

# ART ON THE UNDERGROUND



## **Labyrinth Teacher Pack** **Part 2: Classroom Activities,** **Cover Lessons & Resources** Key Stages 1–5

Visit <http://art.gov.uk/labyrinth/learning> to download *Part 1: Introduction*



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## Foreword

This two-part resource, produced in partnership with A New Direction, has been devised for primary- and secondary-school teachers, with particular relevance to those in reach of the Tube, as an introduction to *Labyrinth*, a project commissioned from artist Mark Wallinger by Art on the Underground to celebrate the 150th anniversary of the London Tube.

The aim is to inform and inspire teachers about this special project, for which Wallinger has designed a unique artwork, each bearing a labyrinth design, for all 270 stations on the Tube network. We hope that the resource will promote knowledge and enthusiasm that will then be imparted to the children and their families throughout the capital and beyond, and will encourage them to explore the Underground network on an exciting hunt for labyrinths.

Visit <http://art.gov.uk/labyrinth/learning> to download the *Teacher Pack, Part 1: Introduction* to learn more about the *Labyrinth* project, details about the artist and a brief history of labyrinths.

*Labyrinth Teacher Pack, Part 2* includes a variety of classroom-activity suggestions for different subjects that can be used as a springboard for teachers to devise their own projects. Key stage suggestions are given, although many of these activities can be adapted for a variety of year groups, depending upon the ability of the students involved.

This pack gives details of the *Labyrinth Schools Poster Competition*, the winners of which will have the chance to work with a designer and see their posters produced and displayed on the Tube network. In addition, cover lesson plans devised for secondary school art lessons that could be useful during the exam period are included. The final section provides a list of useful resources to help with further research and investigation.

**Enjoy the journey!**

“And the end of all our  
exploring / Will be to  
arrive where we started /  
And know the place for  
the first time.”

From *Little Gidding* by T.S. Eliot

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## Labyrinth Schools Poster Competition

Open to children age 5–18,  
attending school†



Welcome to the *Labyrinth* Schools Poster Competition to mark 150 years of London Underground in 2013.

To celebrate this special year, artist Mark Wallinger has created a major new project entitled *Labyrinth* – 270 individual artworks, one at each of the 270 stations on the network, and each bearing its own unique circular labyrinth.

This competition is your chance to get creative and produce an eye-catching poster inspired by *Labyrinth*. The winning posters will be produced with a professional designer and exhibited at Tube stations throughout the network in autumn 2013.

Be inspired by one of the creative design briefs!

### Instructions

Design and produce a poster with one of the following briefs:

#### Brief 1 – Your Journey Starts Here

Use the words 'Your Journey Starts Here' to inspire your design. You may include the actual words or take them simply as the stimulus for your idea. The journey can be imaginary or real.

#### Include:

- one or more labyrinth design\* somewhere on your work and
- some sort of reference to your local Tube station.

\*In order to incorporate labyrinths into your design you may want to experiment with ideas from this pack: 'Decorated Labyrinths', 'Journey Notes' and 'Imaginary and Real Journeys', as well as referring to 'How to Draw Labyrinths'.

#### Brief 2 – Future Journeys

Use the words 'Future Journeys' to inspire your design. What might a journey beginning at your local Tube station look like in 2063, when London Underground is 200 years old?

#### Include:

- one or more labyrinth design\* somewhere on your work and
- some sort of reference to your local Tube station.

#### Style

Entries should ideally be in portrait format but can be in any style (e.g. abstract, impressionist, cartoon etc), with the exception of graffiti-style artworks, which are not eligible, and you can use any colours or simply black and white.

#### Medium

Entries may use any 2D medium such as drawing, painting, digital photography, computerised, collage, photographic collage.

#### Register your School

Schools can register online from 30 April 2013. For further details and to register visit [art.tfl.gov.uk/labyrinth/poster-competition](http://art.tfl.gov.uk/labyrinth/poster-competition)

#### Prize

The winners (one from each age category) will work with a professional on their designs and see their posters exhibited at stations across the Tube network. Winners will be invited to a ceremony.

#### †Terms and Conditions

Before you enter please make sure you read the terms and conditions online carefully.

So get creative and we look forward to receiving your entry!

## Classroom Activities

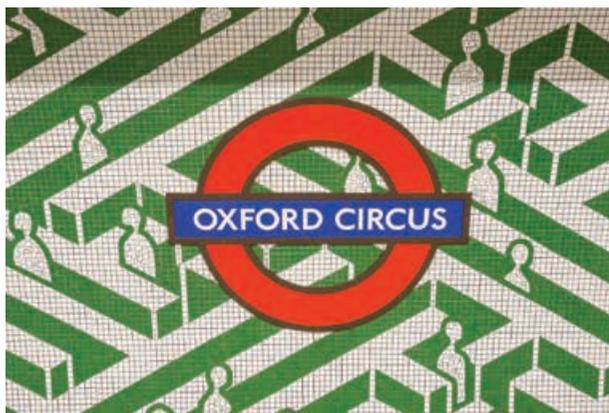
Please note that while Key Stage numbers for each activity offer a guide as to the suggested age group, many of the activities can easily be adapted for other age groups.

Students visit *Labyrinth* at Embankment station



## Geography – Labyrinth hunting!

Nick Munro, Oxford Circus  
station tiles, c.1983–85



## Trip/Field Work to your local station

KS2–3 (to be adapted according to the age group involved)

### Note for Teachers

Planning on visiting a station? Contact Art on the Underground by completing the online booking form at <http://art.gov.uk/labyrinth/learning>

### Instructions

#### 1) Go to your nearest Tube station.

What is its name? What zone is it in? What is the colour of the line your station is on? Is it an interchange station between one or more lines? What does your station look like on the Tube map (e.g. a circle, a short line, the end of the line? – look at the key to symbols on the map).

