



101
DALMATIANS
THE MUSICAL

Learning Resource Pack



Learning Resource Pack

Key Stage 2 & 3

The activities and resources in this pack have been created to allow Educators to support children's understanding and enjoyment of the performance of 101 Dalmatians - The Musical.

Each session can be adapted for use inside the classroom with a range of pupils in mind. With key learning opportunities identified, you can extend the live Theatre experience across the wider curriculum.

Enjoy the show!



Puppet making

Learning Objective: to design and build an effective puppet for a specific animal.

Talk about the puppets used for the dogs in the show. Brainstorm some ideas as a group about how the puppets were made (including materials that may have been used) and how the performers worked with them.

Read the Q&A with Jimmy Grimes on pages 5 & 6 and identify the steps needed to create a puppet (plan, sketch, design, build, evaluate, refine)

Create sketches and labelled drawings to plan their own animal puppet. Think carefully about the way the chosen animal moves and the type of puppet that would work best for this creature (you could also research shadow puppet, stick puppet, hand puppet, marionette).

Share plans across the groups allowing pupils to discuss what works well and what could be improved about the puppet designs. Refine sketches as necessary and finalise a list of materials/component.

Use materials, tools, joining techniques and moving parts to build their own animal puppet. Refer back to the design plans to make sure the puppet is accurate.

Time to perform! Allow each pupil time to practise manipulating and moving their puppet to reflect their chosen animal. Use sound effects, lighting, music etc to bring the puppets to life!

Share successes with the group and consider how we moved through the planning and design stages to a finished, successful product.

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Design Technology Key Stage 2

- Use research and develop design criteria to inform the design of innovative, functional, appealing products
- Generate, develop, model and communicate their ideas through discussion and design
- Accurately select from and use a wider range of materials and components according to their functional properties and aesthetic quality
- Evaluate their ideas and products against their own design criteria

Design Technology Key Stage 3

- Develop and communicate detailed design ideas
- Select from and use a wider, more complex range of materials, taking into account their properties
- Analyse the work of past and present professionals and others to develop and broaden their understanding
- Understand and use the properties of materials and the performance of structural elements to achieve functioning solutions

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Interview with Jimmy Grimes - Puppetry Designer/Director

What's your role on 101 Dalmatians?

My job has two parts; first I design the puppets and begin making them with my team. This takes several months and lots of conversations with the director, designer and the rest of the creative team on the show. Once we are in rehearsal I will direct the puppets. Sometimes this means teaching performers how to work with puppets for their first time, but beyond that it's about working with the director to make sure that the puppets are really bringing the story to life alongside the human characters on stage. Every appearance, journey or movement of a puppet on stage has to have thought behind it and work towards drawing us into the minds and hearts of our puppet characters.



How did you get into puppetry?

I started out as an actor, but as a kid I was always obsessed with stop-motion animation. I loved everything by Aardman Animations and the work of Ray Harryhausen, and I think this really got my eye focussed on storytelling through movement and animation. I'd always enjoyed drawing monsters and robots and creatures, so years later when I started directing theatre it made sense that I would end up having a go at making my own puppets. I started pretty simply with basic puppets for stories I wanted to create on stage, then took any opportunity to attend workshops, classes or take on job opportunities to learn from other makers. After a few years I got a job on War Horse where I learned a ton from the puppeteers, puppet directors and puppet technicians working on the show. During those three years I spent all my hours outside of work practicing how to make different types of puppets, experimenting with things I found interesting and trying to make puppets that could do things I'd never seen before.

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Where do you begin when designing puppets for a show like this?

After reading the script and having a bit of a creative think, the first step is a big chat with the director of the show. It's really important that we have a shared idea of what's possible with the puppetry and what excites us for the particular story we are telling. Then I start drawing.. lots of rough sketches that very quickly turn into test puppets made from basic materials. My focus is led by how puppets move and how they can articulate and express themselves most effectively, so often I play with materials and mechanisms that I think will help the puppeteers create rich and exciting work. On this show we made some prototype Dalmatians pretty speedily to test our initial ideas. As things become clearer the conversations continue with the broader creative team; the set designer who is creating the world the puppets will live in, the designers of costume, lighting, sound or musical direction all bounce ideas back and forth as the puppet designs emerge. Then the making can begin, which involves sculpting, pattern making, 3d printing, fabric work and all sorts of other technical processes depending on the puppet being made.

What's your favorite part of the job?

I think one of my favorite parts is when first discovering the new design ideas, exploring when the answers aren't clear but gradually starting to see something emerge. The prototype puppets are often a constant flow of trial and error, problem solving, things not quite working, remaking, then moments of joy when the idea starts to come together. The other part of the job I love most is getting into a room with the creative team and puppeteers and seeing the puppets come to life. I think rehearsals are sometimes the hardest but most enjoyable part as this is what everything has been leading to.

