

balletLORENT

RUMPELSTILTSKIN

Workshop Resource Pack

for creative movement, dance and imaginative play







This resource pack accompanies **balletLORENT's** Rumpelstiltskin dance workshops in primary schools. The information and activities set out in the pack relate to the production, and are designed to be used as a guide for teachers. The physical exercises will be the same or similar to the ones delivered by our team during the dance workshop, and are easily adaptable to suit the needs of the children you work with. Please feel free to use the ideas and information in this pack in your classes either before or after our team's visit.

You will also find video links to trailers and interviews as well as examples of the exercises described in this pack. We are grateful to Michael, Jack, Amelia and Cameron, who were part of our Snow White Young Cast in Newcastle, for demonstrating the movement material.

We would love to hear your feedback about this Resource Pack, and workshops. Please e-mail james@balletlorent.com.

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About **balletLORENT**

balletLORENT is a dance company based in Newcastle. It was started by Artistic Director Liv Lorent MBE in 1993. Liv is also a choreographer and makes lots of dance pieces for the company. The company performs dance works all over the country with professional dancers of all ages.

Liv Lorent and the company have created three dance theatre pieces, *Rapunzel* (2012), *Snow White* (2015), and most recently *Rumpelstiltskin*, which premiered at Northern Stage in 2017 and will tour the UK throughout 2018.



About the people

LIV LORENT

Artistic Director and Choreographer



Liv Lorent established **balletLORENT** in 1993 and has since been touring works both nationally and internationally to much acclaim. Liv has received many awards for her works including: Jerwood Choreography Award (2001); The Arts Foundation Choreography Award (2005); Journal Culture Awards: Artist of The Year (2008), Performance of the Year for *Rapunzel* (2012). In 2014 Liv was awarded an MBE for Services to Dance.

DEBBI PURTILL

Associate Director



Debbi has worked with a variety of choreographers and directors, including: Nigel Charnock; David Massingham; Simon Birch; Emma Diamond; and Alan Lyddiard. She founded her own company, Debbi Purtill Dance, in 1995. She has been a dancer and rehearsal director with **balletLORENT** since 2000.

GAVIN COWARD

Dancer and Creative Associate



Since 2001, Gavin has been a dedicated member of **balletLORENT**, performing in an array of works. He is a Creative Associate for the company and collaborates closely in the creation and delivery of the Young Cast programmes. As a performer he has worked with Royal Opera House, Requardt and Rosenberg, Hofesh Shechter, Gary Clarke and Adventures in Motion Pictures. Gavin has taught education work for over 15 years and prides himself on delivering and sharing his knowledge to professionals, students, community and children.

NATALIE TREWINNARD

Dancer and Creative Associate



Natalie was a full-time company member with Scottish Dance Theatre from 2009-13, creating and performing in works by world-class choreographers, including Liv Lorent's *LUXURIA* and *tenderhook*. She joined **balletLORENT** in 2013, where she took on the title roles in *Rapunzel* and *Snow White*. She also collaborates with **balletLORENT** in creating and delivering the young cast programmes. Throughout her career Natalie has taught workshops for primary to A-Level, and professional dance students across the UK and overseas.

CAROL ANN DUFFY

Scenario Writer



Carol Ann Duffy lives in Manchester, where she is Professor and Creative Director of the Writing School at Manchester Metropolitan University. She has written for both children and adults and her poetry has received many awards, including the Whitbread Prize, the Forward Prize, the T.S. Eliot Prize, the Signal Prize for Children's Verse, the Lannan and EM Forster Prizes in America and the 2012 Pinter Prize. Her most recent collection, *The Bees*, won the 2011 Costa Prize for Poetry. Carol Ann Duffy was appointed Poet Laureate in 2009.

MURRAY GOLD

Composer



Murray Gold has composed for many popular shows including *Doctor Who*, *Last Tango in Halifax*, *Shameless* and David Attenborough's *Life Story*. His music has featured in concerts all over the world including Sydney Opera House and The Royal Albert Hall. He has received five BAFTA and four Royal Television Society nominations and won the Grand Prize: Mozarts du Septieme Art for his soundtrack to the film *Kiss of Life*. This is his third collaboration with **balletLORENT**. He is currently working with Stephen Frears on the forthcoming *A Very English Scandal*.

MICHELE CLAPTON

Costume Designer



Michele Clapton is an award winning freelance costume designer who joined **balletLORENT** for *Rapunzel* and *The Night Ball*. She lives in London and works internationally and is best known for her designs for *Game of Thrones*, for which she won 3 Emmys and 3 Costume Designers Guild Awards. She won two Royal Television Society Awards in 2005 for *Casanova*, starring David Tennant and Peter O'Toole, for Best Costume Design and Outstanding Achievement in *Craft*. She received a BAFTA in 2009 for her costume design on *The Devil's Whore*, and in 2017 for *The Crown*. She is currently working on the final season of *Game of Thrones* and the upcoming prequel of *Mamma Mia*.

MALCOLM RIPPETH

Lighting Designer



Malcolm has been working with **balletLORENT** since 2002, lighting numerous productions including *Snow White*, *The Night Ball* and *Designer Body*. He is an Associate Artist of Cornwall's Kneehigh, with productions including *946: The Amazing Story of Adolphus Tips*, *The Tin Drum*, *The Umbrellas of Cherbourg* and *Tristan & Yseult*. He has recently been nominated for Los Angeles Drama Critics' Circle and New York Drama Desk Awards, and is the recipient of a WhatsOnStage Award and a Village Voice OBIE for his work on Kneehigh's *Brief Encounter* (West End and Broadway).

MICHAEL MORGAN

Lighting Designer



Michael studied in Fine Art, his main focus being figurative work, both 2D and 3D. His most recent series of works are an interpretation of improvised floor-based and aerial dance. He now finds great enjoyment working with lighting in dance, discovering new ways of working with both creative processes.

