

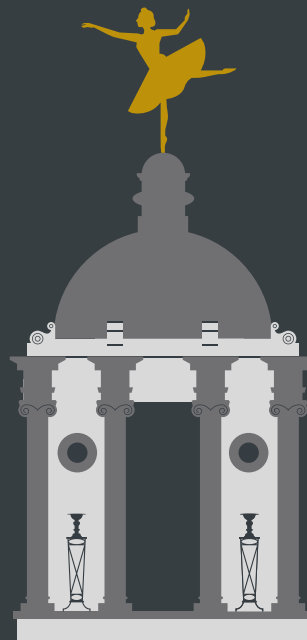
**MAYOR OF LONDON**

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**THE LONDON CURRICULUM**

**DANCE (PE) KEY STAGE 3**

# **LONDON DANCING**



**SADL  
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# THE LONDON CURRICULUM

## PLACING LONDON AT THE HEART OF LEARNING

The capital is the home of innovations, events, institutions and great works that have extended the scope of every subject on the school curriculum. London lends itself to learning unlike anywhere else in the world. The London Curriculum aims to bring the national curriculum to life inspired by the city, its people, places and heritage.

To find out about the full range of free resources and events available to London secondary schools at key stage 3 please go to [www.london.gov.uk/london-curriculum](http://www.london.gov.uk/london-curriculum).

## DANCE in the London Curriculum

London has a rich dance scene from weekly classes, workshops and training courses to performances, events and festivals. London Curriculum dance teaching resources aim to support teachers in helping their students to:

- ◆ **DISCOVER** the signatures of the diverse dance styles performed in London and build their skills in 'dance making'.
- ◆ **EXPLORE** London's theatres to see a production, tour backstage, take a class or workshop and meet dancers and choreographers.
- ◆ **CONNECT** their learning inside and outside the classroom to create a performance piece inspired by their discovery of dance and their own exploration of dance in the city.



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## OVERVIEW

### UNIT AIMS AND ACTIVITIES

London has a rich dance scene from weekly classes, workshops and training courses to performances, events and festivals. This unit will focus on the diverse dance styles present and growing in London encouraging links with established London-based choreographers, companies and venues. The students will practically explore the signatures of each style, adding compositional and performance expertise to build their skills in 'dance making' throughout. This unit includes a variety of suggested opportunities to explore London's theatres, to see a production, tour backstage, watch company class, take a class or workshop and meet dancers and choreographers. This accumulative knowledge will lead to the creation of a performance piece inspired by their discovery of dance and their own exploration of dance in the city.



BIG DANCE  
Image by Hugo Glendinning



LONDON YOUTH DANCE  
Image by Belinda Lawley



LONDON YOUTH DANCE  
Image by Belinda Lawley

## KEY STAGE 3 NATIONAL CURRICULUM

This unit supports the subject content of the new key stage 3 national curriculums. It provides specific opportunities for students to:

- ◆ perform dances using advanced dance techniques in a range of dance styles and forms
- ◆ analyse their performances compared to previous ones and demonstrate improvement to achieve their personal best

Students will:

- ◆ become more competent, confident and expert in their techniques
- ◆ understand what makes a performance effective and how to apply these principles to their own and others' work
- ◆ be physically active for sustained periods of time



## SAFE PRACTICE

### WHY WARM-UP?

It is vital that each member of the dance class warms up before practise and performance. A warm-up helps guard against injury and prepares the performer mentally and physically for the task ahead. Cold unflexible joints are difficult to work, and are prone to injury. It is good practice to incorporate themes of the lesson or introduce ideas in the warm-up. Not only do they prepare dancers but warm-up's are FUN.

### SO WHAT HAPPENS TO THE BODY WHEN WE WARM-UP?

- ◆ We gradually increase the heart rate and hence the blood flow to the muscles, supplying them with oxygen which allows them to work more intensively, efficiently with more elasticity.
- ◆ We remove waste fluid and waste products from the muscles, by acceleration of the cardiovascular system to avoid a build up of lactic acid.
- ◆ We increase the depth and rate of breathing, so achieving the appropriate level for ensuing exercise.
- ◆ We increase the supply of synovial fluid to the joints. This lubrication increases the range of motion in the joints and helps to decrease wear and tear.

- ◆ We increase the body temperature, giving increased muscle efficiency and elasticity.
- ◆ We improve circulation and dilate (open up) the skin vessels in order to allow heat loss and body temperature to maintained at safe levels.

### A MOVER ALSO NEEDS TO BE AWARE OF HIS OR HER OWN BODY

- ◆ Be aware of own strengths and weaknesses and allow for them – do not attempt something that will cause injury.
- ◆ Recognise fatigue warning signals – cut back on either the intensity or the activity that causes fatigue.



## SAFE PRACTICE CONTINUED

### WHY IS IT VITAL TO COOL DOWN

It is important to cool down as it:

- ◆ **Prevents dizziness, nausea and fainting**  
If a person does not cool down, blood tends to pool in the extremities (arms and legs) so that the heart and brain receive inadequate amounts of blood and therefore oxygen. Cooling down allows the gradual cooling of the major muscle groups involved in the exercise and allows blood vessels to contract gradually, thus decreasing the likelihood of dizziness or fainting.
- ◆ **Cool downs help to decrease post-exercise muscle soreness**  
It is thought that a cool down together with stretching may help to reduce the extent to muscle soreness. Cool downs allow quicker recovery from exercise.

### THE COOL DOWN

As a guide a cool down could include:

- ◆ **Several minutes of slow continual activity such as walking**  
Movers could walk around the room in different floor patterns or in small circles.
- ◆ **Joint mobility exercises as with the warm up**  
Use some of the exercises from the beginning of the session
- ◆ **Flexibility exercises of the major muscle groups**  
At this stage the slow, static stretch can be held for at least 30 seconds to allow for full relaxation to occur – use some of the stretches used at the beginning of the session so that the movers can see if they may have increased flexibility. You can use yoga stretches as these normally involve all major muscle groups such as ‘downward dog’.
- ◆ **Breathing and relaxation exercises to calm all the body’s systems down**  
One good breath is better than a lot of breaths that could cause dizziness.
- ◆ Ideally a cool down should be carried out at the end of a class/ rehearsal/performance but if it is not possible take a few minutes slowly moving, check hydration levels (drink some cool but not ice cold water) and put on warm clothing.



## SAFE PRACTICE CONTINUED

### SPACES FOR DANCE

Some factors to think about when warming up and beyond:

#### Floors

Are they sprung? On a hard floor, jumping and travelling can cause injuries, for example shin splints and stress fractures.

#### Temperature

Is the room or space too hot? The body needs fluid to help its own cooling system (sweating) and a mover may become dehydrated and over heat or have muscle spasms due to depletion of body salts.

Is the room or space too cold? This can be dangerous as muscles find it hard to work properly and can be easily torn - if this cannot be helped movers need to wear warm clothes and be aware as they take off the layers that muscles need to remain warm.

#### Hazards

Make sure the space is clear from obstacles and check the floor for sharp objects.



BLAZE YOUTH DANCE DAY AT TRINITY LABAN  
Image by Belinda Lawley



# DISCOVER

The students will creatively discover a handful of dance styles that are popular in participation and performance in London. They will strengthen their performance skills and confidence, begin to understand different ways to structure dance movement and evaluate their own performance. They will have an opportunity to investigate each style by discovering exciting choreographers, teachers and companies working in London as well as inspiring places like the Southbank Centre, The Place and The Royal Opera House, where dance thrives.

There are five styles of dance embraced in this unit. Each style can be considered as a one off lesson where the style is introduced in an easily accessible and fun way. Each style has an additional second lesson to deepen student knowledge and practical understanding. Depending on the time you have available, students could discover two of the five styles of dance and engage with each style over two lessons. There is also an opportunity for teachers to take a more considered look at one style by employing additional lessons, further development and homework tasks.



## LESSON 1

# CONTEMPORARY DANCE



### THE BIG IDEA

The focus of this lesson is to introduce the students to the contemporary dance style in an imaginative way. Students will explore key features, movements and structuring devices. Students will get the opportunity to use this knowledge in the construction of their own London-inspired contemporary dance phrase.



### LEARNING OUTCOMES

Students will gain a practical awareness of some of the key features of contemporary dance.

Students will respond to given, time bound tasks in a creative way.

Students have the opportunity to participate in verbal and written evaluations of their performance.



### RESOURCES

**Resource 1.1:** The Tube Map

**Resource 1.2:** Contemporary dance photographs

**Resource 1.3:** Contemporary dance worksheet

## LESSON 1

### CONTEMPORARY DANCE



#### YOU WILL ALSO NEED

- ◆ A clear and appropriate space for dance
- ◆ A CD player or audio play back
- ◆ A screen or whiteboard and access to the internet to show film/video content (optional)

#### EXTERNAL LINKS

The Big Dance film: Wayne McGregor  
<http://vimeopro.com/peopledancing/big-dance-choreographic-resources/video/131406323>

The Big Dance film: Hofesh Shechter BBC  
<http://vimeopro.com/peopledancing/big-dance-choreographic-resources/video/131820605>

BBC Young dancer: Contemporary link  
<http://www.bbc.co.uk/programmes/articles/23wzLfgrBtRJgBYxKDbcKZ0/contemporary-dance>



#### MUSIC SUGGESTIONS

- ◆ Ryoji Ikeda
- ◆ Alva Noto
- ◆ Max Richter – Infra
- ◆ Ludovico Einaudi
- ◆ Frou Frou

[www.musicforchoreography.com](http://www.musicforchoreography.com)

## LESSON 1: CONTEMPORARY DANCE

## KEY LANGUAGE

KEY WORD	EXPLANATION
<b>Body actions</b>	The basic way the body moves: flexion, extension, rotation, jumps, travelling, balance, stillness, gesture and turning.
<b>Canon</b>	A movement sequence in which the parts are done in succession, overlapping one another, for example sequential canon.
<b>Dance phrase</b>	A partial dance idea composed of a series of connecting movements. It contains a beginning, middle, an end and a high point.
<b>Front</b>	This is usually where the performers face, towards the audience. Teachers often change the front so that each member of the class gets to experience being 'at the front'.
<b>Highpoint</b>	A moment in a phrase which creates the most interest, it could be a jump, a fall, an in breath or a sudden movement.
<b>Improvisation</b>	Movement created spontaneously; can be free-form or highly structured but always including an element of chance.
<b>Levels</b>	The use of space: low, middle and high.
<b>Pathways</b>	A path along which a person or part of the person, such as an arm or head, moves (e.g. her arm took a circular path, or he travelled along a zigzag pathway).
<b>Parallel</b>	Two lines that never meet, a way of standing with the feet or the position of the arms.
<b>Pedestrian movements</b>	Everyday moments like walking or running.

## LESSON 1: CONTEMPORARY DANCE

## KEY LANGUAGE CONTINUED

KEY WORD	EXPLANATION
<b>Planes</b>	These are imaginary lines forming flat surfaces that intersect through the body; horizontal (table plane), vertical (door plane) and sagittal (the wheel plane), for example the vertical plane is a joining of height and width.
<b>Salient position</b>	A position, which is most noticeable, most important.
<b>Sequence</b>	A longer series of phrased movements.
<b>Suspension</b>	Contemporary dance explores the use of energy in relation to gravity, working with weight in terms of fall, rebound, recovery and suspension. This feeling of weight is instigated using breath to lift and to 'hang' suspended in movements.
<b>Torso</b>	The torso is the main part of the body to which the neck and limbs attach.
<b>Quality</b>	The description of movements (e.g. sustained, percussive, suspended, swinging, quivery, fluid, jagged, collapsing).
<b>Quartet</b>	Four dancers dancing together.
<b>Transition</b>	How one movement, phrase or section of a dance progresses into the next; a linking movement or idea.
<b>Unison</b>	Identical dance movement that takes place at the same time in a group.

## LESSON 1: CONTEMPORARY DANCE

### SETTING THE SCENE

Contemporary dance is a style of expressive dance that developed as an alternative to the more strict stylings of classical ballet. Contemporary dance began to grow in London in the 1950s and 1960s, following European pioneers Rudolf Laban, Kurt Joos and Mary Wigman, and after American Modern Dance choreographers Martha Graham and Merce Cunningham performed in London. Contemporary dance is always changing, adapting and reinventing itself. Dance company Ballet Rambert incorporated new contemporary techniques into their training and repertoire in 1966 and London Contemporary Dance School was established at The Place in 1969, training a new generation of dancers and choreographers including Richard Alston and Siobhan Davies. The technique borrowed the controlled legwork of ballet, the floor work and falls from modern dance and the use of the torso from jazz dance styles. Today, floor work and more earthbound movements are dominating the style although they are still danced with the underpinning stylistic principles of fluidity and breath. Contemporary dance is hugely diverse and ever evolving. It can be narrative or abstract, earthbound or flighty, elegant or awkward, deeply emotional or coolly detached, a feast of multimedia or just pure dance. The more formal shapes of contemporary technique are evident in the work of London-based choreographer Richard Alston Dance Company and some pieces danced by Rambert or choreographer Matthew Bourne's company New Adventures. There are many exciting dance artists and companies performing in London today including BalletBoyz, CandoCo Dance Company,

Hofesh Shechter Company, Jasmin Vardimon Company, Russell Maliphant Company, DV8, Protein dance and Wayne McGregor Random Dance. London is abundant with dance organisations offering workshops, classes and performance opportunities for example East London Dance, Greenwich Dance, Siobhan Davies Dance, The Place and Trinity Laban. The city hosts the Dance Umbrella festival and is bursting with theatres too offering contemporary performances such as Artsdepot, Richmix, Southbank Centre, Sadler's Wells and The Peacock Theatre.