What advice would you give to anyone wanting to try some puppetry themselves?

If you're interested in making puppets then there's so many ways you can easily begin. Soft fabric and foam puppets or cardboard shadow puppets are an easy place to begin, as they can be made without too much specialist tools or materials. There are so many tutorials available online that there really isn't any reason not to have a go! My biggest piece of advice would be to have a go but don't expect perfection from your first attempts. Sometimes our ambitions are a bit beyond our skill level, but that's ok, just keep trying, learn from every attempt. I have made lots of imperfect puppets, and many that never really worked out as planned, but every one has usually offered something to learn from.



Script performance

Learning Objective: to perform a section of script using dramatic techniques to show character.

Discuss the range of human characters in the show and brainstorm some adjectives to describe their key characteristics. (Some may have different attributes at the beginning vs end of the play)

Explain that we will be working in small groups to deliver a section of script from the play and that we will be using some drama games to workshop the characters.

In pairs, pupils deliver the line “Can you help me please?” to their partner. Try emphasising a different word from the line each time. Talk about how it changes the meaning of the line. (eg. Can **you** help me please? is more accusatory)

Make a list of 5 key emotions you can show in your characters. Now try delivering the same line with those emotions in mind. Use your voice, volume and body language to help your partner guess which emotion you are showcasing.

Look at the section of 101 Dalmatians script on page 9 and think about Cruella at this moment. Use pupils to Hot Seat Cruella and see if you can uncover the emotions and feelings at this point in the play (also try with Tom and Daniella and discuss which are easier to explore and why?)

Work in small groups to rehearse and perform the section of script. You can use 3 actors plus a Director to allow for some discussion around the delivery of the lines and the emotions on show.

Reviews are in! After performing to the class share responses to using a script to perform, how useful the drama activities were in exploring characters and which role they felt they most enjoyed taking on.

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Spoken Language/Drama Key Stage 2

- Adopt, create and sustain a range of roles, responding appropriately to others in role.
- To rehearse, refine, share and respond thoughtfully to drama and theatre performances.

Drama Key Stage 3

- Create and develop ideas to communicate meaning for theatrical performance.
- Apply theatrical skills to realise artistic intentions in live performance.
- Demonstrate knowledge and understanding of how drama and theatre is developed and performed.

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In this scene, Cruella has come to Tom and Danielle's flat to take the puppies away and use their fur in her latest fashion design. Tom and Danielle don't want her to have them.

CRUELLA: Bag them up. All of them.

TOM: The thing is Cruella, We.... We...

CRUELLA: If you need the toilet dear, go. Grab a puppy pad, knock yourself out.

TOM: We can't, even if we wanted to, you see we... erm... we rather think that we... can't... shouldn't ...

CRUELLA: Spit it out. If time is money then conversing with you is a positive crash in the economy.

DANIELLE: We don't want to sell you the puppies!

CRUELLA: Ah yes, I understand. You want me to have them for free. How wonderful, how generous Dandelion. If you insist.

DANIELLE: It's Danielle.

CRUELLA: Use your big girl voice dear-heart, we're all adults in the room.

DANIELLE: I SAID MY NAME IS DANIELLE AND YOU CAN'T HAVE OUR PUPPIES.

TOM: Truth is Druella, we've grown pawfully attached to the supplies, nuppies, puppies, the idea of selling them is unsinkable.

CRUELLA: Fifteen puppies. Fifteen thousand pounds

TOM: Wow – that is... that's a lot of money.

CRUELLA: For you two I rather imagine it is. Now do we have a deal?

DANIELLE: I—

CRUELLA: I'm speaking to the man of the house. A man who right now is one decision away from ending up in the whoopsie bin of eternal obscurity. We had a deal. Give me the puppies. Double the offer. Thirty. Thousand. Pounds.

TOM: That is a lot of money.

DANIELLE: More than I earn in a year.

CRUELLA: And it's all yours. Take it. Take it. TAAAKE IIIIIT!

TOM: No! We couldn't possibly. I'm sorry Cruella but the puppies are not for sale. Not now. Not ever.

CRUELLA: Fine. Keep the little beasts, do what you wish with them. Drown them for all I care. You're a fool Dreary, and fashion is no place for fools.

DANIELLE: We may be fools but you are a monster, and ~~not~~ welcome in this house.



Animal Welfare Research

Learning Objective: to research a charitable organisation and write a leaflet in support of a cause.

Set some rules for creating a safe space for listening to and sharing our ideas and opinions on different topics.