Michael's roles include lighting design, re-lighting and stage electrics. Recent productions he has lit include Newton's Ladder's aerial dance performance *Hope is a thing with Feathers*, Fertile Ground's *Dancing the Road*, Northern Stage's *Up and Out Christmas Sprout*, Music in the Minster's *Opera Goal* and Street Wise Opera's *The River Keeper*. As re-lighter Michael toured with **balletLORENT**'s productions of *Snow White* and *The Night Ball*. He has also toured with Compagnie TDU's physical theatre production *All the things*.

BEN CROMPTON

Narrator & Dramaturg



Ben is an actor, writer and stand up comedian. He was a regular in several TV shows, including *Pramface*; *Man Stroke Women*; *Ideal* and *Clocking Off*, and also featured in *Housewife 49*; *The Sinking of the Laconia*; *Doctor Who*; *The Great Fire* and *Hit & Miss*. He may be best known for playing Dolorous Edd in HBO's *Game of Thrones*. His theatre work includes *Normal* (The Bush) and *The Weavers* (The Gate), and his film work includes *All or Nothing*, *102 Dalmatians*; *Blow Dry*; *Les Miserables*; *Kill List* and *Blood*. Writing credits include *Angelmoth* (**balletLORENT**); *Dog Dazed Afternoon* and *Neurotics Anonymous* (Radio 4).

PHIL EDDOLLS

Set Designer



Phil's career to date has seen him involved in over 300 productions across the spectrum of theatre, opera, rock and roll, ballet, outdoor theatre and site specific one-off events. After studying drama, Phil worked on the technical side of things for 13 years at the West Yorkshire Playhouse before taking Improbable Theatre Company up on a once in a life time opportunity to travel the world "taking technical care" of their show *Shock Headed Peter*. From this Phil was offered co-designs within Improbable before becoming a designer in his own right for many other companies, now totally about 50. Two significant co-designs were *The Hanging Man* with Improbable, for which Phil jointly won a TMA Award for best design, and the *Go Do* tour for Jonsi of rock band Sigur Ros where Phil collaborated with 59.

VIDEO: Dancers in the rehearsal

[CLICK HERE](#)

RUMPELSTILTSKIN

CHECK OUT:

Rumpelstiltskin Trailer

[CLICK HERE](#)

Interview with Artistic Director Liv Lorent

[CLICK HERE](#)



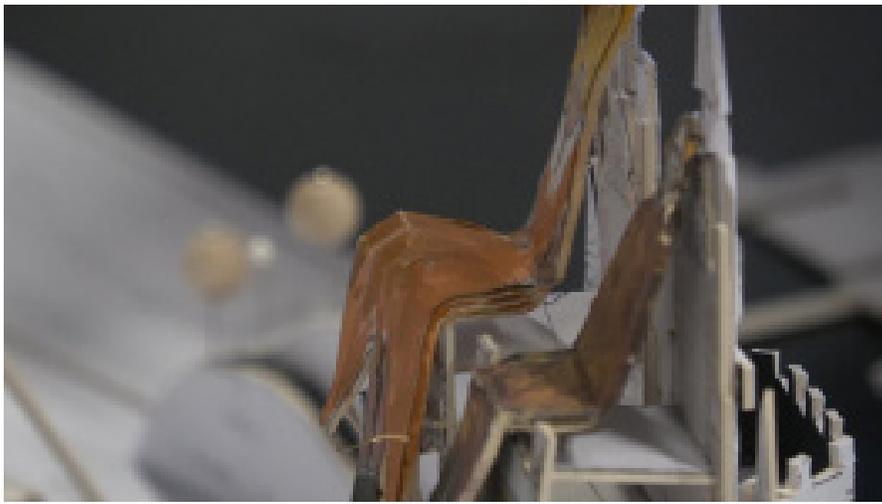
About Rumpelstiltskin

Rumpelstiltskin is a dance theatre production, created by **balletLORENT**. It is performed by eight professional dancers and two apprentice dancers. They are joined by eight children who are from local primary schools, up to four adults from the local community, and two children who have been in a previous **balletLORENT** production.

In this production we tell the story of *Rumpelstiltskin* through dance theatre. The performers mostly dance to tell the story, but they will also sometimes act out their characters.

There is music throughout the performance, composed by Murray Gold, and a recorded narration, written by Carol Ann Duffy and spoken by Ben Crompton.



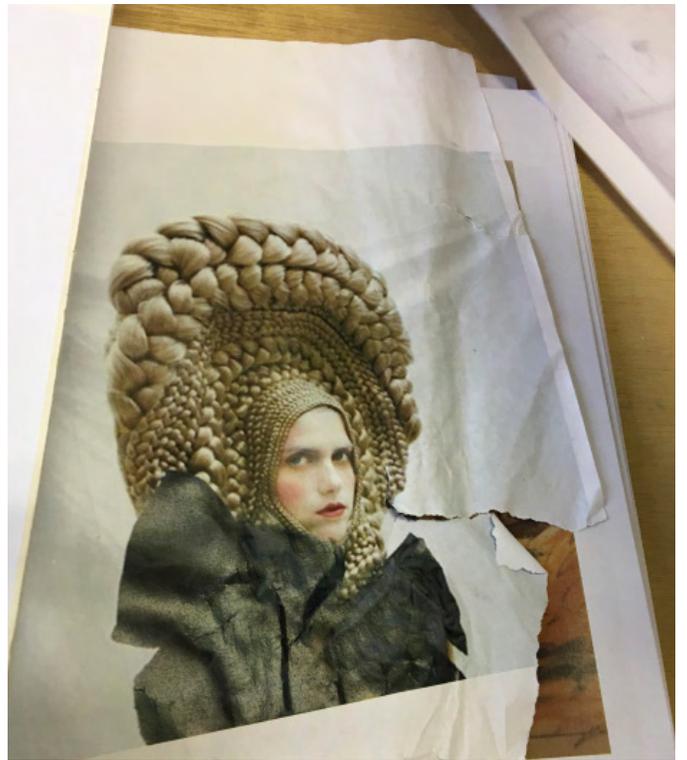


SET DESIGN





COSTUME DESIGN





SYNOPSIS

A King and Queen live in a splendid castle with gorgeous gardens. They had a son, but the Queen died and left the King grief-stricken. The King was heartbroken at his loss and resented his son, calling him an ugly little *Rumpelstiltskin*, and so the son grew up on his own playing in the fields and taking shelter with the sheep, with other children who liked him.

