

Contents

page

A. (1) INTRODUCTION TO THE MANUAL	3
A. (2) DANCE IN THE CURRICULUM	6
A. (3) THE LANGUAGE OF DANCE	12
A. (4) PATTERNS, PHRASES, MOTIFS AND STRUCTURE.....	23
SECTION B - CURRICULUM AND STANDARDS	27
B. KEY STAGE 3 CURRICULUM.....	28
B. (1) KEY PROCESSES	29
B. (2) RANGE AND CONTENT	32
B. (3) MINIMUM EXPECTED STANDARDS FOR DANCE AT 14 years (end of year 9) and at 16 years (end of year 11)	33
SECTION C - WARM-UP AND COOL	39
WARMING-UP FOR DANCE ACTIVITIES	41
GUIDELINES FOR WARM-UP.....	41
C. (1) WHOLE BODY WARM-UPS (GENERAL).....	42
GENERAL WARM-UP 1 REACH SWING AND JOG	43
GENERAL WARM-UP 2 STRETCH AND JOG	43
GENERAL WARM-UP 3 CHANGE STEP	44
GENERAL WARM-UP 4 TRAVEL, STRETCH AND BEND	44
GENERAL WARM-UP 5 LOOSEN UP AND WALK.....	45
GENERAL WARM-UP 6 BOUNCE AND STEP	45
GENERAL WARM-UP 7 EXPAND AND CONTRACT	46
C. (2) STRETCHING	47
WARM-UP HAMSTRING STRETCH.....	48
WARM-UP LOWER BACK	48
WARM-UP LATERAL TRUNK STRETCH	49
WARM-UP LATERAL TRUNK TWIST	49

Contents

page

WARM-UP BUTTOCKS AND HIPS.....	50
WARM-UP ABDUCTORS.....	50
WARM-UP QUADRACEPS.....	51
WARM-UP SHOULDER FLEXORS.....	51
C. (3) COOL-DOWN.....	52
SECTION D - DANCES.....	53
1. “WORDS”.....	55
2. “COMPUTER SPY GAMES”.....	65
3. RHYTHMS, SHAPES & PATTERNS.....	85
4. THE JOURNEY.....	101
5. AIR RAID.....	119
6. TEXTING.....	133
7. CITY STREETS.....	149
8. DEFEND THE KING.....	165
9. SURFING THE NET.....	183
10. THE OLYMPIC GAMES.....	199
11. REFLECTIONS ON LIFE.....	217
APPENDICES.....	235

DANCE 2.....THE COMPUTER SPY GAME

OVERVIEW

This dance is part abstract and part dramatic interpretation. The stimulus is a “007” spy game being played on a computer.

In SECTION 1 the movements associated with a power surge and the loading of a disc are abstracted to create a motif using pushing and pulling actions.

The spy game is a dramatic interpretation of “escape, follow and evade” and “fight”, which encourages improvisation, creating phrases of movement and developing a range of partner relationships including follow-my-leader, counter-balance, counter-tension, moving over, under and around a partner, and action / reaction. Pupils discuss ideas and decide how the dance ends.

This dance would be effective in bringing pupils from different schools together. The clearly delineated sections use electronic sounds, South American music and dramatic music with a beat.

Music

- TRACK 1 - The Power Surge
- TRACK 2 - Opening the Disc Tray
- TRACK 3 - Loading the Disc
- TRACK 4 - Opening the Disc Tray / Loading the disc
- TRACK 5 - SECTION 1 - Computer
- TRACK 6 - The Escape
- TRACK 7 - Follow and Evade
- TRACK 8 - SECTION 2 - Escape, Follow and Evade
- TRACK 9 - SECTION 3 - Fight
- TRACK 10 - Escape / Follow and Evade / Fight
- TRACK 11 - Escape and “Mugshot!”
- TRACK 12 - SECTIONS 2 & 3 - The Spy Game
- TRACK 13 - “The Computer Spy Game” complete



DANCE 2 - THE COMPUTER SPY GAME

Learning Objectives

Pupils should learn to: -

- (i) develop, refine and adapt a range of movements and perform them with control and fluency.
- (ii) select movements to structure solo, duo and group work.
- (iii) focus body and mind on the communication of artistic intention.
- (iv) describe the actions, dynamics, spatial work and relationships involved in the dance.
- (v) recognise that dance contributes to an active, healthy lifestyle.

