

Brian Madigan's Dance Notes

First Steps in Dance

*...the teacher's manual for Key Stages 1 & 2,
to accompany Dance Notes Volumes 2, 3 & 4.*

First Steps in Dance

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Whilst every effort has been made to provide instructions that can be safely carried out by your pupils, the authors cannot accept responsibility for any injury incurred during this manual's use.

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INTRODUCTION

Using the Manual

GETTING STARTED

Please read the following carefully before attempting to use any of the lesson plans contained in this manual.

It is intended that, as far as possible, the lesson plans will be self-explanatory. However, the following points will need to be understood before you begin to work with them.

The first thing which should be made clear is that the word 'Lesson' refers to a self-contained scheme of work and not to a period of time within the school timetable. It should not be assumed that the material contained within a Lesson should be covered in one session: it is up to individual teachers to assess the speed at which their pupils will be able to progress.

It is recommended that you take each lesson one section ('A', 'B', 'C', etc.) at a time, demonstrating, or allowing a pupil to demonstrate, each movement before the whole class attempts to perform it. You will usually need to allow time for individual movements to be practised first before putting a section together with the music. Having looked at individual sections in isolation, it is a good idea to practise going from the ending of one to the beginning of the next, before attempting to run through the entire dance sequence.

When returning to a Lesson after a period of time has elapsed, the warm up from the Introduction should always be performed before work is resumed on the Development. Similarly, sufficient time should always be set aside at the end of each session for the concluding warm down to be performed.

Certain conventions have been used in order to avoid the text becoming too long-winded and therefore unusable in the classroom:

1. The text is presented in two typefaces:

Normal text - **in this typeface** - represents instructions to the class and these are written in the first person as you would speak them. Obviously, it would rarely be desirable to simply read these out verbatim but this format removes the necessity to write 'ask the pupils...' or 'tell the class...' for each instruction. It also provides you with concise notes for easy reference during the lesson.

Italic text - *in this typeface* - represents instructions or peripheral information to you, the teacher. This information has been separated so as not to clutter the core instructions. You will generally need to be fully conversant with the italicised text before beginning each lesson.

e.g.

'Slowly rise to standing (8 counts).

The arms should reach up towards the ceiling as the pupils stand.'

2. The 'counts' which are provided for the majority of instructions to the class represent beats of the music (except where you are instructed to count verbally). Refer to the section at the back of the manual entitled 'Working With The Music' before you begin work on each lesson, in order to ascertain exactly how the counts fit with the music.

It is important to note that the number of counts represents the length of time it should take to perform the movement or movements given before the '(n counts)' instruction. So, for example, if the instruction is:

'Slowly rise to standing (8 counts)',

then the action of rising up into a standing position should last for the whole 8 counts. If the instruction is

'Suddenly crouch and freeze (8 counts)',

then the crouching down action would be performed on the first count and then the pupils remain still for the rest of the count of 8.

The counts are always given in italics; this is to emphasise the point that they are there for your use and not the pupils'. The counts merely define the length of each movement or phrase of movement in relation to the music; they should not be learnt by the pupils.

3. Where a section or sections are repeated, the instruction is given in italics (i.e. to the teacher). Again this is in order to avoid unnecessarily long-winded instructions and you should simply refer back to the relevant section indicated. However, be aware that the repeat will often incorporate a small variation, such as beginning the movement on the opposite side or ending in a standing position where originally pupils finished crouched.

4. Where there is an instruction to 'perform...*n* times', followed by an '(*n* counts)' instruction, this means that the movement or section is performed *n* times *in total* - *not* performed once and then repeated a further *n* times. For example, if the instruction is:

'Slowly rise to standing (8 counts),

then suddenly crouch and freeze (8 counts).

Perform both movements 4 times (64 counts).'

then you would instruct the pupils to perform the standing then crouching actions four times in total, rather than repeating another four times after the initial action was carried out. The '(64 counts)' represents the length of the whole movement phrase, the '(8 counts)' is the length of each part of the movement.

LESSON SUMMARIES

Key Stage 1 'African-Style Folk Dance'

This is a group dance, using simplistic movements that echo the rhythmic nature of the music to allow pupils to work firstly together as a whole class and then in smaller groups.

'Moving Water'

Taking visual images from the movement of water, pupils are introduced to interpretive actions which are used to develop a small group dance.

'Exploration and Discovery'

Using words and gestures, pupils experience how action can be given different qualities through the use of dynamics.

'Cops & Robbers'

Taking the familiar stereotypes of 'cops' and 'robbers', pupils are encouraged to try out their own movement ideas, drawing upon the consistencies and differences inherent in these two character-types.

'Meetings'

Working in pairs, pupils are introduced to duet and contact work through a purely movement-based exploration of the relationship between two dancers.

'Together and Apart'

The whole class performs a dance in which different spacial relationships within the group are explored whilst each pupil individually explores their own personal space.

Key Stage 2 'The Wizard'

Using the characteristic qualities of the wizard and his magic, pupils work - mainly individually but also with the introduction of manipulation - to explore this colourful fellow.

'Man the Hunter'

In groups, pupils work on improvisational tasks to create an atmospheric dance depicting 'man the hunter'.

'Rhythm Break'

A movement-based duet, exploring the use of focus and contact work.

'The Factory'

Working both together as a class and in pairs, the rigid daily routine and organisation of the industrial workplace is represented in a structured, motific and repetitious dance.

'The Court of King Arthur'

The formal setting of a courtly social dance is contrasted against the wild folk celebration of the peasantry in this historical exploration.

'Getting Up'

Using everyday actions; through abstraction, repetition and arrangement, pupils learn and create a trio dance.

KEY STAGE I, LESSON I

‘African-Style Folk Dance’

Dance Notes Track: African Greetings

(Volume 3, Side A, Track 2.)

Title Of The Unit: Structure and floor pattern.

INTRODUCTION

Warm Up: African-style circle dance.

Music: 'African Greetings'; DN3, Side A, Track 2.

Aim: To develop a clear, rhythmic response to the music. To introduce working in the circle to form repetitive movements in the African style.

The legs remain slightly bent throughout, the feet should be a short way apart and the movements should have an earthbound quality.

Stand in a circle facing inwards.

Stay still for the first four vocal chants of 'Mangwanani' (32 counts) then...

A. Throw your arms up,

fingers pointing away and palms facing towards the ceiling; following the movement with the head (2 counts).

and hold the position (2 counts).

Drop your arms back down to the sides of your body, lowering your head to look at the floor (2 counts),

the arms should drop from the elbow,

and hold the position (2 counts).

Perform this sequence 4 times (32 counts)

(Vocal: 'Maskati')

B. Transfer your weight from foot to foot stamping on every beat of the music (32 counts),

arms should be out horizontally to the sides, bent slightly at the elbow.

(Vocal: 'Makadii')

- C.** Make two heavy jumps on the spot: 1 , 2 , 3 , 4 ,
 Step your right foot forward: 5 , 6 ,
 Step back again: 7 , 8 ,

- Repeat the jumps on the spot: 1 , 2 , 3 , 4 ,
 Step your left foot forward: 5 , 6 ,
 Step back again: 7 , 8 ,

Perform the whole sequence twice (32 counts).

(Percussion joins in)

- D.** Jump on the spot twice: 1 , 2 ,
 stamp your right foot: 3 , 4 ,
 Jump on the spot twice: 5 , 6 ,
 stamp your left foot: 7 , 8 ,

Perform the sequence 4 times (32 counts).

(Percussion solo)

- E.** Make 8 small jumps turning clockwise on the spot (8 counts),
 then 8 jumps turning anticlockwise (8 counts),
arms remain bent in the side horizontal position.

Perform both sets of jumps twice (32 counts)

- F.** Turning to face the right, take 8 springing jogs forwards, travelling clockwise around the circle (8 counts),
 then 8 jumps backwards, feet apart, travelling anticlockwise (8 counts).

Repeat, pupils this time turning to the left and travelling anticlockwise (16 counts).

G. Repeat A to E (See below).

The percussion solo is quite tricky to follow as the improvised drum part goes somewhat against the phrase of the music. If you have counted correctly, you should find that the vocal line comes back in just before the third count of the repeat of A (as it does when A is first performed):

Count: 1 , 2 , 3 , 4 , 5 , 6 , 7 , 8
 Vocal: . . Ma-muka - sei . nda - mu-ka .

then:

*the repeat of B coincides with 'Maskati' coming back in,
 the repeat of C coincides with 'Mangwanani',
 the repeat of D coincides with 'Makadii',
 the repeat of E coincides with the percussion stopping,*

the dance and the music end together.

If the children are not used to learning long sequences of movement this may form the basis of a whole lesson or lessons. However, this can be used as a warm up if the pupils simply copy the teacher's actions.

DEVELOPMENT

Development of learnt movement vocabulary

Music: 'African Greetings'; DN3, Side A, Track 2.

Aim: To encourage pupils to use improvisation and refinement of a learnt phrase.

First of all get the pupils to identify all the movements in the African style dance, and the different ways of doing them:

stamp, step, jog, turn, transfer weight, arm-gesture, jump, etc.

Divide the pupils into groups of 4 to 6 children working in small circles to carry out the following tasks:

- A.** *Devise a repetitive movement which travels towards the centre of the circle (16 counts).*

Devise a repetitive movement which travels away from the centre of the circle (16 counts)

- B.** *Devise a repetitive movement which travels anticlockwise around the circle (16 counts).*

Devise a repetitive movement which travels clockwise around the circle (16 counts).

- C.** *Devise a repetitive movement which stays more or less on the spot (32 counts).*

- D.** *Devise a repetitive movement of pupils' own choice (32 counts).*

Check each stage of the task has been answered before watching through each group's composition with the music.

A to D correspond to A to D of the warm up, so the same music cues apply. The dance should begin after the 32-count intro and end just before the percussion solo.

Ask the children who were watching to identify the movements which were chosen to answer each stage of the task.

CONCLUSION

Warm Down: 'Run Jump' & 'Run Sink'

Pupils start in a space facing front.

1. *On a verbal instruction, pupils run in a given direction then jump.*

When travelling forwards or backwards the jump should be from 2 feet to 2 feet in a long narrow shape.

When travelling sideways, the jump should be from one foot to the other, whilst aiming to make a wide shape in the air.

2. *Repeat the exercise, replacing the jump with a slow, sinking stop, keeping the weight on both feet and slowly melting, lowering the whole body down to a crouched position.*

SUGGESTIONS FOR FURTHER WORK

1. *As many folk dances have a ritualistic origin, the pupils can use and develop the learnt movement then add a scenario or theme which can be explored choreographically.*

Suggestions of possible dance themes:

*sun dance
rain dance
harvest celebration
celebration of marriage
ghost dance
...etc.*

The dance should be given a context within which the theme can be explored in a creative and expressive manner.

2. *The circle itself makes an ideal focus for a choreographic study, looking specifically at the following areas:*
 - i) *Movements which are circular in nature.*
 - ii) *Travelling in a circle with a variety of actions, direction, levels, dynamic quality, timing.*
 - iii) *Continuous and repetitive phrases.*

KEY STAGE 1, LESSON 2

‘Moving Water’

Dance Notes Track: Waterfalls

(Volume 4, Side B, Track 6)

Title Of The Unit: Using the actions of suspend, fall, turn, and run within the structural forms of repetition and canon to create a small group dance.

INTRODUCTION

Warm Up *Suggested music: 'The River'; DN4, Side A, Track 4.*

Start the pupils off running around the room weaving in and out of one another. Call out the name of a body part; the pupils must place that part of the body on the floor, holding the position until everyone else has done the same. They then carry on with the run until another part is called out, and so on.