To distract the King from his loss people entertained him with tricks, but the King remained frozen in grief. A shepherd shouted that his daughter could spin gold from straw. Impressed, the King took the shepherd's daughter and demands that she spin the straw into gold by day break or else her father's flock will die. The frightened girl has no idea what to do until a man, *Rumpelstiltskin* offers to spin the gold in return for a ring necklace.

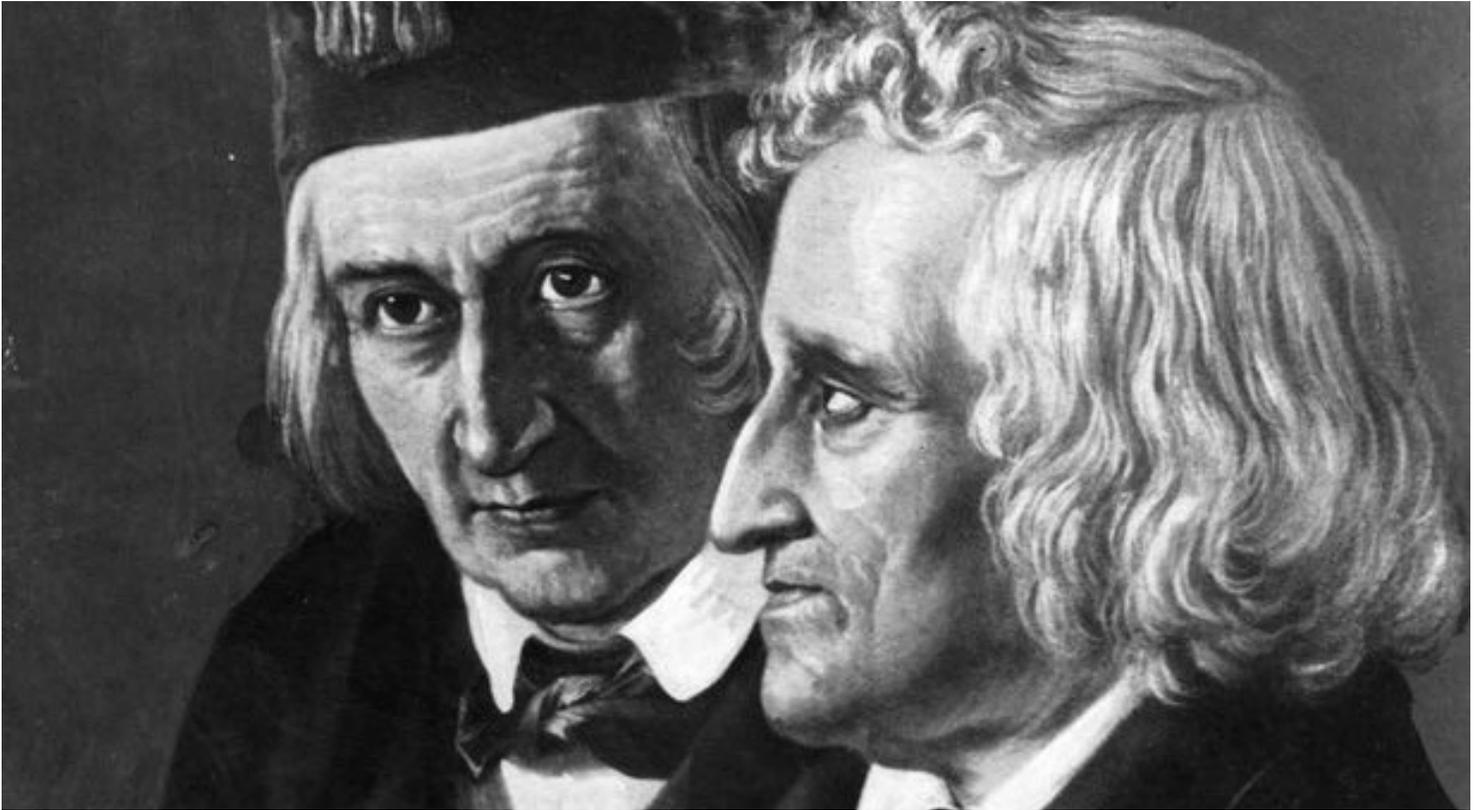
Delighted with the new gold, the King demands that the girl spin more and more gold, and again *Rumpelstiltskin* helps the girl in return for gifts until she has no more gifts to give. *Rumpelstiltskin* demands her first born child once she becomes Queen and dutifully spins gold.

Pleased with the gold, the King marries the girl and she becomes Queen and soon gives birth to her first child. *Rumpelstiltskin* returns to take the child, but the Queen pleads for him not to. He says that the Queen may keep the child, if she can guess his name in three days. He comes back three times to ask her what his name is.

In the mean-time a messenger inadvertently discovers the man dancing round his fire in the woods singing his name. The messenger rushes home to tell the Queen, who was beyond joy. On revealing that she knows *Rumpelstiltskin's* name, the man fills the room with gold and reveals his true identity as the Prince.

The King, who's grief is healed, dies peacefully, and the Queen and *Rumpelstiltskin* marry with great ceremony and celebration.

See **Appendix 1** for Carol Ann Duffy's Full Retelling of *Rumpelstiltskin*



Painting by Elisabeth Jerichau-Baumann

GRIMM BROTHERS

The original version of *Rumpelstiltskin* was written a long time ago by two brothers called Jacob and Wilhelm Grimm. The Grimm brothers were born in Germany in the 18th century to a poor family, but they went to university and learned about German literature.

The Grimm brothers are famous for writing lots of well-known fairytales which you may have heard of, including:

- Snow White
- Rapunzel
- The Elves and the Shoemaker
- Cinderella
- Hansel and Gretel
- Little Red Riding Hood

Colour in this picture of Rumpelstiltskin!



Rumpelstiltskin

Illustration by Sam Zupardi

Teacher's Resources



How may this workshop link into key areas of the curriculum?

Literacy

How does the workshop relate to this topic?

- Reading through parts of the Rumpelstiltskin narrative before turning the story into physical movement.