#### 2) Hunt around to find the Labyrinth and when you've found it explore the following:

- Touch – How does the surface feel? Cold/warm, raised/flat? Is it magnetic? Trace your finger around the labyrinth's path. Is the path easy to follow? Why?
- Sight – How many colours are on the labyrinth? Do you like the design? What number is written on the artwork? The number of each artwork is specific to its station and each *Labyrinth* is totally unique so no two paths are the same. (See Part I, page 6 – Numbers).

#### 3) Explore the station:

- The approach – Describe the area you see as you approach the station. Is it a residential/quiet area or a very busy area?
- Size – What size is the entrance? Is there more than one entrance or exit? Are there iron gates?
- Architecture – What does the station look like inside and outside? What colour is it? What materials is it made from? Do you know the period of architecture? What year was the station built? Who was the architect for your local station? (See page 8 – Development Activity for older students)
- Parking – Is there a car park or taxi rank in front?
- Signage – Can you see the Roundel? What other signs can you see?
- Harry Beck's Tube map – Where can you see the Tube map in and around the station? How many are there and what sizes are they (e.g. pocket size, large poster)?
- Ticket office – How many booths does the ticket office have?
- Ticket gateline – How many ticket gates are there?
- Shops – Are there any shops in and around the station? How many can you see?
- Sound – Describe the noise/sounds within the station. Are there any buskers? Or newspaper sellers?
- Special/unique features – Some of the stations have features that are totally unique to that one station, such as the maze tiles at Oxford Circus station (Bakerloo line, Southbound). Are there any special features in your local Tube station such as brass handrails, unusual tiles (e.g. the mosaic tiles at Tottenham Court Road station), interesting lights, artwork (e.g. posters), clocks etc? What makes your station different from any other station that you've seen?

### Interesting Fact

The mosaic maze puzzle (Far right) is unique to Warren Street station and was created by Alan Fletcher (1931–2006), who is one of the most influential figures in post-war British graphic design. The mosaic is found on the platform of the Victoria line and was designed to take longer to solve than was allowed by the interval of time between Tube trains. Most people will take over four minutes to solve the puzzle, whereas the average gap between trains in 1967 was three minutes! Would you miss your train to solve the puzzle? Remember the difference between a maze and a labyrinth (See Part 1, page 7 – Is it a Maze or a Labyrinth)



*Right*  
Nick Munro, Oxford Circus  
station tiles, c.1983-85

*Far Right*  
Crosby/Fletcher/Forbes, War-  
ren Street station tile design,  
1967. A maze or a Warren, a  
pun on the name.



## Development Activity – Architecture/History

KS3–4

Many of the Tube stations were designed by famous architects such as Canary Wharf station by Sir Norman Foster (born 1935). Architect Charles Holden (1875–1960) was commissioned by Frank Pick to design a significant number of stations, notably: Clapham Common to Morden, Northern line, and stations on the Piccadilly line including Arnos Grove, Southgate and Piccadilly Circus stations. A significant number of stations are listed as heritage sites.

### Instructions:

- 1) Research Canary Wharf and one of the Holden-design stations. Compare and contrast the architecture and features of the two stations. What does it mean to be a protected heritage site?
  - a Canary Wharf station (Sir Norman Foster, 1999)  
It is on the Jubilee line. Over 40 million people pass through the station each year, making it not only the busiest station on the London Underground outside Central London but also the busiest that serves only a single line.

Find different images. Find out more about Foster and his career. If possible visit Canary Wharf station and explore the station and take pictures. (See page 32 for Useful Information about booking a station visit. Note: flash photography is not allowed in stations)

- b Choose a station on the Piccadilly line or Northern line to compare and contrast with Canary Wharf station.
- 2) Present your findings to the class. Why did you pick the station that you chose to research? What was it that you liked about it? What is unique to that station?

Left to right  
Clapham Common station,  
Arnos Grove station,  
Canary Wharf station





## Art Activities



Mark Wallinger, *Labyrinth*, 2013

### Making 3D Labyrinths

KS2–4

#### Resources

For the base: Cardboard, masking tape

For the papier mache: Strips of newsprint or thin white paper, tissue paper, PVA (or any liquid white glue)

To finish: Tissue paper and PVA glue or paint

#### Activity

Cut a square base out of a thick piece of cardboard, hardboard or plywood. Draw a labyrinth on the base following the instructions below. Cut strips of card and tape them, like a curved wall, onto the base. To make them thicker use several layers and tape together. If the walls wobble, bend small rectangles of cardboard in two and tape one half to the bottom of the wall and the other to the base at a right angle.

- Mix 20% water with 80% PVA (single-cream consistency) and brush strips of paper all over the structure.
- Add a layer or two of strips of white tissue paper (again brushed on with PVA).
- When dry paint or papier mache with coloured tissue paper, paying particular attention to the outside wall.

Note: Students can work in groups. The labyrinth design can be drawn out beforehand by the teacher or selected students.

### Decorated Labyrinths

KS2–3

#### Resources

Pencils, black fine-liners, A4 sketchbooks or cartridge paper, photocopy of labyrinth template (see page 27)

- Choose one of the labyrinth designs
- In your sketchbook or on a rough piece of paper practice drawing a labyrinth.
- Experiment with elaborating on the design, just as Mark Wallinger has in each station. This could include thickening the line with loops, zigzags or any other pattern or detail you can think of.
- When you're happy with your design, draw a large labyrinth in your sketchbook in pencil and carefully add your patterns.
- Take a black pen and go over your pencil outline.

- Differentiation – photocopy the labyrinth template for SEN.
- Extension – draw a different labyrinth and decorate differently.

## Create a Large-Scale Floor Labyrinth

KS1–3

### Possible resources

Tape, chalk, pebbles, rope, sticks, variety of objects, paint.