THE CASTAWAYS, BARAK MARSHALL, RAMBERT  
Image by Chris Nash



BURNING, RICHARD ALSTON DANCE COMPANY

Image by Chris Nash

**Some of the features that contemporary dance can include** (there are many more features these are to get you started):

- ◆ An emphasis on the qualities of swing, impulse and impact with breath, body weight and gravity playing a key part. Often moving into, across and out of the floor.
- ◆ Movements that can have a natural everyday pedestrian feel such as walking, running, changing direction, also the natural opposition of arms and legs as in walking.
- ◆ A tipping or falling into and out of movements to create an on going feel with a fluid dynamic. This can also be broken with sudden moments or pauses creating a more erratic rhythm.

## LESSON 1: CONTEMPORARY DANCE

### ACTIVITIES

#### STARTER: WARM-UP

##### (Approximate length: 5 mins)

Start the class with a fun cardiovascular warm-up. The focus of this warm-up is to introduce the **body actions** to the dancers and the use of **levels and planes**. Each warm-up can have a different focus that relates to the style or underpins the knowledge needed to be successful within the creative tasks. For a more formalised warm-up use the exercises from *The Big Dance film: Wayne McGregor*.

1. Ask the dancers to explore different ways to travel around the space eg. walking, running, galloping, skipping, crawling and rolling.
2. Bring attention to floor plans or pathways that are being used so that collisions can be avoided and choices of direction can become more inventive.
3. Add in the other main **body actions**: jump, turn, fall, balance, stillness, gesture, twist, flex and bend at intervals along the pathway.
4. Use these **body action** words above employing different body parts for example gesture with the leg, let the arm fall.
5. Add in changes of direction forwards, backwards, sideways and diagonal. So dancers could run forwards and perform a jump, walk backwards find a moment of stillness, take a balance to the side.
6. Introduce the use of **levels (low, middle, high) and planes (table, wheel and door)**, for example dancers could run forward and find a balance on a low level, travel backwards on a low level.
7. When using stillness add in a stretch to prepare the students for the next activity.



EXPLODE YOUTH DANCE DAY AT TRINITY LABAN

Image by James Keates



## MAIN 1: EXPLORING SWINGING ACTIONS

### (Approximate length: 15 mins)

In a circle, or using a given front, the dancers will explore a variety of swinging gestures with the arms. These actions will consider the use of all three planes (door, table and wheel). The style of contemporary dance has an emphasis on the qualities of swing, impulse and impact so the use of breath, body weight and gravity will need demonstration or explanation. Suspension, for example, could be described as the moment at the top of a roller coaster ride where you breathe in and suspend before falling. For reference there are examples of swinging on *The Big Dance film: Wayne McGregor*

1. Swings. Start with both arms extended above the head in a parallel high position then circle both arms forwards together, back behind the body past the sides of the body then back to parallel high, completing a full circle. This action can also be reversed so the arms travel backwards. Students that have this in their bodies can add in knee bends at the point that the arms fall.
2. Develop this by taking the body forwards with the arms as they drop. When circling the arms back the body recovers to standing too. The dancers can try this action with or without knee bends. Dancers needing a further challenge could find a suitable place to move into and out of the floor during this phrase.
3. Add in knee bends and the dropping of the torso forwards. Circle the arms once with a knee bend when the arms drop then on the second circle take the arms and the torso forwards. When upside down straighten the knees then continue the circling action of the arms backwards to bring the body up to standing position. The dancers can complete another circle with a knee bend once they are upright. So a total of four knee bends could be performed. Dancers needing a further challenge could try jumping with the torso dropped towards the ground. Then find a suspended moment where they are breathing in when they are both upside down and jumping.
4. Swings on the horizontal/table plane. Swing the arms horizontally, around the torso from side to side, wrapping the arms around the body and extending the arms as they travel. Emphasise the use of stretching out with the arms before they flex around the body. Dancers needing a further challenge could add a turn or a jump if the momentum takes them.
5. Swinging on the vertical/door plane. Reaching up to the top diagonal with the arms, let them swing down, by the side of the body and continue up to the opposite side. This can swing from side to side as well as travelling up and over the head to complete a circle. Dancers needing a further challenge can try adding in a gallop with the circling action.
6. Swinging with one arm. Try circling just one arm on the vertical plane, starting from parallel high. Also try on the other two planes, switching arms and adding in a step with the arm. Dancers needing a further challenge could add in a gallop step in the direction of the swing, side to side, forwards or backwards.

## Differentiation

Students requiring additional support could explore solely one of the swinging actions suggested, perhaps using one arm in their initial exploration, incorporating both when they are ready. The students may rely on copying the demonstration from the teacher or another dancer so a clear description or presentation is needed. They could replicate actions by mirroring or following.

Students ready for an extension could play with finding additional moments with their lower body, perhaps taking one leg off the floor into a tilt or adding curves in their torsos.



SCHOOL PERFORMANCE, SADLER'S WELLS

Image by Eleanor Farmer

## MAIN 2: CREATING A SWINGING SEQUENCE

### (Approximate length: 15 mins)

The dancers will create a short sequence using the swinging ideas explored in the previous task. In groups of four or five the dancers will create a phrase or sequence that can be performed in unison. This works better using a  $\frac{3}{4}$  piece of music and it is an idea to have this playing in the background so the students can use the rhythm to help with the timing and quality of their actions. Some dancers will use all the ideas covered, most will to use two or three of the swinging ideas in their sequence and some will explore one way of swinging together in unison.

- ◆ Allow around 5 minutes for the dancers to think about the quality or the connections that they are making with their group.
- ◆ Ask groups to share what they have created with another group. Encourage discussion and peer feedback in these groups. Where might they breathe in or out to enhance the phrasing and quality of their movements? Where are the high points in their phrase? How can these high points be emphasised?

## Differentiation

Students requiring additional support could modify their movement to suit their strengths, this maybe that precision is shown in a slower action or they have a movement or several that have a clarity that could be repeated.

Students ready for an extension could try adding in steps, gallops or even turns to make their sequence travel.

## MAIN 3: THE LONDON CONNECTION

### (Approximate length: 10 mins)

This uses an aspect of London to create, plan or structure choreographic movement material. The dancers will create a travelling phrase inspired by Resource 1.1 *The tube map* in their groups of four or five. The dancers, in groups, will pick a tube line and think about what that would look like as a pathway in the room.

- ◆ The dancers will plan where they think their journey would start in the dance space and where the journey would finish.
- ◆ They can decide at what point they might walk, how fast this might be and when they would run on this pathway. Change between these two ways of travelling incorporating different speeds.
- ◆ Add the group swinging phrase created from the previous task at a selected location on the pathway. This can be performed together in unison.
- ◆ Give the dancers time to remember and perfect this pathway and the addition of their swinging sequence.

### Differentiation

Students requiring additional support could have their travelling phrase set by the teacher, using a list of clear instructions that might include 'run, stop, walk, stop' commands at given points. They may need extra time to place the swinging phrase into their journey.

Students ready for an extension could add a balance, a fall, a clear moment of breath and a moment of stillness. The dancers could also travel in a contrasting way, perhaps using different levels, or leaving two dancers at a given point on the tube line and collecting them back into the group as they travel.



POLARIS, CRYSTAL PITE  
Image by Andrew Lang

## MAIN 4: THE FINAL PRESENTATION

### (Approximate length: 5 mins)

Discuss the structure of the final presentation. The students will have a group journey sequence. This can be performed in their original groups or at the same time as other groups, if they allow for space and avoid any possible collisions. Dancers could perform a movement response if someone crosses their pathway when they are performing, for example find a still position or perform a turn.

Involve the dancers in the decision-making and ask them what they think the structure could be. How many dancers do they want performing at any one time? For example the group(s) that pick(s) the circle line could loop their dance throughout the whole piece while other groups pass by. What would make a suitable ending to the sharing?

The dancers' suggestions could be explored practically if there is time before deciding on a final shape to the work. The whole group could be split into half so that half the dancers could perform whilst the others watched. Confident groups could share work in smaller groups.

## PLENARY

### Performing and evaluating

#### (Approximate length: 10 mins)

Once the order of the sharing has been decided, the discussion questions below could be considered whilst dancers watch each group perform. Discussions could be as a whole group or small groups; answers could be verbal or written on the board, flip chart or in logbooks.

1. What did you remember when watching?
2. What did you like?
3. What would you use in a dance piece again?
4. When your group performed: did you perform it well?
5. What skills do you think you need to make a good performance in this style?
6. Could you describe contemporary dance?
7. What would you do if you had more time to work on this?

Encourage the dancers to evaluate their progress with Resource 1.2 (page 25) *Contemporary dance worksheet*.

### Cool down

This can be any of the suggested activities in the safe practice section (page 4).

## LESSON 1B: CONTEMPORARY DANCE DEVELOPMENT CLASS (OPTIONAL) ACTIVITIES

### STARTER: WARM-UP

(Approximate length: 5 mins)

Start the class with a cardiovascular warm-up. This warm-up has a focus on the main **body actions**, **levels** and **planes** as well as recapping the **swinging actions** from the previous class. Each warm-up can have a different focus that relates to the style or underpins the knowledge needed to be successful within the creative tasks. For a more formalised warm-up use the exercises from *The Big Dance film: Wayne McGregor*.

1. Explore different ways to **travel** around the space, for example walking, running, galloping, skipping, crawl and rolling.
  2. Explore the directions forwards, backwards or sideways on the teachers command, for example walk backwards, run sideways.
  3. Next add in the commands 'stop', 'swing' and 'change direction'.
  4. Start to add in more swing commands and, if possible, the plane on which it will be performed, for example stop, swing on a table **plane**.
- ◆ Next add in the type of travelling with the swing, for example swing on a **vertical plane** whilst running forwards, swing on a **wheel plane** whilst galloping sideways.

- ◆ Add in the **body actions**: balance and fall. Encourage the dancers to use a fluid or on-going dynamic to recover to standing from a fall. Try on different **levels** and balancing on different body parts for example balance on an arm or a knee.
- ◆ Dancers could also use the swing sequences created in the previous class as warm-up exercises.
- ◆ Finish the warm-up with a stretch



CENTRE FOR ADVANCED TRAINING IN DANCE, THE PLACE  
Image by Pari Naderi

## MAIN 1: EXPLORING TILTS AND OFF BALANCES

### (Approximate length: 10 mins)

In a circle, or using a given front, the dancers will explore a variety of tilts and off balances. The style of contemporary dance has an emphasis on tipping or falling into and out of movements to create an ongoing feel with a fluid dynamic. This use of balance, weight and quality will need demonstration or explanation. Fluidity for example could be described as the smooth and continuous way in which water travels in a stream. The dancers could explore the creative task in *The Big Dance film: Hofesh Shechter* as an alternative to using the tipping and falling tasks below. The film demonstrates the idea that the feet, hands and head are attached to the centre of the body and that nothing moves in isolation but that all actions are connected.



HUSH, RAMBERT, CHRISTOPHER BRUCE

Image by Anthony Crickmay

### Balancing

Find a balance that the group can use to experiment with different ways of falling. This could be on one leg on any plane, or on any other body part at any level.

### Falling

Feel in which direction the weight is leading before falling. Is it forwards, backwards, sideways? Could it lead into a run, a lunge or into a roll on the floor? It is important that the dancers understand where a movement naturally wants to take them, where the weight is and in which direction gravity will take it. This will inspire an ongoing feel to the phrase.

### Recovering

Explore ways to fall perhaps into and out of the floor that recover to standing using a fluid quality. This could be a roll, a slide or a way of travelling along the floor.

### Phrase

Individually using these ideas, the dancers can create their own short phrase or try out ideas in an improvisation.

### Accumulation

If the group is working well they could accumulate a sequence going around the circle and adding in everyone's falling phrase.

## MAIN 2: MAKING A SEQUENCE/IMAGE DUET

### (Approximate length: 20 mins)

In smaller groups of two or three the dancers will use the positions from Resource 1.2 *Contemporary dance photographs* in any order they chose to create a sequence. One of the images requires the dancers to perform the same position or movement as each other and the other three photographs have duet moments where the dancers will be different, maybe even making contact with each other. This task would work better using music, perhaps in the background, so the dancers can use this musical structure to help with the timing and the quality of actions. Some dancers will use all the photographs creating a well considered phrase with the use of a variety of actions, space and dynamics. Most students will use two or three photographs in their sequence and some will explore the movement possibilities of one photograph.

- ◆ The dancers will find each position or a version in their own bodies. They could start creating a movement into and out of each position.
- ◆ Together they will join their moments together with a transition that uses 'tipping and/or and falling into and out of the positions with a fluid dynamic'. Explain again that this is a graceful way of falling.
- ◆ They can also use any movement from the swinging phrase they created during the previous lesson as a transition.

- ◆ Alternatively, they can use their explorations made from watching the *Big Dance film* to connect these images.
- ◆ The use of breath will help the students use both suspension and fluidity, for example breathing in just before falling or tipping.
- ◆ Allow around five minutes for the dancers to think about the quality of the connections that they are making with their group.
- ◆ Ask groups to share what they have created with another group. Encourage discussion in these groups: where might they breathe in to enhance the falling or fluid quality? What movements do they perform in unison? How can they emphasise the moments where they move differently? How do they compliment? How do they contrast each other's actions?

### Differentiation

Students requiring additional support could use the images to pick out the positions of individual parts of the body that they want to copy and use for example the arms. Encourage students to keep it simple and give movements clarity so that they can be recalled.

Students ready for an extension could try sudden moments that break the ongoing feel, or even several sharp contractions within their sequence.

## MAIN 3: SHARING AND DEVELOPING

### (Approximate length: 15 mins)

The dancers will perform their duets or trios for another group and give feedback to rehearse and develop the work. This can be verbal or using the tick box sheet. In these groups they will share a short section of their piece, so each group will share at least one movement with the other pair or trio. Ask the dancers to:

- ◆ Decide which parts to share.
- ◆ Learn these new movements.
- ◆ Decide on the order of the movements of duets/trios so that both groups are performing either at the same time or within the same piece.
- ◆ Decide which movements will be performed at the same time and at what point during the performance.
- ◆ Decide if all the dancers stay on stage all the way through.