How may a teacher continue or develop this work after the workshop?

- Read through the whole story with the group. Are there other parts that the children would like to talk about that weren't covered in the dance workshop?
- Can the children make up their own stories about what is happening in Rumpelstiltskin's life after the story finishes? A year on? Ten years on?
- The children could work alone or in groups to present their sequels to *Rumpelstiltskin* either by storytelling, through movement or by making a book.

SMSC (Spiritual, Moral, Social & Cultural) Development

How does the workshop relate to this topic?

- Introduction: moral themes and meanings in fairytales.
- Boasting, bragging, showing off, lying and pretending to be something you are not. Linked with the Shepherd telling the King his daughter can spin straw into Gold.
- Greed: wanting to be rich, material possessions do not make you happy.
- Judgement: not to judge someone who is different from you, linked to the character of *Rumpelstiltskin*.
- To be kind and loving: linked with the Shepherds daughter towards *Rumpelstiltskin*.
- Empathy: Considering own feelings and the feelings of others.
- Wedding Scene: marriage, families, traditional and cultural celebratory events.

How may a teacher continue or develop this work after the workshop?

- Throughout the workshop using discussion and movement to express the child's own individual thoughts and emotions about the topics covered in the *Rumpelstiltskin* workshop.
- Continue discussions with children about the topics raised and the different reactions, thoughts and feelings that individuals can experience.

- Children can be asked to describe, write about or draw their own emotions and also to describe, write about or draw the feelings of someone who may have felt differently to them about the same topic.
- Further investigation and activities can be done about different social and cultural events such as weddings and festivals.

Physical Education

How does the workshop relate to this topic?

- Use of imagination and movement to interpret the characters and story of *Rumpelstiltskin*.
- Encouraging individuality and freedom of expression through movement.
- Using games to encourage natural movement and elements of teamwork.
- Children pretending to be the flock of sheep following the shepherd. Mimicking his movements, following him and freezing when he turns around.

How may a teacher continue or develop this work after the workshop?

- After reading about the characters in *Rumpelstiltskin*, work with the children to investigate how the main characters, villagers and animals may sit, walk, eat and work.
- If putting these movements to music, try to use music without words.
- Create a similar game to the one done in the workshop with the flock of sheep. Perhaps use the villagers as characters instead.



Creative Movement Workshop Activity

Warming up and cooling down are good to bring the focus to the body, to think about how it works and how to develop strength, flexibility and coordination. We use imagery to help the children find the best thing for their own bodies and always encourage adaptations to stretches to suit different levels of flexibility. Different kinds of balances are also great to use here. We have included a few stretches from a yoga background at the back of this pack [**click here**]; there are many different types of children's yoga.

We have included a series of creative movement games which we have developed in our *Rumpelstiltskin* workshops. The games are for guidance only, and can easily be adapted and developed.

Materials needed:

Narratives taken from the *Rumpelstiltskin* story retold by Carol Ann Duffy (**Appendix 1**)

Images of anatomy, muscle groups and skeleton (**Appendix 2**)

Paper Fortune Teller (this could also be a creative task for the children to make their own after the workshop). (**Appendix 3**)

Balls of Wool

Bench, hula hoop, skipping ropes and other PE apparatus

Paper

Feathers

String or rope (this could be wool)

Pegs

Golden petals, confetti or tinsel (you could make this with gold tissue paper)

Shredded paper (fake straw)

Sheep masks

Warm up

It's important to do these warm up movements to prevent injury by warming up the muscles and joints of the body and to start stimulating the children's minds to be imaginative.

1. Rumpelstiltskin fire dance

- Stand in a circle.
- Talk about Rumpelstiltskin dancing around a little fire:
 - Imagine / visualise the fire at their feet.
 - Feel the warmth but be careful of the heat.
- Verbally count down from 10 - 0 whilst rubbing the palms; this helps with numbers and counting and encourages both movement and vocal connection.
- With the heat generated between their palms scan and touch the body from head, shoulders, knees and toes, link it to the nursery rhyme.
- For further development ask the children to discover and find other muscle parts, such as thighs, calves, biceps and do simple exercises that stimulate such muscle parts.
- Scan the skeleton; talking about pelvis, rib cage, spine and skull and asking questions along the way:
 - What do such bones protect?
 - What organs are inside the rib cage?
 - What's inside the skull?

This encourages the children to be curious about their body, ask questions and discover new body parts.

VIDEO: Exercise [CLICK HERE](#)

See **Appendix 2** for anatomy diagram

2. Rumpelstiltskin's Fireflies

- Imagine / visualise a jar at your feet – open the lid and inside are two golden fireflies.
- Create big movements with the imaginary fireflies flying around and across your bodies, up and down, left to right, under legs, around in a circle.
 - Encourage movements like spirals and reaches, and jumping to catch them.
 - Encourage all movements linked to the fireflies whizzing around your bodies.
 - Finish with accidentally swallowing the fireflies and encourage the children to move their bodies as if the fireflies are inside of them; again linking it to internal organs.

VIDEO: Exercise [CLICK HERE](#)

Creative Games

3. Fortune Teller spatial awareness game

This game is a creative way for the children to use their visual and listening skills and also for them to think about the space around them.

Preparation:

- Create a paper Fortune Teller (See **Appendix 3** for template).
- On the first layer attach / draw pictures relating to scenes from Carol Ann Duffy's retelling of *Rumpelstiltskin*, along with a colour that helps represent that picture.
- Attach copies of these pictures on the walls around the space.
 - Red - Rumpelstiltskin World
 - Green - Folklore World
 - White - Woolly Sheep World
 - Gold - Golden Castle World

On the next layer of the Fortune Teller write numbers 1- 8.

Activity:

- Ask a child to choose a colour from the Fortune Teller.
- Ask the group to verbally spell out the colour and then ask them to find that colour and picture in the space.
- Repeat several times until all four pictures and colours have been included.
- Ask one child to choose a number; attached to the number is a physical command and movement for all the group to do. Go through all the numbers:
 1. Balance
 2. Spins
 3. Lunges
 4. Rolls on the floor
 5. Hops
 6. Jumps
 7. Leaps
 8. Skips

Link the two together. For example: 6 jumps to the Rumpelstiltskin World; 2 spins to the folklore World; 8 skips to Woolly Sheep World; 7 leaps to the Golden Castle World.

