of anticipation and excitement of chase, those watching cannot physically join in - they are required to remain still so must learn movement control and holding space for the runners to utilize.

**Development:** You can use this as a choreographic exercise in smaller groups, where the groups create their own spatial pathway and sequence that they can repeat. They set these pathways and assign runners/chasers and rehearse this until it become set and choreographed. When performing this in front of others, they should make it look as if it spontaneous and not planned/set. They can play with rhythm as they change runners/chasers and speed as they move through the set spatial pathways to create a more engaging and dynamic performance.

## 3. OFF GROUND TOUCH

**Suitable for: All**

**This game is a variation of stuck in the mud and gets the group warmed up quickly and is lots of fun!**

This game works really well in a playground or with gym equipment as static obstacles; however, there are variations for the classroom or studio with no objects.

One person is chosen as the 'tagger', who then has to tag the others. The only way to be 'safe' from the tagger is to do the following:

- Go between the legs of another person
- Be held off the ground by another person lifting them
- Once they are tagged they have to freeze to be released by another person

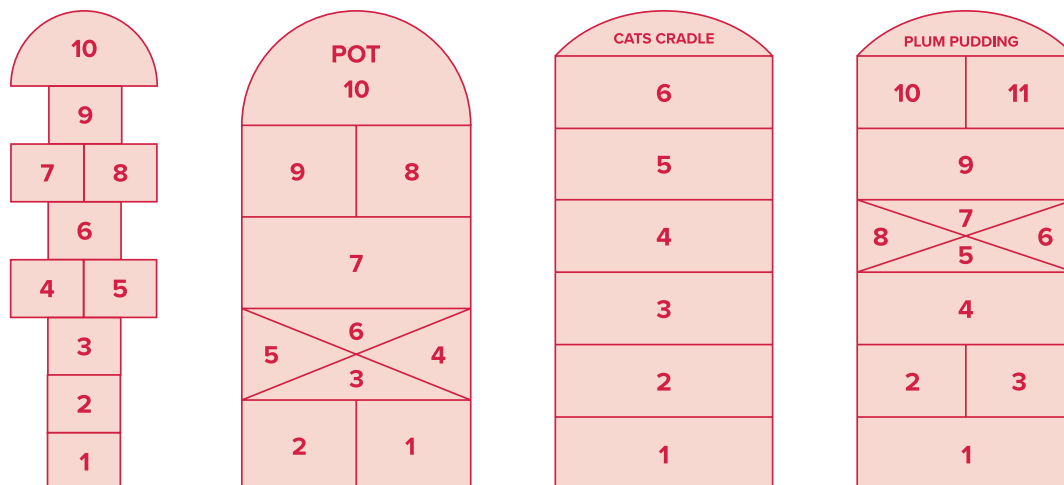
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## 4. HOPSCOTCH

Suitable for: All

This is a great game to get young people hopping and thinking of space, which they can develop further into dance composition

Hopscotch is a traditional children's game, perhaps originating in ancient China or Rome. Young people know the basic structure of hopscotch, and can then create their own patterns on the floor.



**Movement skills:** Developing skills of hopping, jumping, turning, quick changes of direction as well as body coordination, agility and endurance. Focus is also required to set patterns and change patterns on the floor.

**Development:** Using the basic one leg and 2 leg hop, create your own fantasy hopscotch dance, using turns, changes of directions, leans to the floor and even adding in break dance moves, such as hitting the feet from behind, crossing legs and turning. Perform this in front of your peers.

**Extension:** Multiple students could perform their hopscotch variation and the facilitator could play with various spatial arrangements - facing different directions, using canons, performing in close proximity or further away from each other and looking at spatial relationships and patterns that may form. Emphasis can be placed on how a solo composition can be placed in the space with multiple bodies and it becomes a group dance/composition.

## 5. WINKING TAG

Suitable for: All

This game gets everyone looking at each other and acting dramatically!

This is a fun game to get the group to work together and engage with observation and physical clues.

Participants stand in a circle and choose a detective. The detective goes outside whilst you choose the murderer. When the murderer winks at you, you must play dead.

The detective must then try to catch the murderer. Another element you can add is 'dramatic death' where they are allowed to act.

You could add other dimensions such as - more detectives, multiple murderers.