Try a variety of body parts, e.g.

*left elbow
right knee
stomach
both hands
...etc.*

DEVELOPMENT

Music: 'Waterfalls'; DN4, Side B, Track 6.

Aim: To introduce the pupils to the fluid and continuous movement style that can be achieved through the use of turns, suspensions and falls.

Start the pupils off lying down on their backs side by side in groups of three and label them, 1, 2 and 3 within each group.

- A.** '1's begin with a slow log roll - rolling over sideways, arms tucked in to the chest - to the right, one full roll (8 counts).

Then '2's do the same, rolling to meet '1's (8 counts).

'3's do the same (8 counts).

Then all roll back to the left (8 counts), taking two rolls this time.

Repeat the whole of A, pupils this time coming to a sitting position at the end of the group roll. (32 counts)

- B.** Sit facing front with your knees pointing up towards the ceiling and feet planted firmly on the floor. Your arms should be extended out to the sides with your fingertips resting on the floor.

'1's begin by rocking to the right (4 counts) then to the left (4 counts),

the non-supporting arm should lift upwards away to the side of the body.

Roll one full turn to the right using both hands and feet to take your weight (8 counts).

'2's then complete this phrase (16 counts),

followed by '3's (16 counts),

then the whole group together (16 counts).

Repeat the whole of B, this time beginning with '3's and starting on the left. (64 counts)

- C.** All slowly come to standing, rising up onto the toes and breathing inwards (8 counts).

The arms should move freely and lift slightly away from the body on the rise.

Run in a circle to the right and drop down to the floor in a crouch (8 counts).

Repeat C, this time pupils circling to the left (16 counts).

- D.** Together:

slowly rise to standing (4 counts);

slowly lower (4 counts), arms lifting outwards to shoulder level;

slowly rise (4 counts), arms lowering in a downward curve;

run in a small circle to the right then drop down to a crouch (4 counts).

Repeat D, this time pupils circling to the left (16 counts).

- E.** Rise up from the crouched position, using small steps to run forward as you come up (4 counts),

arms should lift forward from the floor to reach diagonally up high at the last moment.

Run backwards, lowering the body as if being pulled down and back (4 counts),

arms maintain the stretch and then fall to the sides of the body on the last count.

- F.** Perform section C twice as before, first time pupils circling to the right (16 counts), second time to the left (16 counts). Omit the last drop to the floor.

- G.** With your feet apart and your knees slightly bent sway to the right (4 counts),

then to the left (4 counts)

and repeat (8 counts).

The movement should be continuous, the arms and upper body moving freely but with a sense of pushing against a force.

- H.** Keeping your legs relaxed and your knees slightly bent turn to the right swinging your arms freely up and away from your body (*4 counts*).

Drop your arms then scoop them up to reach towards the ceiling, following them with your eyes and let the drop again (*4 counts*).

Repeat both movements (8 counts).

- I.** *Repeat the whole of G and H, pupils this time starting with the sway to the left for G and turning to the left for H. (32 counts)*

- J.** '1's sway to the right (*4 counts*), then hold while

'2's sway to the right (*4 counts*), then hold while

'3's sway to the right (*4 counts*),

then all sway to the left (*4 counts*).

Repeat the sequence (16 counts).

- K.** '1's run, dashing along a curving pathway of your choice (*8 counts*).

Then make turns and circles of your own choice, dropping to a crouch at the end (*8 counts*).

Encourage the use of variation: e.g. both feet, one foot, changes of level and speed, etc.

'2's repeat this sequence (16 counts).

Then '3's repeat the sequence (16 counts).

All then perform this together but still choosing movements individually (16 counts).

- L.** Slowly walk back to your start position and lie down in your original groups of three (*16 counts*).

Repeat A and B until the music fades.

CONCLUSION

Warm Down *Suggested music: 'Sand Dance'; DN2, Side A, Track 4.*

Stand in a space facing front with your feet apart and your arms down by the sides of your body.

Whilst breathing slowly in, lift your arms upwards, fingers pointing away from you and palms facing up towards the ceiling (*8 counts*).

Slowly breath out and push your arms back down to the sides of your body (*8 counts*).

Perform 4 times (64 counts).

Do the same again but taking shorter breaths:

this time, rise up onto your toes as your arms lift (*4 counts*);

as you breath out and bring you arms back down to your sides, lower your heels and let your knees bend (*4 counts*).

Again perform 4 times (32 counts).

SUGGESTIONS FOR FURTHER WORK

1. *Once pupils are familiar with the movement content of the development section, they can experiment with different floor patterns and finding ways of making them less formal. They can try patterns which move through the space, for example starting at one side of the room and gradually working towards the other in a river-like fashion.*

2. *Group numbers can also be altered; for example, see how individual roles differ with groups of 6 instead of 3. Roles could simply be doubled up, or:*

*1 pupil could perform as '1' whilst
2 pupils perform as '2' and
3 pupils perform as '3'
...etc.*

3. *Other aspects of nature could be used as stimuli, e.g.*

*wind
hurricane
ice
earthquake
volcano
...etc.*

KEY STAGE I, LESSON 3

‘Exploration and Discovery’

Dance Notes Track: Into the Unknown

(Volume 3, Side A, Track 1)

Title Of The Unit: Dynamic awareness.

INTRODUCTION

Warm Up: 'Words and Actions'

(Without music)

Aim: To develop simple actions from verbal instructions.

Walk around the room, changing direction all the time and weaving in and out of one another.

- A.** Now give the class simple commands to which they are used to responding:

	Come Here!	
STOP!		Stand Still!
Find a space!	Sit Down!	
Line up here!		Stop moving!

- B.** Add a timing constraint to the commands:

	Come here now!	
		Slowly find a space
Sit down quickly!		

...etc.

- C.** Walk around the room as before.

Once the pupils are using the space well, begin to give them further instructions as to how you want them to travel. Use your voice to emphasise the different qualities of movement:

DEVELOPMENT

'Growing, pushing and pulling'

Music: 'Into the Unknown'; DN3, Side A, Track 1.

Aim: To develop slow, sustained and continuous movement.

Individually, start curled up in a ball with your hands clenched in front of your face. As the music begins, remain still in a ball until the bass sound is heard.

- A.** Open your left hand in front of your face (*4 counts*), then clench it into a fist (*4 counts*).

Do the same with your right hand (*8 counts*).

Open your left hand and watch it rise towards the ceiling (*4 counts*), pull it back towards your body (*4 counts*).

Repeat with your right hand (*8 counts*).

(Pizzicato strings)

- B.** Twist your left arm as you straighten it, reaching up above your head (*4 counts*), pull it back in (*4 counts*).

Do the same with your right arm (*8 counts*).

(Pan-pipe theme begins)

Reach up with both hands and come to standing (*8 counts*).

Lower your hands into the centre of your body (*8 counts*).

- C.** Push both hands forward as if opening a heavy door (*8 counts*), then hold an imaginary rope as you pull your hands in towards your body (*8 counts*).

Do this again, putting one foot in front of the other and lunging with your whole body (*16 counts*).

Curl back into your starting ball shape (*8 counts*).

Stay still in this shape (*8 counts*).

(Theme repeats plus drum)

- D.** *Repeat A and B.*

(Repeated note on low Marimba)

- E.** *Allow pupils to work individually now (with the music), pushing and pulling in different directions and at different levels using one or both hands.*

Consider the following options:

<i>Direction</i>	<i>Level</i>
<i>Forward</i>	<i>High</i>
<i>Backward</i>	
<i>Sideways</i>	<i>Medium</i>
<i>Upward</i>	
<i>Downward</i>	<i>Low</i>
<i>Diagonally</i>	

- F.** *Split the class into two groups.*

Allow each group to repeat the improvisation from task E, still working individually.

*Discuss: How the movement felt (smooth, strong, continuous, direct).
Which bits were easy/difficult to perform?
Any images the pupils may have had to help with their movement.*

(Main theme repeats)

- G.** *Allow pupils to find themselves a partner.*

In pairs, make up a sequence of four 4-count pushing/ pulling/ growing/ shrinking movements. (16 counts)

Perform your sequence in unison (together), with the music.

H. Now perform your sequence in canon (one starting 4 counts behind the other).

Allow each pupil to lead, putting the sequences (from section G) together as follows:

a a a a b b b b c c c c d d d d = phrase G (16 counts)
. = freeze

Pupil A: a a a a b b b b c c c c d d d d a a a a b b b b c c c c d d d d
Pupil B: a a a a b b b b c c c c d d d d a a a a b b b b c c c c d d d d

(Marimba section repeats)

I. Repeat E.

(Theme repeats)

J. Repeat G and H, pupils curling back into a ball to finish.

CONCLUSION

Warm Down: 'Changing the body shape'

Suggested music: 'Papillon'; DN3, Side A, Track 5.

Individually, start in as small a shape as possible, either lying or crouched;

make as large a shape as possible (16 counts);

make as small a shape as possible (16 counts);

come to a normal standing position (16 counts).

Repeat.

SUGGESTIONS FOR FURTHER WORK

1. *'Adventure Journey' is a fun warm up. Describe a simple journey to the class and let them act it out. Wading through a river, crawling under a fence, leaping across stepping stones all produce a wide range of dynamic qualities.*
2. *The movement in the dance-plan is fairly stationary, so there is ample opportunity for looking at travelling movements within the same context.*

Maintaining the idea of exploration and discovery of a space, devise simple phrases of movement with clear pathways. Experiment with level and timing changes: creeping, crawling and stalking actions would be apt.

Use the contrasts within the music to help suggest dynamic contrasts within the movement.

KEY STAGE I, LESSON 4

‘Cops & Robbers’

Dance Notes Track: Cops & Robbers

(Volume 4, Side B, Track 5)

**Title Of The Unit: Sharp, sudden movement and the
introduction of characterisation.**

INTRODUCTION

Warm Up: 'Body Parts'

Suggested music: 'Cops & Robbers'; DN4, Side B, Track 5.

Aim: To introduce pupils to simple isolated body movements.

Pupils start off standing in a space facing the teacher.

Listen to the beginning of the music with the class.

Ask the pupils to describe the atmosphere of the music and talk about what it reminds them of.

With the music, demonstrate short repetitive movements using different body parts for the pupils to copy, repeating each one until all the class has got the feel of it. (Don't be put off by the 5/4 time-signature, just follow the obvious stresses within the music.)

Examples of the movements which could be used:

*shoulder shrugs
marching
knee bends
head turn (right then left)
clapping hands
short arm swings
...etc.*

This warm up can be developed either in this or in a later lesson by disregarding the teacher demonstration and simply calling out different body parts. Pupils can then devise their own movements for the named parts.

DEVELOPMENT

'Walking & Waiting'

Music: 'Cops & Robbers'; DN4, Side B, Track 5.

Aim: To develop the contrast between the motion of walking and the suddenness of the stop and the start.

Start the pupils standing facing any direction.

Without music to begin with, at random intervals call out a range of direction and stop/start instructions:

get pupils to walk in a specified direction (forwards/ backwards/right/left) then STOP suddenly, then START walking again;

on the instruction 'start', they should carry on walking in the same direction as before the 'stop' instruction.

- A.** *Introduce the music to the direction/stop/start activity.*

- B.** *Talk to the pupils about the image of the 'Robber'; it may help them to think about cartoon characters that get up to no good.*

Re-work A with the image of the 'Robber' creeping to the crime (slow, crawling, cautious, low steps, balancing).

On the STOP get pupils to imagine a sound which disturbs them.