DANCE FRAMEWORK

SECTION 1: "Opening the disc tray"
"Loading the disc"

SECTION 2: "The Escape"
"Follow and Evade"

SECTION 3: "The Fight"

LEARNING OUTCOMES

By the end of the dance, pupils should be able to:-

- (i) demonstrate control, fluency and technical accuracy.
- (ii) understand how to select, develop and structure motifs and patterns appropriate to the movement idea.
- (iii) recognise the mental and physical determination required to communicate the artistic intention of playing a computer game.
- (iv) recognise and discuss aspects of choreography and production using appropriate dance terminology.
- (v) understand the health and fitness benefits of dancing regularly.

THE COMPUTER SPY GAME - SYNOPSIS

PHASE 1: “Opening the Disc Tray”

Creating a simple motif from specific movements using directions, levels and different shapes. Extending the motif off the spot using travelling, jumping and turning. Develop into group motif. **(Track 2)**

PHASE 2: “Loading the disc”

Pushing and pulling against each other to produce moments of stillness using counter-balance / counter-tension. Composing a repeatable phrase exploring shape and level. Linking this phrase to the motif from the first phase. **(Track 3)**

(Track 4 - Opening / Loading)

(Track 5 - Computer Dance)

PHASE 3: “The Escape”

.Individual pathways and phrases to express the dramatic idea of a chase. Energetic and high activity phrases utilising leaping, travelling and rolling-and furtive “move and stop”, “move and pause” phrases. Pathways and levels are developed. **(Track 6)**

PHASE 4: “Follow and Evade”

Shapes, stretched out and curled, symmetrical and asymmetrical are explored and used within the dramatic idea of follow and evade. Relationships, including Follow-my-leader, canon, over, under and around, are explored and used to dramatic effect. **(Track 7)**

(Track 8 - Escape / Follow and Evade)

PHASE 5: “The Fight”

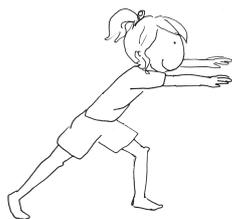
Working with a partner using action / reaction to create the dramatic idea of a fight. Pupils use different body parts to initiate the reaction which include directional jumping and sinking, spinning and turning, rolling and sliding. **(Track 9 SECTION 3 -The Fight)**

(Track 10 - Escape / Follow / Evade / Fight)

(Track 11 - Escape and Mug-shot)

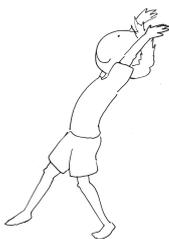
(Track 12 - SECTION 2 & 3 - The Spy Game)

(Track 13 - The Computer Spy Game complete)



- From standing, move left foot to **one side** and lunge as far as possible on a **medium level** – full extension – arms wide.
From a curled-up position; how can you rise **slowly** into this **medium level** position to one side? (*Encourage slow smooth moving.*)

Join the two movements together (*accompany with a tambourine – sharp beat for curled-up position – slow “shake” for stretch*).



- (ii) Start in a curled up position – stretch low **forward** slowly – HOLD
Quickly return to a curled up position – stretch slowly to **one side** - HOLD
(*Practise several times until pupils are confident.*)

- (iii) Stretch slowly **upwards and backwards** into a **high balance** – full extension.

From a curled up-position, how can you slowly rise into this backwards stretch?

- Practise joining all three together – returning to a curled-up position between each stretch. Accompanied by tambourine.

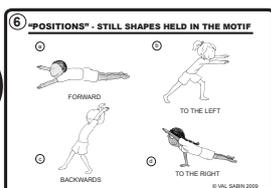


- (iv) From a kneeling position place your right hand on the floor out to the side and stretch out as far as possible with the other hand. (*One hand and both feet only on the floor. Spread the feet to maintain balance. This is a challenging balance and pupils will need to practise it.*)

From a curled up position how can you move slowly **into** this position?