### VARIATION

Based on the game wink murder. One person is sent out whilst one is given the role of assassin. The whole group stands in a circle.

Using three 'murder weapons' the assassin must try to murder everyone using the three murder weapons in sequence, for example, a smile, a scratch of the head and rubbing of hands. For each of the murder weapons one of the groups is assassinated. This makes it more challenging for the person guessing and also increases the concentration of the group as they have more signs to look out for.



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## PART 2 - BUILDING SKILLS FOR DANCE

These activities are designed to engage students in the various styles of dance that can be identified in *The Yard* performance.

### 1. ACROBATICS

The performance of *THE YARD*, directed by Shaun Parker uses acrobatics. Acrobatics are born from gymnastics, and this method of movement can also be used theatrically to move around obstacles with speed and efficiency for dramatic effect. The main purpose of the discipline is to teach participants how to move through their environment by vaulting, rolling, running, climbing and jumping.

**Suitable for: All ages**

#### Learning Objectives:

- To develop new movement skills
- To link new skills to develop actions
- To learn to perform actions with skill, precision and control
- To learn body coordination and build physical strength
- To gain a good understanding of safe practice

**Warm up:** Start this workshop walking around the space; students must pay attention to their bodies (how they're walking), to the space (the spatial patterns that are formed), to the floor (the surface of the floor, the patterns etc.) and to each other, building physical and spatial awareness.

#### TASK 1

Using the instruction '1' students must lower to the floor and roll - instructions are to bend their knees, use their hands and roll on their bottoms to come back up to standing. This should be done very smoothly, softly, not letting their bones hit the floor (elbows and knees), but rather using the soft parts of the leg, bottom and back.

Demonstrate the correct technique of this floor roll and then students can practice the technique. Start with going across the room in groups of 4, so that you can check each dancer has understood the technique.

The children could go from standing to rolling on their back on the floor; they could get faster and smoother.

#### TASK 2

Using the instruction '2' they must jump on two feet and then roll to the floor (using the roll technique from instruction 1). This increases the height, so they must be very careful of their wrists and hands and of each other. Again, student's should aim for smoothness and spatial awareness.

#### TASK 3

Add in instruction '3' for a freeze and '4' for a turn. Now you have a vocabulary of rolls, jumps, freezes and turns, which you can put together to create a phrase either alone, in duets or in groups. You can build on this from walking and rolling to jumping and rolling, and then into running. They can try out different ways of falling to the ground - sideways, forwards, backwards, with jumps, with hops or with big arm movements.

**Development:** This can be performed in small groups in front of peers to highlight the various possibilities of sequences and skills. This also provides an opportunity for student's to be in the role of performer and audience / spectator.

# THE YARD EDUCATION RESOURCE

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## DEVELOPMENT FOR OLDER STUDENTS

### GAME OF 5

Suitable for: 8-11 years +

#### Learning Objectives:

- To learn new physical movement skills
- To build skills together to form longer sequences
- To work together as a team to create phrases/extended sequences
- To develop choreographic strategies for creating phrases/sequences

Using 5 students in each group, create a sequence of movements that can be repeated by using walking, rolling, jumping and/or skipping. This can be done as an improvisation game at first to explore the various ways of walking, rolling, jumping and skipping, and then students are to take their time to choreograph a sequence in groups and carefully create a short sequence.

Perform this sequence in front of peers and observe the various possibilities of moving through the space in physical ways.

### SAFE PRACTICE!

#### Safety tips to remember!

- Watch out for each other
- Don't bang your elbows and knees
- Use the soft parts of your body
- Build up speed slowly - learn the basics first and your body will respond better!
- The key to acrobatics is about training your mind and your body, so try to stay relaxed, open and sensitive - it's not about showing off, but being balanced and agile. As you progress you can get more adventurous and add obstacles

#### Extension:

- More skills can be added to the task such as strength training (which can be useful for older students) such as push ups introduced against a wall, or on the floor with knees bent to develop arm, shoulder and core strength, burpees (jumping on two feet and then placing hands on ground and jumping out to plank) which builds upper body and core strength as well as coordination and agility, and balances standing on one leg or arm/s
- After each group presents their sequence to peers, they can start to play with rhythm, tempo and pace of the sequence. Music could be played and they could set this to music, also adding moments of stillness for more variation of dynamics and timing. (They may also add counts to keep the timing consistent)
- Two groups can join together and they teach their set sequence to one another. They then have to combine the two sequences and it becomes a more complex physical sequence - this is particularly good to develop coordination, memory and mental focus

# THE YARD EDUCATION RESOURCE

## 2. CONTEMPORARY DANCE TASK

Shaun Parker & Company is a contemporary dance-based company, and many of the skills of contemporary dance are used in his work. One of the key aspects in his work is partnering skills. Contemporary partner work can really help you build more complex duet work with your students.