### Differentiation

Students requiring additional support could add in moments of stillness or use a contrasting dynamic to the other dancers for example slower actions.

Students that need an extension could combine all the movements from both groups together to create a longer duet or trio. They could also play with adding in contrasting moments.

## PLENARY

### Performing and evaluating

#### (Approximate length: 10 mins)

Once the order of the sharing has been decided these discussion questions below could be considered whilst dancers watch each group perform. Discussions could be as a whole group or small groups; answers could be verbal or written on the board, flip chart or in logbooks.

- ◆ What did you remember when watching?
- ◆ What did you like?
- ◆ What would you use in a dance piece again?
- ◆ When your group performed: did you perform it well?
- ◆ What skills do you think you need to make a good performance in this style?
- ◆ Could you describe contemporary dance?
- ◆ What would you do if you had more time to work on this?

Encourage the dancers to evaluate their progress with Resource 1.2 (page 25) *Contemporary Dance worksheet*.

### Cool down

This can be any of the suggested activities in the safe practice section (page 4).



## Further development ideas

- ◆ The swinging task will have created interesting phrases that could be used as the basis of a choreography, as great warm-ups for the start of other classes or workshops. Maybe you could join all of the phrases together from each group to make one long exercises that could be used to improve cardio fitness. You could add in jumps or tilts of the torso.
- ◆ The group could consider other ways to approach using the tube map as a stimulus, for example using the different colours of the lines as different dynamics, or using the lines to find pathways through the body.
- ◆ Develop the group pieces that were performed at the end of each lesson. Allow dancers time to rehearse, remember movements and find an appropriate piece of music. They could edit out the movements that they feel didn't work and add in movements that they liked from watching the other groups perform. They could start to consider performance skills such as projection and where they will focus, for example forwards to the audience or to a body part.
- ◆ Join both the travelling sequences (Lesson 1) and the duet/trio phrases (Lesson 1B) into the creation of a whole group piece.
- ◆ Watch *The Big Dance film: Wayne McGregor*. This film includes a more formalised warm-up and creative tasks that use points in space to create movement material.
- ◆ Watch *The Big Dance film: Hofesh Shechter*. This film includes a creative warm-up and choreographic tasks in which dancers visualise elastic bands from body parts attached to the centre of the body.

## Homework idea

- ◆ Research a company performing contemporary dance in London in the next three months. Find out the name of the piece, the choreographer or company and where it is being performed. Also find out how far the venue is from school.
- ◆ Make a list of your strengths and weaknesses as a dancer in this style.
- ◆ Describe a phrase that you created in either class. Use the body actions, the pathways, levels, floor plans and quality of movements in your explanation. You can include diagrams, stick men and floor plans.



MAGPIE DANCE  
Image by James Keates

## LESSON 1: CONTEMPORARY DANCE

### RESOURCE 1.1: CONTEMPORARY DEVELOPMENT PHOTOGRAPHS



Images top left, clockwise:  
RICHARD ALSTON DANCE COMPANY  
OVERDRIVE, RICHARD ALSTON DANCE COMPANY  
RICHARD ALSTON DANCE COMPANY,  
HOLDERLIN FRAGMENTS  
THE CENTRE FOR ADVANCED TRAINING IN  
DANCE AT THE PLACE

All images by Chris Nash

## LESSON 1: CONTEMPORARY DANCE

### RESOURCE 1.2: CONTEMPORARY DANCE WORKSHEET



1. What did you do in your class today?
2. What new skills did you learn?
3. What did you enjoy most?
4. What skills would you like to develop?

HOW WELL DID YOU...



focus in the class?

suspend when swinging?

move your body in time with  
the music?

link movements together?

work co-operatively with others?

show commitment in  
performance?

## LESSON 2

### BALLET



#### THE BIG IDEA

The focus of this lesson is to introduce the students to ballet in an imaginative way. Students will explore key features, movements and structuring devices. Students will get the opportunity to use this knowledge in the construction of their own London inspired ballet phrase.



#### LESSON OUTCOMES

Students will gain a practical awareness of some of the key features of ballet.

Students will respond to given, time bound tasks in a creative way.

Students have the opportunity to participate in verbal and written evaluations of their performance.



#### RESOURCES

**Resource 2.1:** Ballet positions

**Resource 2.2:** Ballet sculptures in London

**Resource 2.3:** Ballet formations

**Resource 2.4:** Ballet dance worksheet

## LESSON 2

### BALLET



#### YOU WILL ALSO NEED

- ◆ A clear and appropriate space for dance
- ◆ A CD player or audio play back
- ◆ A screen or whiteboard and access to the internet to show film/video content (optional)

#### EXTERNAL LINKS

*Big Dance film: Arlene Phillips*  
[http://vimeopro.com/peopledancing/  
big-dance-choreographic-resources/  
video/132924085](http://vimeopro.com/peopledancing/big-dance-choreographic-resources/video/132924085)

BBC: Ballet/step by step/fundamentals  
[http://www.bbc.co.uk/programmes/  
articles/3ZLMW79fZM653kSZJRVLwBJ/  
ballet-step-by-step](http://www.bbc.co.uk/programmes/articles/3ZLMW79fZM653kSZJRVLwBJ/ballet-step-by-step)



#### MUSIC SUGGESTIONS

Tchaikovsky – *The Nutcracker* ballet

Prokofiev – *Romeo & Juliet* ballet

Leo Delibes – *Coppélia* ballet

Tchaikovsky – *Swan Lake* ballet

(All available at Amazon.co.uk)

## LESSON 2: BALLET

## KEY LANGUAGE

KEY WORD	EXPLANATION
<b>Acrobalance hand grips</b>	There are 3 simple hand grips that you can use when supporting another dancer. A triangular locking grip, a V grip and the most popular which is wrist to wrist.
<b>Alignment</b>	The relationship of the skeleton to the line of gravity and base of support.
<b>Arabesque</b>	One leg extended behind the body.
<b>Assemblé</b>	A jump that takes off from one foot and lands on two feet.
<b>Corps de ballet</b>	The 'body' of the ballet, a group or ensemble.
<b>Dégagé</b>	Like a tendu but the foot 'disengages with the floor'.
<b>Divertissement</b>	A short dance within a ballet that displays a dancer's technical skill without advancing the plot or character development.
<b>Dynamics</b>	The energy of movement expressed in varying intensities, accent and quality.
<b>Facing</b>	Where a dancer faces when performing each action, for example downstage, out to the audience, towards another dancer or a body part.
<b>Grace</b>	The smoothness and elegance of movement.

## LESSON 2: BALLET

## KEY LANGUAGE

KEY WORD	EXPLANATION
<b>Grand battement</b>	A big throw of the leg, front, side or back. A big beat.
<b>Jeté</b>	A type of jump, one foot to the other foot. Can be travelling or on the spot (petit jeté).
<b>Mime</b>	The theatrical technique of suggesting action, character, or emotion without words, using only gesture, expression, and movement.
<b>Pirouette</b>	A turn on one leg.
<b>Pliés</b>	An action where both legs bend at the same time.
<b>Relevé</b>	A rise on the balls of the feet.
<b>Retiré</b>	An action where one leg is raised to the side, with the knee bent so the toe is pointed next to the supporting knee. The retiré is the position used for performing a pirouette.
<b>Sauté</b>	To jump, usually two feet to two feet.
<b>Sissone</b>	A jump that takes off from two feet and lands on one foot.
<b>Stage directions</b>	These describe where a dancer is on the stage, or where they are travelling across or where they are facing. Modern stage directions are always determined from the point of view of the dancer.

## LESSON 2: BALLET

### KEY LANGUAGE

KEY WORD	EXPLANATION
<b>Symmetry</b>	Symmetrical shapes are body shapes that are a mirror image on each side of the centre line of the body. This can also apply to the formations on stage.
<b>Temps levé</b>	A jump that takes off from one foot and lands on the same foot, a hop.
<b>Tendu</b>	Leg and foot outstretched, but the foot still has contact with the floor.
<b>Turn out</b>	Where the femur is rotated outwards in the hip socket.



## LESSON 2: BALLET

### SETTING THE SCENE

Ballet is often referred to as classical ballet or classical technique. Ballet originated in the courts of France and Italy in the 16th century as an entertainment performed by aristocratic amateurs. Louis XIV was a fan and founded the first ballet school in 1661. The principles of the form remain much the same as they were then: the turned-out shape of the legs, the five positions of the feet and arms, the elegance and upright posture. Key steps include the arabesque (where the dancer stands on one leg with the other extended straight behind them), jeté (a travelling jump) and the pirouette (a turn on one leg).

The oldest surviving ballets are the Romantic ballets of the 1830s/40s – *Giselle*, *La Sylphide*, *Coppélia* (1870) – which tend to be characterised by their supernatural themes and delicate, ethereal ballerinas, floating on air – or in fact, on pointe shoes. Next came the classical ballets of the late 1800s which heralded the golden age of Russian ballet – *Sleeping Beauty*, *The Nutcracker*, and the best-known ballet of all, *Swan Lake*, with its corps de ballet (the dancing chorus) of white tutu-clad swans. During the 20th century, Russian impresario Serge Diaghilev started a revolution when he brought his Ballets Russes to Paris, unleashing the virtuosic talents of dancer Nijinsky, the radical choreography of Fokine and the riot-inducing music of Stravinsky.



SWAN LAKE, ENGLISH NATIONAL BALLET  
Image by Annabel Moeller

Ballet in London was firmly established when one of Diaghilev's dancers, Marie Rambert, founded Britain's first dance company Ballet Rambert in London in 1926. Another, Ninette de Valois, set up the Vic-Wells Ballet at the Old Vic and Sadler's Wells theatres in 1931, which went on to become the Royal Ballet. British choreographers Frederick Ashton and Kenneth MacMillan developed their own choreographic styles in the mid twentieth century during their tenures as artistic director at The Royal Ballet. Ashton favoured soft arms, intricate footwork and lots of épaulement (a slight twist of the torso). Ashton's successor Kenneth MacMillan preferred to delve into his characters' psyches and moved towards real-life subjects, although he also created a famous *Romeo & Juliet* for Margot Fonteyn and Rudolf Nureyev.

In 1950, dancers Alicia Markova and Anton Dolin together with Julian Braunschweig founded Festival Ballet, now known as English National Ballet. The company was formed to tour ballets to audiences that would otherwise be unable to experience ballet and toured extensively to venues both in the United Kingdom and internationally. It also established a number of educational programmes designed to make ballet accessible to new audiences being the first company to have an education team.

Ballet is immensely popular in London which is home to English National Ballet, The Royal Ballet, Ballet Black and New English Ballet Theatre who perform full length ballets and mixed bill programmes in venues such as The London Coliseum, Royal Albert Hall, The Royal Opera House and Sadler's Wells. Ballet classes are popular with children and adults alike and established training academies the Central School of Ballet, English National Ballet School and the Royal Ballet School offer vocational training for aspiring young dancers.



LE CORSAIRE, ENGLISH NATIONAL BALLETT  
Image by ASH

**Some of the features that ballet can include** (there are many more features – these are to get you started):

- ◆ A strong aesthetic feature is linear shapes, both through the body and within the space, in group formations and patterns.
- ◆ Grace in movements, a sense of musicality in the body, performed with posture and poise allows ballet to appear effortless and weightless.
- ◆ Classical ballets have a narrative, with the story often told through mime. Therefore expression through the face and body is integral to this art form. (Modern ballets however, often move away from narrative and are more abstract, with the focus on demonstrating technical skill and virtuosic movements, without a plot/story).



LONDON YOUTH DANCE  
Image by Belinda Lawley

## LESSON 2: BALLET

## ACTIVITIES

## STARTER: WARM-UP

## (Approximate length: 5–10 mins)

Start the class with a cardiovascular warm-up. This warm-up has a focus on introducing the **stage directions, facings and use of space**. Each warm-up can have a different focus that relates to the style or underpin the knowledge needed to be successful within the creative tasks. There is a warm-up using travelling in a circle on the *Big Dance film: Arlene Phillips* that could be used as an alternative to the warm-up below.

Explain stage directions within the task itself or briefly at the beginning. For example the term **upstage** refers to when many stages were raked, built on a tilt to maximise the audience's view of the dancers, so to move towards the back of stage, a dancer would have travelled a number of degrees upwards.

1. Ask dancers to explore different ways to travel around the space, for example walking, running, galloping, skipping, crawling and rolling.
2. Bring attention to floor plans or pathways that are being used so that collisions can be avoided and choices of direction can become more inventive. Explore **straight pathways and curved floor plans**. These could be numbers or letters, perhaps even spelling out the word 'ballet'.
3. Add in a few of the main body actions: jump, turn, fall, balance, stillness, gesture, twist, flex and bend at intervals along the pathway.
4. Add in **changes of direction**, for example forwards, backwards, sideways. These could include different facings.
5. Add in stop, change direction.
6. Add in the **stage directions**. With commands to get them working together, for example roll **upstage**, jump **downstage right**, perform a turn **stage right** (stage right is from the point of view of the dancer so their right hand side when facing the front).
7. Add in **formations**, for example all make a circle **stage right**, create three lines that run from **upstage to downstage**, find a group of five and together create a balanced/symmetrical shape **centre stage**.
8. Explore a few more commands that use a body action, a stage direction, a level and perhaps a formation.
9. Allow time for the dancers to stretch out in preparation for the next activity, for example stretching out the legs ready for jumping.

## MAIN 1: EXPLORING KEY BALLET POSITIONS

(Approximate length: 20 mins)

In a circle, or using a given front, the dancers will explore two of the key positions of the feet used in ballet using Resource 2.1 (page 47) *Ballet positions*. These actions will consider turn out and two of the positions of the legs which will need demonstration or explanation. Explain that movements are performed with pointed feet, and females dance 'en pointe', which extends the line of the leg. Turn out is key to classical ballet technique, originating in the French courts of King Louis XVI, and has now developed to give movements a sense of breadth and openness. Use the BBC: *Ballet/step by step/fundamentals* film to highlight actions (weblink, page 27).