VIDEO: Exercise [CLICK HERE](#)

4. Wool Game

This game helps build coordination, cooperation and also requires focus and concentration.

Preparation:

- Talk about sheep.
- Discuss what comes from sheep.
- Link this to the woollen industry and discuss what products are made from wool.

Activity:

- Get children into pairs and give each pair a ball of wool.
- Ask them to roll the wool to each other across the floor.
 - Can they roll like the wool?
- Develop this into a throw and catch game, encouraging them to add big movements in between each throw and catch; for example spins, jumps, cartwheels.
- Can the children unravel the wool using body parts, around palm and elbow and back into a ball.

VIDEO: Exercise [CLICK HERE](#)

5. Shepherd and sheep duet/trio

This game encourages team work, imaginative role play, memory and creativity.

Preparation

- Get into pairs; one child decide to be the shepherd and one the sheep.
- Talk about how sheep move: the qualities and dynamics; the fact that sheep follow each other; move in flocks; spring lambs jumping.
- Get them to create a journey; a day in the life of the shepherd and his sheep.

Activity

- Start asleep in the pen, wake up, go for a morning walk together up and over the hills (the sheep going in and out and under the shepherd legs); do an afternoon break dance; let the sheep have a drink of water in the stream; shear the sheep and go back to sleep.
- Encourage the shepherd and sheep to physically act the day out using various body parts, lifts and under leg movements. Use the wool as a lead or tail so that the sheep can follow the instructions and interact with the wool.

VIDEO: Exercise [CLICK HERE](#)

6. Sheep Trail

This game encourages coordination, spatial awareness, cooperation and physical exercise.

Preparation:

- Talk about how sheep move: the qualities and dynamics; the fact that sheep follow each other; move in flocks; spring lambs jumping.
- Ask the children to explore these movements and mimic sheep (See **Appendix 4** for Sheep pictures).

Activity:

Create a mini sheep trail with various apparatus in the room; school bench, PE equipment, skipping ropes, hula hoops. Clearly mark out the space so it become a sheep obstacle course.

- Ask someone to act as the shepherd herding the sheep from one part of the room to the other. Follow the sheep leader; climb over the bench; the skipping rope acts as a river the sheep have to cross; jump through the hoop; into the pen.
- Explore as many different ways of moving as possible (See **Appendix 5** for example of Sheep Trail).

Further Development

Children could design their own course. Draw a map of the space, deciding where various objects go and what they might represent in terms of the story. Link it with set design and ask the children to colour in their maps.

Shepherd / shepherd's daughter and pet sheep go round the obstacle course together. Shepherd leading the sheep can include duet from game 5 if they have just done it.

VIDEO: Exercise [CLICK HERE](#)

7. Guessing of Rumpelstiltskin's name

Preparation:

- Hand out sheets of paper and a feather to act as a quill.
- Hang a string or rope across the space to act as the King's Washing Line.

Activity:

- Ask the children to dip the feather in the imaginary ink and to write down a name with their feathered quill.

- Use each other's backs and body parts to rest on as there are writing.
- Ask them to deliver the paper to the Kings Washing Line.
- The paper has to fly through the space, create a physical journey, using big movements and then peg it to the washing line.

VIDEO: Exercise [CLICK HERE](#)

8. Golden Castle Wedding dance

Activity:

- Teach the children a simple do-si-do dance, or ring a ring of roses, using joyous movements such as gallops, skips, and hops in pairs around each other like a celebration wedding barn dance .
- Can be in a circle or just be around the room.
- Add golden petals or confetti to add a visual connection to the story. Ask the children to use these to throw and catch; a celebratory feel like confetti. It's a happy ending to the session and like all good fairytales, they all lived happy ever after!

VIDEO: Exercise [CLICK HERE](#)

9. Straw to Gold

Preparation:

- Gold petals, tissue paper strips, or strands of gold tinsel, one per child.
- A little pile of shredded paper (as straw).

Activity:

- Children make a little nest of straw and hide their strand of gold petals in the middle.
- Creep into space and place it on ground.
- Spin around the pile.
- Gallop around the pile.
- Running tuck jumps around the pile.
- Cartwheel around the pile.
- Find the strand of gold pull it out and make up a little gold dance with the gold strand.

VIDEO: Exercise [CLICK HERE](#)

Cool down

It is important to take a short time to cool down and to bring the focus back into the space.

Activity:

- Stand in a circle.
- Repeat Rumpelstiltskin's Fire dance, but in a gentler manner. Encourage children to slow down as they count from 10 - 0, as if they are cooling down and putting the fire out.

Stretches

Here are a few stretches you could try – but remember to be careful when stretching so that you don't hurt your muscles!

- Hold each stretch for 10 -15 seconds and never force a stretch.



APPENDICES

APPENDIX 1: Carol Ann Duffy's Scenario



A Time upon Once, there was a splendid Castle in which a King lived with his Queen. All around the Castle were gorgeous gardens and at the furthestmost edge of these, the Queen asked the King to make a playground to be used freely by all the children of their subjects, and this was done.

Beyond the playground stretched meadows of heather and wild flowers where a Shepherd tended his sheep, to provide wool for all the cloaks and tapestries and curtains and blankets that such a magnificent Royal establishment might require. On fine mornings, the Queen watched from her window wearing her golden dress as children ran laughing in the playground and their parents sat on benches and, in the distance, the shepherd drove his sheep among the heather.

It was all so idyllic that it came into the Queen's head that she would like a child of her own; so she drew the curtains and turned, smiling, to the King.

But when her child was born, the Queen died and the grief-stricken King was left alone with his son. He took her golden blanket off his dead wife's shoulders and cried until it was full of tears, and then he locked it away.

When the King looked at his son his broken heart could feel no love, his tear-scoured eyes could see no beauty, and his hoarse voice could find no words of kindness. He wished that the child had died instead of the mother and refused even to give him a proper name. But when he was ever alone with the boy, the King scowled and glowered at him and called him an ugly little Rumpelstiltskin.