It is very important to introduce this work very calmly and to stress how careful you must be to another person's body - make sure the class is attentive, listening and understands the risks. If in doubt, stop and ask them to concentrate on the task. Focus is particularly important because students have to negotiate two bodies working in space together and this usually involves contact and sharing of body weight.

**Suitable for: all ages**

**Learning Objectives:**

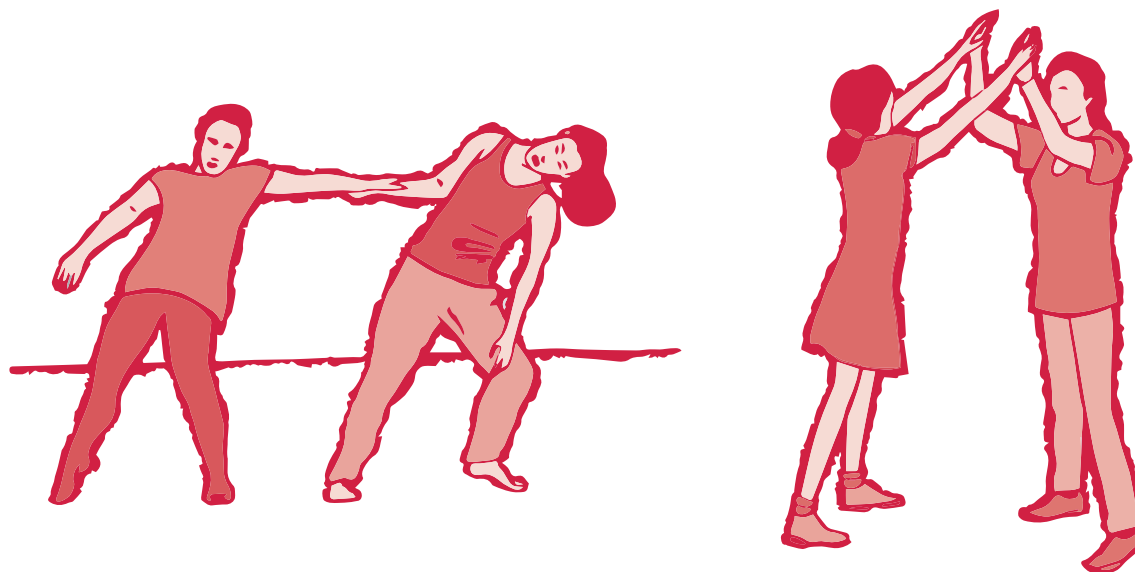
- To develop new skills in partner work
- To learn to work together in a pair to create new movement material
- To create short duet that involves the key aspect of partnering

### TASK 1 - PUSH and PULL

Stand facing each other - take opposite hands and then pull away from each other, trying to maintain equal force and weight between each other. When there is even resistance between the two bodies, this is a successful counter-balance. Try it with two arms, and then try it back to back. See if you can make interesting and original shapes together, using pull and counterbalance.

See tutorial for further instructions: <https://www.youtube.com/watch?v=MN20e6n6cY0>

This time stand facing each other with your hands forward, palms facing towards each other, now push against each other. See if you can take one leg off the floor - be careful! Experiment with pushing your back together, going to the floor and up, or side-to-side. These are different variations of a counter-balance. (Students can also study the pictures below for inspiration on how to create some interesting shapes and counterbalances)



**Developments:** Try to link together 3 push movements and 3 pull movements - think about the shape that you are creating together as two bodies. Try to make them as smooth and controlled as possible.

Create a short sequence of movements incorporating these 3 push and 3 pull movements/shapes to show in pairs.