- ◆ Ask the dancers to try standing in 'turn out'. This is where the femur is externally rotated in the hip socket, causing the knee and foot to turn outward, away from the centre of the body. This is an open position inviting other dancers to join.
- ◆ The dancers could try walking or running around the room trying to keep the legs in turn out and also playing with swapping back to parallel.

- ◆ Ask the dancers to explore two of the positions of the feet that use 'turn out' from ballet. These are 1st position and 2nd position.
- ◆ Using these two positions ask the dancers to try bending both of their knees in a plié. Make sure that the kneecap (patella) is positioned over the middle toe. Explain that this is an important 'alignment' so that the dancer doesn't sustain an injury when landing from a jump.
- ◆ The dancers can also try rises/relevés in each of these positions. A rise is a balance with the weight on the ball of the floor and the heels off the floor. Could the dancers see how long they can balance on a rise. They may discover where their weight needs to be to stay in the balance for longer.
- ◆ They can also try pliés and rises/relevé in a parallel position to feel the difference between parallel and turn-out.

### Differentiation

Students requiring additional support could adapt movements and explore the movements with another body part. They could explore the movement possibilities of flexion and extension of another limb or the spine.

Students needing an extension could try finding demi and grand pliés.

### Safety note

Ensure that the dancers have correct alignment of the kneecap (patella) over the middle toe (phalanges).

Once the dancers have tried these two positions of the feet successfully, ask them to again move around the room as in the warm-up. Give them commands such as: all plié in 2nd position as a group; find a group of four and perform a relevé in 2nd position using each other as support; find a partner and perform a relevé in 1st using each other for balance. You could also create a plié combination to music as an exercise.

A plié is a preparation for a jumping action (sauté). Ask the dancers how you would prepare and land from a jump. Hopefully the answer to both will be plié.

Now that the dancers have prepared to jump they can explore the different types of sautés. Much of the splendour of ballet comes from its most powerful moves and jumps. The illusion of flight by leaping gracefully into the air is built up through training for years. The students can start with having a good plié and knowing how to properly land.

- ◆ Ask the dancers to get into a circle and perform any jump that they can think of one by one around the circle or at the same time if they are not so confident.

- ◆ Describe the five different types of jump: jump/sauté (two feet to two feet); hop/temps levé (one foot to the same foot); leap/spring/jeté (one foot to the other foot); sissone (two feet to one foot) and assemblé (one foot to two feet).
- ◆ Remind the dancers of the importance of bending their knees when they land.
- ◆ Ask the dancers to perform as many of the jumps that they can remember seeing the other dancers perform in one go. Ask them why they think that they remembered the ones that they did.
- ◆ Ask the dancers this time as they go around the circle to perform jumps but to think of a jump or an aerial step in a shape that has never been seen before. They need to be creative and come up with original material. You could discuss different animals that jump to inspire these, for example frog, cat.
- ◆ The dancers may need further assistance to 'think outside the box' to create innovative jumping actions. It maybe that they need to consider if they are jumping upwards or along, if they are using leg or arm gestures and if they are breathing in to help the jump look more effective.

- ◆ Ask the dancers to travel from the corner of the room performing travelling aerial steps one by one. This can be performed to any of the music suggested perhaps from *Swan Lake*, which may help with the dynamics of the movements produced. If the groups can avoid each other and don't want to travel on their own they can do this in pairs.
- ◆ They could try running and perform a big jump as they come to a point on the floor. You could mark this with chalk.

### Differentiation

Students requiring additional support could adapt movements perhaps using a different body part to perform jumping actions, for example the shoulders, the knee or the elbow. Rather than travelling they could explore the rhythmic potential that body part has to mimic the music.

Dancers needing an extension could try adding arms and the use of the head into their jumping discoveries.

Ask the dancers to create a jumping phrase. Keep the music playing so that the dancers are inspired to create movement that expresses the feeling and mood of the music. Working in pairs the dancers need to find a space in the room away from other dancers.

1. Ask them firstly to pick or create two or three different jumps and perform them with interesting arm and leg gestures. These don't have to be big jumps.
2. Next, find a way of moving or travelling into and out of each jump, which could include any other body actions.
3. Link all three jumps together. Ask them to find a way of travelling in between each jump that uses pathways and stage directions as used in the warm-up.

They need to remember this to use later so it may be a good idea to quickly share what they have created with half the group performing for each other.

## Differentiation

Students requiring additional support could adapt movements by again utilising a different body part or by concentrating on one action creating a simplistic phrase that could be repeated or manipulated, for example playing with a change of speed, stillness.

Students needing an extension could use both **unison** and **canon** in their phrase.



EAST LONDON DANCE  
Image by Hugo Glendinning

## MAIN 2: THE LONDON CONNECTION

### (Approximate length: 15 mins)

The London Connection: This uses an aspect of London to create, plan or structure choreographic movement material. In groups of 3 or 4 the dancers will use the positions from Resource 2.2 (page 49) *Ballet sculptures in London* to create a short scene from a fantasy ballet. This task works better using music and it is an idea to have this playing in the background so they can use this musical structure to help with timing and quality of actions. Music suggestions include *Romeo and Juliet* composed by Prokofiev, for example Act 1: *Juliet as a young girl* (track 10) or Act 1: *Dance of the Knights* (track 13).

Some dancers will use all the photographs creating a well considered group sequence with the use of a variety of ballet actions, spatial formations and musical considerations, most students will use two or three photographs in their sequence and some will explore the movement possibilities of one photograph.

The dancers can use the sculptures that they have selected in many different ways:

- ◆ They could all perform the positions as a movement together or as a still shape.
- ◆ Dancers could use any of the jumps or pliés explored in the previous task to join these positions together.
- ◆ They could have one dancer perform a movement that uses the shape/position and the rest of the group could answer in movements either the same or different as a call and response.
- ◆ The positions could be the starting or finishing position.
- ◆ The dancers could find a movement into and out of each position in unison.
- ◆ They can also use any of the formations explored in the warm-up or create their own. Or, if time, the students could come up with their own creative way to interpret the sculptures.
- ◆ Allow around 5 minutes for the dancers to think about the quality or the connections that they are making with their group.

- ◆ Ask groups to share what they have created with another group. Encourage discussion in these groups: have they used turn out? What do they perform in unison? How can they emphasise the moments that directly correlate with the music? Have they used symmetry?

### Differentiation

Students requiring additional support could use the images to pick out parts of the body that they want to copy and use, for example just the position of the arms.

Students ready for extension can use a combination of these ideas above as well using symmetry in actions and formations. Students can receive help and guidance at any stage, some dancers may need more input from the teacher in the creation of a short phrase.



## MAIN 3: THE FINAL PRESENTATION

### (Approximate length: 5 mins)

Discuss the structure of the final presentation. The students will have a group sequence. This can be performed in their original groups or at the same time as other groups, if they allow for space and avoid any possible collisions. Dancers could perform a movement response if someone crosses their pathway when they are performing, for example find a still position or perform a turn. Involve the dancers in the decision-making and ask them what they think the structure could be. What would make a suitable ending to the sharing? If you have time you could try some of the suggestions out before deciding on a final shape to the work. If you split the group into half, half could perform whilst the others watched or if they are a confident group you could split into smaller groups.

## PLENARY

### Performing and evaluating

#### (Approximate length: 10 mins)

Once the order of the sharing has been decided these discussion questions below could be considered whilst dancers watch each group perform. Discussions could be as a whole group or small groups; answers could be verbal or written on the board, flip chart or in logbooks. Examples of some discussion questions that could be used:

- ◆ What did you remember?
- ◆ What did you like?
- ◆ What would you use in a dance piece again?
- ◆ Did you perform it well?
- ◆ Did you see any moments where the dance and the music made sense?
- ◆ How well did you use the music?
- ◆ Did you notice the use of symmetry
- ◆ Did you see any contrasting dynamics?
- ◆ What skills do you think you need to make a good performance in this style?
- ◆ What would you do if you had more time on this piece?



THE NUTCRACKER, ENGLISH NATIONAL BALLET  
Image by Annabel Moeller

### Cool down

This can be any of the suggested activities in the safe practice section (page 4).

## LESSON 2B: BALLET DEVELOPMENT CLASS (OPTIONAL) ACTIVITIES

### STARTER: WARM-UP

(Approximate length: 10 mins)

Start the class with a cardiovascular warm-up. This warm-up has a focus on **symmetry**, **use of space** as well as recapping the ballet movements and positions from the previous class. Each warm-up can have a different focus that relates to the style or underpin the knowledge needed to be successful within the creative tasks. There is a warm-up that uses travelling in a circle on the *Big Dance film: Arlene Phillips* that could be used as an alternative to the warm-up below.

1. Ask the dancers to explore jogging, galloping and skipping around space in any direction to a piece of classical ballet music.
2. Next add in the commands 'stop' and 'change direction'.
3. Explore ballet position or actions you want the dancers to perform on a given command, for example 1st position with the feet and arms.
4. Remind the dancers of **stage directions**, for example all skip stage right or gallop down stage.
5. Use stage directions together with actions in your commands, for example perform a plié in 1st position up-stage or sauté in 2nd position down-stage.

6. Add in **formations**, for example Make five rows of dancers and plié in 2nd, make a circle and perform an sauté.

Using the music from *The Nutcracker* (several of the divertissements in scene 12 work well) set the improvisation task below:

1. Ask the dancers to run or gallop to the rhythm of the music anywhere in the room for 8–16 counts on any pathway. They can run on their toes too. You may need to remind them of the pathways they used with the Tube picture (from Lesson 1A) to avoid them all travelling in the same direction and you may need to count out loud too.
2. At the end of 8 or 16 counts, the dancers should find themselves a partner and place their hands on their partners' shoulders for support, in the way that a ballet dancer would use the ballet barre. They could also hold hands, grip the lower arm or use an acrobalance hand grip.
3. The first time they meet a partner they will both place their feet in first position and perform the plié and relevé combination listed below.
4. Then after another eight counts of travelling around the room they will meet a different partner and use 2nd position, then with the next partner they can use parallel or go back to 1st position again.

The rhythm used could be simplified or more complex depending on the ability of each member of the group.

1. Plié on counts 1 and 2 then recover to standing on counts 3 and 4.
2. Relevé on counts 5 and 6 and lower the heels on counts 7 and 8.
3. Faster plié on count 1 and recover on count 2.
4. Repeat the plié on count 3 and recover on count 4.
5. Relevé on 5 and 6 and let go of their partner on 7 and 8 to see if they can balance.
6. Next set off around the room again for 8–16 counts.

Allow time for the dancers to stretch out in preparation for the next activity.



CENTRE FOR ADVANCED TRAINING IN DANCE, THE PLACE  
Image by Pari Naderi

### Differentiation

Students requiring additional support could adapt movements using a slower or more straightforward set of counts over a longer period. They could also follow or mirror each other without making contact or using the support of another dancer.

Students needing an extension could add in movements as they travel around the room for 16 counts, perhaps adding in a turn or an additional body action.

## MAIN 1: EXPLORING BALANCE POSITIONS IN BALLET

**(Approximate length: 10 mins)**

In a circle, or using a given front, the dancers will continue to explore some of the key positions of the feet and arms used in ballet using Resource 2.1 *Ballet positions*. The feature that Ballet uses 'Grace in movements, a sense of musicality in the body all performed with posture and poise' may need explanation or demonstration as will help with the quality of the actions. Music suggestions include the ballet *Coppélia* composed by Delibes, for example ACT 1 *Entr'acte valse* (track 11) or any track from Tchaikovsky's *Swan Lake*. The dancers could describe how the music makes them want to dance and suggest movements that could work well with the music. Use BBC: *Ballet/step by step/ fundamentals* (weblink, page 27) to highlight actions.

1. Ask the dancers initially to stand away from other dancers and balance on one leg. Then to try with the other leg and see how long they can stay there. Ask the dancers if they can balance on their left or right leg better.
2. Show the dancers retiré where the dancer has one foot gesturing to knee and then balance on the other leg. The students could try in both parallel and turnout and also try and perform retiré on a relevé.
3. From this balance position ask the dancers what would they need to do to fall forwards or sideways or backwards? It may be that they can experiment and see if they need to relevé on one foot, tip the torso in a tilt, extended the leg in retiré, drop their head, perform an arm gesture, try and turn. You could add more to this list. Dancers may land from the balance in a lunge, run, roll into the floor on a low level or into another balance on the other leg. Make sure that they are prompted to try both legs and all combinations of the falling action and reaction.
4. Ask the dancers to explore creative ways of getting into the balance, for example stepping, gesturing, turning, travelling.
5. Show the dancers an arabesque position, this is another balance on one leg but this time with the leg extended behind the body. There are several arms that go with this position, either both forwards or performed with just one arm forwards and one backwards in the same direction as the leg but the dancers can try their own arm line.
6. Again from this balance position, ask the dancers to experiment and see if they can relevé on one foot, tip the torso forwards, drop their head, perform an arm gesture, try and turn. You could add more to this list. Could the balance tip into a run or way of travelling or the balance itself could travel into a hop (temp levé).
7. Explore creative ways of getting into the balance, for example stepping, gesturing, turning, travelling.

Use these balances and the movements into and out of each of the positions to create a short phrase in pairs.

## MAIN 2: SHARING AND DEVELOPING

### (Approximate length: 10 mins)

The dancers will perform their duets or trios for another group and give feedback so that these suggestions can be used in the rehearsal and development of the work. This feedback can be verbal or using the tick box sheet. Questions could include: What ballet positions can you see in the duet? What movements look effective?