### Suggested Activity

- a Using your class's favourite design, decide on your preferred/possible location and then map out and create a large-scale floor labyrinth. This could be in your school hall, in the playground or on the playing field. Depending on the resources that you use, it could be temporary or a more permanent labyrinth.
  - b Once finished, take it in turns to walk the labyrinth alone and then with others. Invite other students/classes to walk the labyrinth. How does it feel? What would you like to place at the centre of your labyrinth?
- Differentiation and for younger classes – Pre-draw the labyrinth or select a group of able students to map it out with you.

## Journey Notes

KS2–5

### Resources

A2 paper, pencils, watercolours.

### Suggested Activity

Cut a long strip of paper about 6cm wide from an A2 sheet of cartridge. Make a fold 10cm from the end and carry on folding concertina style until you have a small booklet. Do a series of small, quick drawings of your journey to or from school, or journeys you make in and around London on the Tube, or your journey from home to your nearest Tube station.

KS2: Work from memory using crayons or pencil and watercolour.

KS3: Make a series of quick drawings while on your journey. Bring them back to school and add to their mood with watercolours.

KS4 and 5: Make a series of observational drawing and use as the starting point for idea development.



Mark Wallinger,  
*Labyrinth*, 2013



## Imaginary and Real journeys

KS2–5

### Resources

Depending on outcome – Paper, tracing paper, paint, drawing materials, drawing pins, coloured threads and needles, wire and pliers, wooden sticks and drills, hacksaws, screwdrivers, screws.

### Suggested Activity

- Think about real and imaginary journeys and the pathways they take or you'd like them to take. List the different aspects of that journey – colours, people, words, mood, weather, landmarks, feelings, events etc. Are these different on the return journey?
- Explore different ways of representing these journeys using paint, drawing pins, thread, different papers, wood or wire.

- Extension: Think about creating a map you could understand with your eyes shut by tracing with your fingers.
- Artworks to look at: Simon Patterson's *The Great Bear*, Lars Arrenhius's *A–Z*, Simonetta Moro's *Mylar Maps*, indigenous Australian dreamtime paintings and stories, Layla Curtis's maps.

*Right*  
Mark Wallinger,  
*Labyrinth*, East Acton  
station 024/270, 2013

*Far right*  
Mark Wallinger,  
*Labyrinth*, Holland Park station  
132/270, 2013



# Silkscreen or Stencil Labyrinths

KS2–3

## Resources

Thick paper or thin card, scissors or sharps and cutting boards, silkscreens and squeegees, silkscreen ink, newsprint, cartridge paper or T-shirt or fabric.

## Suggested Activity

Mark Wallinger's labyrinths were handmade by silkscreen printing vitreous enamel ink onto a steel plate and firing it in a kiln. You can create a similar effect with either a stencil or a silk screen. Make a stencil or silk screen of a labyrinth shape by following the instructions below.

- Draw or trace a labyrinth outline and thicken the line so you can cut it out.
- Cut out from strong paper or stencil card. If you do not have silk screens follow instructions in section 1. If you do, jump to section 2.

## 1) Stencil Activity

- a Tape the stencil pattern to a piece of cartridge or coloured paper.
- b Use one of the following methods to colour your stencil: small sponges dipped in paint and

dabbed on the stencil; chalk pastels; spray paint (this must be supervised and appropriate risk assessments carried out).

## 2) Silkscreen

- a Mix ink to the desired colour.
- b Cover table in newspaper.
- c Lay stencil on rough piece of paper; pour plenty of ink along top of silkscreen and pull squeegee across screen. Lift screen and pull squeegee back across screen to starting position (this will stop the ink drying out).
- d Stick stencil to screen.
- e Check you still have plenty of ink along top of screen.
- f Put clean piece of cartridge paper under screen and pull squeegee across screen – lift and pull back.
- g Remove print and repeat.
- h You can also print on fabric and T-shirts.
- j Wash screen thoroughly when finished.



Silkscreen production of Wallinger's *Labyrinth* artwork



## Theseus and the Minotaur Activities

### Story-telling Activity

KS2

The myth of Theseus and the Minotaur is one of the many references drawn upon by Wallinger for *Labyrinth*.

#### Resources

Simplified story of Theseus and the Minotaur on coloured cards (see worksheet)

#### Suggested Activities

- a Read the story of *Theseus and the Minotaur* to your class.
- b Using this simplified story, write in advance each paragraph on a different coloured paper/card/ink and cut up the lines according to the numbers within the class. Give each student a line.
- c Ask the students to find the other people with the same colour lines.
- d Sit in a small group and arrange your paragraph into a coherent paragraph.
- e Ask each group to read their finished paragraph to the class.
- f Which paragraph starts the story and which ends it? Decide as a class the correct order of the paragraphs.

### Comic Drawing Activity

KS2–3

#### Resources

Paper, pencil, colours. ‘Theseus and the Minotaur’ story from *Greek Myths* by Maria Williams, 2011.

#### Suggested Activities:

- a Recap the story. Write the names of the main characters on the board (King Minos, King of Athens, Theseus, Minotaur, Ariadne).
- b How might each character feel? Brainstorm what words would best describe their emotions. What is the quest? Who is the hero? What word would you use to describe the hero? Do you think that he was one of the first super-heroes?
- c Breakfast TV style role-play – interviewing Theseus, Ariadne and King Minos – and how the events of the story have changed their lives.
- d Ask the group to retell the story in the first person, from the point of view of one of these characters. They could do this as a cartoon, as in comic books.
  - Use short sentences.
  - Use very little description – the setting is shown in the pictures.
  - Place dialogue in speech bubbles in the pictures. Revisit the myth and map out the story before producing your own cartoons of the story.

#### Teachers Tip

Look at Marcia Williams, ‘Theseus and the Minotaur’ in *Greek Myths*, Random House, London (2011) for inspiration. She retells the Greek Myths using simple language and a vibrant comic-strip format.

#### Development activities:

- Present the story using drama
- Make Minotaur masks

## Theseus and the Minotaur Story-Telling Resource

Write the different paragraphs on different coloured card and cut up the lines.