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## DEVELOPMENT FOR OLDER STUDENTS

### Suitable for: Ages 8-11 years

Pushing and Pulling requires resistance/force. When one person leans against another, the other has a choice to either be pushed and give little resistance back, or to try and not be pushed/affected by them and provide lots of resistance back. This is a skill that requires trust and negotiation between two people. It is also a skill that requires practice as you are negotiating space and body weight non-verbally.

In pairs (of equally the same height and size) try the simple task of playing with resistance. One person is the pusher and the other is the one who offers resistance against the pusher. This should not be an aggressive task. In fact, try to have as much body contact as possible because the more surface area there is between the two, the more one can offer resistance and provide feedback.

Once you are confident with this, try pushing and pulling one another to create momentum so that one movement leads quickly into the next.

Start slowly and then get a bit faster, see how the movement can be developed further, by incorporating interesting shapes with the two bodies and finding moments to counterbalance and share equal weight.

Create a short phrase that combines control and smoothness of this task with momentum and speed. Perform the phrase in front of peers and have a discussion afterwards about what was enjoyable and what was difficult, and what they learnt from this task.

# THE YARD EDUCATION RESOURCE

## 3. STREET STYLES

Street dance styles are often incorporated into Shaun Parkers' choreography. These include locking, popping, tutting, break dance, krumping and jerking, and are all dance styles that can be layered into the work. Some of your students may already have heard of these styles, and/or have experience in these styles of street dance. Those with prior experience of these dance skills should be encouraged and developed here.

Here are some links to help you with 'tutting', a style that is used a lot in the Company's work:

**Tutting dance (79 tutting videos on the Shaun Parker and Company YouTube channel)**

[https://www.youtube.com/playlist?list=PLtbwjB4h5wPP-vB5AemfRTnfGH\\_C5gO6T](https://www.youtube.com/playlist?list=PLtbwjB4h5wPP-vB5AemfRTnfGH_C5gO6T)

**Tutting tutorial**

<https://www.youtube.com/watch?v=52cbKD92YTM>



## LEARN TUTTING

Learning Objectives:

- Learn the key elements of tutting
- Develop their own favourite street styles
- Use street styles to create a conversation together through dance

This workshop might take a bit of research and preparation so that you familiarise yourself with tutting, but your group will love the chance to learn some cool moves, which are also popular online at the moment.

Tutting comprises of three main elements:

### 1. Tutting

This is creating hand movements, using the whole hand, creating shapes, angles and patterns. Start with the hands together, in prayer position and then make various arm/hand angles and shapes (think 'Like an Egyptian')

### 2. Finger Tutting

This is using the fingers to individually create shapes and patterns. Similar to hand tutting, this uses the fingers to create boxes, shapes and play with space.

### 3. Digits

This is the rippling effects- so that the fingers look like snakes, or waves, or even birds. Think of creating wave patterns and linking them to the more geometric shapes of hand tutting.

**Finger tutting tutorial:** <https://www.youtube.com/watch?v=2gxZfHRvJ5w>

**Development:** Using hand tutting, finger tutting and digits, create your own short phrase as a solo.

Once you become very familiar with your solo, start to add in movement from the head, the face, shoulders and even add in feet and hips to make the solo come alive.

Then in a circle, see if you can pass the movement along the line- creating a conversation.

Try this also in pairs- creating a hand duet that looks like a conversation.

You could add in clapping with the dance duets, or even trios to create dances that include tutting and traditional clapping games.

You can also sit or stand in a circle and with hand held pass the tut around the circle.

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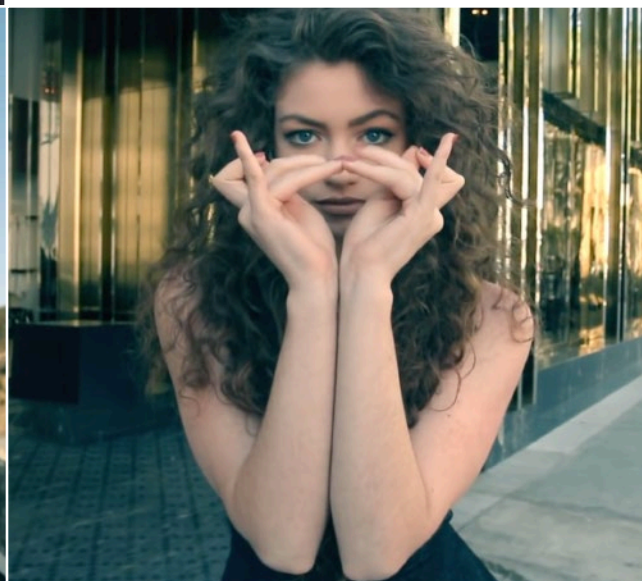