The boy grew up strange and awkward and unloved and when he was tall enough to fend for himself, the King banished him from the Castle and gave himself up entirely to mourning for his Queen and to counting his treasure, which was the only thing that stopped him thinking.

Rumpelstiltskin lived in the fields and hedgerows and only the sheep and other wild creatures were his friends.

He learned to smell when it would rain, or taste when it would thunder. He knew where to forage for food in winter and where to pick fruit in summer. He became part of the landscape.

When he stood at the edge of the playground, the children would run to see him - and the kindest of all was the Shepherd's daughter - but their parents would pull them away from the weird boy whose name no-one knew. But the spirit of the Queen, his mother, was with him always and even though she was dead her love was so strong that the boy learned how to turn ordinary things into gold. So he grew stronger outside the Palace walls and never forgot the sweetness of the kind girl.

Time passed and once a month, the Courtiers, the Palace Servants and all the King's subjects gathered together in the Palace Courtyard and the King stared bleakly down from his balcony as everyone tried to come up with something that might distract the morose monarch from his misery. But nothing worked. People thronged beneath the Royal balcony, walking on their hands, or swallowing fire, or juggling with eels, but it was all useless and the King remained frozen within his grief, wanting only to get back to mindlessly counting his treasure. The Shepherd, who was present alongside his beautiful daughter, was a terrible show-off, and before he quite knew

what he was saying, he shouted out that his daughter could spin straw into gold!

As soon as the words left his lips, he regretted them - for his poor daughter could do no such thing - but it was too late, for the King had heard him. 'That's a talent that would please me hugely' said the King, 'for I would have more treasure to count and since the Queen died that is the only thing that gives me peace of mind. Bring the Shepherd's daughter into the Palace and I'll put her to the test. If she fails, all your sheep will be slaughtered'

The horrified show-off could only watch as his daughter was led away.

The King took her to a room that was full of straw, gave her a spinning-wheel and said, 'Set to work. You have all night ahead of you. But if you haven't spun all this straw into gold by dawn, your father's flock will die.'

The poor girl sat there without a clue what to do. She had no idea how to spin straw into gold and she grew more and more frightened and started to cry. Suddenly the door opened and in came a strange youth who said, 'Good evening, Mistress Shepherd, why are you crying?' Although she did not recognise him, she was not afraid of him.

'Oh, I have to spin this straw into gold and I don't know how to do it.'

'What will you give me if I do it for you?'

'My ring.'

'Done.'

The unusual boy took the ring, sat down before the spinning-wheel, and whirr, whirr, whirr! Three turns and the bobbin was full. And so he went on all night and at sunrise all the bobbins were full of gold.

First thing in the morning, in came the King and when he saw all the gold he was impressed. But it still wasn't enough so he had the Shepherd's daughter taken to an even bigger room filled with straw and told her to spin the lot into gold if she valued her father's livelihood. She really didn't know what to do and was crying when the door opened. In stepped the gifted boy again saying, 'What will you give me if I spin all this straw into gold?'

'I have nothing left to give.'

‘Then I will do it for a kiss.’

The girl kissed the youth and then he whirred away at the wheel all the long dark night and by dawn each dull strand of straw was glistening gold. As he did this, the Shepherd’s daughter looked out from her window. She saw her father pacing up and down below, crying with remorse at what he had done to his child.

But when the King arrived he wanted even more, so he took the girl to an even larger room full of straw and told her, ‘You must spin all of this into gold tonight and if you succeed you shall be my wife, for your talent has helped me with my grief.’

As soon as the girl was alone, the strange youth appeared for the third time and said, ‘What will you give me this time if I spin the straw into gold for you?’

‘I have nothing left to give.’

‘Then you must promise to give me the first child you have after you are Queen.’

‘Who knows what the future holds’ thought the girl. And as she had no choice, she gave her word to the strange youth. At once he started to spin until all the straw was gold.

When the King arrived in the morning and saw everything just as he wished, he held the wedding at once and the Shepherd’s beautiful daughter became a Queen. She was given her own chambers in the Palace and the King settled down to count his new treasure.

After nine months had passed, she brought a perfect child into the world and thought less and less of the strange youth. But one day he stepped suddenly into her room and said, ‘Now give me what you promised.’

The Queen was terribly distressed and offered him all the gold and riches of the kingdom if he would only leave the child. But the gifted boy said, ‘No. I’d rather have this living child than all the treasure of the world.’ At this, the Queen began to sob so bitterly that the strange youth comforted her and said, ‘I’ll give you three days. If you can find out my name by then, you can keep your child.’

The Queen stayed up all night searching her brains for his name like someone sieving for gold. She went through every single name she could think of. She sent out a messenger to search the land for every name that could be found. On the next day, when the strange youth came, she recited the whole alphabet of names that she’d learned, starting with Balthasar, Casper, Melchior... But to each one, the strange youth said, ‘That isn’t my name.’

On the second day, she sent servants all round the Kingdom to find more names and she tried all the strange and unusual ones on the youth. ‘Perhaps you’re called Sheepshanks or Tumbleweed or Touselhead.’ But he always said, ‘That isn’t my name.’

On the third day, the whole crowd came back and said that they hadn’t been able to find a single new name. But her father, who had searched harder than anyone said, ‘As I approached a dark glade in the middle of the woods, I saw a rough shelter with a fire burning outside it and round the fire danced a strange youth who was singing:

“Though my Mother will never be old,
her love for me makes all things gold.
Where there is love, there is no shame
and Rumpelstiltskin is my name.”

The Queen was beyond joy when she heard the name. And when soon afterwards the strange youth walked in and asked, ‘Well, Mistress Queen, what is my name?’ She started by saying, ‘Is it Ryland?’

‘No.’

‘Is it Herdwick?’

‘No.’

‘Is it Romney?’

‘No.’