- C.** *Again re-work A, this time in the style of the 'Cop', e.g. searching, chasing, etc.*

*Discuss: How the 'Robber' movement felt?
How the 'Cop' movement felt?
What were the differences?*

- D.** *Now get the pupils to individually create a short phrase of movement for the 'Robber' approaching the scene of the crime.*

It would be a good idea to try some individual movements out together before the pupils begin to work for themselves.

Movement examples:

*crawling under a fence
opening a squeaky door
clambering over an obstacle
balancing on a high ledge
jumping from one building to another,*

...as well as any other ideas the class may come up with.

Encourage large body movements using the whole body.

Give pupils time to explore task D with the music then divide the class into 4 groups.

Watch each group (pupils still working individually) and ask the other pupils to comment on what they see.

Once all of the pupils have performed, define a length of time in which you want the action to take place (e.g. 20 seconds or a given number of counts if you are comfortable with the music). Pupils will need to refine their movement phrase and shorten/lengthen it to fit the time allowance if necessary.

Encourage the pupils to make a clearly defined pathway which moves across the area to a space.

Number the children 1,2,3,4, etc. and scatter them around three edges of the space.

'1' starts the phrase after the brass intro in the music (on the whistle) and performs the 20 seconds (or 16 counts, etc.) of movement - freezing in the finishing position.

'2' starts 5 seconds (4 counts, etc.) after '1',

'3' starts 5 seconds after '2',

'4' starts 5 seconds after '3', etc.

E. *Set a way of travelling for the pupils to return to their starting positions, e.g.*

*rolling
creeping and looking
dashing
...etc.*

Perform this in unison.

Add D & E together and practise with music.

CONCLUSION

Warm Down *Suggested music: 'Ice-Flow'; DN4, Side A, Track 1.*

All begin standing in a circle, facing inwards.

Choose a pupil to perform an action of their choice. This can be anything at all; a turn, a wave, a stamp, etc.

Immediately, the rest of the group copy the movement.

Now the pupil to the right of the first performs an action of their choice.

The whole group now performs the first movement again and adds the second pupil's movement onto the end of it.

The next pupil to the right in the circle now performs a movement.

The group repeats the first two movements, then adds this third one onto the end.

Repeat this process until all pupils in the circle have made up a movement and the accumulated phrase has been performed.

SUGGESTIONS FOR FURTHER WORK

1. 'The Cops'

Number the pupils and scatter them as in task D. Interpret this task for the 'Cops'.

Explore 'Cop-like' movements with the class, such as:

- i) heels together, toes apart, upright body-stance;
 - a) knee bends,*
 - b) rise onto toes;**
- ii) hands clasped behind back;*
- iii) slow head turns from one side to the other;*
- iv) march-like walk;*
- v) clear direct stepping patterns, e.g.
 - forward, close feet*
 - back, close feet*
 - right, close feet*
 - left, close feet.**

2. The Cops catch up with the Robbers.

In groups of 3 or 4 experiment with:

the discovery
the chase
the capture
the escape

Maintain the characterisation and movement qualities from each variation of D throughout the task.

Develop more complex movements, e.g.

Robbers - slow low turns
Cops - high bounding running leaps.

- 3.** *Add together the 'Robbers' (from D), the 'Cops' (from 1, above) and the 'catch' (from 2, above) to produce a complete dance.*

KEY STAGE I, LESSON 5

‘Meetings’

Dance Notes Track: Out of The Unknown

(Volume 3, Side B, Track 7)

**Title Of The Unit: Introducing pupils
to simple duet work.**

INTRODUCTION

Warm-Up *Suggested music: 'Out of The Unknown'; DN3, Side B, Track 7.*

Aim: To introduce the pupils to simple contact work.

Find a partner and sit with your back to them, making sure the whole of your spine makes contact with theirs.

Begin by very gently and slowly wriggling your back so that you are aware of the pressure and contact.

Then slowly begin to rock from one side to the other without losing contact with your partner. Use your hands on the floor for support.

Make the movement larger by sliding right the way down on to the floor on one side of the body and then pulling back up to sitting. Repeat on each side several times.

Repeat the wriggling and then begin to rock slowly forwards and backwards, towards one of you and then the other.

Repeat these movements, this time with the pupils standing.

The feet will need to be kept apart and knees will need to bend easily to maintain balance.

DEVELOPMENT

Music: 'Out of The Unknown'; DN3, Side B, Track 7.

Aim: To develop the simple contact work from the warm up and introduce other forms of duet work within the theme of 'meetings'.

Again working in pairs, find a space so that you are standing about 6 or 7 metres away from your partner, facing them.

(Drums: fast cymbal clicks)

- A.** Take slow-motion steps towards your partner.

Try to time it so that pupils are halfway through their fifth step when the first of the four loud drum beats is heard...

(Drums: four loud crashes)

...on this sound turn quickly away from your partner and run back to your starting place, over the four beats (2 counts).

(Bass guitar comes in)

- B.** Take a large lunging step towards your partner (1 count), hold (1 count) and then turn in a circle on the spot (2 counts).

Perform this sequence 4 times (16 counts).

- C.** Lift your right hand up to stretch out in front of you as if shaking hands (4 counts), snatch it back into your body (1 count), hold (1 count), place your arm back at the side of your body (2 counts).

Perform this sequence twice (16 counts).

- D.** Reach out with your right hand again (*4 counts*).

Then reach with the left and clasp your hands together (*4 counts*).

Spin to the right, still in this position (*8 counts*). Drop your hands down to your right at the end of the spin.

Now reach out with your left hand and bring your right to clasp it (*8 counts*).

Spin to the left in this position, opening your arms towards your partner at the end of the spin (*8 counts*).

(Low drone)

- E.** Choose a pupil 1 and pupil 2 in each pair.

'1' run to '2' and stop just in front of him (*8 counts*),

then walk slowly around him and look him up and down, '2' remain still (*8 counts*).

'2' walk around '1' whilst '1' remains still (*8 counts*).

Both then lift your right hand up in front of you and take hold of each other's hand (*8 counts*).

(Tom-tom fills added)

- F.** Pull away from one another without letting go (*8 counts*).

Keep pulling as '1' turns under the arms (*8 counts*).

Repeat this with B turning under (*16 counts*).

Allow pupils time to explore different pulling and turning movements and then select their favourites.

(Strings come in)

- G.** Let go of your hands, bend your knees and lower your body, putting your hands on your knees (*2 counts*).

In this position, circle your partner, looking them in the eye as you go (*6 counts*).

- H.** With your partner, decide on four points where your hands will meet in space.

Make contact with your hands at point No. 1 and move slowly in that direction (*4 counts*).

Do the same for the other three points (*12 counts*).

Encourage changes of level, twisting, stretching, bending, leaning, balancing, etc. to reach these places.

- I.** Repeat G.

(Xylophone joins drums and bass)

- J.** Now facing front (next to your partner), sway forward and back twice, allowing your arms to swing freely (*8 counts*).

With your partner run along a meandering pathway (*8 counts*).

- K.** Sway from side to side twice, letting your arms wrap around your body as you sway (*8 counts*), then run in a circle with your partner (*8 counts*).

(Pan-pipe theme begins)

Repeat J & K.

- L.** '1' stand still as '2' turns and jumps on a circular pathway around you (*8 counts*).

'1' follow the movement with your eyes, twisting to watch '2' go around but keeping both feet still on the ground.

Repeat, reversing roles (8 counts).

- M.** Facing your partner, reach out and take hold of each other's right hand (*4 counts*).

Then join your left hands so that your arms cross in the middle (*4 counts*).

Keeping hold of one another's hands, take two slow steps turning to the right (*4 counts*)

then, still holding on, run around to the right (*4 counts*).

(2nd Pan-pipe joins in)

- N.** Let go of your partner's hands and open your arms out to the sides at shoulder-level. Turn as your arms change position until you are back-to-back with your partner (*8 counts*).

(From the warm up). With your backs touching, lean sideways towards the right of the room, then come back up to stand straight again (*8 counts*).

Lean towards the front of the room, and come back to standing straight (*8 counts*).

Lean to the left, and back to standing straight (*8 counts*).

Make sure that the phrase is fluid and encourage use of the whole body.

Turn back to face your partner, keeping your arms at shoulder height, out to the sides (*8 counts*).

- O.** Take 8 steps backwards away from your partner (*8 counts*),

take 2 slow steps to the right (*4 counts*),

take 2 slow steps to the left (*4 counts*),

Run forwards (*4 counts*),

Stop and hold (*4 counts*).

- P.** Repeat M, pupils starting with the left hand and moving to the left.

- Q.** Let go with your right hand and pull back on the left hand (*4 counts*),

swing round one full circle with your partner, keeping hold and pulling against them all the time (*4 counts*).

Change hands; pull back with the right hand (*4 counts*), swing round in a circle (*4 counts*).

- R.** Repeat O.

Slowly walk backwards away from your partner until the music ends.

CONCLUSION

Warm Down *Suggested music: 'Chant'; DN3, Side B, Track 5.*

Find a space and sit facing front, with your feet flat on the floor and your knees pointing towards the ceiling. Place your hands on the floor on either side.

- A.** Roll to the right, going onto all fours, then return to the sitting position (*4 counts*).

Now roll to the left, onto all fours, and back again (*4 counts*).

Now do the same but more slowly:

roll to the right, and back to sitting (*8 counts*);

roll to the left, and back to sitting (*8 counts*).

And again, more slowly still:

roll to the right, and back (*16 counts*);

roll to the left, and back (*16 counts*).

- B.** *Repeat A but this time when rolling, pupils go onto their stomachs, with their hands under their shoulders.*

SUGGESTIONS FOR FURTHER WORK

Develop ideas of using identical pathways to a partner:

- a) *follow them on;*
- b) *echo their movement by reproducing it identically in another part of the room.*

Experiment with the use of facings; in the 'meetings' dance the relationship is more confrontational between the 2 dancers when they face one another than when they face the same way or are back to back. Use the same movement material with the dancers facing different ways to achieve a variety of effects.

KEY STAGE 1, LESSON 6

‘Together and Apart’

Dance Notes Track: Desert Rain

(Volume 2, Side A, Track 1)

**Title Of The Unit: Introducing pupils to the contrast
between group and individual work.**

INTRODUCTION

Warm Up *Suggested music: 'Desert Rain'; DN2, Side A, Track 1.*

Aim: To enhance pupils' awareness of timing structures.

Start the pupils off with a brisk to medium paced walk around the room in any direction, using the whole space. Stop the pupils; tell them that you want them to walk for 8 counts, one step for each count and then stand still for 8 counts, then repeat. In later lessons different rhythms can be used, e.g.

*walk 4 stand 4
walk 6 stand 2
...etc.*

To aid pupils to keep true to the rhythm it may help to give them something to do on the miss beats, maybe clap or bounce.

DEVELOPMENT

Music: 'Desert Rain'; DN2, Side A, Track 1.

Aim: To encourage pupils' exploration of personal space.

Start with the whole class in the middle of the room in quite a compact group, facing the back wall. They begin in a low squatting position with arms and head low to the floor.

(Glockenspiel intro. There is one count to every four glockenspiel beats.)

Hold the starting position (8 counts).

(Low drone begins)

- A.** Slowly stand up, stretching your arms up and pointing your fingers towards the ceiling. Keep the focus of your attention on your fingers as they reach upwards (16 counts).

- B.** Lower your arms down to the sides, keeping them straight, so that they come to rest at the sides of your body (16 counts).

(Timpani begins)

- C.** Turn to the right, all the way round until you are facing the front, standing with your feet apart (4 counts).

Keeping your body straight, rock to the right (2 counts), then the left (2 counts).

Perform the rocking movements 3 times (12 counts).