Shaun Parker & Company performers  
Josh Mu and Thubalethu Ndibali,  
pictured from Art & About 'King-tut'

<https://www.dailytelegraph.com.au/newslocal/west/move-to-dig-up-king-tut-inspired-dance-routines/news-story/7e44c6ba9df59015ff13fc33af03db43>



[https://www.youtube.com/watch?v=B\\_q\\_XU0ljds](https://www.youtube.com/watch?v=B_q_XU0ljds)



Girls can TUT too! See Dytto's amazing tutting:  
[https://www.youtube.com/watch?v=8I3ZtKf6S\\_E](https://www.youtube.com/watch?v=8I3ZtKf6S_E)

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## PART 3A - CHOREOGRAPHIC EXERCISES

Shaun Parker uses a lot of word-based tasks to create material with his dancers, before then refining them into a complex dance language. This section will give you some insight into how he makes work, that you can apply in your own classes. Don't be afraid to try something new and see how your students respond to the given tasks. Once material has been made, invest in some time developing the material working in small groups/teams. Try and find the most efficient way to set material, and try and strip out any unnecessary extras, such as extra flourishes and dramatics- Shaun's work is quite simple and paired down, but it builds into very interesting movement patterns.

### 1. WORD BASED TASKS

Suitable for 5-7 years

#### Learning Objectives:

The participants of the workshop will be able to:

- Make up their own movement based on word ideas
- Work together to create a duet
- Practice their performance skills learning more body strength and control

#### Improvisation

Ask students to find a spot in the room to stand in their own space, facing any direction and use some appropriate background/atmospheric music (preferably without lyrics - try to avoid pop songs that students are already familiar with).

Introduce the idea of using words and discuss how this can be a method to help create physical movement. The words become a stimulus to inspire movement. Make it clear that there is no right or wrong, but everything is valid and that the task should be open to individual interpretation and used as an exploration.

**Words:** CIRCLES | STRAIGHT LINES | ARCS | GLIDING LIKE A SKATER | JUMPING | SKIPPING

**Circles:** Ask the group to try to make big circles, first with their fingers, then their hands, elbows and then think of even more exciting body parts- the foot, a knee, the hips etc. Encourage them to be creative with the size of the circles, the parts of the body they're using, the speed in which they draw the circle. You can also use the image of a sparkler (on new years eve) - when you write your name or draw a shape in the air we see a delay from the light and can literally see the image/word in the air for a brief moment. Students can imagine this when they draw each circle in space.

**Straight lines:** Once circles are clearly established, introduce the next idea: Straight lines. They are to draw very straight lines using different parts of their body including hands, feet, legs, chin, toes etc. Then ask them to start moving through space but they can only walk/move in straight lines.

**Arcs / Gliding / Jumping / Skipping:** Continue with the other ideas, helping them imagine they are drawing large arcs through the space like a rainbow or semi-circle, then on an ice rink gliding through space, then jumping on a trampoline, and skipping through a field.

**Discussion:** Following this task, it is always useful to gather students in a circle and to encourage them to share their experiences of the task. This develops their oral skills, and builds confidence to share their personal and embodied experiences. This sharing is an exchange of experiences and assists in personal self-reflection. You can always ask a series of questions as a starting point such as:

1. How did it feel drawing circles in the space?
2. What did you enjoy most about this task?
3. What did you find difficult about this task?
4. Did it help to have imagery to help you create movement or move around the space? How?
5. Was it easy to find new pathways/areas of the body to draw/move with? Why/Why not?

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**Development:** Working in pairs the students choose their favourite idea to work with (for example, circles) and create their own duet together. Think of how two bodies can create circles through each other, around each other, linking arms like a chain or loop.

Give students time to create their own duets, and then get them to present their duet to the facilitator. Provide constructive feedback to the pairs, and give them time to work on the duets again, before performing them in front of their peers as a performance/sharing.

