KEY STAGE I, LESSON 3

Exploration and Discovery

Dance Notes Track: Into the Unknown

(Volume 2, Track I)

Title Of The Unit: Dynamic awareness.
INTRODUCTION

Warm Up: ‘Words and Actions’

(Without music)

Aim: To develop simple actions from verbal instructions.

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

Now give the class simple commands to which they are used to responding:

Come Here!
Find a space!
Sit Down!
STOP!
Line up here!

etc.

B. Add a timing constraint to the commands:

Come here now!
Sit down quickly!
Stand Still!
Stop moving!
Slowly find a space

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:

Creeeeeeeep
dash-dash-dash-dash-dash
swayyyyyy
stAB
ssssssswirrrrrlllll
PUnch
craaaaaawl

etc.
‘Growing, pushing and pulling’

Music: ‘Into the Unknown’; DN2, Track 1.

Aim: To develop slow, sustained and continuous movement.

(written counts are optional and for the teacher’s use, not for the children to learn)

A. 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.

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).

(Panpipe 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:

<table>
<thead>
<tr>
<th>Direction</th>
<th>Level</th>
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<tbody>
<tr>
<td>Forward</td>
<td></td>
</tr>
<tr>
<td>Backward</td>
<td>High</td>
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<tr>
<td>Sideways</td>
<td></td>
</tr>
<tr>
<td>Upward</td>
<td>Medium</td>
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<tr>
<td>Downward</td>
<td></td>
</tr>
<tr>
<td>Diagonally</td>
<td>Low</td>
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</tbody>
</table>

F. Split the class into two groups.

Allow each group to repeat the improvisation from task F, 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.

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:

\[ a \ a \ a \ b \ b \ b \ c \ c \ c \ d \ d \ d \ = \ text{phrase} \ G \ (16 \ counts) \]
\[ . \ . \ . \ . \ . \ = \ text{freeze} \]
Pupil A:       a a a b b b b c c c c d d d d . . . . . . . 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 b b b b c c c c d d d d . .

(Marimba section repeats)

Repeat F.

(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’; DN2, Track 5.*

*(written counts are optional and for the teacher’s use, not for the children to learn)*

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.