In these groups they will share and learn a short section of their piece, so each group will learn at least one movement from the other pair or trio. Ask the dancers to:

- ◆ Decide which parts of their duet or trio to share and learn.
- ◆ Learn these new movements together as a team.
- ◆ Decide on the order of the movements of duets/trios so that both groups are performing either at the same time or within the same piece.
- ◆ Decide which movements will be performed at the same time and at what point during the performance.
- ◆ Consider including mirroring actions to create symmetry.
- ◆ Use leading and following if this works better for some students.



COPPÉLIA, ENGLISH NATIONAL BALLET

Image by ASH

### Differentiation

Students requiring additional support could add in moments of stillness or use a contrasting dynamic to the other dancers, for example having slower actions, to ensure that they create an effective sequence as a group. This could include moments of following other dancers or running, walking or travelling between their movements.

Students ready for extension could combine all the movements from both groups together to create a longer group piece.

## MAIN 3: FORM A CORPS DE BALLET

(Approximate length: 15 mins)

The dancers will use their newly adapted longer group sequences alongside the consideration of the photographs in Resource 2.3 (page 50) *Ballet formations* to create a larger group sequence or scene. The dancers may have an idea, a story or a feeling that they want to include. Alternatively the narrative may become clear once they have completed their group sequence. It could be that they are simply a group of birds, animals, soldiers or pedestrians.

The dancers will create a group sequence that:

- ◆ Uses one, two or all three of the formations in any order.
- ◆ Find a way of moving between the formations.
- ◆ Uses the sequences created as part of the previous task.
- ◆ Uses any other movements that have been covered in the warm-up and previous lesson.
- ◆ Has a starting point and a way to bring the piece to an end. This could be a formation, group picture or an entrance/exit.

Discuss the structure of the final presentation. Performing this in their original groups would avoid any possible collisions and give the audience an opportunity to see the clarity of the formations.



LEST WE FORGET, AKRAM KHAN, ENGLISH NATIONAL BALLET  
Image by Laurent Liotardo

## PLENARY

### Performing and evaluating

(Approximate length: 10 mins)

Once the order of the sharing has been decided the discussion questions opposite could be considered whilst dancers watch each group perform. Discussions could be as a whole group or small groups; answers could be verbal or written on the board, flip chart or in logbooks.



CENTRE FOR ADVANCED TRAINING IN DANCE, THE PLACE  
Image by Pari Naderi

Here is an example of some discussion questions.

- ◆ What did you remember?
- ◆ What did you like?
- ◆ What would you use in a dance piece again?
- ◆ Did you perform it well?
- ◆ Did you see any moments where the dance and the music worked well together? Perhaps enhancing a movement, feeling or idea.
- ◆ How well did you use the music?
- ◆ Did you notice the use of symmetry? Did the group use formations effectively?
- ◆ Was there a story or narrative? Why do you think this?
- ◆ Did you see any contrasting dynamics, for example rushed, relaxed.
- ◆ What skills do you think you need to make a good performance in this style?
- ◆ What would you do if you had more time on this piece?

Encourage the dancers to evaluate their progress with Resource 2.4 (page 51) *Ballet worksheet*.

### Cool down

This can be any of the suggested activities from safe practice section (page 4). This could include some of the key ballet positions and perhaps a curtsey or bow!

## Further development

- ◆ The students will have explored a lot of movement material quite quickly. They can re-visit some of the steps and actions in the warm-up and spend more time creating and copying from each other. They could also use a selection of the steps as a warm-up for future classes.
- ◆ Develop the group pieces that were performed at the end of the lesson giving the dancers a chance to rehearse and remember these movements, for example join both the sequences (Lesson 2) and the group formation sequences (Lesson 2B) into the creation of a whole group piece.
- ◆ The students will have made some discoveries about group formations that they may want to use in another piece. Ask them to draw a plan of what these formations look like from above; they can also include stage directions. They could also draw stick men of the shapes that they made when they danced. You could discuss how they would like to notate or write down their dances so that they can recall them.

## Homework idea

- ◆ Research a company performing ballet in London in the next two months. Find out the name of the piece, the choreographer or company and where it is being performed. Also find out how far the venue is from school.
- ◆ Make a list of your strengths and weaknesses as a performer or as a dancer in this style.
- ◆ Describe a phrase that you created in either class. Use the ballet actions, the pathways, levels, formations, quality of movements and use of musicality in your explanation. You can include diagrams, stick men and floor plans.



CENTRE FOR ADVANCED  
TRAINING IN DANCE, THE  
PLACE

Image by Pari Naderi

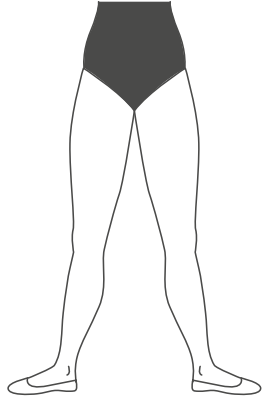


## LESSON 2: BALLET

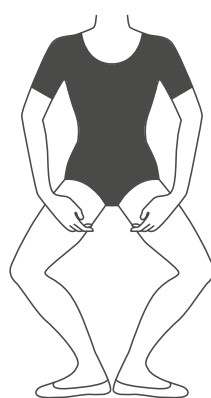
### RESOURCE 2.1: BALLET POSITIONS



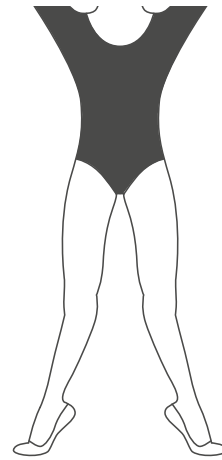
FIRST POSITION



SECOND POSITION



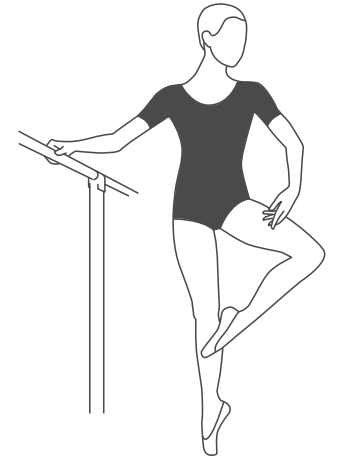
PLIÉ (TO BEND)



RELEVÉ (TO RISE)



ARABESQUE



RETIRÉ

## LESSON 2: BALLET

### RESOURCE 2.2: BALLET SCULPTURES IN LONDON



**Young Dancer by Enzo Plazotta**  
Image by Foteini Christophilipoulou  
Broad Court, Covent Garden



**Gilded Statue Of Ballerina  
by Anna Pavlova**  
Image by Foteini Christophilipoulou  
On the dome of the Victoria Palace  
Theatre in London



**The Dancers by David Wynne**  
Image by Foteini Christophilipoulou  
Cadogan Square, Chelsea

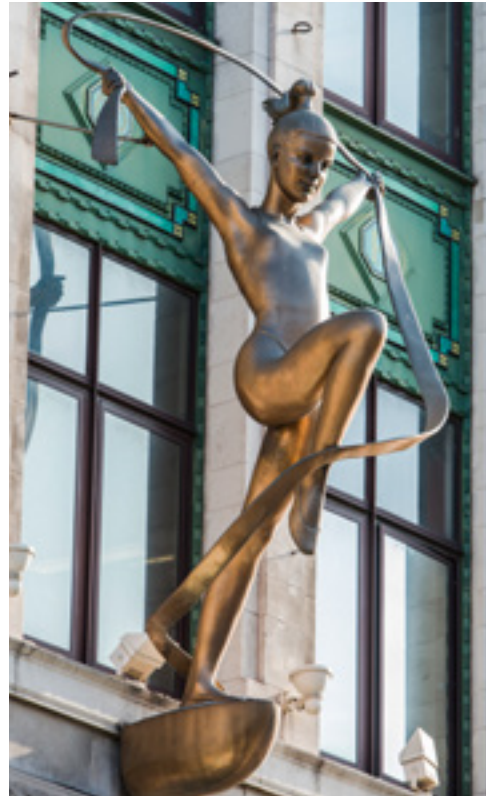
## LESSON 2: BALLET

### RESOURCE 2.2: BALLET SCULPTURES IN LONDON



**Jeté by Enzo Plazzotta**

Image by Foteini Christophilipoulou  
Millbank. Leave Tate Britain by the  
river and turn right and you'll happen  
on him.



**Dancer with Ribbon  
by Michael Rizzello**

Image by Foteini Christophilipoulou  
Statue is situated on The Plaza,  
Oxford Street.

## LESSON 2: BALLET

### RESOURCE 2.3: BALLET FORMATIONS



## LESSON 2: BALLET

### RESOURCE 2.4: BALLET WORKSHEET



1. What did you do in your class today?
2. What new skills did you learn?
3. What did you enjoy most?
4. What was most challenging?
5. What skills would you like to develop in ballet?

HOW WELL DID YOU...



use the ballet movements?

use the music?

dance with grace?

keep the formations?

remember what you had created?

## LESSON 3 STREET DANCE



### THE BIG IDEA

The focus of this lesson is to introduce the students to the street dance styles in an imaginative way. Students will explore key features, movements and structuring devices. Students will get the opportunity to use this knowledge in the construction of their own London inspired street dance phrase.



### LEARNING OUTCOMES

Students will gain a practical awareness of some of the key features of street dance.

Students will respond to given, time bound tasks in a creative way.

Students have the opportunity to participate in verbal and written evaluations of their performance.



### RESOURCES

**Resource 3.1:** London life photographs

**Resource 3.2:** ZooNation photographs

**Resource 3.3:** Street dance worksheet

## LESSON 3 STREET DANCE



### YOU WILL ALSO NEED

- ◆ A clear and appropriate space for dance
- ◆ A CD player or audio play back
- ◆ A screen or whiteboard and access to the internet to show film/video content (optional)

### EXTERNAL LINKS

*The Big Dance Film: Kate Prince*

<http://vimeopro.com/peopledancing/big-dance-choreographic-resources/video/132924086>

BBC *Young dancer*: Hip Hop

<http://www.bbc.co.uk/programmes/articles/8XvGJhB57S0bPRkj1hY9MD/hip-hop-dance>



### MUSIC SUGGESTIONS

Mark Ronson – *Uptown funk*

The Three Degrees – *Giving up, giving in*

Madcon – *Beggin'*

Stevie Wonder

Jay-Z

Dizzee Rascal

Justin Timberlake

Beyonce

Chris Brown

Black Eyed Peas

Grandmaster Flash

Note: when using popular music, check that the lyrics are suitable for your group.

## LESSON 3: STREET DANCE

## KEY LANGUAGE

KEY WORD	EXPLANATION
<b>Cadence</b>	Is the end of a passage of music. Perfect cadences sound as though the music has come to an end.
<b>Dynamics</b>	Energy of movement expressed in varying of intensities, accent and quality.
<b>Facing</b>	Where a dancer faces when performing each action, for example downstage, out to the audience, towards another dancer or a body part.
<b>Force/energy</b>	The conversion of potential energy into kinetic energy; affects quality of movement. A dancer's energy reveals the effects of gravity on the body, is projected into space, and affects emotional and spatial relationships and intentions.
<b>Gesture</b>	Movement of a body part or combination of parts, with emphasis on its expressive characteristics, including movements of the body not supporting weight.
<b>Improvisation</b>	Movement created spontaneously; can be freeform or highly structured environments, always including an element of chance.
<b>Isolated movement</b>	Movement executed with one body part or a small part of the body. Examples include rolling the head, shrugging the shoulders and rotating the pelvis.
<b>Locking</b>	Freezing from a fast movement and 'locking' in a certain position.
<b>Popping</b>	A quick contraction of the muscles causing a jerk in a dancer's body.
<b>Trio</b>	Three dancers performing together.



## LESSON 3: STREET DANCE

### SETTING THE SCENE

Street dance is an umbrella term for specific dance styles that originally evolved outside of dance studios in spaces such as streets, parks, playgrounds, and nightclubs and which form part of hip hop culture. Street dance's earliest styles were created largely by African Americans, and later Latinos, include breaking which was created in The Bronx, New York in the 1970s, whilst popping and locking originated on the US' West Coast during the same decade. Several other subsequent styles fall under the street dance umbrella including house, hip hop, krump, turfing and flexing. In London, breaking, popping and locking are dominant styles.

They are often improvisational and social in nature, encouraging interaction and contact with other dancers and spectators and in direct relation to the rhythms and styles of the music. There is normally a 'battle' element central to the dance styles – competitive one-upmanship which can be informal or formalised competition. Still relatively young, street dance has heavily influenced popular culture and can be seen on music videos and commercials.



BLAZE

© Sadler's Wells

London has developed a vibrant hip hop and street dance scene with many regular battles and events. Venues presenting hip hop and street dance include Stratford Circus, The Peacock, Southbank Centre, Richmix and The Barbican. Soul Mavericks have established themselves as one of the leading B-boy crews in Europe winning countless battles.

Successful hip hop theatre companies include ZooNation who presented the award-winning *Into the Hoods* in the West End, Boy Blue Entertainment who won an Olivier Award for *Pied Piper* and *Avant Garde Dance*. Breakin' Convention is an annual hip hop dance theatre festival at Sadler's Wells and there are numerous dancer/choreographers including Robby Graham, Botis Seva, Vicki Igbokwe and Ivan Blackstock presenting work which blends street dance and contemporary dance styles. Established contemporary choreographers Akram Khan, Russell Maliphant and Richard Alston have all recently worked with hip hop artists.

ZooNation and Boy Blue Entertainment have well-established outreach and teaching programmes for supporting young dancers to train in street dance. There are also numerous organisations and dance studios offering street dance classes including East London Dance, Danceworks, Pineapple, Urdang, Studio 68 and Huskys. Hip hop dancers still use free, open spaces to practice and socialise, up until recently the Trocadero Centre in Piccadilly and The Southbank Centre have been popular places to meet, train and freestyle as well as Charing Cross station subway.