- (v) Practise joining all four movements together – slow stretch – HOLD – quickly return to curled up position (*they could take a “positions” card to remind them! No. 6 appendices page 10*). Practise until confident then listen to the music and try it to music (**Track 2**) – perform the motif twice.

card
6



N.B. Pupils could be asked to extend this by keeping the same level and direction but making their own shape.

card
5

TURN	1. SPIN 2. ROTATE 3. SPIRAL 4. ROLL 5. COIL 6. WIND
JUMP	1. EXPLODE 2. LAUNCH 3. POP 4. BOUNCE 5. LEAP 6. SPRING
TRAVEL	1. PROWL 2. GALLOP 3. RUSH 4. DRAG 5. RETREAT 6. TIP-TOE

- (vi) Take a travel / jump / turn card (*appendices page 7*) and use any of these words to travel a short distance in the relevant direction before assuming the balance. Wherever you go into the balance, on the “click” you return to a curled-up position on the spot before moving a short distance in the next direction (**Track 2**).

Practise performing them in the correct order.

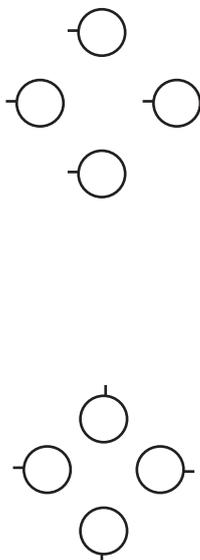
Analyse your own motif:

- does it contain at least one example of travelling, jumping and turning?
- do you hold the balance **still** before curling up again?
- is the held position clear and fully extended?
- practise to the music – twice through.

C. MAKING A DANCE

- (i) Practise both the “on the spot” motif and the extended motif.
- (ii) Join the two motifs together and perform to the music. (*Once through “on the spot” and once through the extended motif.*)
- (iii) (*If pupils can perform this well and confidently it may be appropriate to take them into **groups of four**. The teacher uses the degree of complexity suitable for the group.*)

IF APPROPRIATE

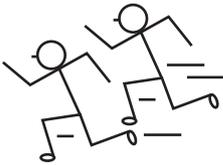


- (a) Can you start the motif at another point e.g. start with the stretch to the left, and perform it through to music.
- (b) Move into groups of 4. Stand in your group – spread out-all facing **forwards**. Perform the slow “on the spot” motif with each one starting at a different part of the motif e.g.
 No.1 – stretch forwards
 No.2 – stretch to the left
 No.3 – stretch backwards
 No.4 – stretch to your right

Can you work it out as a group (*give them time to practise and perfect it - play the music several times*) (**Track 2**)

- (c) Now can you face **outwards** from each other - spread out-*(back-to-back)*?
Can you perform the extended motif where you travel to different points.
- (d) When you feel confident, can you perform the stationary motif through once, change face and perform the extended motif through once (*give pupils time to practise and perfect it and play the music through several times*).

D. COOL-DOWN



- (i) With a partner, **matching exactly** can you stride and jog alternately. Work out the number of strides and rhythm so you keep together.

DANCE 7....CITY STREETS

OVERVIEW

This dance takes as its stimulus “West Side Story” and city gang culture.

It shows the sequence of friends meeting and engaging, moving into gangs and establishing a gang identity. Conflict with other gangs and returning to a feigned peace as a policeman/woman arrives.

When engaged in this dance pupils will select, refine and use movements which are more technically demanding to symbolise and dramatise gang culture in the city. Counter-balance and counter-tension movements demonstrate trust and friendship, group motifs and solidarity of group shapes reinforce gang identity and unity, and choreographed action/reaction “fights” illustrate gang conflict.

The accompanying music is reminiscent of a west end musical and builds up the story and the tension to explode in the exciting and dramatic “fight” before calming right down at the end on the arrival of the law!