(Pan-pipe theme begins)

- D.** Reach up with your arms towards the ceiling, fingers stretched (8 counts),

then lower them through the sides down to the sides of your body (8 counts).

E. Reach up again (4 counts), then lower to the sides (4 counts).

Perform this twice (16 counts).

(Strings begin)

F. Walk directly to a space (8 counts).

(Give each pupil a space to walk to in the room which scatters them evenly.)

Hold (8 counts).

As a whole class, choose 4 different positions where the arms are extended towards different focus points and the body is held in a variety of positions:

for example; a low lunge to the left with both arms stretching up high, diagonally to the right.

Make sure all pupils are clear about the 4 positions before you split them up into 4 groups. This can be done either in a random manner or so those children nearest the left of the room form one group and those just left of centre form group two, etc.

G. (Sustained Bass sound comes in)

Group one move swiftly to the first position and hold (4 counts),

they remain in this position as:

group two move to this position and hold (4 counts),

group three move and hold (4 counts),

group four move and hold (4 counts).

Each group remains in the held position until it is their turn to move again.

(Drums begin)

Repeat the above sequence for position 2 (16 counts).

(Pan-pipe tune re-enters)

Repeat sequence for position 3 (16 counts).

(Tune repeats up an octave)

Repeat sequence for position 4 (16 counts).

- H.** *With all pupils working in unison (all at the same time) repeat the movement to the 4 positions. This time, instead of moving suddenly then holding, keep the movement continuous, so each position is just reached by count 4 before moving to the next (16 counts).*

(Timpani solo)

Hold (8 counts).

- I.** **Individually, practise running on a straight pathway, then take a flying jump which turns slightly in the air and lands low (4 counts).**

(Breath-pipe sound begins)

Group one perform your run and jump twice (8 counts), then hold as:

**group two run and jump twice (8 counts) and hold,
group three run and jump twice (8 counts) and hold,
group four run and jump twice (8 counts) and hold.**

All hold (8 counts).

Whole class run and jump twice (8 counts).

- J.** *Ask the pupils between them to select four different places in the room.*

(Breath-pipe plays the theme)

Run together to the first place on a clearly defined pathway and face a direction of your choice (8 counts).

In this place repeat the swaying from the right to the left as in C, twice each side (8 counts).

Then, in a staggered manner, one pupil starting fractionally after the other, they run to the second place chosen (8 counts) and repeat the rocking this time moving forward and backward (8 counts).

(Glockenspiel comes back in)

Repeat, running to the third chosen place (8 counts) and this time rocking

left to right (8 counts).

(Harmony joins theme)

Repeat, running to the fourth place (8 counts) and rocking backward and forward (8 counts).

Encourage the group to choose a variety of different directions to face for the group position at the end of each run.

- K.** Individually, walk to your own space again (8 counts), then slowly turn to face the back and squat down low (8 counts).
- L.** Repeat the opening phrase of standing, stretching the arms upwards, lowering them to the side and then turning to the front. Pupils on the left hand side of the room start first and gradually the others join in, those on the far right being the last (16 counts).

(Break in the tune, leading to drum-fill)

Hold (8 counts).

- M.** *Together as a whole class devise the following phrase.*

Make a stabbing action which extends the arm away from the body (1 count) and then from that point trace a semi-circle with the fingers on any plane (3 counts).

Perform this pattern 4 times, each time the stab should go to a different place. If comfortable, use leg and body movements to enrich the movement (16 counts).

(Tune re-enters)

- N.** *Repeat M (16 counts).*
- O.** **Walk back to your starting position but this time remain standing (8 counts).**

Stretch up, arms above head, fingers extended (8 counts).

Bring your arms down through the sides and crouch down, dropping your head (till end of music).

CONCLUSION

Warm Down: 'Shake out'

Suggested music: 'Hey Ho!'; DN4, Side B, Track 4.

Start by shaking your hands above your head and then let the shaking action move down to your elbows, head, shoulders, hips, knees, feet *and then back up again in reverse order.*

Stretch upwards before repeating once more.

SUGGESTIONS FOR FURTHER WORK

Using the idea of moving together and apart works particularly well in pairs. Use mirroring and shadowing ideas to contrast with complementary but different material performed at the same time.

Control and speed play an important part in this lesson. Experiment with slow, sustained movements juxtaposed with others of a more sharp, isolated nature.

KEY STAGE 2, LESSON 1

‘The Wizard’

Dance Notes Track: Soldier Ants

(Volume 3, Side A, Track 6)

**Title Of The Unit: Using simple characterisation to
develop movement for a dance study.**

INTRODUCTION

Warm Up *(Without music)*

Aim: To use a story as the stimulus for the warm up, enabling pupils to interpret the spoken word through actions.

With the pupils working independently, each in their own space, tell a short story and get them to act out the narrative as it progresses. Encourage them to exaggerate the movement so that it gets larger and larger as the tale develops.

Example beginning: As I walked slowly down the dark winding lane, I heard a sudden noise behind me. I stopped. Down below I felt my knees trembling, I decided to make a dash for it...

DEVELOPMENT

Music: 'Soldier Ants'; DN 3, Side A, Track 6.

Aim: Using characterisation to develop movement.

Get the pupils to sit in a circle and ask them to form a mental picture of a wizard.

One at a time, ask each pupil to give just one word to describe their wizard's appearance. Briefly discuss the combined image that emerges.

Repeat the exercise but this time ask for a word or phrase which describes how the wizard might move and actions he might perform, e.g. scurrying, waving wand, etc.

A. Find a space and face the back of the room.

Take 8 small steps to turn and face the front (8 counts).

Find a position that represents the wizard casting a spell. Jump to that position and freeze (8 counts).

Repeat this jump and freeze with two more positions (16 counts).

(Pizzicato strings begin)

B. Jump back, bringing your hands to your head with a look of horror on your face (the spell has gone wrong!). Begin to hide your face behind your hands and sink down from the knees (8 counts).

Spin round and round on the spot (to the right) with your arms flying up and down (8 counts).

Repeat both parts of B, this time pupils spinning to the left (16 counts).

(Brass swells)

- C.** Snap your fingers (if you can) as you lift your hands up to the sides of the head (you've got an idea!).

The stance should be upright and alert.

Turn and walk purposefully towards the back of the room (8 counts).

Turn to face the front and drop down low with your arms wide apart and low (carrying your large, heavy spell book) (2 counts).

Then run forwards along a zig-zagging footpath, staggering under the weight of the book (4 counts).

Drop the book and kneel down behind it (2 counts).

- D.** With your left hand reach down to the floor on your right side to take hold of the corner of the book's cover. With a huge semi-circular arm movement towards your left side, open the book (8 counts).

Repeat this movement, as though turning the pages (8 counts).

(Fast marimba)

- E.** With your right forefinger reach forward and trace along the top line of the page in front of you (4 counts),

then move down the page and trace the second line (4 counts),

then the third (4 counts),

and the fourth (4 counts).

- F.** Repeat D but take 4 counts to turn each page (8 counts).

- G.** Repeat E but take 2 counts to read each line (8 counts).

(Xylophone joins in)

- H.** Push up off your knees and onto your bottom; spin to the right so that you end up facing front. Shoot your arms up into a high 'V' bringing your head up, following the movement, and drop them down again (8 counts).

Now spin to the left, shoot your arms up again, coming to standing this time (8 counts).

- I.** Run in a small circle to the right, using small, scurrying steps (*8 counts*).
Then scurry forwards along a zig-zagging pathway (*8 counts*).
Run in a small circle to the left (*8 counts*).
Jump from left to right, travelling backwards on a zig-zagging pathway (*8 counts*).
- J.** Individually, facing any direction, rise onto your toes, lean forward and hold (*4 counts*).
Run forward and turn using running steps (*4 counts*).
Make a series of jumps that travel in any direction (*4 counts*).
Rise onto your toes, reach up with one hand (taking a bottle from a high shelf) and carefully lower your hand (carrying the bottle) (*4 counts*).
- K.** (Bass comes in)
Walk swiftly back to your starting place, carefully carrying the imaginary bottle (*8 counts*).
Stop, facing front, lift your arm and empty the bottle out in front of you, watching it empty (*8 counts*).
Repeat J (16 counts).
- (Drums come in)
- L.** Standing with your legs wide apart, take your right arm out to the left of your body and draw a semi-circle in the air across to the right, wiggling your fingers as you do so (*8 counts*).
Repeat with the left arm (*8 counts*).
- M.** Bring your hands together and lift them above your head, opening them out as they reach as high as they will go. Keeping your arms straight, wiggle your fingers and bring your arms down to the sides of your body, drawing a big circle in the air (*16 counts*).
- N.** *Repeat L; this time pupils should lunge to the side as they take their arms across (16 counts).*

- O.** *Repeat M; this time double-speed and pupils should bend their knees before lifting their arms upwards (8 counts).*

All spin off in your own direction, jump high and freeze in your landing position to form a statue (8 counts).

(Mad xylophone: faster count!)

- P.** *Select 2 pupils from the class to run quietly, weaving their way inbetween the statues, they each choose a statue and try to move it, the statue allows itself to be moved and then remains in the position it has been put into (16 counts).*

(Mad marimba joins in)

- Q.** *The 2 pupils repeat this, moving two different statues this time (32 counts).*

The 2 pupils weave their way through to the front so they can't see any of the others behind (16 counts).

(Metallic sound joins in)

- R.** *The 2 pupils repeat L (16 counts).*

They then repeat M (16 counts).

(Bass comes in)

- S.** *They turn to face the group and, using a large arm action, cast a spell over them (16 counts).*

The group remains still, then jump to wake in a position of casting a spell on the final rattle (vibraslap) sound.

Hold to finish.

CONCLUSION

Warm Down *Suggested music: 'Four Pianos'; DN2, Side A, Track 6.*

Stretch upwards with your fingers reaching up to the ceiling (*8 counts*).

With your legs wide apart, shift your weight from your right foot to the left, swinging your arms loosely, and repeat (*8 counts*).

Perform the whole sequence 4 times.

SUGGESTIONS FOR FURTHER WORK

The idea of manipulation which is used briefly in section O can be developed. Working in pairs, each person sculpts the other into 2 positions which are then incorporated within a short dance phrase.

Use other characters to create dance studies. Again allow the pupils to come up with individual images, then a group picture can be formed and used as the stimulus for movement ideas.

KEY STAGE 2, LESSON 2

‘Man the Hunter’

Dance Notes Track: Spirits of the Forest

(Volume 2, Side B, Track 1)

Title Of The Unit: Interpretation of the atmospheric qualities and imagery contained within a freely-formed piece of music.

INTRODUCTION

Warm Up: 'Move & Stop'

(Without music)

Aim: To develop pupils' body control and spatial awareness.

Pupils begin standing in their own space.

Start the class off running around the room and then call 'STOP'; they must freeze momentarily then, in their own time, continue running in a different direction.

Introduce changes of speed so that each time the travelling has a different quality.

Change the way in which they travel so they leap, turn, jump, roll, slide, etc. as they travel around the space.

DEVELOPMENT

Music: 'Spirits of the Forest'; DN2, Side B, Track 1.

Throughout this part of the lesson pupils are given specific tasks with regard to the content of the composition of the dance. However, the timing for the piece is largely free. Pupils should be encouraged to explore each section fully, but be made aware that too much time spent on any one section will spoil the overall shape of the piece in performance.

Divide the class up into groups of around 8 and allocate each group with an area to work within. Pupils begin standing along one edge of their group's working space.

- A.** One at a time walk in a slow and calm manner into a space.

As one person arrives in their place, the next sets off until all 8 are spaced evenly within the area. Any order is fine as long as it is set and always performed the same way.