SOME LIKE IT HIP HOP, ZOONATION

© ZooNation

**Some of the features that street dance can include** (there are many more features these are to get you started):

- ◆ Movements can be initiated and isolated to specific body parts, for example hips or shoulders, with movements having sharp changes of direction and focus. A lot of movement will lead from how the torso is reacting to the music.
- ◆ Accented beats and syncopated rhythms and strong, sharp (percussive) contractions of the centre of body and other body parts, such as the elbows. There is a big relationship between the different layers of the music production which in turn denotes various movement dynamics. This for example would mean certain moves could be hard, soft, weighty, light/airy, sharp, smooth and emotive.
- ◆ The ground is important: downward stressed grounded movements and quick, short steps are interspersed with long, smooth steps with the use of still held positions (freezes). Most moves have a lot of strength and power behind them, this power is normally gained from the dancer thinking 'from the floor up' in terms of the energy travelling through their body.



ZOONATION, BIG DANCE 2012 AT ST  
PANCRAS INTERNATIONAL STATION

Image by Ben Pruchnie

## LESSON 3: STREET DANCE

## ACTIVITIES

## STARTER: WARM-UP

## (Approximate length: 5–10 mins)

Start the class with a cardiovascular warm-up. The focus of this warm-up is to introduce **body part isolations** to the dancers and the use of levels, **speed**, **rhythm** and **effort**. Each warm-up can have a different focus that relates to the style or underpin the knowledge needed to be successful within the creative tasks. Use some of the music suggested to accompany these tasks (turn down the volume when making commands). You could also incorporate some of the warm-up tasks shown in the *Big Dance film: Kate Prince* which shows press-ups and sit ups. There is also a warm-up task that confident students could use in a circle where they each respond to the music in turn dancing for a given number of counts while the class copy the actions.

- ◆ Ask the dancers to explore different ways to travel around in a circle, for example walking, running, galloping, skipping or maybe even crawling and rolling.

They can stop and change direction.

- ◆ Ask the dancers to pick out the rhythm of the music when travelling, for example **stepping on the beat, off beat, rolling on a cadence**.
- ◆ Open out the travelling to bring attention to using different floor plans or pathways. Avoid collisions by adding in a stop command or using a dodging action, the dodging could be repeated on the other side of the body too.
- ◆ Introduce directions of travel, for example running backwards, running sideways or diagonally including varying the use of **speed** used whilst travelling, for example **fast, slow, rushed, lazy**.
- ◆ Change these frequently by requesting what you would like the dancers to do perhaps adding the word 'change' to your commands.
- ◆ Add in **levels**, such as rolling, crawling, touching the floor or touching the ceiling. This last action could generate jumps as the dancers reach up high.

- ◆ In smaller groups the dancers could come into the centre and perform a selection of two of these: jumping jacks, burpees, sit ups, press up and planks. Then swap the groups over. These can be adapted for dancers that may need alternative suggestions, for example press ups against the wall.
- ◆ Add in at least two of the main body actions as the dancers are travelling: jump, turn, fall, balance, stillness, gesture, twist, flex and bend at intervals along the pathway with the focus being on the **body parts moving in isolation**, for example can they jump a shoulder or twist an arm?
- ◆ Bring the dancers attention to the use of the music so they can use their responses to sound to add varying **dynamics** and rhythms to their movements.
- ◆ Stretch to prepare the students for the next activity, for example the neck ready for isolations.

## MAIN 1: EXPLORING ISOLATIONS

(Approximate length: 15 mins)

In a circle, or using a given front, the dancers will explore a variety of isolations that can be made with different parts of the body. These actions will consider the use of direction and dynamics. Street dance has an emphasis on movements being initiated and isolated to specific body parts in relation to the music, which may need explanation or demonstration. For example when dancing to House music the lower half of the body reacts to the bass sound and the upper half would normally react to the hi-hat. This works better using music and it is an idea to have this playing in the background so the dancers can use this musical structure to help with timing and quality of actions. Isolations could include:

- ◆ Isolating the head, for example look right, centre, left centre, up, down. Play with the speed or the accent of the movement.
- ◆ Isolating the shoulders, for example isolating one at a time, in canon (one after another), circling, punching forward, shimmy. Play with the force and timing.
- ◆ Isolating the rib cage, for example shifting to the right side, centre, left side centre, forwards and backwards, circling. Play with finding different rhythms for each isolated body part.
- ◆ Isolating the hips, for example shifting to the right side, centre, left side, centre, backwards and forwards, circling. Dancers could try either with their legs straight or in a plié position (in 1st and/or 2nd position).

### Differentiation

Students requiring additional support could adapt movements perhaps using just one body part to perform isolations. They could use one of these isolations to practice and perfect or they could try copying the teacher or another dancer at a speed that gives their actions clarity.

Students ready for extension could play with different rhythms, for example on the beat (quarter notes), twice as fast or try with a different piece of music. They could also use combinations of isolated actions together or perform several isolations at once to create a phrase, for example head and shoulders, ribs and hips, feet and shoulders, shoulders and hips.



SOME LIKE IT HIP HOP, ZOONATION

Image by ZooNation

Continue in the circle or in pairs to explore rippling moments within the whole body and individual body parts. The addition of music will give the students an opportunity to play with dynamic and rhythm.

Ask the dancers to:

- ◆ Use the spine, for example rippling through the spine sending the pelvis either forward or backwards and isolating through to the head.
- ◆ Try waves, for example sending waves through the arms from fingertips to the torso, into the other arm and out again to the fingertips.
- ◆ Explore walking to different rhythms around the room, using the beat of the music.
- ◆ Add in combinations of isolations and waves/ripples and steps, for example: walk for four counts; stop; wave through the arms; walk eight counts backwards adding in a spine ripple; step side to side finding a wave through both arms in the same direction.

### Differentiation

Students requiring additional support could perfect the ripples or waves of one body part finding where this movement starts and finishes in their body to add clarity to the action.

Students ready for extension could use a combination of isolations and set a warm-up exercise for each body part.

## MAIN 2: EXPLORING ISOLATIONS

(Approximate length: 15 mins)

In smaller groups of two or three, the dancers will create a short sequence using the isolations, ripples, waves and dynamics explored previously. The music chosen will enhance the outcome and could be anything from Michael Jackson to the Black Eyed Peas. Encourage the dancers to use improvisation within this style. Some dancers will use all the isolations creating a well-considered phrase with the use of a variety of actions, space and dynamics. Most students will use two or three movement ideas in their sequence. Some will explore the movement possibilities of one idea or movement with a smaller amount of counts used.

- ◆ Create a step pattern in any direction, it could include jumps and turns, but it needs to pick out rhythms from the music.
- ◆ Incorporate isolations and rippling motions alongside a consideration of rhythm, force and direction of these actions.
- ◆ They can also use any of the movements explored in the warm-up or isolation task.
- ◆ Remind students that the use of focus will help them to bring the audience into their dance.
- ◆ Allow around five minutes for the dancers to think about the quality of the connections that they are making with their group.
- ◆ Ask groups to share what they have created with another group. Encourage discussion in these groups: where might they further enhance the rhythm or music? What movements do they perform in unison? How can they emphasise the moments with sharp changes of direction or focus?

## MAIN 3: THE LONDON CONNECTION

### (Approximate length: 15 mins)

This uses an aspect of London to create, plan or structure choreographic movement material. The dancers will create a sequence inspired by Resource 3.1 (page 68) *London Life Photographs*, in groups of four or five. This could be the groups that shared their previous phrase with each other. The dancers, as a group will use one, two or all three of the images in this task. Dancers can consider using downward stressed grounded movements and quick, short steps interspersed with long, smooth steps with the use of still held positions (freezes). Some dancers will use all the photographs creating a well considered sequence with the use of variety of use of isolations, steps and action with varying dynamics, most students will to use two or three photographs in their sequence and some will explore the movement possibilities of one photograph.

- ◆ The dancers will think of a word that best describes the mood that is captured in the three pictures, one for each (e.g. stressed, squashed, restricted, relaxed, happy, protest, frustration).
- ◆ Next create a movement that brings this word to life, it could be just in the arm or in the head or a whole body action like a jump or a turn so each picture now has a signature move. It could be a group shape somehow echoing the picture. Consider how the force or power behind the movements also brings the words they have used for the photographs to life.

- ◆ Using the step pattern that they created in the previous task, or something new, join these movements or moments together. Groups could use unison or canon, contact moments or balances/freezes.
- ◆ Consider what the link or story is that joins these images together or the emotion or idea that you want the to audience to feel or interpret.
- ◆ Stop the groups and watch some of the pieces around the room where they have been working. As they watch each other ask them if they can see any stories or themes developing.

### Differentiation

Students requiring additional support could create one or two picture postcard positions similar to the creative task that is set in the *Big Dance film: Kate Prince*. They could use a simple way to link these together using the music. This could be an improvisation.

Students ready for an extension could include characters to help with the narrative. This could include having a signature phrase that each character performs with a contrasting energy.

## MAIN 4: THE FINAL PRESENTATION

(Approximate length: 5 mins)

Discuss the structure of the final presentation: The students now have a group sequence that can be performed as just one group of four or at the same time as other groups. Involve the dancers in the decision-making and ask them what they think the structure could be. A narrative may have evolved or several groups maybe working on a similar theme which could be taken into consideration. The dancers suggestions could be explored practically if there is time before deciding on a final shape to the sharing of their work. The group could be split into half so that half the dancers could perform whilst the others watched. Confident groups could share work in smaller groups. Make a decision on an appropriate piece of music.



RIOT OFFSPRING, SADLER'S WELLS  
Image by Peter Teigen

## PLENARY

Performing and evaluating

(Approximate length: 10 mins)

Once the order of the sharing has been decided these discussion questions below could be considered whilst dancers watch each group perform. Discussions could be as a whole group or small groups; answers could be verbal or written on the board, flip chart or in logbooks.

Here is an example of some discussion questions.

- ◆ What did you remember?
- ◆ What did you like?
- ◆ What would you use in a dance piece again?
- ◆ Did you perform it well?
- ◆ Did you see any moments where the dance, the music and the story made sense?
- ◆ How well did you use the music?
- ◆ What performance skills do you think you need to make a good performer in this style?

Encourage the dancers to evaluate their progress with Resource 3.3 (page 71) *Street Dance worksheet*

Cool down

This can be any of the suggested activities in the safe practice section (page 4).



## LESSON 3B: STREET DANCE DEVELOPMENT CLASS (OPTIONAL) ACTIVITIES

### STARTER: WARM-UP

(Approximate length: 5–10 mins)

Start the class with a cardiovascular warm-up. This warm-up has a focus on **rhythm** and **use of space**. It also recaps the **isolated movements**, use of **effort and dynamics** from the previous class. Each warm-up can have a different focus that relates to the style or underpin the knowledge needed to be successful within the creative tasks. You could also incorporate some of the warm-up tasks shown in the *Big Dance film: Kate Prince* which shows press-ups and sit ups. There is also a warm-up task that confident students could use in a circle, where they each respond to the music in turn, dancing for a given number of counts while the class copy the actions.

1. Ask the dancers to explore jogging, galloping and skipping around space in any direction to music. Use the rhythm of the music picking out **key accents** to relate to.
2. Next add in the commands 'stop' and 'change direction'. The dancers can freeze for 2, 4 or 8 counts before continuing to travel.
3. They can slowly move to travel or suddenly move from their still position.
4. If the dancers have created **isolation exercises** from the previous lesson they can be used here, for example stop, perform head isolations, continue travelling.
5. In smaller groups the dancers could come into the centre and perform two of these: jumping jacks, burpees, sit ups, press up and planks. Then swap over. These can be adapted for dancers that may need alternative suggestions, for example press ups against the wall. They could also come into the circle to stretch or perform any isolation exercises that have been created from the previous lesson.
6. Add in at least two of the main body actions as the dancers are travelling: jump, turn, fall, balance, stillness, gesture, twist, flex and bend at intervals along the pathway with the focus being on the **body parts moving in isolation** with varying force and speed, for example can they jump a shoulder or twist an arm? Could this be a flicking jump with the knee?
7. Bring attention to the use of the music to aid the effort of the performed action, for example **press, glide, float**.
8. They could try sliding steps interspersed with quicker steps and kicking actions.
9. As they are travelling remind the dancers to use all the space around them .
10. **Allocate counts** for movements so that the dancers can use different speeds, for example perform one ripple through the body other 8 counts, perform 8 isolations in 4 counts.
11. Allow time for the dancers to stretch out in preparation for the next activity.

## MAIN 1: MAKE SEQUENCE/IMAGE DUET (Approximate length: 20 mins)

In smaller groups of two or three the dancers will use the positions from Resource 3.2 (page 69) *ZooNation photographs* to create a group sequence. This task works better using music and it is an idea to have this playing in the background so the dancers can use this musical structure to help with timing and quality of actions. The style of street dance has an emphasis on accented beats and syncopated rhythms and strong, sharp (percussive) contractions of the centre of body and other body parts, for example the elbows. There is a strong relationship between the different layers of the music production, which in turn denotes various movement dynamics. This will need demonstration or explanation. For example moves could be hard, soft, weighty, light/airy, sharp, smooth or even emotive. Some dancers will use all the photographs creating a well considered phrase with the use of variety of use of actions, space and dynamics, most students will to use two or three photographs in their sequence and some will explore the movement possibilities

of one photograph.

- ◆ Ask the dancers to find a movement into and out of each position.
- ◆ Together as a group they could join their moments together with a transition/linking action that uses 'emphasis on accented beats and syncopated rhythms and strong, sharp (percussive) contractions'. Some dancers might be able to go into and out of the floor using different levels within their transition.
- ◆ All of the images could be used to generate the same position in the group so they are dancing in unison. Or the dancers could mix the images up so that there are moments where the dancers will be moving differently, maybe even making contact with each other.
- ◆ They can also use any movement from the warm-up or the isolation phrase created in the previous lesson to aid transitions.
- ◆ Allow around five minutes for the dancers to think about the quality or the connections that they are making with their group.