Music

TRACK 1	-	Meet a Friend
TRACK 2	-	Trust
TRACK 3	-	Play a Street Game
TRACK 4	-	SECTION 1 – Meet, Trust, Play
TRACK 5	-	SECTION 2 - Confrontation
TRACK 6	-	SECTION 3 – The Fight
TRACK 7	-	Peace
TRACK 8	-	“CITY STREETS”



DANCE 7 - CITY STREETS

Learning Objectives

Pupils should learn to:-

- (i) Develop more complex patterns of movement.
- (ii) Select and use movement material that successfully communicates the intentions of the dance.
- (iii) Develop the mental and physical capability to perform to the demands of the activity.
- (iv) Describe the actions, dynamics, spatial work and relationships involved in the dance and take responsibility for making decisions about how to develop and improve their own and others' work.
- (v) Make informed choices about which actions they use.

THE DANCE FRAMEWORK

SECTION 1: Harmony

Meet, trust, play a game

SECTION 2: Confrontation

Gang identity and rising tension

SECTION 3: The Fight

Inter-gang conflict.

SECTION 4: Peace on the streets?

LEARNING OUTCOMES

By the end of the dance pupils should be able to:-

- (i) Demonstrate more refined performances that demonstrate great technical competence.
- (ii) Select appropriate movements and ideas to structure dances which convey the choreographic intention.
- (iii) Maintain physical and mental stamina throughout the performance.
- (iv) Make good choices and take decisions on what to do to improve their own and others' work.
- (v) Understand the importance of safe practice and that being fit increases their self-confidence.

CITY STREETS - SYNOPSIS

PHASE 1: MEET A FRIEND – TRACK 1

- (i) Jump, sink to the ground, slide, roll stand - repeat and add a clap.
Hold a balanced position.
- (ii) Spin / walk / jump / high five / clap floor / etc. move about to meet partner and move with him / her (*4 x 8 beats*) **TRACK 1**

PHASE 2: TRUST – TRACK 2

- (i) With a partner - display of trust - counter balance / counter tension, taking weight showing different shapes, levels, directions, claps, turns etc. (*8 x 8 beats*). Create four different balances and then work out how to move from one to the other. Repeat the sequence of moves if necessary to fill the music. **TRACK 2**

PHASE 3: PLAYING A STREET GAME – TRACK 3

- (i) With a partner - play a street game e.g. baseball / football / basketball.
Work out a motif or phrase to symbolise playing the game with your partner (*6 x 8 beats*)
TRACK 4 Walking / moving / clapping / turning / etc. to divide and move into two street gangs standing opposite each other - staring each other out (*2 x 8 beats*)

SECTION 1 COMPLETE – TRACK 4

SECTION 2 - CONFRONTATION

PHASE 4: CONFRONTATION – TRACK 4

- (i) Each “gang” works out its own steps / jumps / turns / claps etc. in a simple pattern or phrase-group identity. Everyone in the gang conforms and they all dance the same steps. (*4 x 8 beats*)
- (ii) Gang “A” watches “B” perform their group dance. They point, clap and mock (*2 x 8 beats*) - then Gang “B” watches “A” perform their group dance. They point, clap and mock. (*2 x 8 beats*)
- (iii) Both gangs re-establish identities. Both perform at the same time (*4 x 8 beats*) doing their own “gang” steps, confronting each other. **TRACK 5**

SECTION 3 - THE FIGHT

PHASE 5: THE FIGHT – TRACK 6

- (i) Each “gang” breaks up and moves in a menacing way - slow deliberate steps - to confront members of the other “gang” in groups of 1x1, 1x2 or 2x2.
Choreograph an “action / reaction” fight (*8 x 8 beats*). Work out 3 x 4 action/reaction movements to symbolise a fight. Use “hitting”, “kicking”, jumping and rolling movements joined together smoothly using a variety of movements, level and pathways. **TRACK 6**

SECTION 4 - PEACE

PHASE 6: PEACE - TRACK 7

- (i) A policeman/woman appears on the scene and walks straight through the middle of the fighting gangs. Aggression ceases. Everyone walks away chatting and being friendly ~ hand on shoulder etc. They settle down in amicable groups, showing different group shapes. Policeman stands in the centre - upright with hand on hips looking around.