## Critical Response Tips:

Things to think about

- Use your powers of observation to look slowly and closely at each of the duets
- What did you notice? What do you recognise?
- What feeling did you get from the dance? Is there a mood?
- What does it remind you of? What is going on? Does a relationship form between them and what type of relationship is this? (i.e power, playful, friendly etc.) Could there be other unintentional meanings?
- What does the dance make you wonder about?
- What more do you want to know?
- If there was a narrative, what would the story be between these two people?





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## DEVELOPMENT FOR OLDER STUDENTS

This workshop is similar to the above, but with more development for older students.

**Suitable for: 8-11 years**

### Learning Objectives:

The participants of the workshop will be able to:

- Compose original dance phrases/sequences of movement
- Work in pairs to creatively problem-solve and create duets
- Work on compositional ideas
- Develop strategies for creating movement
- Develop performance skills

### Improvisation through filters/textures of movement

**Words: CONTINUOUS | CIRCULAR | SPIKEY | JERKY | MANIPULATE**

Introduce the first word to the group, 'Continuous'. Ask the group to try to experiment with moving continuously with just their arms, then their head, their feet, and then to experiment with moving continuously with their whole body.

Now add in a second word, 'circular', so they are moving continuously and in circular pathways.

Once students feel quite competent in exploring these two textures, introduce the word 'spikey' - notice the change between continuous and circular with spikey. Add in jerky and spikey. Ask them to notice how the body moves differently, how it looks to others, how it feels in the body. Split the group in half and ask one group to observe whilst the other group improvises with circular and continuous. Then swap over and ask students to discuss what they saw and how it felt in a sharing/exchange.

Split the group in pairs and let them compose their own duets based on the first set of words - continuous and circular. Give them 5-10 minutes to work on this, then ask each pair to show their duet in small groups in front of their peers. To make comparisons and point out where something has really caught the audience's eye and work out why. Let the pairs have another 5 minutes to work on their duets again to add in the new information given by the discussion.

You can then move on to other words, create more duets, solos or start putting two duets together to form a quartet.

### Words:

#### a) Continuous and circular

Think of wide, circular motions with the arms, the legs and the hands. Try with the feet and the legs, even the hips, see how a circular motion can start in the hand, move to the arm, and then down to the hips and legs. Try not to stop the movement at any point.

#### b) Spikey and jerky

Think of the word staccato in music - short, clear-cut sounds - and think of how this applies to the body - short, sharp movements, which are spiky and jerky.

#### c) Shift, glide, buckle

Think of how you move in space - forward, backwards, sideways, and then experiment with gliding like a skater through space. Buckle makes you collapse and stops the gliding and shifting.

#### d) Jump and fall

Try lots of different jumps - they could be the whole body, but they could also be your fingers jumping or your head only. Try different ways to fall - all the way to the floor, or just mini falls, with the arms, the body or the head.

#### e) Manipulate

This is good to try with a partner. Try manipulating another dancer's body - arms, legs and head. This idea can switch so that both dancers at different stages swap in the control and manipulation of the other's body. This can also be done by manipulation one's own body with another body part.

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## TIPS

Let the groups have time to work out their own interpretation of the words - it can take a few minutes to understand the task and how to create the movement from the words. You might need to provide suggestions and demonstrate to those who may need further assistance.

Jump and fall are quite easy to understand, so think about all the different ways you can jump - it could be just a finger, or a leg, on one or two legs rather than the whole body, and think of different ways to fall - fall to the ground, fall upwards, fall with the head or leading with different body parts.

For more advanced students: use the exercise 'shift, glide and buckle' as this will be most challenging. This would be an ideal exercise for creating partner work with options for lifts and manipulations.

Once students have composed a sequence of movement, give them time to really refine the material. Make sure there is clarity in shape, lines and sequence of movements and that it is as clear/polished as possible.

## Critical Response Tips:

Things to think about

- Use your powers of observation to look slowly and closely at each of the duets
- What did you notice? What do you recognise?
- What feeling did you get from the dance? Is there a mood?
- What does it remind you of? What is going on? Does a relationship form between them and what type of relationship is this? (i.e power, playful, friendly etc.) Could there be other unintentional meanings?
- What does the dance make you wonder about?
- What more do you want to know?
- If there was a narrative, what would the story be between these two people?