A long time ago, on an island called Crete, there lived a monster. It was called the Minotaur and had the body of a man and the head of a bull. The Minotaur ate children. King Minos of Crete ordered a special home to be built for the Minotaur. It was a labyrinth.

Now, King Minos had defeated the King of Athens in a war. To avoid the threat of his country being destroyed, every nine years the King of Athens would send seven boys and seven girls to King Minos as a sacrifice. King Minos would then send the fourteen young people from Athens into the labyrinth. No one ever came out of the labyrinth alive.

The King of Athens had a son called Theseus. Theseus was horrified when he learnt why the boys and girls were being sent to Crete. He decided to go to Crete as one of the prisoners, and kill the Minotaur.

King Minos had a daughter named Ariadne. When she saw Theseus, she fell in love with him and decided she would help him to defeat the Minotaur. Ariadne gave Theseus a skein of thread and told him to tie it to the entrance of the Labyrinth. He unwound it as he went through the passages, so that he could follow it back out again.

When Theseus found the Minotaur he killed it with one blow of his sword. Then he quickly wound up the thread and led all the young people out of the labyrinth. They sailed back to Athens. They were the first people to have survived going into the Minotaur's labyrinth

“If all the ways I have been along were marked on a map and joined up in a line, it might represent a minotaur.”

Picasso

## Drawing Activity – Picasso and the Minotaur

KS2–3

As a Spaniard it was inevitable that the bull, bullfight and eventually the Minotaur would interest Picasso.

“If all the ways I have been along were marked on a map and joined up in a line, it might represent a minotaur.” Picasso

### Resources

Painting and drawing ink, nib pens, watercolour pans. Printing: Pens and paper, acetate sheets, sharp points, black printing ink, cloth, cartridge paper, photocopier. Source images: Search ‘Picasso & Minotaur’ on Google images.

### Suggested Activity

Picasso made numerous prints and paintings about the Minotaur. Select several (some may not be suitable). After telling the story of the Minotaur and looking at Picasso’s work, ask students to draw or paint their own interpretation. They can do this with pen and ink (and watercolour) or by using the following ‘mock printing’ technique:

- Make a line drawing of the Minotaur or Minotaur story.
- Tape an acetate sheet on top of the drawing.
- Using a sharp point scratch the design onto the acetate.
- Remove the drawing from underneath.
- Rub black printing ink into the scratched acetate design and rub off gently to achieve desired effect.
- Photocopy the acetate onto cartridge paper.

### Examples of Minotaur Sculptures within the Capital

*Theseus and the Minotaur* by Antonio Canova, 1782, is on display in the Sculpture Gallery at the V&A Museum.

Fittingly the Minotaur sculpture below is found in the Barbican Centre – a maze of buildings that is notoriously difficult to find your way around.

Top right  
Michael Ayrton, *Minotaur*,  
Barbican, London

Bottom right  
Antonio Canova,  
*Theseus and the Minotaur*,  
V&A Museum



# Photography/Film-Making Activity – Inner City Life

KS2 (Years 5 & 6) and KS3

## Resources

- Music – ‘Inner City Life’ by Goldie
- See YouTube for video footage of the song with stunning urban landscapes
- Cameras/cameraphones (*Note: no flash photography is allowed on platforms*)
- Song lyrics: go to <http://www.elyrics.net/read/g/goldie-lyrics/inner-city-life-lyrics.html> to see song lyrics.
- Station visit: Go to <http://art.tfl.gov.uk/labyrinth/learning> to book in station visit with Art on the Underground.

## Suggested activities

### 1) Photography project

- a In small groups/pairs take photographs of the outside of your local Tube station and the commuters entering it and going underground.
- b Take pictures of nature that you see on your excursion (window boxes, trees, the sky etc.).
- c Once back at school the class could then share and pick their favourite pictures and put them together as a storyboard.
- d Listen to Goldie’s music and discuss and decide on the order of the pictures using the music as the soundtrack.

- 2) Film project – the above activity could also be done using film.

Canary Wharf station



## Mime/Movement Activity – Daily Rituals

KS2 (Years 5 and 6) and KS3

### Resources

Music – ‘The Waiting Room’ by Genesis (from *The Lamb Lies Down on Broadway* album)

### Suggested activities

#### 1)

Lie down on the floor. Mime the beginning of your day: waking up, cleaning your teeth, brushing your hair, getting dressed and having breakfast. Think about the speed you do things and experiment with slowing things down, speeding them up and repeating them. You’re in your own world/zone as you go through your daily routine.

Get into pairs and show your mime to another person in the class and then pick your favourite bits and choreograph a short mime piece together – you may choose to mirror each other, work in unison, touch parts of each other’s body (e.g. one lean on the other) or do separate things. Really absorb yourself in your mime. Think about your staging and what the audience will see from the front.

For this section the paired pieces can then be put together and performed as a class piece, or you may choose to bring different pairs on and off the stage or to have pairs frozen that then spring to life and freeze again. Experiment with what looks the most effective.

#### 2)

Everyone begins to move on their own individual journey without touching or looking at anybody else. This builds up slowly, some students freezing every now and again (or stopping to look at their watches or waiting for someone) then continuing on their journey.

As the music builds up everyone is moving and it becomes increasingly hard not to bump into people. The music then gradually fades away as one by one the students stop and revert back to their individual/pair mime routines before slowly moving to lie on the floor to finish.

## Music/Dance Activity – Journeying Within

KS2 (Years 5 and 6) and KS3

### Resources

- Percussion instruments – a selection of chimes, tubular bells, rain stick, bells, tambourines, gong, plastic drinks bottles filled with different levels of water, drums.
- Music – ‘Silent Sorry in Empty Boats’ by Genesis (from *The Lamb Lies Down on Broadway*)
- Large-scale floor plan of a labyrinth – this could be painted/drawn or could be physically laid out with ropes/ribbons/stones/tape (see How to Draw/Make a Simple Labyrinth section, page 28).