COMPLETE DANCE - “CITY STREETS” - TRACK 8

City Streets

Phase 1-“Meet a friend” - Track 1



A. WARM-UP - PREPARATION

- (i) Warm-up: Gentle, rhythmic whole body warm-up. Careful stretching and mobilisation of joints.
(See Section C Warm-Ups p39)
- (ii) Imagine the scenario.... Friends arrive from different parts of the city and meet and greet each other in a show of harmony.

B. EXPLORATION AND DEVELOPMENT

- (i) Pupils are spaced around the performing space in “casual” standing positions. Make the positions of the group reflect the three different levels
High / Medium / Low
There may be some pupils who wish to hold a united “casual” position with a partner or in a three. If so, then the group members should adopt positions on different levels.
- (ii) From this starting position create a phrase comprising the following elements. Explode into a jump, sink to the ground, slide, roll and stand. Break down and explore the individual actions before creating a phrase.
 - (a) Explore different shapes of jumping symmetric/ asymmetric jumps.
 - (b) Jump in different directions – forwards / sideways / backwards with care
(lean forward to balance)
 - (c) Practise sink-down and slide.
Slide could be on different body parts or with front/back/side to the floor.
 - (d) Add a sideways roll and jump back up onto feet.
 - (e) Create the travelling phrase - then perform it twice through and hold a brief balanced position.

C. MAKING THE DANCE

- (i) Decide who is going to be your partner, then walk rhythmically, spin, click fingers, clap the floor etc. to meet, and move together for 4 x 8 beats (**TRACK 1**) Remember to use.
 - (a) different directions, forwards / backwards / sideways
 - (b) different levels - high / medium / low
- (ii) Practise joining everything together to the music. Practise several times then perform it well.

D. COOL DOWN

- (i) Movements at lower level of intensity. Continue the gentle movement until the heart returns to a steady rate.

DANCE 11....REFLECTIONS ON LIFE

OVERVIEW

The diminishing number of World War 2 veterans are now in their late eighties and nineties. When they meet for their annual reunions much of their time together is spent talking about “how things used to be” and things that happened to them at different stages of their lives. This has been the stimulus for “Reflections on Life”.

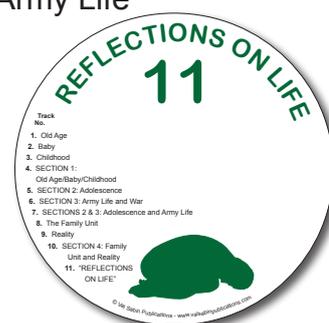
Moving on from the starting point of a reunion of World War 2 veterans the dance explores the movements and moods of the different ages and experiences they have passed through. These stages include baby and childhood, adolescence, army life and war, the family unit and the reality of old age. This dance could lend itself to being linked with historical research and dancing in the 1930’s and 1940’s.

Individual, pair and group motifs enable pupils to perform with clear expressive skills, and clarity of focus, and to understand the relationship between movement and the accompaniment and the historical context and relevance of the dance.

The music and sound effects clearly evoke the time and the mood of each section.

Music

TRACK 1	-	Old Age	
TRACK 2	-	Baby	
TRACK 3	-	Childhood	
TRACK 4	-	SECTION 1	Old Age / Baby / Childhood
TRACK 5	-	SECTION 2	Adolescence
TRACK 6	-	SECTION 3	Army Life and War
TRACK 7	-	SECTIONS 2 & 3	Adolescence and Army Life
TRACK 8	-	The Family Unit	
TRACK 9	-	Reality	
TRACK 10	-	SECTION 4	Family Unit and Reality
TRACK 11	-	“REFLECTIONS ON LIFE”	



DANCE 11 - REFLECTIONS ON LIFE

Learning Objectives

Pupils should learn to:-

- (i) develop, refine and make use of more complex and advanced patterns of movement.
- (ii) select and adapt movement material to develop compositions which reflect the stimulus and use choreographic principles.
- (iii) focus the body and mind on the creative process.
- (iv) improve their ability to appreciate and critically analyse their own and others' dances.
- (v) understand how different parts of the dance demand stamina, strength, flexibility and mobility.