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## **PART 3B - GAMES CHOREOGRAPHIC DEVELOPMENT**

The following exercises take the games we used as warm-up exercises but now start to develop them choreographically. This keeps the spirit of fun we had in the warm up, but starts to make the participants think about how this might look to an audience by adding in more complex dance ideas into the games.

**Suitable for: All ages**

**Learning Objectives:**

The participants of the workshop will be able to:

- Work in a team to creatively problem-solve and generate material
- Work with more complex dance ideas
- Repeat material and remember it
- Improve performance and composition skills

**You could combine two games together such as:**

### **a) Follow the leader and add in a game of tag**

Play the games simultaneously and see what happens. Talk about how the tag game affected those trying to follow the leader. Now repeat the game and see if you can remember what you do and the sequence/order in which it happened - this could form the basis of a choreographic section to your work. It encourages students to be mentally focused, to retain the order of sequencing/patterns and to see the game as more of a choreographic score.

### **b) Take hopscotch and add in jump and fall**

Go back to the groups who created a short hopscotch sequence in the warm up, with hops, jumps, and turns. Now add into the hopscotch different jumps and falls, using the material you created in part 3a with the word-based task. This means that we can see an identifiable game (hopscotch) but a new element has been added which surprises us and could be quite dramatic and choreographic when combined together.

### **c) Take follow tag and add continuous and circular**

The group that stood still in follow tag now can move, but need to stay connected, continuous and circular. The runner and chaser now need to move within an ever changing and continuously moving sea of dancers- that will add to the complexity. Decide where to split up the circle, and where to stop. Try adding in repeats and also experiment with two sets of chasers and runners at the same time.

Discussion: Students share their experiences of this task identifying what they found challenging now that the level of complexity is increasing and what they found engaging and fun to work with. This sharing is an exchange of experiences and assists in personal self-reflection. You can always ask a series of questions as a starting point such as:

1. How did it feel combining different tasks/warm up?
2. What did you enjoy most about this task?
3. What did you find difficult about this task?
4. How did it keep you focused and alert within the group? Do you think this adds/enhances the way you perform the task? Why?
5. How did you overcome any challenges or difficulties when working with this task?

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## PART 4 - RUNNING

Shaun Parker is using the idea of running within the work, and it can be quite mesmerising to watch choreographed running. Make sure you have enough space to run (it doesn't need to be huge but depending on the number of participants you want a safe enough space for them to run and increase/decrease speed). Also make sure there are no obstacles that people could trip or fall on. Point out any hazards.

**Suitable for: All ages**

### Learning Objectives:

The participants of the workshop will be able to:

- Understand the basic use of space in dance
- Develop spatial awareness when working in groups by learning to be aware of others dancing in the space
- Develop proprioception
- Create their own sequence and floor plan
- Combine these elements together to create a dance
- Build the dances from solos to duets and trios

## WARM UP EXERCISES

### 1. Relay Races (competition)

Divide your group into relay teams (between 2 and 5 per team). Show the start and end line. Each dancer has to run to a point and back, hitting the hand of the next runner, and the winner is first.

### 2. Create interesting relays

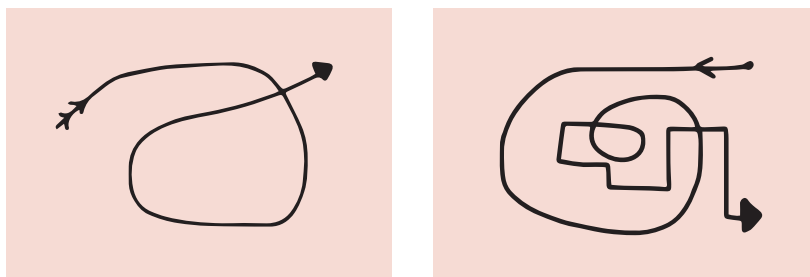
Instead of simple running, make it now a race of crawling, hopping, duck walks, piggyback and lifts.

## DEVISING TASK

In small groups, create a collection of different ways to run - forward, backwards, crawling, hopping, skipping etc.

### Create A Floor Plan

Below are two examples of hand drawn floor plans. One is more simple, the second more complex. Students can draw their own floor plan, incorporating the whole space and then insert runs, skips, jumps, and other material into the floor plan - making them travel all the time.