- B.** Together in a slow smooth movement change your position into one which represents a tree.

Encourage twisted limbs, spiralling bodies, and a variety of feet positions so each member of the group is unique.

- C.** In canon (beginning one at a time and overlapping) change from the tree position into one which represents a creature which is being hunted.

We should see apprehension, fear and the moment before the flee all captured in this one position.

Then, in a continuous movement (again in canon), return to the tree representation.

Again set the order in which the pupils move.

- D.** The 2 pupils nearest to the left of the room in each group: move swiftly, running and darting in between one another, representing the wind.

As the wind moves past each of you representing a tree, gently react, swaying in the same direction and then pulling back to your original position.



E. All slowly lower to the floor and then roll outwards to make a circle in your group, ending up crouching and facing inwards.

F. Pair off with the person crouching opposite.

Two at a time, begin to travel around the space maintaining eye contact as if one is hunting the other.

Movements should be animalistic, using rolls, springs, jumps, darting runs and pauses.

On an agreed movement-cue, the group should reform the forest and repeat sections A to F, freezing at the end of section F after the second time through.

G. Select one pupil in each group to do the following:

Represent finding a stone; scrape it along the floor, then stand to perform six stabbing actions using a combination of speeds level and direction.

H. All repeat the same action of scraping on the floor and then the 6 stabs.

I. In unison (all together) perform an action which represents throwing a spear.



The whole body should lean backwards as the throw is prepared; on the release of the spear the group should run forward a short way in the direction of the throw.

Repeat a further 3 times in different directions.

- J.** *Divide each group in half, naming half Animals and the others Hunters.*
- i)* Hunters: repeat finding a stone and stabbing *from G*.
Animals: repeat the springs, rolls, run, jump and pauses *from F*.
 - ii)* Hunters: run towards the animals, stone held as if in attack.
Animals: freeze.
 - iii)* Hunters: suddenly stop.
Animals: slowly soften your body shape and raise your arms in a curve from the elbows, like a bird.
 - iv)* Hunters: stand sharply and prepare to throw a spear.
Animals: rise up using an inward breath to suspend and hover, then swoop and turn away.
 - v)* Hunters: release your spear.
Animals: momentarily freeze and slowly spiral to the floor.

CONCLUSION

Warm Down *Suggested music: 'In The Groove'; DN4, Side B, Track 2.*

Start the pupils off moving around the room.

Walk *(8 counts).*

Roll your upper body down towards the floor, keeping your legs straight
(8 counts).

Slowly bend your legs *(8 counts).*

Jump upwards, arms stretching upwards, land and hold still *(8 counts).*

Perform the whole sequence 4 times.

SUGGESTIONS FOR FURTHER WORK

The dance in the lesson plan is quite organic in nature. As an alternative approach, try structuring the piece so that specific movements are always performed in an identical manner and in the same order.

Conflict can be a useful source of stimulus, e.g.

*between: two individuals,
family members,
peer groups,
football supporters,
political factions,
warring nations (past or present)
...etc.*

KEY STAGE 2, LESSON 3

‘Rhythm Break’

Dance Notes Track: Rhythm Break

(Volume 4, Side A, Track 7)

**Title Of The Unit: Focus, and
the introduction of contact.**

INTRODUCTION

Warm Up: 'Focus & Move'

Music: 'Rhythm Break'; DN4, Side A, Track 7.

Aim: To develop the use of space and direction.

Allow pupils at least 4 repeats at each stage of the warm up. Ensure that they change focus sharply and travel fully around the space.

Find a space and stand, facing front.

Individually find four points in the room to focus on, on a variety of levels and in different directions.

Count through 1 to 4, checking that pupils have decided on their focus points.

A. Remain still (8 counts).

Look sharply to focus point 1 and hold (8 counts).

Look sharply to focus point 2 and hold (8 counts).

Look sharply to focus point 3 and hold (8 counts).

Look sharply to focus point 4 and hold (8 counts).



B. Without the music, use different body shapes to enhance each focus. Try various levels, e.g. looking over your shoulder, between your legs, etc.

Now practise with the music (32 counts).

C. Now, instead of standing still, try walking towards the focus for the remainder of each count of 8 (32 counts).

1 2 3 4 5 6 7 8 | 1 2 3 4 5 6 7 8
Walk to focus one ♪ ♪ ♪ ♪ | Walk to focus two ♪ ♪ ♪ ♪

...etc.

D. Repeat task C using runs, jumps, turns, rolls, etc. or combinations of these between focuses instead of walking (32 counts).

Allow time for planning before a final performance check.

DEVELOPMENT

Music: 'Rhythm Break'; DN4, Side A, Track 7.

Aim: To develop pupils' use of space, direction and focus.

Ask pupils to find 4 focus points and corresponding body shapes as in the warm up.

(Drum intro)

- A.** Stand facing in any direction and hold (8 counts).



(Timpani comes in)

Move sharply to focus 1 position and hold (8 counts).

Move sharply to focus 2 position and hold (8 counts)

Move sharply to focus 3 position and hold (8 counts).

Move sharply to focus 4 position and hold (8 counts).

(Claves join in)

- B.** Repeat (A) but walk towards the focus point after each move *as in C of the warm up* (32 counts).
- C.** Find a partner and walk towards them (8 counts).

(Hi-hat solo)

- D.** In your pairs, find four positions, each with its own focus point, use complementary body shapes but both share the same focus points (*similar to task B*).

Contact between the duo works well in this context, e.g. one pupil leaning with hands on the shoulders of the other, or one kneeling on all fours and the other sitting side-saddle on their back).

Practise moving to the four positions then holding (*as in task A*).

Perform first without then with the music (32 counts).

(Timpani comes back in)

- E.** Individually, find a floor pattern which takes you away from your partner and then brings you back together in a different part of the room (16 counts).

- F.** Repeat D (32 counts).

(Bass drum solo)

- G.** In your pairs, move to a position where you are looking at each other and making contact with your hands. Each of you should be on a different level (8 counts).
Now move to a position where you are making contact with your backs (8 counts).

Make sure the whole body is involved and that the arms do not hang dead.

Move again to the hand-contact position (8 counts).

Move again to the back-contact position (8 counts).



(Conga joins in)

Move again to the hand-contact position (8 counts).

Move again to the back-contact position (8 counts).

(Cymbal comes in)

- H.** Repeat E and G (64 counts).

Allow the class time to practise the whole sequence through from A to H. Then divide the class into 2 groups and allow each to perform to the other half. Discuss:

Which focus positions were interesting? -Why?

Where is the focus for the hand contact?

Where is the focus for the back contact?

Draw the pupils attention to the fact that focusing on the same focus point as their partner can show consensus and/or agreement, whilst focusing on or away from one another can show conflict and/or disagreement.

(Final timpani section)

I. Work individually now to compose a 16 count phrase which is made up purely of pushing actions.

Check for muscular tension in each push, continuous strength and focus in the direction of the movement.

Example phrase:

- i) Push the right hand forward whilst lowering into a kneel (4 counts).*
- ii) Push both hands upwards and come to standing (4 counts).*
- iii) Lift and bend the left leg, then push the flexed foot forward to straighten the leg (4 counts).*
- iv) Push the arms out horizontally to the sides as the leg lowers back to the floor (4 counts).*

Return to your partner and perform your phrases simultaneously.

Try different spacing: side by side
 one behind the other
 a short way apart

Decide with your partner which works best.

Have a final re-cap from A through to I.

Perform all the way through with the music.

CONCLUSION

Warm Down: 'Circling'

Suggested music: 'New Born'; DN3, Side B, Track 6.

Stand facing front.

Work slowly from the bottom to the top of the body, repeating each stage.

Circle one foot then the other outwards then inwards.

Circle the lower leg from the knee.

Make a wide base with the feet and circle the hips (forward, sideways, backwards, sideways).

Circle the shoulders backwards.

Circle arms backwards, aim to keep the body still.

Roll the head forward, sideways, upright (rather than backwards), to the other side, etc.

Stretch up, rising on the toes, arms stretching to the ceiling, then slowly lower to the floor, bending the knees and dropping the arms from the elbow.



SUGGESTIONS FOR FURTHER WORK

1. *Develop phrases of movement either individually or in pairs using either just one or a combination of the following actions:*

pushing, pulling, punching, kicking.

Make sure the actions go to or from the centre of the body.

Experiment with different timings, e.g. slow and continuous or a quick isolated selection of movements.

2. *Experiment with partner work, travelling alongside, behind, away from, toward and around one another. Examine the effect of focus on and away from the partner.*

Start by setting simple walking patterns and then introduce a variety of movements.

KEY STAGE 2, LESSON 4

‘The Factory’

Dance Notes Track: Pot Doodles

(Volume 2, Side A, Track 5)

**Title Of The Unit: Introducing pupils to repetition
and the development of movement through the
theme of the factory.**

INTRODUCTION

Warm Up *Suggested music: 'Behold The Tomb'; DN4, Side A, Track 5.*

Aim: To develop the use of size, level and direction.

- A.** Walk around the room, in a clockwise direction.

- B.** As you walk, change the size of your steps so that they become first very large and then very small.

Repeat this several times.



- C.** Keep walking but now try using different levels: go from walking tall up on your toes to a deep crouched walk with your body leaning forward and your legs bent.

- D.** *Now add in changes of direction, using verbal commands.*

- E.** *Repeat the size and level tasks with the steps travelling backwards and sideways.*

- F.** Individually, make up your movements, combining different directions and levels, such as large high steps moving backwards.

DEVELOPMENT

Music: 'Pot Doodles'; DN2, Side A, Track 5.

Aim: To abstract repetitive actions associated with factory work and organise them into a group dance.

Discuss with the pupils the repetitive nature of most factory work. Consider the organisation, precision and the machine-like movement this develops in the people who work there. Amongst the class, decide on a type of factory which you can use as a source for taking movement ideas, e.g. sweets, cars, etc.

Start with all the pupils to one side of the space.

- A.** Choose two pupils to represent the factory doors:

Stand facing one another, with your arms straight out in front of you and your hands together, so that your fingers almost meet in the middle.

Positioning the 'doors' in one corner of the space:

(after an 8 count intro)

the rest of the class enter through the doors in groups of 3 or 4 pushing the door arms away as you walk through and spreading out to find your own space, facing front.

'Doors' swing back into place after each group has entered. When everyone is through, find your own space *(64 counts)*.



- B.** All walk briskly, machine-like, as though carrying a heavy box, forwards 8 paces *(8 counts)*.

Walk backwards 8 paces *(8 counts)*.

Turn to your left and walk forwards 8 paces *(8 counts)*.

Walk backwards 8 paces *(8 counts)*.

Turn to your right and walk forwards 8 paces *(8 counts)*.

Walk slowly backwards 8 paces *(16 counts)*.

- C.** Make up a movement which represents a task from the factory production-line (4 counts).

Encourage movement which uses the entire body, keeping the phrase simple and well-defined.

Perform 4 times (16 counts).

- D.** Turn around, to the right, to face the back of the room, using quick short steps to move, then squat down (4 counts).



Stand and turn around, to the left, to face front again and squat down (4 counts).

Perform twice (16 counts).

- E.** Repeat C (16 counts).

- F.** Repeat D (16 counts).

- G.** Find a partner and walk to meet one another (8 counts).

The walks should continue to be machine-like, with one pace on each count of the music.

With your partner, walk together into a new space (8 counts).

- H.** In your pairs, teach each other your movement phrases from C.

Join the two phrases together, so that one follows on from the other (8 counts).

Perform your new phrase together 4 times (32 counts).

- I.** Split the class up into 6 groups, keeping the pairs together. Give each group a specific area of the room in which to work.