DANCE FRAMEWORK

SECTION 1: Reunion

- Earliest memories - baby
- childhood

SECTION 2: Adolescence

SECTION 3: Army Life and War

SECTION 4: The Family Unit

- Reality

LEARNING OBJECTIVES

By the end of the dance, pupils should be able to:-

- (i) perform with clear expressive skills, clarity of focus and technical accuracy.
- (ii) shape and structure a dance that uses individual, partner and group work and reflects an understanding of choreographic principles.
- (iii) make progress through practice and concentration.
- (iv) talk about and understand the relationship between the movement and the accompaniment and the historical relevance of the dance.
- (v) understand the benefits of dancing regularly for health and well-being.

REFLECTIONS ON LIFE - SYNOPSIS

PHASE 1: “Reunion” - TRACK 1

Slow, angular moves with “greeting” actions, moving slowly in and out of each other. Meet a partner and produce slow motion moving into different angular combined shapes on different levels - always with one body part in contact.

Change the point of contact with different shapes and as you greet different people.

PHASE 2: “Baby (developing)” - TRACK 2

In the womb - reflex actions - Low level, taking weight on different parts.

Stretch out **slowly** - reflex to draw limbs in together **quickly** (*different levels and shapes – body in different relationships to the floor – back-towards, front-towards, side-toward etc.*)

Stretch out **quickly** – reflex-draw limbs together **slowly** (*different levels and shapes*). Stretching and curling movements (*on all levels, high, medium and low, different shapes – symmetrical/asymmetrical*)

Pushing and wriggling movements – with different body parts.

Rocking movements – side to side, back and forward on different body parts.

PHASE 3: “Childhood” (Carefree) - TRACK 3

Playing games.

Create motifs as individuals and in pairs – ball games, hop scotch, etc.

Create several repeated phrases – lively movements also creating a floor pattern. Use voices to emphasis children playing. **Baby/childhood TRACK 4**

PHASE 4: “Adolescence” - TRACK 5

Working in pairs, or small groups, pupils create their own disco routines or, if appropriate, jive or 30's dancing, lively, energetic and rhythmical.

PHASE 5: “Army life and war - TRACK 6

Marching patterns incorporating forwards / backwards / one side / the other side / turning. Soldiers in conflict – short, quick runs to hide behind rocks etc. Running on low levels, jumping, rolling, making shapes on the ground to show hiding behind rocks etc. “Shooting” on different levels and “throwing grenades”.

PHASE 6: “Family Unit” - TRACK 8 Adolescence & Army - TRACK 7

Move into groups of 3 - 6 to create a series of moves to show unity of group shapes, working in unison, counter-balance / counter-tension or lifting and carrying. Strong, smooth, firm movements. Repeat the moves until the end of the section.

PHASE 7: “Reality” - TRACK 9

Back to the original moves in (1).

Finish individually, in pairs or in three's, showing angular shapes on different levels. Slow-motion moving into different angular combined shapes - with a point of contact if you are working in two's and three's.

The finished position should be an angular shape showing different levels and head down.

FAMILY/OLD AGE - TRACK 9

FULL DANCE - TRACK 11

Reflections On Life

Phase 1 - "The reunion" - Track 1



A. WARM-UP - PREPARATION

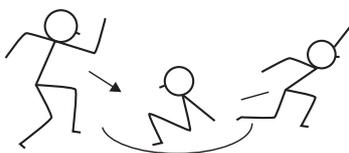
- (i) Gentle, rhythmic whole body warm-up.
Careful stretching and mobilisation of joints.
(See Section C Warm-Ups p39)

Imagine the scenario.....

- (ii) A group of World War 2 veterans have a reunion. They greet each other and recall and remember the different stages of their lives. How things were very different when they were babies and children - how they danced the night away as adolescents. Then came the discipline, the stress, the horror of army life and war. Coming out of the army, they settled into family life, one of security and trust in contrast to the war years ... and finally they entered the last stages of their lives – old age. Men left with their memories. In this first phase we are symbolising moving and greeting old friends at the reunion.