### Suggested Activities:

#### 1) (whole group)

A lesson needs to be spent discussing the piece, listening to the music for inspiration and preparing the labyrinth floor plan.

Discuss the overall mood – happy-sad, hypnotic, repetitive, etc. – and volume of the music.

Questions to ask:

- Which of these elements would we like to bring into our music/dance activity?
- How long do we want it to be?
- What is our broad movement plan going to be? (Staging around the labyrinth but not in detail)
- Will there be any sort of structure in the movement (beginning, middle, end) or just one long piece?

#### 2) (split into groups)

- Remind group of what was discussed before. Mood(s) desired, length of piece, any structure decided.

#### Method for Music Activity: Based on the Heterophonic textures of Indonesian Gamelan

‘Hetero’ means another and ‘phonic’ means sounds. Heterophonic music is when at least two performers sing or play variations of the same melody at the same time. This technique is typically used in the gamelan music of Indonesia, Arabic classic music and the traditional music of Thailand, to name a few. Heterophony is rare in Western classical music prior to the 20th century, when it began to be frequently used by composers such as Debussy and Stravinsky who were directly influenced by non-Western music.

“The mind is everything.  
What you think, you become.”  
Buddha

### **Students should sit in a semi-circle.**

#### **Allocate a conductor (director)**

- Tuned percussion: create a short phrase (melodic fragment) based on six long held sustained notes (preferably in the lower registers). Repeat over and over again in a hypnotic way.
- Other tuned percussion players come in at the same time with the same six-note melodic fragment but played with shorter note lengths. Build up layers with final layers to enter playing same six-note melodic fragment but with much shorter notes (preferably in higher registers).
- Gong could be used at the start of a cycle of six-note melodic fragments or when a new section is about to begin (e.g. beginning, middle, end).
- Un-tuned percussion: create short cycles of rhythm, repeated over and over again, and build up layers until texture is busy and hypnotic. How can volume (dynamics) be brought in here?
- The length of piece and overall structure already decided upon by the group will determine the extent of the increase and reduction of textures, volume, speeds.
- Can silence be used to good effect?
- Split into two groups. One music, one dance.
- One half starts to create an atmospheric/processional/spiritual percussion piece to accompany a journey to a magical place where everyone is at peace.

### **Method for Dance Activity**

- The other half of the class work on using the labyrinth floor plan to create a dance piece.
- Remind of the overall structure, timings and mood from previous discussions.
- Children find different ways of moving along the labyrinth, using different body positions, levels and speeds, to match the hypnotic effect that the musicians will be creating.
- Discuss how the dance moves can tie in with the gong (eg one dancer could kneel when the gong sounds).
- Record the music so that you have a saved version.
- What costumes would you like to wear to perform this piece?
- If any lighting were to be used, how would this work?
- Practise with musicians when ready. What areas need tweaking?

### **Teacher Tip**

Two examples of pieces that use this type of heterophonic texture inspired by Indonesian Gamelan are:

- Francis Poulenc's *Concerto for Two Pianos*
- Maurice Ravel's 'Princess of the Pagodas' from *Mother Goose* suite

## Poetry/Art Activities

## Contemplative Walking & Poetry Activities – A Space For Me

KS2–3

The Classic or Cretan labyrinth designs resemble the two hemispheres of the brain. Wallinger is interested in the way labyrinths seem to suggest an internal, more contemplative space inside each of us, like the mental space that you retreat into when travelling on the Tube.

“To the mind that is still,  
the whole universe surrenders.”  
Lao Tzu



### Interesting references

- Did you know that Charles Darwin used to go on a circular walk around his garden when he was thinking through ideas – including the theory of evolution?
- Sculptor, photographer and painter Richard Long, who is one of the best-known British Land artists, has explored walking through nature as art: “My intention was to make a new art which was also a new way of walking: walking as art.”  
Long

### Teacher’s Tip

Go to [www.art.tfl.gov.uk](http://www.art.tfl.gov.uk) and search ‘Richard Long’ for his two projects exploring journeys and walks.

### Resources

Google image search ‘copyright free images brain’ and ‘Knossos coins’, pen and paper.

### Suggested Activities

- 1) Compare pictures of the brain with labyrinth pictures and also third-century BC coins from Knossos (see pictures), where the distinctive Cretan version of the symbol bears a strong resemblance to the two hemispheres of the brain.
- 2) Discuss how people feel when they’re sitting/standing on the Tube. What do they do (e.g. reading, listening to music, staring at the floor, dozing etc.) in order to go into their own almost meditative zone whilst being surrounded by lots of strangers in a confined space underground that enables them to enjoy their journey? People often appear to withdraw and go into themselves in an almost dreamlike zone.
- 3) Contemplative walking – walk around your school and notice everything around you and the different colours/textures/levels. Pick a place that you like where you can relax and calm your mind.
- 4) Brainstorm your favourite places at home where you mind is at peace and you can unwind (e.g. in the bath, in the garden, your room etc.). What do you like to do when you’re in those places (e.g. listen to the birds, write your journal, play with a Rubik’s cube, cook etc.). Write a short poem about your special place. Consider all your senses as you think about being in that place. You can use the titles ‘A Space For Me’, ‘My Space’, ‘Urban Quiet’, or invent your own title.
- 5) The poems could then be performed in groups with the ‘Journeying Within’ music playing quietly in the background. Or the music could be played live.



Clockwise from top  
Mark Wallinger, *Labyrinth*,  
Green Park 232/270, 2013;  
Silver coin from Knossos  
representing the labyrinth,  
230 BC; Medical diagram of  
human brain.

## Poetry/Art Activities – Journey Labyrinths

KS2–3

When Poem on the Underground began in 1986 it was welcomed by the Tube users and it is still enjoyed on the Tube today. Go to [www.tfl.gov.uk](http://www.tfl.gov.uk) and search 'Poems'.