- ◆ Ask groups to share what they have created with another group. Encourage discussion in these groups: where they might breathe in to enhance the sharp contractions? What do they perform in unison? How do they compliment? How do they contrast each other's actions?

### Differentiation

Students requiring additional support could use the images to pick out parts of the body that they want to copy and use, for example just the position of the legs or just the arms.

Students ready for an extension could use breath, sharp percussive dynamic moments, even trying locking and popping actions, for example contracting body parts and movement that is sudden.

## MAIN 2: SHARING AND DEVELOPING

**(Approximate length: 15 mins)**

The dancers will perform their duets or trios for another group and give feedback so that these suggestions can be used in the rehearsal and development of the work. This feedback can be verbal or using the tick box sheet. In these groups they will share a short section of their piece, so each group will share at least one movement or the maximum of 16 counts with the other pair or trio. Ask the dancers to:

- ◆ Decide which parts to share.
- ◆ Learn and rehearse these new movements making any changes that may need to be made.
- ◆ Decide on the order of the movements of duets/trios so that both groups are performing either at the same time or within the same piece.
- ◆ Decide which movements will be performed at the same time and at what point during the performance.
- ◆ Decide if all the dancers stay on stage all the way through.

## Differentiation

Students requiring additional support could modify their movement to suit their strengths. This could be that precision is shown in a slower action or they have a movement or several that have a clarity that could be repeated. They could add in moments of stillness or use a contrasting dynamic to the other dancers, for example having slower actions.

Students that need an extension could combine all the movements from both groups together to create a longer duet or trio.

## MAIN 3: THE FINAL PRESENTATION

**(Approximate length: 5 mins)**

Discuss the structure of the final presentation: The students now have a group sequence that can be performed as just one group of four or at the same time as other groups if they allow for space and avoid any possible collisions. Involve the dancers in the decision-making and ask them what they think the structure could be. A narrative may have evolved or several groups maybe working on a similar theme.

The dancers' suggestions could be explored practically if there is time before deciding on a final shape to the work. The group could be split into half so that half the dancers could perform whilst the others watched. Confident groups could share work in smaller groups. Make a decision on an appropriate piece of music.

## PLENARY

### Performing and evaluating

(Approximate length: 10 mins)

Once the order of the sharing has been decided these discussion questions below could be considered whilst dancers watch each group perform. Discussions could be as a whole group or small groups; answers could be verbal or written on the board, flip chart or in logbooks.

Here is an example of some discussion questions.

- ◆ What did you remember?
- ◆ What did you like?
- ◆ What would you use in a dance piece again?
- ◆ Did you perform it well?
- ◆ What performance skills do you think you need to make a good performer in this style?
- ◆ Did you see any moments where the dance, the music and the story made sense?
- ◆ How well did you use the music?

Encourage the dancers to evaluate their progress with Resource 3.3 (page 71) *Street dance worksheet*.

### Cool down

This can be any of the suggested activities in the safe practice section (page 4).



BIG COMMONWEALTH DANCE: BEATS FOR PEACE, RAFAEL BONACHELA

Image by Nice One Film

## Further development

- ◆ The students will have explored a lot of movement material quite quickly. They could re visit some of the steps and actions in the warm-up and spend more time creating and copying from each other. These phrases could also be used as a warm-up for further classes.
- ◆ Develop the group pieces that were performed at the end of the lesson. Give the dancers a chance to rehearse and remember these movements. Ask them to think about finding the appropriate piece of music so that they use this as an added stimulus to respond to. They could edit out the movements that they feel didn't work and add in movements that they liked from watching the other groups perform.
- ◆ The students will have made some discoveries about using photographs to create a story that they may want to use in another piece. They could cut out photographs from magazines or newspapers that they find interesting. They could also decide an order of action and include characters that further the plot.
- ◆ Watch *The Big Dance film: Kate Prince*. This film includes a creative warm-up and choreographic tasks that uses picture postcards to create dance that has a story.

## Homework idea

- ◆ Research a company that is presently performing street dance in London. Find out the name of the piece, the choreographer or company and where it is being performed. Also find out how far the venue is from school.
- ◆ Make a list of your strengths and weaknesses as a performer or as a dancer in this style.
- ◆ Describe a phrase that you created in either class. Use the isolations, the pathways, steps, formations, quality of movements and use of musicality in your explanation. You can include diagrams, stick men and floor plans.



EXPLODE YOUTH DANCE DAY AT TRINITY LABAN

Image by James Keates

## LESSON 3: STREET DANCE

### RESOURCE 3.1: LONDON LIFE PHOTOGRAPHS



TUBE SQUASH  
© Getty Images



PARK TEENAGERS  
© Getty Images



GLOOMY LONDON IN THE RAIN  
© Getty Images

## LESSON 3: STREET DANCE

### RESOURCE 3.2: ZONATION PHOTOGRAPHS



ZONATION

Images by Hugo Glendinning

## LESSON 3: STREET DANCE

### RESOURCE 3.2: ZONATION PHOTOGRAPHS CONTINUED



ZONATION

Images by Hugo Glendinning



## LESSON 3: STREET DANCE

### RESOURCE 3.3: STREET DANCE WORKSHEET



1. What did you do in your class today?
2. What new skills did you learn?
3. What did you enjoy most?
4. What was most challenging?
5. What skills would you like to develop?

HOW WELL DID YOU ...



use different dynamics and put  
power into your movements?

work together in a group?

generate movement ideas?

rehearse?

use the music?

remember what you had created?

## LESSON 4

### SOUTH ASIAN DANCE



#### THE BIG IDEA

The focus of this lesson is to introduce the students to the South Asian dance styles in an imaginative way. Students will explore key features, movements and structuring devices. Students will get the opportunity to use this knowledge in the construction of their own London inspired South Asian dance phrase.



#### LESSON OUTCOMES

Students will gain a practical awareness of some of the key features of South Asian dance.

Students will respond to given, time bound tasks in a creative way.

Students have the opportunity to participate in verbal and written evaluations of their performance.



#### RESOURCES

**Resource 4.1:** South Asian hand gestures

**Resource 4.2:** Street map of London

**Resource 4.3:** Photographs of Seeta Patel

**Resource 4.4:** South Asian dance worksheet

## LESSON 4

### SOUTH ASIAN DANCE



#### YOU WILL ALSO NEED

- ◆ A clear and appropriate space for dance
- ◆ A CD player or audio play back
- ◆ A screen or whiteboard and access to the internet to show film/video content (Optional)

#### EXTERNAL LINKS

*Big Dance film: Shobana Jeyasingh*  
[http://vimeopro.com/peopledancing/  
big-dance-choreographic-resources/  
video/131811876](http://vimeopro.com/peopledancing/big-dance-choreographic-resources/video/131811876)

*BBC Young dancer: Kathak Dance*  
[http://www.bbc.co.uk/programmes/  
articles/3pB7zgXylGQSKNsrPNB7fQn/  
kathak-dance](http://www.bbc.co.uk/programmes/articles/3pB7zgXylGQSKNsrPNB7fQn/kathak-dance)



#### MUSIC SUGGESTIONS

*Music of southern India* by Rang Puhar  
Carnatic Group

*Carnatic Lounge* by Dr Jyotsna Srikanth  
(All available on Amazon)

## LESSON 4: SOUTH ASIAN DANCE

## KEY LANGUAGE

KEY WORD	EXPLANATION
<b>Abhinaya</b>	In Bharatanatyam this is the expressive storytelling through facial and hand gestures.
<b>Araimandi/demi plié</b>	In Bharatanatyam this a smaller bend of the knees keeping the heels on the floor.
<b>Bharatanatyam</b>	A style of classical Indian dance from Southern Indian.
<b>Body actions</b>	The basic ways the body moves: flexion, extension, rotation, jumps, travelling, balance, stillness, gesture and turning.
<b>Canon</b>	A movement sequence in which the parts are done in succession, overlapping one another., for example sequential canon.
<b>Choreographic devices</b>	These are ways to manipulate movement material (repetition, retrograde, change of levels, change of planes, instrumentation, ornamentation, change of quality, change of force, change of rhythm, change of timing/speed, incorporative, inversion, change of staging, change of intention, change of facing, fragmentation, amalgamation, accumulation, use of canon, change of quality, change of background)
<b>Co-ordination</b>	The organisation of the different elements of a complex body or activity so as to enable them to work together effectively.
<b>Dance phrase</b>	A partial dance idea composed of a series of connecting movements. It contains a beginning, middle, an end and a high point.
<b>Duet</b>	A dance of two people.
<b>Hastas</b>	In Bharatanatyam these are hand gestures. There are 24 hand gestures performed with one hand and 24 performed with both hands.

## LESSON 4: SOUTH ASIAN DANCE CONTINUED

## KEY LANGUAGE CONTINUED

KEY WORD	EXPLANATION
<b>Movement combinations</b>	A series of different movements joined together.
<b>Nritta</b>	In Bharatanatyam these are stylised poses and footwork patterns, pure abstract dance.
<b>Plié</b>	An action where both legs bend at the same time.
<b>Salient position</b>	A position, which is most noticeable, most important.
<b>Sequence</b>	A longer series of phrased movements.
<b>Tala</b>	In Bharatanatyam Tala is a group of certain beats. Tal is a measurement of time, which calculates the number of beats utilized in certain time period.
<b>Torso</b>	The torso is the main part of the body to which the neck and limbs attach.
<b>Quality</b>	The description of movements (for example: sustained, percussive, suspended, swinging, quivery, fluid, jagged, collapsing).
<b>Quartet</b>	Four dancers dancing together.
<b>Transition</b>	How one movement, phrase or section of a dance progresses into the next; a linking movement or idea.
<b>Unison</b>	Identical dance movement that takes place at the same time in a group.

## LESSON 4: SOUTH ASIAN DANCE

### SETTING THE SCENE

The term South Asian Dance embraces many dance styles and forms, there are Classical styles (Bharatanatyam, Kathak, Odissi, Kathakali, Manipuri, Mohiniyattam, Sattriya), Martial arts based dance (Kalaripayattu, Chhau), Folk dances (Bhangra Dance, Garba Dance) and the more commercial dance styles (Bollywood Dance).

In London there are many dance classes and dancers performing in a variety of South Asian dance styles. Choreographers including Akram Khan (Kathak) and Shobana Jeyasingh (Bharatanatyam) have both used their backgrounds as dancers in classical Indian dance styles to shape original dance work that puts these ideas and steps into a contemporary context. Shobana Jeyasingh's company is 'rooted in a vision of societies that are culturally coherent in new and unexpected ways'. Akram Khan's early training in the Indian classical dance form Kathak has 'inspired a hybrid dance language' that organically emerged when his kathak training encountered contemporary dance.

Akram Khan choreographed a prominent section of the London 2012 Olympic Games Opening Ceremony.

This lesson will focus on just one of the classical South Asian dance styles called Bharatanatyam. This style originated many centuries ago in the temples and courts of Tamil Nadu in South India. It is well known for its strong lines that make sculptural and symmetrical shapes as well being identified by its turnout position. The dance form is ornamented with intricately expressive hand gestures and elaborate facial expressions that lend to the story-telling aspect of this style. Common features are stylised facial expressions, complex rhythmic patterns (usually expressed by the feet) and hand gestures known as Hastas. There is also emphasis on where the eyes are looking throughout the dance. There is a poem to highlight this:

**Where the hand goes the eyes must follow, Where the eyes follow the mind follows, When the mind follows the expression is created.**



DESH, AKRAM KHAN

Image by Richard Houghton

**Some of the features that Classical South Asian dance can include** (there are many more features these are to get you started):

- ◆ There is a rhythmic use of the feet on the floor in stamps made with different parts of the foot. These movements start from a demi plié in turnout called Araimandi.
- ◆ The hand gestures are integral to embellish and communicate
- ◆ Moods, feelings and story telling is expressed through the use of the face, especially the eyes and the hand gestures.



LONDON YOUTH DANCE  
Image by Belinda Lawley

## LESSON 4: SOUTH ASIAN DANCE

## ACTIVITIES

## STARTER: WARM UP

(Approximate length: 5–10 mins)

Ask the dancers to:

1. Start the class with a cardiovascular warm-up. This warm-up has a focus on introducing the **floor plans**, **facings** and use of the **feet**. Each warm-up can have a different focus that relates to the style or underpins the knowledge needed to be successful within the creative tasks. For a more technical warm-up you could use the one shown in the *Big Dance film: Shobana Jeyasingh*.
2. Begin by running around the space, bringing awareness to **travelling on different parts of the foot**.
3. Start with **running on the toes**, quietly, changing direction making sure that the toes are pushing the students off the ground.
4. Next, try running with the **heels down** and running with the knees up in front of the body always changing direction on your command.
5. Bring their attention to floor plans or pathways that are being used so that collisions can be avoided and choices of direction can become more inventive.

6. Try different ways of travelling, for example skipping, galloping, rolling, crawling.
7. Explore straight pathways and curved floor plans. These could be numbers or letters, perhaps even spelling out a name.