B. EXPLORATION AND DEVELOPMENT

- (i) The slow music of this phase (**TRACK 1**) reflects the movements of old age – slow and exaggerated – angular movements and shapes. Practise moving slowly and smoothly about the room, changing levels and shapes. Make elbows, knees, etc. stick out at different angles as you move. Can you move smoothly from travelling on feet to sinking down onto hips or large body parts and effect a turning movement before you rise again? Practise these strong, slow, controlled movements to travel.



- (ii) Stand with a partner. Can you make a **combined** shape - close to each other and **back to back**. **Angular shapes** and showing **different levels**. From this position we are going to symbolise the act of greeting someone - use contact of different body parts and different shapes and levels to create a combined shape with your partner. Create your shape and practise moving from the back-to-back position into the "greetings" combined shape. Concentrate on accuracy and control.



(iii) Decide who the second partner is going to be and stand together in a space. How can you move from your starting position and first “greeting” to meet the second person.

(a) slow, controlled, angular movements.

(b) changing levels.

(c) including a turning movement.

Work out your travelling pattern of movements and a new combined angular shape with your second partner.

These patterns are worked out as phrases of 8 slow beats, but let the group decide if they wish to change the rhythm and timing.

(iv) Practise to perfect it then, as a group, all practise the movements from the beginning all to the common timing, using the music. **(TRACK 1)**

(v) Repeat your travelling pattern of movements to “greet” a third person in a different space and hold a combined angular shape.

(vi) Finally use your pattern of angular travelling movements to meet your original partner and move into your original back-to-back starting position.

C. MAKING THE DANCE

Combine all the travelling and balancing moves to create the complete “Old age” section.

The dance framework is.....

(i) Starting back-to-back with partner No.1 – move into a combined shape.

(ii) Phrase of travel movements to meet 2nd partner – move into a combined shape

(iii) Same travelling phrase to meet 3rd partner – move into a combined shape.

(iv) Same travelling phrase to meet original partner. Move into your starting position. *(This pattern is worked out to phrases of 8 slow beats, however, create whatever timing is right for the group. e.g. lower will mean less “greetings”)* Try the complete dance to music. **(TRACK 1)**

D. COOL DOWN

Movements at a lower level of intensity. Continue the gentle movements until the heart returns to a steady beat.

Reflections On Life

Phase 2 - "Baby" - Track 2



A. WARM-UP - PREPARATION

- (i) Gentle, rhythmic whole body warm-up.
Careful stretching and mobilisation of joints.
(See Section C Warm-Ups p39)

Practise the Reunion Dance (**TRACK 1**)

- (ii) Imagine the scenario... The baby is in the womb and moving about using its primitive reflexes. Reflexes developed in the womb for survival and for use in the birth process. We are symbolising these movements.

B. EXPLORATION AND DEVELOPMENT

- (i) Most actions are on low and medium levels with occasional ones on a high level.
Practise movements and balances where you take your weight on **different body parts** and **different body parts are high**.

Small body parts = hands / feet / knees / elbows / head

Large body parts = hips / back / front / side

Different body parts **high** will create different shapes.
Can you try combinations of different body parts **taking the weight** and producing different shapes – symmetrical / asymmetrical.

- (ii) Practise stretching out slowly and curling up quickly.
Don't forget the variations in levels.

- (iii) Practise the reverse dynamics – stretch out quickly and curl up slowly.

- (vi) Can you push hard against the floor to rise away from it in different ways?

Can you try wriggling, rocking and sideways rolling movements?

(CARD 39 Appendix p50)



card
39

C. MAKING THE DANCE

- (i) Having explored each of these different movements can you create a pattern or motif which uses:-
 - (a) changes in shape and level?
 - (b) changes in dynamics?
 - (c) stretch / curl / push / rock / wriggle?
- (ii) Practise the motif and repeat it to the end of the music. **(TRACK 2)** Play the music constantly in the background to enable pupils to perfect the timing.

EVALUATION ASSESSMENT

- (iii) One person observe another then change roles.
Do they:-
 - (a) change level / shape / dynamics?
 - (b) perform the repeated motif accurately and with quality?

Offer any advice for improvement.