### Acrostic Poetry

a In acrostic poems, the first letter of each line is aligned vertically to form a word. Write the word 'Labyrinth' vertically down your paper. Add a word starting with the first letter on each line. Ask the students to link the words to the themes 'Labyrinth', 'Journey', or 'London' in some way. In acrostic poetry the vertical word is often the subject of the poem.

e.g.

**L**ondon

**A**rt

**B**rings

**Y**our

**R**eflective

**I**nnner

**N**ucleus

**T**owards

**H**armony

This example has just one word to each line, but each line could have more words.

b Read out the poems.

### Development Activity

Draw the finished poems in bigger letters on a piece of plain paper and decorate them (fill the letters in) in black and white (e.g. stripes, checks, swirls etc).

# Concrete Poetry/art

KS2–3

In concrete poems the words form a picture of the topic or follow the contour of a shape that is suggested by the topic.

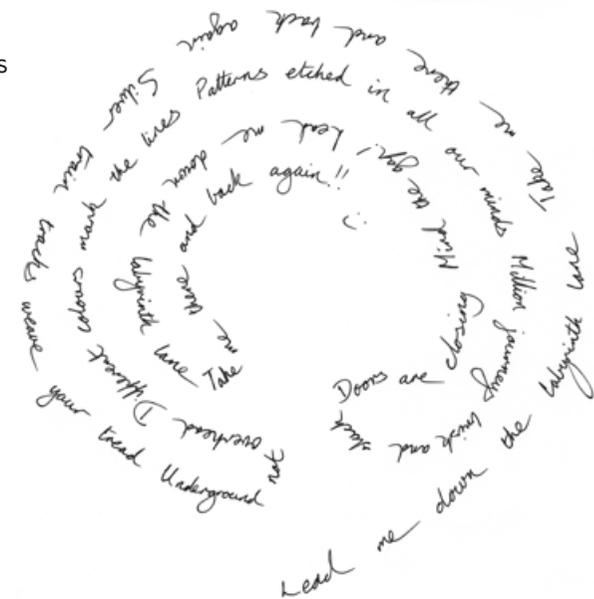
- a In your sketchbook or on paper, practise drawing labyrinths from the instructions.
- b In your sketchbook make visual (colours and drawings) and verbal (words) notes about your journey to and from school. Or you may choose to write a poem as with the example below. Ideas could include: colours you see; objects you touch or see; buildings you pass; feelings you experience; transport you take; food you eat; people you talk to, or any other ideas you have.
- c Choose the size of paper that you'd prefer to work with and lightly draw a labyrinth on a sheet of paper in pencil.
- d Choose a group of drawings, or words from your notes, or use your poem.
- e Insert them into your labyrinth, thinking carefully about your design. Which order will you put things in and how will the page look?

Below is an example of a poem that has then been handwritten and roughly sketched in the shape of a labyrinth:

## Underground Labyrinth

Lead me down the labyrinth lane  
Take me there and back again  
Silver train tracks weave your thread  
Underground not overhead  
Different colours mark the lines  
Patterns etched on all our minds  
Million journeys brisk and slack  
Doors are closing mind the gap!  
Lead me down the labyrinth lane  
Take me there and back again.

By D'Artagnan Arbuah



### Literacy Activity – Journey to the Underground Realm

KS2–3

The narration for this exercise is based loosely on ideas from the award-winning film *Pan's Labyrinth* (2006), which was written and directed by Spanish director Guillermo del Toro. Although a fantastic film for adults, it is a 15 and therefore unsuitable to show in class. However, for this activity a few of the ideas from the story have been adapted as a stimulus for writing an imaginative tale that involves travelling from one realm to another.

#### Resources

Lined paper, pen, narration – Journey to the Underground Realm.

#### Activity

**1)** Read the narration together as a class, which is the opening for a fairytale.

#### Narration – Journey To The Underground Realm

Lilly is very sad because having lost her parents in a tragic car accident she has been sent to live in the country with an elderly and very strict aunt. She has no other children to play with and feels very alone. One night she is lying in bed unable to sleep when a moth suddenly lands on her pillow. It appears to be trying to communicate with her. Captivated by it she asks: “Are you a fairy?”

The moth flutters its silky wings and flies to the door. Lilly gets out of bed and putting on her dressing gown she follows it. Guided by the stars they leave the village and head deeper and deeper into the forest. Above them the treetops are whispering, whilst in amongst the shadows eyes follow them as they pass. But she isn't scared. Eventually they stop outside two big stone pillars that are overgrown and entwined with ivy. The moth follows the path inside and disappears

around a corner. Lilly runs to follow it, turning corner after corner, until having stopped to catch her breath she comes face to face with a large faun with curly horns. Fortunately he proves to be friendly and tells her that he is pleased to see her because her father, the King of Labyrinthos, the underground realm, is waiting for her return.

The faun warns her that having chosen to live as a human for some time in order to be able to return home she must complete three tasks before the full moon appears. He hands her a large tatty book saying:

“Listen very carefully to what I say. You must only open this when you are alone. Then and only then it will tell you what to do and help to guide you.”

*What happens next? Continue the story...*

**Additional Point:** Tell the children that if they wish they can use some magic chalk within their story. The faun gives it to Lilly. This chalk enables her to draw a door that will open wherever she chooses.

**2)** Ask the children to then complete their own version of the fairytale. Invite them to let their imaginations run free as to where Lilly's journey should lead her and what happens next. The extract should be the starting point for them to continue on. Ask questions such as: does she make it back to the underground realm? What tasks does the faun ask her to undertake? Or does something happen whereby she chooses to stay in the human world after all? Does something unexpected happen?

#### Development Activity:

Draw pictures to illustrate your story.

## Cover Lessons for Art

The project *Labyrinth* provides ideal source material for a one-off art cover lesson, especially if classes need to move around the school during art exams.