Move to your new area and form a circle with the others there, so that you all stand one behind the other, facing clockwise around the circle (16 counts).

(If a group completes before the 16 counts they can begin to rotate the circle clockwise for the remaining beats.)

- J.** Place your hands on the shoulders of the person in front of you so that your arms are at full stretch.

It may be necessary to adjust the circle by pupils either closing in or spreading out, in order to achieve this.



Taking up a deep lunging position, push forwards gently and all lean with the push (4 counts).

Straighten your legs to pull back again (4 counts).

Perform 4 times (32 counts).

- K.** Facing the centre of the circle, squat down, hold, then spring back up to standing, and hold (4 counts).

Perform 4 times (16 counts).

- L.** Turn to face anticlockwise around the circle.

Repeat J (32 counts).

- M.** Turn to face away from the centre of the circle.

Repeat K, pupils facing outwards this time (16 counts).

- N.** Return to your original space with your partner.

- O.** *Repeat H, this time pupils facing in any direction (32 counts).*

- P.** Face front, next to your partner, and, as though carrying a heavy box:

take 4 walks forwards (4 counts),
take 4 walks backwards (4 counts),

take 4 walks forwards, looking to your left (4 counts),
take 4 walks backwards, looking to your left (4 counts),

take 4 walks forward, looking to your right (4 counts),
take 2 slow walks backwards (4 counts).

- Q.** Turn to face away from your partner and stand, leaning back to back in your pairs.

Wipe your brow, looking tired and sagging against your partner. (*8 counts*)

- S.** Repeat *H* (*32 counts*).

- T.** Repeat *Q* (*8 counts*).

- U.** Choose the 2 pupils nearest the original door position to now become the doors, using the same position as in *A*.

All leave, 2 at a time, through the 'doors',

'doors' swing closed after each pair exits.

CONCLUSION

Warm Down *Suggested music: 'Aztec'; DN2, Side B, Track 3.*

Stand with your feet apart: transfer your weight from one foot to the other, gently swaying, keeping your knees relaxed.

Now let your arms swing as you move.

Let the movements get bigger, so that your body is really swaying from side to side and your arms swing higher and higher until they go right over in a circle over your head.

SUGGESTIONS FOR FURTHER WORK

Organise the pupils into small groups to make human machines.

Use short phrases of repetitive movement as in section C of the Development. Get the pupils to share their ideas and add them together to make more complete phrases.

Use a variety of stimuli to get original movement ideas, e.g.

*harvesting
sports actions
a journey
playing musical instruments
...etc.*

KEY STAGE 2, LESSON 5

‘The Court of King Arthur’

Dance Notes Track: Arthur’s Feast

(Volume 4, Side A, Track 3)

**Title Of The Unit: Introducing the use of
style and characterisation within the context of
a social dance.**

INTRODUCTION

Warm Up *(Without music)*

Aim: To develop pupils' notion of characterisation.

Start the pupils off by simply walking or running around the room in silence. Call out a character and then count down out loud from 5 - 1. On the count down the pupils must make a statue which depicts the character and then freeze until given an instruction to move on. Repeat with a variety of different characters, e.g.

*clown
sports person
pop star
homeless person
burglar
teacher
King/Queen
...etc.*

Encourage pupils to identify the difference in body position between low and high status characters, e.g.

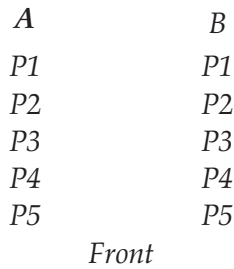
*tramp and Prime Minister
...etc.*

DEVELOPMENT

Music: 'Arthur's Feast'; DN4, Side A, Track 3.

Aim: To introduce the style of a court dance and celebration within a structured context, giving the opportunity to choreograph in the established style.

Organise the class into sets of 5 pairs, forming two rows, A and B, facing one another.



P1 = 'Pair No. 1', P2 = 'Pair No. 2', etc.

The body needs to be upright and strong. Gestures should be large, direct and clear with an open body-line. Hands remain on hips (unless otherwise stated), elbows out.



('Reeds' intro)

- A.** 'A's take 4 walks forward (2 counts each), stepping onto your left foot (1 count), then bringing your right foot forward to meet it (1 count), then repeating with the right, etc. (8 counts).

At the same time:

'B's take 4 walks backwards in the same manner (8 counts).

- B.** 'B's step sideways to the right, then stamp your left foot to close your feet together, turning your body slightly to the right (2 counts).

Repeat this movement to the left (2 counts).

Repeat to the right (2 counts).

Repeat to the left (2 counts).

At the same time:

'B's do the same but mirroring your partner i.e. step first to the left, then right, etc. (8 counts).

(Pipe theme comes in)

- C.** 'A's step forward onto the right foot as in A (2 counts).
Step forward onto your left foot (2 counts).
Step backwards onto your right foot (2 counts).
Step backwards onto your left foot (2 counts).

At the same time:

'B's step backwards onto your right foot (2 counts).
Step backwards onto your left foot (2 counts).
Step forwards onto your right foot (2 counts).
Step forwards onto your left foot (2 counts).

- D.** 'A's lurch forward towards your partner with your left hand shooting forward at shoulder height as if attacking with an imaginary sword, then hold (2 counts).

At the same time:

'B's clench your hands together with your elbows pointing out, as if holding a shield. Jump back as though protecting yourself and hold (2 counts).



Then: 'A's step back to hands-on-hips stance (2 counts).

At the same time:

'B's step forwards to hands-on-hips stance (2 counts).

Now 'A's jump forward again, arms coming over your head together as if smashing down on your partner's head (2 counts).

At the same time:

'B's drop down onto your knees, holding your imaginary shield over your head in defence, and hold (2 counts).

Then 'A's step back as before (2 counts).

At the same time:

'B's step forward (2 counts).

- E.** Both partners take 4 (2 count) steps to walk around each other to the right (i.e. passing with the left shoulder) maintaining eye contact with your partner and arriving back in your rows (8 counts).

F. Repeat D but with 'A's performing 'B's movements and vice versa (8 counts).

(Snare drum comes in)

G. Both 'A's and 'B's turn to face the front,

so the rows have now become columns with pupils one behind the other.

Peel off, 'A's going round to the right, 'B's to the left *i.e. away from their partners*

and walk, taking 1-count steps, back along the length of the column

one behind the other

and come right round to form the original columns once more (32 counts).

(Drums solo)

H. Step towards your partner (1 count).

Step back again (1 count).



Now each pair performs an attack/defence movement of their choice, moving to their chosen position, then holding until all 5 pairs have moved:

Pair No. 1 move then hold (2 counts),

Pair No. 2 move then hold (2 counts),

Pair No. 3 move then hold (2 counts),

Pair No. 4 move then hold (2 counts),

Pair No. 5 move then hold (2 counts).

Slowly retreat back from your held position to stand once more in your rows (4 counts).

(Reeds come back in)

- I.** Use heavy, stamping movements to move into a circle with the rest of your set (8 counts).

In each set, pairs No. 1 and No. 5 should close up the gap between them and the middle pairs move out slightly to achieve the circle. All stamp on each count as they move.

```

      A   B
     P1 P1
    P2   P2
   P3     P3
  P4       P4
 P5 P5
  
```

- J.** 'A's with your right hand, as though holding a tankard, slam it down on an imaginary table in front of you (1 count).
Raise your tankard in salute (1 count).
Then slam on the table again (1 count).
Then throw your head back as you drink (1 count).



Now 'B's slam and raise your tankard (2 counts).
Then slam and drink (2 counts).

(Pipe theme comes back in)

Now all slam and raise (2 counts).
Then slam and drink (2 counts).

And repeat; slam, raise, slam, drink (4 counts).

- K.** Open the circle out to form a 'V'-shape, taking 1-count steps to get into this position (8 counts).

Pair No. 5 should back away from one another, pair No. 1 remain together, the others align themselves once more into rows A and B but this time on the diagonal.

```

      A   B
     P1 P1
    P2   P2
   P3     P3
  P4       P4
 P5         P5
  
```

L. 'A's go down onto one knee, facing your partner (4 counts).

'B's put your arms out, hands together, as though putting a sword on the shoulder of a knight kneeling before you (4 counts).

'A's stand back, hands on hips, feet apart (4 counts).

'B's stand up, hands on hips, feet apart (4 counts).

M. *The music changes abruptly here and movements should be lively, bright and free, as in celebration.*

Run, springing from foot to foot and swinging your arms from side to side, in an anticlockwise motion to arrive in your two rows across the space, with 'A's in front (8 counts).

B P1 P2 P3 P4 P5

A P1 P2 P3 P4 P5

Front



N. Spring from right to left foot, lifting the other leg high in the air, arms in a high 'V' (8 counts).

O. 'A's take 4 galloping steps to the left (4 counts).
Then 4 galloping steps to the right (4 counts).
Then repeat, galloping to the left (4 counts).
Then again, to the right (4 counts).

At the same time, 'B's do the same but mirror your partner, galloping right then left, and repeating (16 counts).

P. Now 'A's take 4 gallops forwards, passing your partner on the right hand side (4 counts).
Then 4 gallops back again (4 counts).

Then 'B's do the same, 4 gallops forward (4 counts).
And 4 gallops back (4 counts).

Q. Now both 'A's and 'B's gallop past each other:

4 gallops forward (*4 counts*),
4 gallops back (*4 counts*).

R. Run again, springing from foot to foot, in a clockwise motion to arrive back in the original two rows, up and down the space, facing your partner (*8 counts*).

(Original theme comes back in)

S. Allow each set of pupils to complete one of the following tasks:

- a) Repeat the beginning sections A to D, twice through, to fit with the remaining music.
- b) Re-organise movements from sections A to L to fit with the remaining music.
- c) Choreograph their own movement in the established style to complete the dance.

CONCLUSION

Warm Down: 'Stretch and drop'

Suggested music: 'In The Groove'; DN4, Side B, Track 2.

Stand in a space, feet apart, arms stretching above your head in a parallel position, palms facing one another.

Give the following verbal commands:

- 1) drop your arms heavily downwards,
- 2) drop your head to your chest,
- 3) drop your shoulders & upper body,
- 4) drop the remainder of your upper body.



Wait a moment between each 'drop'. At the end give the pupils time to dangle and gently sway from side to side before rolling back up to repeat once more.

SUGGESTIONS FOR FURTHER WORK

1. *In the warm up, instead of characters, emotions and actions could be used, e.g.*

*worried and amused
sneezing and waving
...etc.*

2. *Different periods or events of history could be focused upon. Establish the atmosphere and style and then introduce the movements which are particular to the study.*

3. *Celebration after the knighting was briefly looked at in the lesson plan. Celebration or festival could be explored in its own right to make a lively group dance, e.g.*

*Harvest festival
May Day
...etc.*

KEY STAGE 2, LESSON 6

‘Getting Up’

Dance Notes Track: Morning Chorus
(Volume 2, Side B, Track 2)

**Title Of The Unit: Using everyday movement
to explore the compositional devices
of repetition and canon.**

INTRODUCTION

Warm Up: Run & Stretch

Suggested music: 'Exodus', DN2, Side A, Track 7.

Aim: To develop the clear contrast between motion and stillness.

Ask the pupils to spread out and find a space. Then, to the music:

- A.** Dash around the room running through the gaps and into a new space (4 counts).

Slowly stretch your arms upwards above your head (4 counts).

Arms should be in a parallel position, reaching up high, palms facing one another. They should just be fully straightened on count 4.

Repeat several times to the music.

- B.** Run and dash as before (4 counts).

Stretch upwards, this time dropping quickly into a crouched position on the last count (4 counts).