- (iv) Final performance. **(TRACK 2)**

D. COOL DOWN

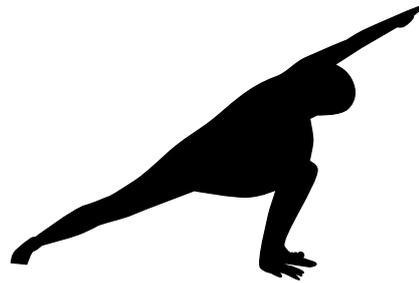
Movements at lower level of intensity. Continue the gentle movements until the heart returns to a steady rate.

19

AIR RAID-EVALUATION CHECK-LIST

- (i) Join up with someone else and No.1 performs as No.2 observes – then change over.
 - (a) Is the motif extended? Describe **how** it has been extended.
 - (b) Are there all the elements of travel/jump/turn/balance stillness? In the work action motifs?
Identify any omissions and offer suggestions for improvement (*change over*)

- (ii) As a whole group perform the dance and try to convey how you would feel in this situation



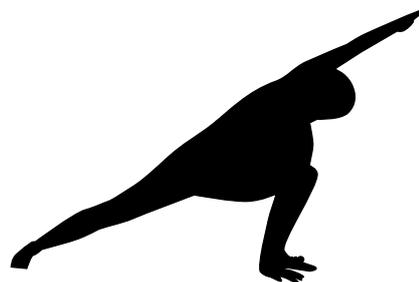
© Val Sabin Publications

19

AIR RAID-EVALUATION CHECK-LIST

- (i) Join up with someone else and No.1 performs as No.2 observes – then change over.
 - (a) Is the motif extended? Describe **how** it has been extended.
 - (b) Are there all the elements of travel/jump/turn/balance stillness? In the work action motifs?
Identify any omissions and offer suggestions for improvement (*change over*)

- (ii) As a whole group perform the dance and try to convey how you would feel in this situation



© Val Sabin Publications

31

THE CHAT ROOM-EVALUATION-CHECK LIST

One pair watch another pair and decide...

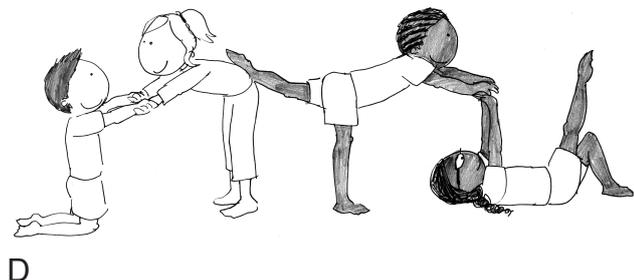
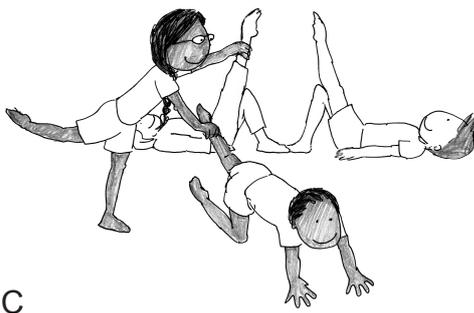
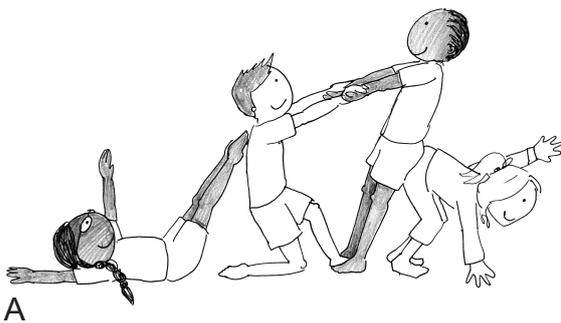
- (a) Does the pair show elements of travel, jump, turn and balance?
- (b) Do they show a variety of balances on different levels and with different relationships / parts in contact?
- (c) Do they "connect"? Does it look like a conversation? (TRACK 7)



© Val Sabin Publications

32

PICTURES APPEARING



© Val Sabin Publications