These two cover lessons that have been devised specifically for secondary schools, so will need adapting for primary-age students:

The following pages include:

- A handout of introductory information, which should be used to accompany the cover lesson plan sheet
- A handout on how to draw labyrinths
- Cover lesson plan – Journey Labyrinths
- Cover lesson plan – Decorated Labyrinths

*Labyrinth* Tube posters



## Introductory information to accompany cover lesson sheet

Mark Wallinger, *Labyrinth*, 2013

A unique artwork at all 270 stations to celebrate the 150th anniversary of London Underground  
Commissioned by Art on the Underground

To mark the 150th Anniversary of the Tube, Mark Wallinger has been commissioned to produce an artwork in all 270 Tube stations on the network.

Artist Mark Wallinger has chosen to design a different circular labyrinth for each Tube station. A labyrinth is different from a maze, since it contains only one route to the centre.

Wallinger's idea has several layers.

- It uses the design language of the Tube both in terms of graphics and materials (it's made of enamel like lots of the Tube signs – touch it when you go past).
- Millions of people take journeys by Tube into the centre or to a destination and back out again, as in a labyrinth.
- We all have our own internal networks and patterns of doing things.

His aim was to represent these ideas in the labyrinth designs.

Each labyrinth has a number handwritten by the artist in the bottom right corner. The numbers from 1 to 270 refer to the order of stations visited in the Guinness World Record 'Tube Challenge 2009'.

*Right*  
Mark Wallinger at  
St James's Park station

*Far right*  
*Labyrinth*, Mark Wallinger,  
026/270 Perivale station, 2013



## Labyrinth design families



Native American



Medieval



Organic



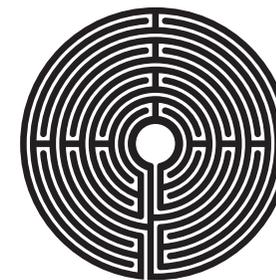
Cretan



Woodcut



Turf



Opposed



Chamfered



Emboss



East



Square

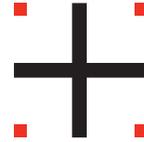
See <http://art.tfl.gov.uk/labyrinth/learning> for Design templates

## How to draw a labyrinth

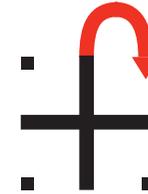
To draw a three-circuit classical labyrinth, just follow these steps.



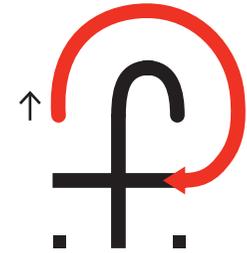
1. Draw a cross



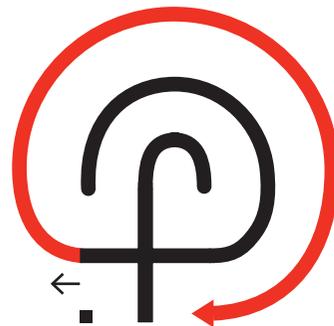
2. Draw a dot in each corner



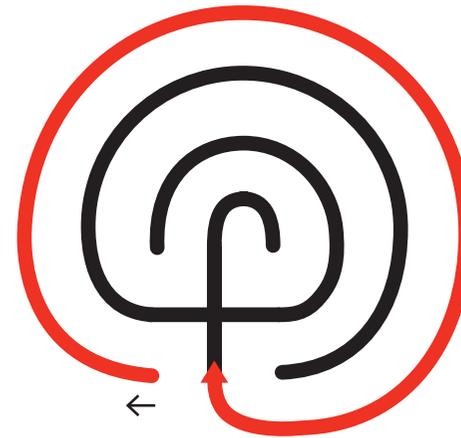
3. Connect top with top right dot



4. Connect the top left dot with the right arm of the cross



5. Connect the right arm of the cross with the bottom right dot



5. Connect the bottom left dot with the lower arm of the cross

## How to draw a labyrinth

To draw a seven-circuit classical labyrinth, just follow these steps.



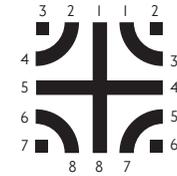
Draw a cross



Add a curve in each corner



Add a dot in each corner



Each point will be connected with the corresponding number



1. Use this figure as your starting point



2. Connect top with righthand curve (1 to 1)



3. Connect lefthand curve with righthand dot (2 to 2)



4. Connect righthand curve with top lefthand dot (3 to 3)



5. Connect righthand bar of cross with lefthand curve (4 to 4)



6. Connect righthand curve with left hand bar of cross (5 to 5)



7. Connect lefthand curve with bottom righthand dot (6 to 6)



8. Connect righthand curve with bottom lefthand dot (7 to 7)



9. Connect lefthand curve with bottom lower arm of the cross (8 to 8)

# Cover lesson plan: Journey Labyrinths

KS3–4

## Resources

- Pencils, crayons, black fine-liners, A3 paper, scrap paper
- A4 sketchbooks
- Handout about the *Labyrinth* project (download in this section)
- Handout on how to draw a labyrinth
- Go to <http://art.tfl.gov.uk/labyrinth/about> to see the short film about *Labyrinth*.

## Instructions to Cover Teacher

Give class the cover lesson handouts and, if possible, show the introductory film interviewing Mark Wallinger.

## Read or give out the following

- a Make sure you understand instructions before you begin.
- b In your sketchbook (or on a spare bit of paper) practise drawing labyrinths from the handout sheet.
- c In your sketchbook make visual (colours and drawings) and verbal (words) notes about the following:
  - Your journey to school or
  - Your journey home from school

These could include: colours you see; objects you touch or see; buildings you pass; feelings you experience; transport you take; food you eat; people you talk to, or any other ideas you have.

- d Draw a large labyrinth on an A3 sheet of paper in pencil, following the instructions.
- e Choose a group of drawings, abstract images or words from your notes.
- f Insert them into your labyrinth thinking carefully about your design.

## Notes

There will not be time in a single lesson to work on A3 paper so the finished work can be completed on A4 or in a sketchbook.