DEVELOPMENT

Music: 'Morning Chorus'; DN2, Side B, Track 2.

Aim: To develop the use of everyday movements in a dance context through the use of canon and repetition.

Lie on the floor as if you are asleep (8 counts).

- A.** In a continuous movement change your sleeping position (4 counts) and change again (4 counts).

Slowly, lazily roll to the right (8 counts).

Repeat A but with the roll to the left (16 counts).

- B.** Come to a sitting position with your arms stretching outwards as if yawning (4 counts).



Rub the sleep from your eyes (4 counts).

Come to a standing position whilst yawning and stretching (4 counts).

Walk in a small circle on the spot whilst rubbing your eyes. Finish facing front, feet apart, and shoot your right arm upward reaching towards the ceiling (4 counts).

This reaching action should fall on count 4.

- C.** In 8 jerking movements, lower your right arm in a semi-circular pattern to the side of the body representing the movement of a clock hand (8 counts).

Jump down to the floor in a crouched position (1 count).

Jump back up to standing (1 count).

Count out loud: '3, 4, 5, 6, 7, 8' (6 counts).

Repeat the jerking movement, with the left arm this time, taking it from the side of the body to above the head in a semi-circular pathway (8 counts).

Jump down and back up as before (2 counts).

Count out loud: '3, 4, 5, 6, 7, 8' (6 counts).

On the count of '8', shoot your left arm up towards the ceiling.

D. In each group of three, number the pupils: 1,2 and 3.

'1's run to the place of '2's (4 counts).

'2's run to the place of '3's (4 counts).

'3's run to the place of '1's (4 counts).

Together, in your group, find a way of twisting back down to a sleeping position, so that you end up lying with your heads towards the front (4 counts).



E. '1's roll into a new sleeping position (4 counts).

'2's roll into a new sleeping position (4 counts).

'3's roll into a new sleeping position (4 counts).

Together sit up and stretch/yawn in an identical manner (4 counts).

F. Together, in your group, find a way to come up to standing, facing the front (8 counts).

Each choose an action which can be repeated such as brushing your teeth, combing your hair, washing your face.

Perform this action for 8 counts, starting with '1's, then '2's (after 4 counts), then '3's (after another 4 counts) finish standing as before (16 counts).

Counts	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16
'1's		—	—	—												
'2's							—	—								
'3's											—	—				

G. Each choose a direction in which to walk away from your group.

'1's start walking away,
then after 4 counts '2's start walking,
then after another 4 counts '3's start walking,

then after another 4 counts all turn and dash back to where you started (4 counts).

Counts	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16
'1's		—	—	—	—	—	—	—		—	—	—	—			
'2's							—	—	—	—	—	—	—			
'3's												—	—	—	—	

Repeat sections E, F, G, H exactly as before.

- H.** *For the remainder of the music, allow pupils to explore, in movement, ideas which came up from the earlier list of actions related to the morning routine.*

Encourage use of:

<i>timing</i>	<i>order and reorder</i>
<i>direction</i>	<i>(changing the normal</i>
<i>level</i>	<i>sequence of events)</i>
<i>repetition</i>	<i>relationships, e.g. P1 does</i>
<i>canon</i>	<i>'x' whilst P2 does 'y'</i>

Run through this new section in isolation before performing the whole dance from the beginning.

CONCLUSION

Warm Down: Shaking & Stretching body parts.

Suggested music: 'Harvest Dance'; DN3, Side A, Track 7.

Pupils begin facing front, in a space.

On the teacher's instruction the pupils shake a named body-part and then stretch, e.g.

right hand: shake (4 counts), stretch (4 counts),

left leg: shake (4 counts), stretch (4 counts),

whole body: shake (4 counts), stretch (4 counts).

SUGGESTIONS FOR FURTHER WORK

Movement from any everyday activity can be abstracted and structured into a dance form, e.g.

'a day at school'

'a day at the beach'

'a journey underwater/through space'

...etc.

Canon and repetition can be explored further within any dance context. Try devising a short phrase of movement together as a class which can then be altered, working in small groups, using both repetition and canon.

APPENDIX A

Working With The Music

This section is designed to help you to know what to expect from the point of view of putting the movement to the music.

In general:

Where there are music cues contained in the lesson plan, then both the movement and the music follow set phrases which require counts to be adhered to.

Where there are no such cues but there are counts written, then the music will provide the basic pulse but will not be phrased in such a rigid way.

Where there are no counts, then the music is there to provide stimulus and impetus, without setting a specific meter, tempo or formal structure.

The counts are there for your use, rather than the pupils'. The intention is that you should be able to demonstrate or explain how the music and movement work together in each lesson without confusing or worrying the pupils with numbers. In some cases it may be helpful to count out loud as the pupils move, in order to keep track of where they are, but this should not divert their attention from the movement itself.

In most cases, you will find that once the movement is practised together with the music, then it is quite obvious how the two fit together. The counts are really there to define the speed and length of each movement or movement phrase. Over zealous use of counting in class will only lead to aerobics-style regimentation, which is far from what is intended!

KSI, Lesson 1: 'African Greetings'

To establish the tempo of the count for this dance, listen to the vocal intro; the counts work as follows:

Count: 1 , 2 , 3 , 4 , 5 , 6 , 7 , 8
Vocal: Ma n - gwa - na - ni etc.

The movement for this piece is in '8's and made up of simple repeating phrases. These reflect directly the music, which builds up in easily identifiable blocks. The only difficulty, having established the tempo of the count, is that the various vocal parts (in keeping with the African flavour of the piece) tend to work around the beat.

Therefore, it may take a little extra concentration initially to keep the movement in line with the music. However, once you have become familiar with how the two work together, it is likely that you will no longer need to count at all, rather will be able to 'feel' the beat and use the music cues to help you to know where you are within the dance.

Each section of the dance is a block of 4 X 8 counts. You may, therefore, find that the best way to count is as follows:

1 , 2 , 3 , 4 , 5 , 6 , 7 , 8 ,
2 , 2 , 3 , 4 , 5 , 6 , 7 , 8 ,
3 , 2 , 3 , 4 , 5 , 6 , 7 , 8 ,
4 , 2 , 3 , 4 , 5 , 6 , 7 , 8 ,

KSI, Lesson 2: 'Waterfalls'

The movement for this piece is basically in '8's but, whilst this is reflected in the music, the backing track also contains conflicting overlapping phrases (representing the fluidity of the water). Therefore, the movement will sometimes coincide with the phrasing of the improvised flute part but at other times will not. Allow this conflict to happen and be aware of its affect.

Like flowing water, the music is continuous, so there are no music cues to follow. The basic pulse is quite obvious and is all you need to follow. The good news is that if you make a mistake or lose count in this piece, it won't matter!

Once you become more familiar with both the music and the movement, however, you will probably begin to identify certain parts of the movement with coinciding characteristic motifs within the flute part.

KSI, Lesson 3: 'Into The Unknown'

This piece is musically straight-forward and easy to follow, with clear sections and strong music cues. The main thing to note is that one count is equal to one of the bass guitar beats that signal the start of the movement (coming in over the held high strings note).

The improvised section of the movement ('E') corresponds with the more abstract and non-thematic section of the music. It is not strictly necessary to use counts for this section, as long as you are aware of the repeat of the theme signalling the beginning of 'G'.

KSI, Lesson 4: 'Cops and Robbers'

The 5/4 time-signature may be difficult to count but is actually very easy to follow. It does evoke a particular mood and feeling of motion that is hard to ignore. Since there are no counts involved in this dance, there should be no need to worry about the meter.

When you come to add the music to the verbal instructions, let the music influence you as it will, using the starts and stops in the music to dictate starts and stops in the movement, etc.

There are no written music cues in the lesson-plan but you could develop a more structured dance by using the contrasts in the music to guide you.

KSI, Lesson 5: 'Out of The Unknown'

This piece may seem a little daunting at first because of the speed of the music. However, it is actually quite straight forward; the phrasing is very clear and provides fairly obvious cues once you know what to listen out for.

To get the correct speed for counting, four of the fast cymbal clicks or two of the loud crashes in the intro are equal to one count.

KS1, Lesson 6: 'Desert Rain'

There should be little difficulty in fitting the movement to the music for this piece. The music is clearly phrased and the movement follows this closely throughout.

To establish the correct count tempo, listen to the opening glockenspiel intro: one count is equal to four of the high notes or two of the louder mid-range notes.

KS2, Lesson 1: 'Soldier Ants'

The count for this piece is fairly fast but, because the music is quite 'busy', you will generally have more time than you think for each movement, so resist the urge to rush things. If you listen for the cues and become familiar with them, the counts will not be so important. It should be possible to instinctively 'feel' most of the sections without necessarily having to count.

The movement basically works in '8's, so where there are multiples (or even fractions) of these, you may find it helpful to think or count:

1 , 2 , 3 , 4 , 5 , 6 , 7 , 8 ,
2 , 2 , 3 , 4 , 5 , 6 , 7 , 8 ,
3 , 2 , 3 , 4 , 5 , 6 , 7 , 8 ,
4 , 2 , 3 , 4 , 5 , 6 , 7 , 8 , etc.

Where the music speeds up (the 'mad marimba' sections), use the cues to help you: the counts are not so critical here.

KS2, Lesson 2: 'Spirits of The Forest'

Both the music and the movement in this piece are free-flowing and do not have timing constraints. However, in developing this lesson plan further, you may like to use specific sounds to cue particular movement ideas. Some sounds may well suggest ideas to you and your pupils that are not contained within the lesson plan. Why not add these in as they occur.

KS2, Lesson 3: 'Rhythm Break'

The count for this piece is quite slow, so be careful not to set off at double-speed! Listen to the timpani part and the correct counts will be hard to miss. The cues will help you to make sure that you are locked-in to the music correctly: just be aware that the count stays the same throughout, even when the feel of the music doubles.

KS2, Lesson 4: 'Pot Doodles'

The metallic, repetitive-yet-slightly-random nature of 'Pot Doodles' readily conjures up images of the factory, and the simple, repetitive, angular movement ideas reflect this. If anything, it would be more difficult not to follow the pulse of the music for this dance. However, since there is no actual phrasing or thematic structure, it should not be a worry if counts are not strictly adhered to.

The counts are set so that, if followed accurately, the pupils should be performing the final exit section as the music peters out.

KS2, Lesson 5: Arthur's Feast

The music is marked 3/4 on the cassette inlay but is probably more accurately described as a 6/8. Don't worry if this means nothing to you; listen to the tape and where you hear the heavy drum beats, these are beats 1 and 4.

1 2 3 4 5 6

It is actually quite fast, so it is much simpler to think of it as just two beats:

**NB: These are the counts that are used in the lesson plan.*

1 , , 2 , ,

but be aware of the basic 'triplet' feel, it may help to count:

1 - and - a - 2 - and - a -

Where instructions involve several movements or phrases of 2 counts (6 beats) each, in succession, keep track of the phrases (or 'bars' in music) by counting:

1 , , 2 , ,
 2 , , 2 , ,
 3 , , 2 , ,
 4 , , 2 , ,
 ...etc.

or, if you prefer:

1 - and - a - 2 - and - a - ,
 2 - and - a - 2 - and - a - ,
 3 - and - a - 2 - and - a - ,
 4 - and - a - 2 - and - a - ,
 ...etc.

but remember that this would be marked in the text as '8 counts'.

In the 'celebration' section of the development (sections M to R), the music changes to a 2/4 meter. Again, don't worry of this is mere jargon to you; listen for the heavy cymbal crashes, these are the first of each count of two.