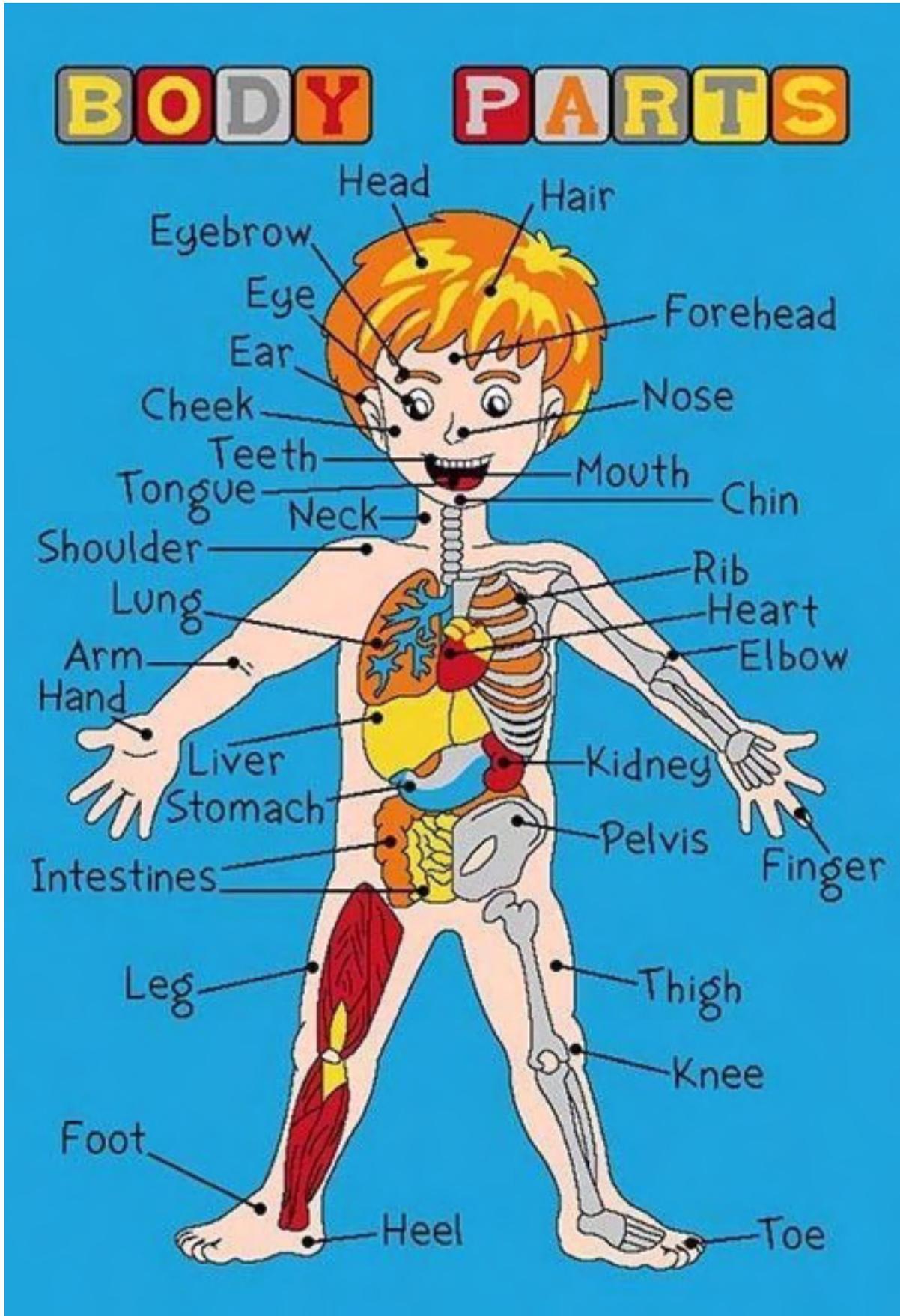
‘Then perhaps your name is Rumpelstiltskin.’ And she laughed and kissed him on the mouth.

At this, the strange youth began to dance, spinning and spinning in the air with his hands til the room filled with gold and when he had finished he stood before her as the true prince that he was.

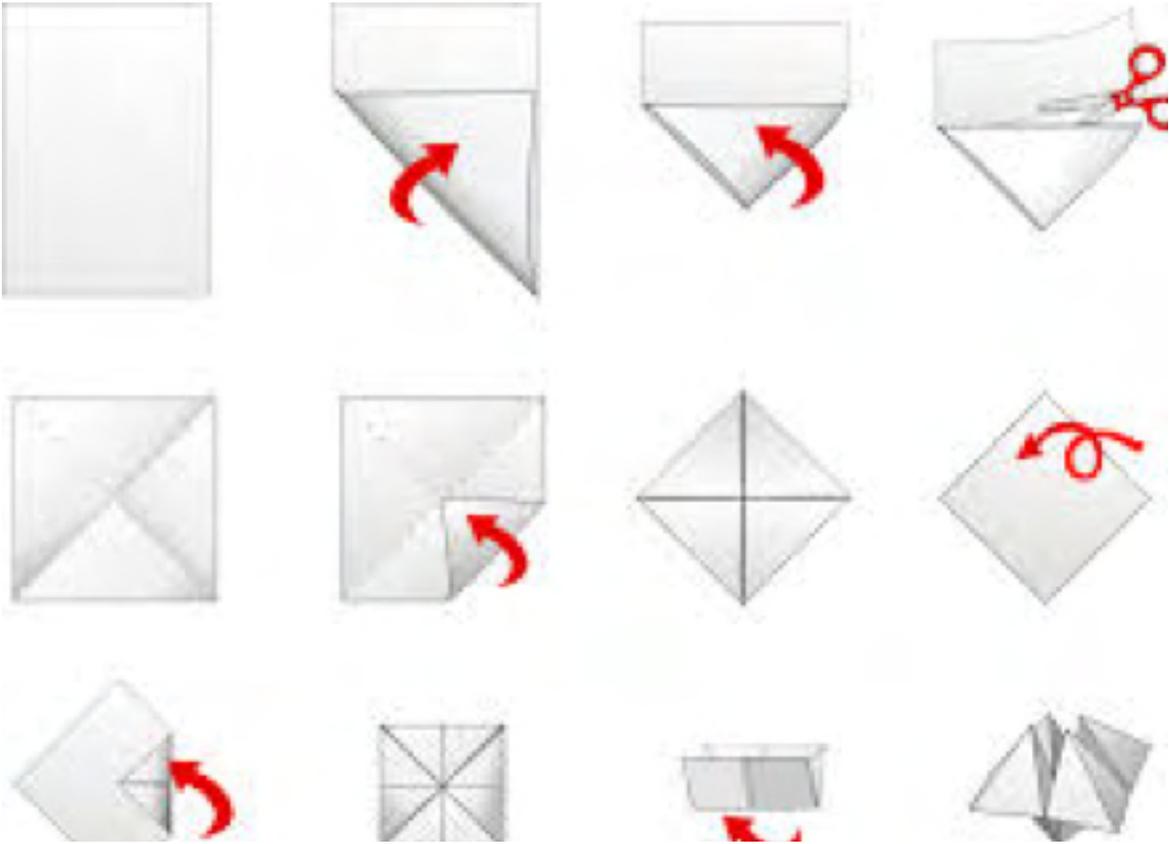
The King looked at him and saw how like the dead Queen he was and his heart filled with such love for them both that he could no longer stand so the servants carried him to his room, where he died peacefully and everyone prayed that he was now at last re-united with his Queen.