Once each group has created their own plan with their material, ensure everyone gets a chance to practice in the whole space, one at a time. Let the groups observe and then lead a discussion about what is effective and why.

Discussion questions:

- Which floor patterns were really clear and/engaging to watch? Why?
- What physical skills did you observe or can you identify when watching each group?
- What works effectively? Why?
- How can the group perform the floor pattern and skills more smoothly? What improvements can be made to make this more seamless?

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Give the groups an extra 5 minutes to apply this knowledge to improve their own travelling sequence. Once each group has refined their own sequence you can continue to add complexity now.

You can:

- Combine 2 groups together
- Combine 3 groups
- Combine 4 groups

**Facilitator tips:** When combining groups, see what connections are made whilst floor patterns/pathways cross and intersect. The first time you combine group, make sure they walk it all slowly first! There might be a few potential moments where people might crash and as a group they need to creatively problem-solve and negotiate the space (or perhaps even modify their choreography/floor pattern slightly). Decide who is in front of whom. Walk it a few times, and then gradually do it faster before they put them together at full speed.

You can also experiment with canon - if there are 4 people in each group set the sequence off like a relay race, so people are feeding into their own plan one at a time, repeating the same material at different times.

## PART 5 - PUTTING ALL THE MATERIAL TOGETHER

**Suitable for: All Ages**

**Learning Objectives:**

The participants of the workshop will be able to:

- Compose an entire performance of all the choreographic elements together
- Remember complex movements and timing
- Work as a team to creatively problem-solving
- Understand the nature of compositional tasks and ideas to produce choreography
- Recognise success in performance

By now students should have lots and lots of material and lots of ideas to draw from. They can now build all this into an extended movement sequence of approximately 4-5 minutes in duration. With this task, students should make sure to keep the element of games and play, but also show a level of detail and complexity, through setting choreography and material.

Here is a sample of how to structure elements together:

1. Each student to decide on a starting position somewhere in the space (can be facing any direction)
2. As a group, students decide which games they want to incorporate into the set sequence i.e tag, runner/chaser, hopscotch, floor patterns etc. Decide on approximately 3 games that they could use both as transitions and main scenes. The possibilities are endless so groups need to decide on which games/tasks they want to develop as scenes and which games could be used as transitions between scenes
3. Conclude with a big section where everyone is involved - this might be the running sections, which start with one person or one group, and then add students in accumulatively until the whole group is involved and running in the space. Think of a fun way to end such as all slowing gradually down into stillness and finding an interesting shape to freeze in and hold

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## Facilitator Tips

- Advise students to take it slowly and let chance events happen - they can often create the best transitional moments! Don't be worried if it looks chaotic at first! That's what rehearsals are for - the students need to figure out the answers themselves, and let the group bounce ideas off one another to figure out how it can all fit together
- Once students have a basic structure, make sure everyone is clear on the order of the sequence including main scenes and transitions. They might need to go through it several times before they can do it at speed. Work like this takes time, allow students to make mistakes in order to refine their skills.
- Once the extended sequence is rehearsed, make sure they continue to rehearse it a lot. This is to ensure students become more familiar with the sequence and and let the movement become almost automatic and well rehearsed. Once they are at this point, then they need to focus on how they are performing the sequence.
- Once the sequence is ready for performance, you can have a discussion about how to perform the piece and in which order.

## Discussion questions:

- How do you want the audience to feel after watching your group piece?
- What type of relationship do you want to create between the group? For example, can the dancers smile at one another? Is there a playful relationship between performers or is it like a competition?
- What happens if anything goes wrong? (They should learn to carry on and try not to laugh or stop) Emphasise that this is the nature of performance and that it is important to keep focused throughout
- What makes a good performance? How can you maintain audience's engagement/attention?

## PART 6 - PRACTICAL ELEMENTS

### Music

In this resource kit, we provide you with a selection of music choices used in our productions. You can use them, or if you have music you would prefer to use, that's fine, but please try to steer away from very obvious pop music choices. Try different music to different scenes until you find the one that resonates the most. Sometimes the most unexpected combinations work best, and can open up a new choreographic possibility.

### Costume

You can discuss this with your group. The dancers in *THE YARD* wear their original school uniforms! Quite often this style of dance can be done in comfortable, stretch pants, sports or street sneakers, which also can provide protection for the feet.