KS2, Lesson 6: 'Morning Chorus'

This is another piece which is rhythmic and repetitive, yet free from rigid phrasing or structure. However, the drum part provides a steady '4', which the movement follows throughout. Since the movements tend to be paired, you may find it easiest to count in '8's.

As there is no set phrasing and no music cues to follow, it will be simple to pick up again if mistakes are made. However, once you are familiar with both the movement and the music, you will no doubt begin to associate particular movements with the corresponding musical ideas that occur.

APPENDIX B

Creating Your Own Lesson Plans

Once you have used some of the lessons in this manual, you may well be interested in developing some of your own ideas. Like so many tasks, once you break down the process of creating a dance plan into its constituent parts, it does not seem so daunting after all. If you stick to the following procedures and refer to the dance plans given, for specific movement ideas, you won't go far wrong.

Since we have been using music as the primary stimulus for the lessons throughout this manual, we will look at developing a lesson using music as our source material. However, the same principles can be applied to the use of poetry, a painting, a story or whatever your initial stimulus may be. Thus there is a great deal of scope for incorporating cross-curricular themes within your dance lessons.

- A.** First of all, choose the piece of music that you want to use for your lesson. Let us take one of the pieces used in the manual, 'Out of The Unknown', as an example. Listen to the music and under the heading 'Music', make a list of single words which describe its qualities, e.g.

Music

Triumphant

Driving

Undercurrent

Building

Regular

Brooding

Incessant

Agitated

Calm

...etc.

Try to be as free as you can when performing this process and don't limit yourself to first impressions. Listen carefully to the different effect of elements within the music, rather than just blandly describing the overall mood.

It is almost inevitable that there will be some contradictions, such as 'calm' and 'agitated' but this type of conflict can be particularly helpful in dictating how you will approach the movement later.

- B.** Next, make a list of abstract images that come to mind when listening to the piece and studying the Music list, e.g.

Images

Fear
Stalking
Escape
Waiting
Caution
Triumph
Calm
Exploring
...etc.

Again, try not to inhibit your mental processes and don't edit-out words that you think may not fit. You may well find the same words coming up under different headings; that's fine, just write them down as they come to you.

- C.** Now, under the heading 'Movement', make two columns. In the first, write down specific types of action which may be used to interpret the words from the Images list. In the second, list specific qualities which the movements may have in order to represent the images, e.g.

Movement

<i>Jump</i>	<i>Large</i>
<i>Snatch</i>	<i>Direct</i>
<i>Travel</i>	<i>Level</i>
<i>Stretch</i>	<i>Spikey</i>
<i>Creep</i>	<i>Smooth</i>
<i>Run</i>	<i>Off balance</i>
<i>Change direction</i>	<i>Tentative</i>
<i>Freeze</i>	<i>Fast</i>
	<i>Sudden</i>
<i>...etc.</i>	

Note that the two lists are independent of one another; again the emphasis is on getting ideas down on paper without stifling the flow: ordering the ideas comes later.

- D.** You now have in front of you all the elements that go to make up a piece of dance. The Music list is your stimulus, the source of your inspiration for the movement; the Images list is what you intend to represent through movement; and the Movement list provides the raw ingredients from which you are going to build the dance.

On the title page of each of the lesson plans provided is a short description which states the intended outcome of each lesson. Write down your own description of what your dance aims to achieve and what processes you want your pupils to experience.

You will need to refer to the National Curriculum programmes of study (below) in order to establish what you intend to accomplish through a particular piece of dance. Identify key elements which can be brought out using the ideas which you have listed.

- E.** Now you are ready to start on the Development, the main body of the dance. Listen to the music again and note whether it has a defined structure which the dance will follow...

Are there distinct sections within the music or does it flow freely from start to finish?

Does the music have a pulse or beat which the movement may follow?

Is the music 'phrased' in countable blocks (usually '4's, '8's or '16's)?

By breaking down the structure of the music in this way, you will find that the dance will virtually write itself. Start with the overall shape and work 'inwards':

- i)* Define the number of sections and where each starts and finishes.
- ii)* Define how many phrases there are within each section and where they start and finish.
- iii)* Define how many counts there are within each phrase and how many blocks of counts go to make up each (e.g. four '8's, eight '4's etc.).

There is no 'right' or 'wrong' way of performing this task: it is simply a matter of interpretation. Don't be put off if you think that you are not musically minded, everybody hears music in their own personal way anyhow (when was the last time you agreed with someone on your favourite piece of music?).

Let's take our example 'Out of The Unknown'. This is an interesting example as it is built up in layers rather than distinct sections; even so, we can identify sections, phrases and blocks of counts within the music.

i) Listen to the whole piece and try to identify places where the feel or emphasis changes. I would suggest that the following distinct sections can be easily identified:

- 1. There is a very obvious 'intro' section at the beginning which is quite distinct from the rest of the piece, during which there is a swelling drone and fast cymbal clicks.*
- 2. After four loud cymbal crashes the main rhythm starts with drums and bass, to which additional drums and a sustained low string sound are added at given intervals.*
- 3. Higher strings come in playing chords which add some movement to the piece (the bass part moves correspondingly); to this, xylophone is added but this does not alter the basic feel.*
- 4. A pan-pipe is introduced, playing a well defined theme over the established backing.*
- 5. A second pan-pipe plays a harmony on the theme and a snare drum is added.*

Since we are only concerned with defining a broad structure at this stage, we probably have more sections than we really need. I would suggest that the pan-pipe theme '4' is consistent with the build-up during '3', so let's put those together:

Section 1: intro.

Section 2: bass & rhythm building.

Section 3: chords & melody building.

Section 4: harmony and snare added.

Now we have an introduction and three subsequent sections of equal length, which is a good structural basis for our dance.

- ii) **The intro is constant and unbroken, with no sense of phrasing, so there is no need to subdivide this section. However, the other three sections are easily divided into phrases if we listen to where the obvious changes occur:**

Section 1: no divisions.

- Section 2:**
- a) rhythm and bass,
 - b) drum fills added,
 - c) sustained low strings come in,
 - d) more drums added.

- Section 3:**
- a) higher strings play chords,
 - b) xylophone comes in,
 - c) pan-pipe theme begins,
 - d) second phrase of theme.

- Section 4:**
- a) harmony and snare added,
 - b) second phrase of theme.
 - c) theme repeats,
 - d) variation of second phrase to end.

- iii) **Normally the basic 'blocks' of counts which go to make up each identifiable phrase will be consistent throughout a section if not a whole piece of music. In this case (counting one count for every two of the constant bass drum beats which come in at the beginning of section 2) we find that each phrase contains four blocks of 8 counts.**

We could equally well say that there are eight blocks of 4 counts but if you listen carefully to the music, you will find that the rhythmic patterns all repeat in blocks of 8.

- F. Take a clean sheet of paper and divide the page into the number of sections you have identified in the music. Now divide each section into the appropriate number of phrases and label them in the margin, 'a', 'b', 'c' etc. For each phrase, mark out the corresponding 'blocks' of counts:**

- 1. - no counts
- 2. a) 8 counts
- 8 counts
- 8 counts
- 8 counts

- b) 8 counts
- 8 counts
- 8 counts
- 8 counts

- c) 8 counts
- 8 counts
- 8 counts
- 8 counts

- d) 8 counts
- 8 counts
- 8 counts
- 8 counts

- 2. a) 8 counts
- 8 counts
- 8 counts
- 8 counts etc.

Write in music cues that will help you to keep track of where you are within the piece (these you have already identified in defining the sections and phrases).

G. Bearing in mind your original stated aims, choose movements from your list and fit them into this structural plan. So, if phrase A in the first section contains four blocks of 8 counts, choose four movements or 'phrases' of movement, each of which lasts for 8 counts.

Remember to not only define the type of movement but also its quality and direction, making use of both lists under the 'Movement' heading.

Of course, you will need to be selective: not all of the movement ideas you have listed will be appropriate and, if you have been thorough in your listening, you should have far more ideas than you can actually use.

Try to be aware of the 'flow' of the music; where it builds, where it repeats, where there is sudden contrast or where there is continuity. The closer the attention you pay to the music, the easier it will be to make decisions about the movement.

So, for example, if you hear a musical theme being repeated, you may choose to repeat the corresponding movement (*in Section 4 of our example, phrases 'a' and 'c' are the same*). If the theme is embellished on the repeat, again do likewise with the movement (*again in section 4, phrase 'd' is a variation on 'b'*).

Where there are no definite beats or counts, use the feel and shape of the music to define the movement and use changes in the music to cue new movement ideas.

In section 1 of the example, the music has a slow, building feel and is constant with no accents or breaks; therefore the movement should echo these qualities. It would be difficult and unnecessary to count to the fast clicks; the timing can remain free with the ending clearly marked by the four loud cymbal crashes.

H. Think about how you want to use the space. Again the music can make the decisions for you...

Does the music follow one coherent theme or are there separate 'strands' moving independently?

How many separate strands can you hear?

Do the strands echo one another's movement or do they conflict?

Is there a lot of frantic movement or is the music fairly 'static'?

Are there different 'levels' of movement occurring simultaneously within the music?

Does the texture of the music vary: is it 'fuller' in some parts than in others?

Now go back to your plan and decide how you want the group to perform the movements you have set. Decide whether the class should work together 'in unison' as one unit, in smaller groups, or in pairs. Should the class, groups or pairs, fill the whole space or move through it on 'pathways'? Will there be a lot of movement throughout the space or will the individuals, groups or pairs each work in one spot? Will different pupils work on different levels (of size, height or direction)?

In the example, phrases 'a' and 'b' of section 4 are thematically the same as 'c' and 'd' of section 3 but have a harmony added. The harmony moves parallel to the main theme, so you could represent this as a duet, with the partners moving together in sympathy with one another.

At the same time a snare drum is added, contrasting with the smooth fluidity of the main theme and creating some tension. This element could be represented by a third dancer moving in conflict with the duo.

- I.** Once you have planned the Development, identify the movement skills, dynamic quality, spatial environment and/or theme which it explores. Devise a simple warm up which will introduce the pupils to these elements, if necessary looking at each in isolation. Try to make this introduction simple and lively.

If the lesson plan is based on a particular theme, you may wish to use the same music for the Introduction as in the Development. Otherwise, choose a piece which brings out the essential qualities which you are aiming to introduce or, if appropriate, work in silence or to spoken commands.

- J.** Finally, plan a concluding warm down which is calming and focused. Again, this should be kept simple although a change of movement style often works well here. You will probably want to use a gentle, constant piece of music or work in silence.

APPENDIX C

National Curriculum Programmes Of Study (Dance)

National Curriculum Physical Education -National Curriculum Council 1995.

Key Stage 1 Pupils should:

1. experience and develop control, co-ordination, balance, poise and elevation in basic actions including travelling, jumping, turning, gesture and stillness.
2. explore contrasts of speed, tension, continuity, shape, size, direction and level and describe what they have done.
3. experience working with a range and variety of contrasting stimuli, including music.
4. be given opportunities to explore moods and feelings through spontaneous responses and through structured tasks.
5. be helped to develop rhythmic responses.
6. experience, and be guided towards, making dances and clear beginnings, middles and ends.

Key Stage 2 Pupils should:

- 1. make dances with clear beginnings, middles and ends involving improvising, exploring, selecting and refining content, and sometimes incorporating work from other aspects of the curriculum, in particular music, art and drama.**
- 2. be given opportunities to increase the range and complexity of body actions, including step patterns and use of body parts.**
- 3. be guided to enrich their movements by varying shape, size, direction, level, speed, tension and continuity.**
- 4. in response to a range of stimuli, express feelings, moods and ideas and create simple characters and narratives in movement.**
- 5. describe and interpret the different elements of a dance.**