And so the Prince and the Shepherd’s daughter were married with great ceremony and celebration and the child was named Rumpelstiltskin - after his father.

APPENDIX 2: Anatomy Diagram



APPENDIX 3: Fortune Teller Template

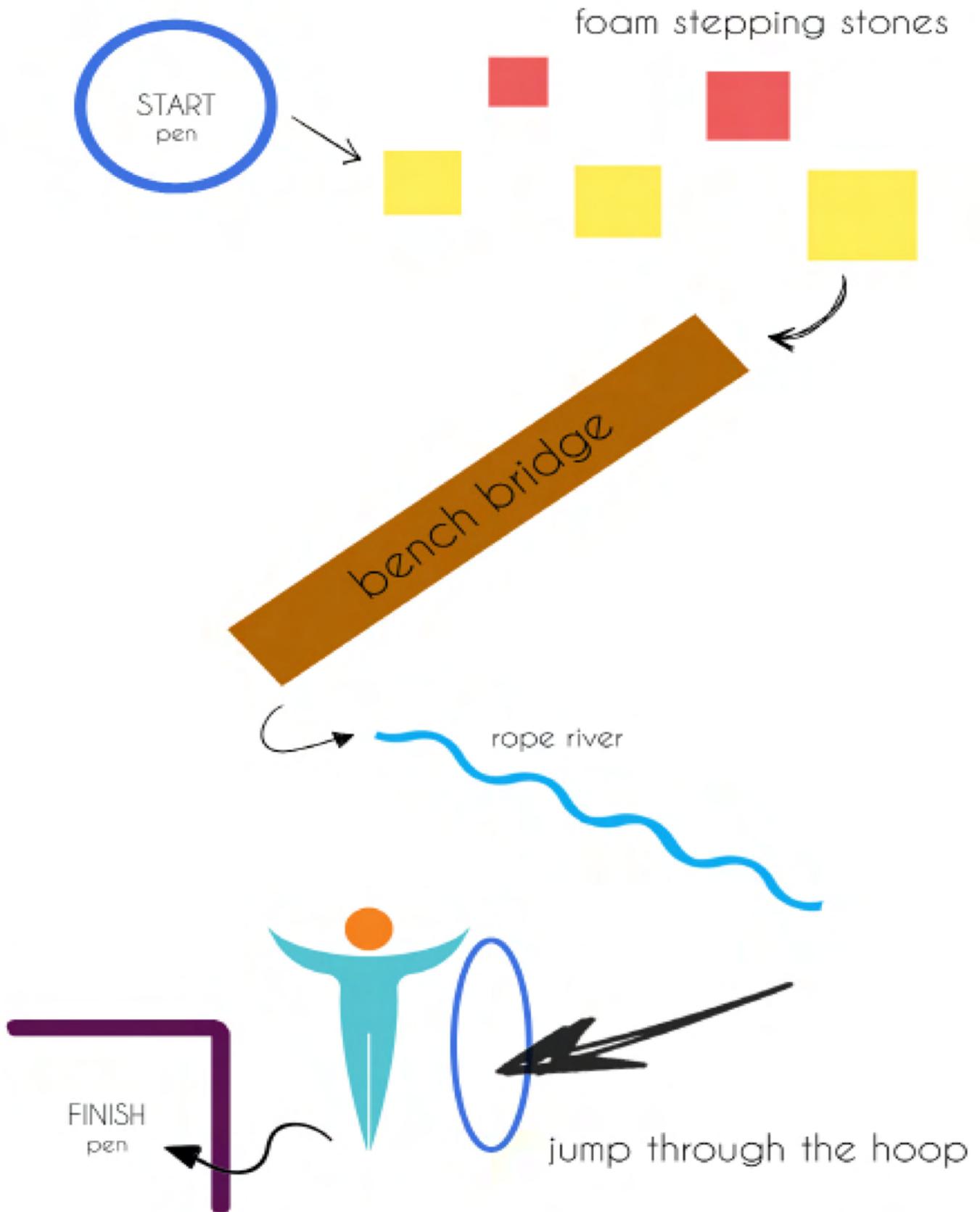




APPENDIX 4: Sheep Images



APPENDIX 5: Sheep Trail



Production Credits

Director & Choreographer	Liv Lorent
Scenario Writer	Carol Ann Duffy
Composer	Murray Gold
Narrator and Dramaturg	Ben Crompton
Costume Designer	Michele Clapton
Set Designer	Phil Eddolls
Lighting Designers	Malcolm Rippeth & Michael Morgan
Dancers	Gavin Coward Natalie Trewinnard John Kendall Toby Fitzgibbons Debbi Purtill Gwen Berwick Juliet Thompson Ray Roa
Apprentice Dancers	Maria Vincentelli Benedicta Valentina
Photography	Bill Cooper Iolo Penri

For more information about **balletLORENT**, and the workshop opportunities available for schools, please contact James MacGillivray, Education and Projects Manager at james@balletlorent.com