Think back to some of the issues raised in the play around animal welfare: Danielle works at an Animal Rescue Centre where the dogs are cared for and re-homed. Cruella dismisses the mention of PETA who advocate for animal welfare and campaign against the use of animal skin for clothing.

Use the internet or textbooks to research the Animal welfare organisations (recommendation for KS2-Battersea Cats & Dogs, KS3 -PETA) Talk about the how these organisations provide care and advocate for animal rights and how far humans have a duty to care for animals.

Share some feelings and experiences around animal care and how we can show compassion to animals; compare these to Cruella's ideas about animals! Brainstorm some of her likely reasons for her attitude to animals.

Make a list of persuasive techniques and work in pairs to write examples of these related our topic (rhetorical question, rule of 3, facts and statistics etc)

Let's persuade Cruella! Use the completed list to write a persuasive leaflet for the organisation you researched. Imagine that Cruella is the audience for the leaflet so your arguments must be very convincing!

Share your leaflets with the class and discuss which would be most successful in changing Cruella's mind.

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Citizenship

- Consider social and moral dilemmas that they come across in life
- Research, discuss and debate topical issues, problems and events.
- Recognise the role of volunteer, community and pressure groups.

PSHE

- Explain what compassion means and consider why we should show compassion to all animals

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Musical tempo & lyrics

Learning Objective: to explore how tempo can create mood and character in music.

Warm up for the music lesson by reciting tongue twisters (she sells sea shells on the sea shore, the shells she sells are sea shells I'm sure). Think back to the performance of 101 Dalmatians and talk about some of the songs that stand out to pupils. Is the melody, the rhythm or the style of the music that makes it memorable?

Read the comments from the Musical Supervisor on page 14 and discuss the ways musicians can add 'colour' to their performance. Discuss what we mean by tempo, volume, and expression.

Teach the musical terms: *accelerando* - gradually getting faster, *rallentando* - gradually getting slower. Listen to some examples of pieces that use this musical technique, for example 'Come on Eileen' by Dexy's Midnight Runners or 'Potiphar' from the musical Joseph and the Amazing Technicolour Dreamcoat. Find the pulse/rhythm of the music and clap/tap along to it. Can you match the increasing tempo? How does the mood of the music change with the tempo?

Look at the lyric extract on page 14 from the show. This is the repeated chorus from 'Litterbug' sung by Casper and Jasper as they steal the puppies. Chant the chorus and keep a regular beat by clapping along (4 beats per line). Gradually increase the tempo and think about how this changes the mood/atmosphere of the song. What does the tempo change show us about the characters and their situation here?

It's a tongue-twister! How fast can you chant these lyrics? Write your own alliterative chorus for the song in the same style and perform for the group. Challenge yourself by using the same 'L' and 'B' sounds for the lyrics in your chorus.

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KS2 Music

- play and perform in solo and ensemble contexts, using their voices and playing musical instruments with increasing accuracy, fluency, control and expression
- listen with attention to detail and recall sounds with increasing aural memory
- appreciate and understand a wide range of high-quality live and recorded music

drawn from different traditions and musicians

KS3 music

- play and perform confidently in a range of solo and ensemble contexts using their voice, playing instruments musically, fluently and with accuracy and expression
- identify and use the inter-related dimensions of music expressively and with increasing sophistication
- develop a deepening understanding of the music that they perform and to which they listen, and its history.



Comments from Alfonso Casado Trigo - Musical Supervisor

'I fell in love with Douglas Hodge's score from the moment we started working on the material - the songs are an eclectic mix of styles that are clearly defined by the characters who are singing them. For example, all of the Cruella scenes and her songs and interactions have a very distinctive sound both in the melodies, harmonies and the orchestration we are currently working on to create the "sound of the show".

One of the biggest challenges we are facing is managing the incredible puppets that Jimmy has created for the show at the same time that we find a distinctive voice for the actors who play the dogs, particularly Pongo and Perdi; those are big puppets that will add an extra layer of challenge for those handling them at the same time as singing.

Douglas is very particular about the instruments we are going to use in our band, and I am very excited for the band calls to start and find that 'colour' together with our musicians and our orchestrator, Jack Hopkins.

We are in a very exciting part of the creation process right now where set design, puppet design, lighting and costume design sort of bounce off each other to inform what everything is going to look as a whole, and hopefully the music will help to glue it like a unit!

Chorus from 'Litterbug'

TALK ABOUT A LITTLE LITTER, WE GOT A BIG LITTER

BOUT AS BIG A LITTER AS A LITTER CAN BE

ALL THEY NEEDS A LITTLE HUG, A LITTLE BIT OF LITTER LOVE

MAKES A LITERAL LITTERBUG OUT OF ME