## Extension

Repeat for the other journey (to or from school).

## SEN

Draw a labyrinth outline on an A4 sheet and photocopy for student to add to.

## Cover lesson plan: Decorated Labyrinths

KS3–4

### Resources

- Pencils, black fine-liners
- A4 sketchbooks or cartridge paper
- Handout on the labyrinth project
- Handout on how to draw a labyrinth
- Link to film about the *Labyrinth* project:  
<http://art.tfl.gov.uk/labyrinth/about>

### Instructions to cover teacher

Give class the cover handouts and, if possible, show the PowerPoint and the introductory film interviewing Mark Wallinger.

- Make sure you read instructions before you begin.
- Choose one of the labyrinth designs on the handout sheet.
- In your sketchbook or on a rough piece of paper practise drawing the labyrinth.
- Experiment with elaborating on the design, just like Mark Wallinger has in each station. This could include thickening the line with loops, zigzags or any other pattern or detail you can think of.
- When you're happy with your design draw a large labyrinth in your sketchbook in pencil, following the instructions.
- Then take a black pen and add your design to your pencil outline to produce the final design.

### Extension

Repeat with a different design or more elaborate labyrinth.

### SEN

Draw a labyrinth outline on an A4 sheet and photocopy for student to decorate.



## Useful Resources & Information

### Mark Wallinger & Art On The Underground

- [www.art.tfl.gov.uk](http://www.art.tfl.gov.uk)
- Martin Herbert, *Mark*, Thames & Hudson (2011)
- *The Roundel: 100 artists remake a London Icon*, Art on the Underground Art/Books (2012)

### Labyrinths

- [www.labyrinthos.net](http://www.labyrinthos.net) – this website is excellent.
- [www.labyrinthlocator.com](http://www.labyrinthlocator.com) – an easy-to-use database of over 4,200 labyrinths in more than 75 countries around the world. It includes their location, pictures and contact details.
- [www.labyrinthbuilders.co.uk](http://www.labyrinthbuilders.co.uk)
- [www.labyrinthcompany.com](http://www.labyrinthcompany.com) – you can buy paver kits to make your own labyrinths. All are wheelchair accessible.
- Jeff Saward, *Labyrinths and Mazes: A Complete Guide To Magical Paths Of The World*, Lark Books (2003).

### Station Name Resource

- Cyril M. Harris, *What's In A Name?*, Capital Transport (2001)

### Harry Beck

- Ken Garland, *Mr Beck's Underground Map, a history*, Capital Transport (1994)

### Alan Fletcher

- For information about graphic designer Alan Fletcher go to his official website at [www.alanfletcherdesign.co.uk](http://www.alanfletcherdesign.co.uk)

### Myths and Legends – Theseus and the Minotaur

- TES teacher resources – there are various resources on Myths & Legends and specifically on 'Theseus and the Minotaur'
- Google Theseus and the Minotaur to see mini YouTube films of the myth.

- Marcia Williams, *Greek Myths*, Candlewick Press (2011)
- *Children's book of Mythical Beasts and Magical Monsters*, Dorling Kindersley (2011)
- Mark Bergin, *How To Draw Magical Creatures and Mythical Beasts*, PowerKids Press (2008)
- Philip Wilkinson, *Myths and Legends*, Dorling Kindersley (2009).

### Places to Visit

#### Fen Court Labyrinth, London

This floor labyrinth, built in 2008, is a quiet haven for contemplation amongst the office blocks on a little alley called Fen Court in London EC3. Located a five minute walk from Monument Tube, the area has been planted and is connected to the London Centre for Spirituality. For further information go to [www.spiritualitycentre.org](http://www.spiritualitycentre.org).

#### The London Transport Museum in the Covent Garden Piazza

Look on their website under 'Learning Page' for a variety of workshops devised to enhance the curriculum: [www.ltmuseum.co.uk](http://www.ltmuseum.co.uk), or call 0207 565 7298.

Current exhibition at the London Transport Museum: *Poster Art 150 – London Underground's Greatest Designs* This exhibition features designs commissioned since 1908 and runs until October 2013

#### Longleat Safari and Adventure Park, Wiltshire

Take your class/family to Longleat, which has a selection of mazes, a 'lunar labyrinth' in the shape of the moon and a 'love labyrinth'. See: [www.longleat.co.uk](http://www.longleat.co.uk), or call 01985 844400 for further information

### Visiting London Underground

Please contact Art on the Underground in the first instance if you wish to arrange a school visit to your local London Underground station.

### Art on the Underground

0207 027 8694

[art@tube.tfl.gov.uk](mailto:art@tube.tfl.gov.uk)

### Practical information on using the Tube

Visit <http://art.tfl.gov.uk/visit/> for a list of links to practical information to assist your visit to our permanent artworks and temporary exhibitions on London Underground:

See the Current Project Map for station locations for our exhibitions

TFL Journey planner helps you plan your route, from your street to your destination

Travelling by Tube gives useful information and links to help to plan your journey

### Accessible Tube maps

Direct Enquiries offers detailed information on access to individual stations, including walking distances between platforms

For further assistance contact London Underground

### Customer Service Centre

Tel: 0845 330 9880 (08:00–20:00, seven days a week)

Post: Customer Service Centre, London Underground, 55 Broadway, London SW 1H 0BD

### About

Art on the Underground

[www.art.tfl.gov.uk](http://www.art.tfl.gov.uk)

Our vision is to present 'World Class Art for a World Class Tube'. We provide a programme of contemporary art that enriches the Tube environment and our customers' journey experience, as well as continuing London Underground's long-standing tradition of art and design at the core its identity and services. Visit our website for more information about *Pop Up Journeys*, *Big Ben* [2012] and other exhibitions and projects on London Underground

### A New Direction

[www.anewdirection.org.uk](http://www.anewdirection.org.uk)

We connect children, young people and education with the best of arts and culture in London. We believe that together we can make London the best city in the world for young people's cultural and creative development.

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