After some time:

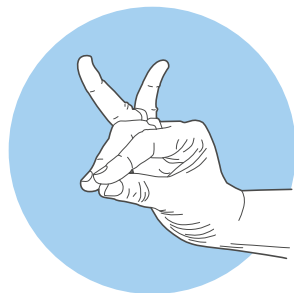
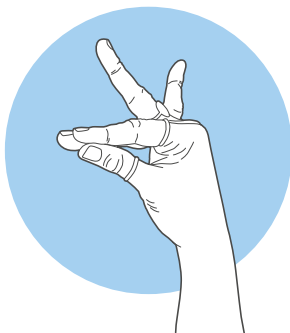
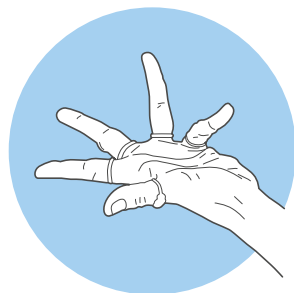
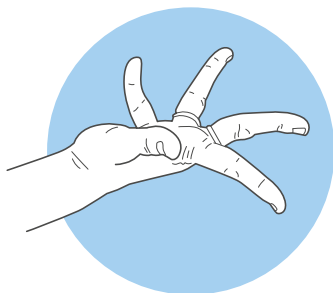
8. Add in **changes of direction**, for example forwards, backwards, sideways. These could include different facings.
9. Give the groups commands to start working together in smaller groups, for example get into groups of five and have 10 body parts touching the floor, get into pairs and have only 2 body parts touching the floor.
10. Next ask them to create the shapes of known London buildings in groups, for example create Tower Bridge with 4 dancers, create The London Eye with 10 dancers, create Big Ben with two dancers.
11. **Stretching**: Ask them to stretch out the fingers, hands and neck as you might do in a warm up. Bring attention to stretching the hand and back in preparation to perform hand gestures. For a stretching ideas watch the *Big Dance film: Shobana Jeyasingh* (weblink page 73).



## MAIN 1: EXPLORING THE KEY FEATURES

### (Approximate length: 15 mins)

In a circle, or using a given front, the dancers will explore some of the key actions of the feet and arms used in the classical South Asian Dance style Bharatanatyam. Dancers will notice the rhythms that the 'use of the feet on the floor in stamps' can generate alongside an exploration of performing these with 'different parts of the foot'. These actions will also consider turn out and all actions will need demonstration or explanation.



### Araimandi

This is the basic posture of Bharatanatyam where the legs are slightly bent a demi-plié with the feet together and a natural turnout of the legs. Ask the dancers to go up and down, from standing, through demi plié, to grande plié and back up through demi plié back to standing. Ask them to hold their hands in front of them like they are holding a beach ball throughout.

### Stamping

Stamping can happen on the flat foot, the heel or the toes. Explore different parts of the foot striking the floor. The students could try doing this alternatively with both feet starting slow and getting faster and faster until the whole body including the face is vibrating. Maybe you could introduce a rhythm here, for example: **1, 2 and 3, 4**. This needs to be performed safely as hitting the floor incorrectly may result in injury. You could explore slower and lighter stamps to discover what sounds are made. Dancers that may not be able to use their feet on the floor can try exploring rhythms with different body parts either on the floor or against each other, for example clapping.

### Hasta

These are hand gestures. Hand out Resource 4.1 (page 89) *South Asian hand gestures*. Ask the dancers to try Kataka mukha and Alapadma. Then ask them to try going between these two hastas, first fanning the hand out then and bringing it back so that the middle finger and thumb touch. The dancers could also try the two hastas shown in the *Big Dance film: Shobana Jeyasingh* which uses both an open and closed position.

## Steps

Try stepping behind: ask the dancers to try crossing one leg behind the body and back to the plié position. Try on the other side. They could try returning back to centre with a stamp. Next they could explore stepping to the side with one leg and back to the plié. Also try stepping forward with one leg and back to the plié perhaps the dancer could stamp each foot in turn. Dancers could try several steps in any direction perhaps forwards, sideways or in a circle.

## Three arm lines:

Ask the dancers to bring the arms in in front of the body with the elbows bent and hands close to the chest. Next take them out to the side extended at shoulder height, ask the dancers to try making a diagonal line with one arm to the side high and the other to the other side low. This position is shown in the warm-up of the *Big Dance* film featuring *Shobana Jeyasingh*.

## Co-ordination and combination

Ask the dancers to first try joining the arm lines with the hastas/ hand positions. Next they can explore adding in a few of the steps and continue discover which arms would work effectively with which steps.

## Differentiation

Students requiring additional support could explore solely one of these actions suggested. Students may rely on copying the demonstration from the teacher or another dancer so a clear description or presentation is needed. They could replicate actions by mirroring or following.

Dancers ready for an extension could try exploring different rhythmic patterns of the feet and arms.



AVANT GARDE BIG DANCE

© Sadler's Wells

## MAIN 2: EXPLORING THE KEY FEATURES

### (Approximate length: 10 mins)

In small groups of two or three the dancers will create a short sequence using the stamps, steps, hand gestures and arm lines explored. The music chosen will enhance the outcome, please see suggested list. Some dancers will use all the movements explored creating a well-considered phrase with the use of a variety of actions, space and dynamics. Most students will use two or three movement ideas in their sequence and some will explore the movement possibilities of one idea or movement with a smaller amount of counts used.

Ask the dancers to:

- ◆ Create a step pattern in any direction, it could include jumps and turns, but it needs to pick out rhythms from the music.
- ◆ Incorporate gestures and stamping movements alongside a consideration of rhythm, force and direction of these actions.
- ◆ Use any of the movements explored in the warm-up.
- ◆ Remember that the use of focus will help to bring the audience into their dance.

The dancers could also use moments from the warm-up exercises shown on the *Big Dance film: Shobana Jeyasingh* to create a sequence.

### Differentiation

Students requiring additional support could adapt movements perhaps using a different body part to perform stepping actions, for example stamps could be replaced with claps. They could also modify their movements to suit their strengths. This might be that precision is shown in a slower action or they have a movement or several that have a clarity that could be repeated.

Students ready for extension could explore the use of focus perhaps designing a pathway for the eyes to follow.



## MAIN 3: THE LONDON CONNECTION

### (Approximate length: 15 mins)

This uses an aspect of London to create, plan or structure choreographic movement material. The dancers will create a sequence inspired by Resource 4.2 (page 90) *Street Map of London* in small groups of two or three. Dancers can consider 'story telling' through dance. Some dancers will use all ideas in the creation of a well considered sequence with the use of a variety of use of South Asian Dance inspired steps and actions with varying dynamics. Most students will use two or three South Asian movement ideas in their sequence and some will explore the movement possibilities in a simplistic, mimetic way.

1. Ask one student to describe their London journey to school or to their class that day to their partner, who will then turn this into movement as they are speaking. This movement could be mime or using hastas or any other appropriate movement.
2. The dancers can physically show movements from their journey, such as boarding a bus, who they met, or they can show the stages of their journey in an abstract way. They could also create the buildings or places with their bodies as they did in the warm-up.
3. Ask the dancers to remember three words that the storyteller used to describe how they felt. It may be useful to write these emotions down on paper. This could also be any three words that were used in the story.
4. Ask the dancers to show their partner the journey again but this time without all the words being spoken (it will get a lot shorter).

5. Ask them to swap over so that they both have interpreted a journey and found three descriptive words.
6. Next ask the dancers to pick three key moments from the story that they danced, practise these and join them together.
7. Next, layer the three words that described their emotions onto the dance. For example find sadness in your arm, perform a joyful jump. This will add different dynamics, quality, speed and perhaps rhythm to their phrase. For this part they could work in pairs, perhaps even sharing some of the moments with each other or join their movements together to make a duet.

Add this phrase to the sequence created in the previous task. Dancers can decide whether to use their South Asian inspired phrase as transition moments within the story telling sequence. Dancers can repeat movements, fragment moments or re-order the dance into a sequence that they feel makes sense. They can use any choreographic devices that they feel would work.

- ◆ Allow around five minutes for the dancers to think about the quality or the connections that they are making with their group.
- ◆ Ask groups to share what they have created with another group. Encourage discussion: are links between movements smooth?

What is the movement intention and was this clear? Is there clarity in the movement performed? Where might they further enhance the rhythm or music? Do they perform in unison or canon or both? What movements could be effective with the additional use of the eyes following movements?

## MAIN 4: THE FINAL PRESENTATION

(Approximate length: 5 mins)

Discuss the structure of the final presentation. The students now have unison sequences with hand gestures and a duet based on a journey or they have joined these together into one sequence. These could be performed as individual groups to the class or several groups performing at the same time. Involve the dancers in the decision-making and ask them what they think the structure could be. What would make a suitable ending to the sharing? If you have time you could try some of the suggestions out before deciding on a final shape to the work. If you split the group into half, half could perform whilst the others watched or if they are a confident group you could split into smaller groups.



## PLENARY

Performing and evaluating

(Approximate length: 10 mins)

Once you have decided the order of the sharing and which groups will go first ask the dancers to consider the answers to these questions as they are watching each group.

Here is an example of some discussion questions.

- ◆ What did you remember?
- ◆ What did you like?
- ◆ What would you use in a dance piece again?
- ◆ Did you perform it well?
- ◆ What skills do you think you need to make a good performance in this style?
- ◆ Could you describe South Asian dance?

Encourage the dancers to evaluate their progress with Resource 4.4 (page 92) *South Asian dance worksheet*.

Cool down

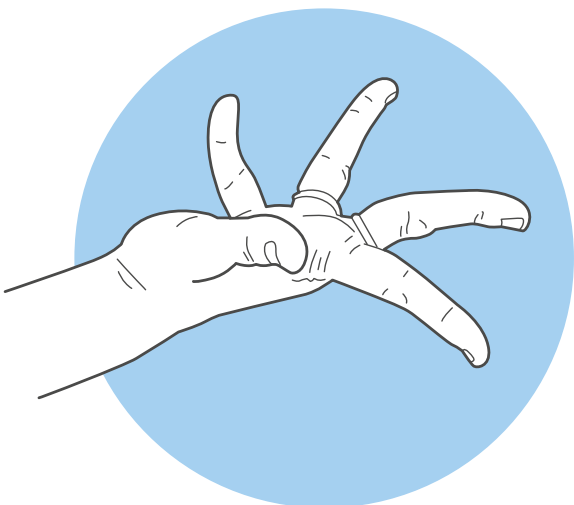
This can be any of the suggested activities in the safe practice section (page 4).

## LESSON 4B: SOUTH ASIAN DANCE DEVELOPMENT CLASS (OPTIONAL) ACTIVITIES

### STARTER: WARM-UP

(Approximate length: 5–10 mins)

Start the class with a cardiovascular warm-up. This warm-up has a focus on introducing the **ways of travelling, rhythm and use of the feet on the floor**. Each warm-up can have a different focus that relates to the style or underpin the knowledge needed to be successful within the creative tasks. For a more technical warm-up you could use the one shown in the *Big Dance film: Shobana Jeyasingh* (link page 73).



1. Ask the dancers to start by running around the space bringing awareness to **travelling on different parts of the foot**.
2. Try running on the toes, quietly, changing direction making sure that the toes are pushing the students off the ground.
3. Try running putting the **heels down** and running with the knees up in front of the body always changing direction on your command.
4. Use the South Asian Dance actions from the previous class alongside travelling, for example perform a moment from your duet on a curved pathway, create a group shape down stage using the positions of the hands, arms and legs found in classical south Asian dance.
5. Divide the class into two by giving them either group A or B or similar.
6. Ask the dancers to travel around the room and on your command mix these instructions up: running, walking, skipping, galloping, changing direction, forwards, backwards, sideways, dodging, making contact, exploring levels, jumping, turning, balancing, falling, stillness, gesture.
7. Ask them to stop on your command and find Araimandi and stamp a clear rhythm. First ask group A to stop while group B continue travelling, and then swap over.
8. Continue once again with both groups travelling around the room. Next ask them to find Araimandi with A stamping any rhythm for 8 counts and the B responding. This could be a phrase from just one dancer or a rhythm introduced by the teacher.
9. Swap over. Bring awareness to safety concerns when stamping. Dancers can also clap their rhythm.
10. Stretch the hands and body in preparation for the next task.

## MAIN 1: MAKE A SEQUENCE/ IMAGE DUET

### (Approximate length: 15 mins)

In small groups of two or three, the dancers will copy the positions from Resource 4.3 (page 91) *Photographs of Seeta Patel* to create a sequence. This works better using music and it is an idea to have this playing in the background so the dancers can use this musical structure to help with the timing and quality of actions. Some dancers will use all the photographs creating a well considered phrase with the use of variety of actions, space and dynamics and a feel of the style. Most students will to use two or three photographs in their sequence with some stylistic qualities and some will explore the movement possibilities of one photograph.

Ask the dancers to

1. Find a movement into and out of each position. Then together join their moments with a transition/linking movement that uses 'the hands as an integral part'.
2. Consider a rhythmic aspect such as doing things in triplets (threes) and putting counts to sections other than counting in eights.
3. Include steps and stamps, changes of weight, turns and jumps in their sequence.
4. Consider the floor plan or pathway they are making as they move.
5. Consider using any movement from the warm-up or phrases from the previous class as transitions, perhaps steps, stamps, 2nd plié and any other steps that they feel makes sense.
6. Consider how the use of the eyes will help to bring the audience into the dance.
7. Allow around five minutes for the dancers to think about the quality or the connections that they are making with their group.

8. Ask groups to share what they have created with another group. Encourage discussion in these groups: where they look to enhance the gestures or steps and stamps? What do they perform in unison? How can they emphasise the moments where they move differently? How do they compliment each other? How do they contrast each other's actions?

### Differentiation

Students requiring additional support could use the images to pick out parts of the body that they want to copy and use, for example just the position of the arms. They could also add in moments of stillness or use a contrasting dynamic to the other dancers, for example having slower actions.

Students ready for an extension could try adding in the use of unison, canon, contact/partnering perhaps even counterbalances or shapes and movements that intertwine. Ask them to also think about where they are looking during the movements, and make the pathways that they make with their arms, legs and body clear.

## MAIN 2: SHARING AND DEVELOPING

### (Approximate length: 10 mins)

Ask the dancers to join with another group to make a small group of four and construct a diamond formation. The dancers will perform the sequence that they have just created as a leading and following task.

- ◆ In the diamond formation the dancer in front is the leader for 16 counts while the others copy, then on your command the group turn 90 degrees to have a new leader to copy.
- ◆ This will give the dancers a chance to lead and to follow trying out movement combinations and testing their memory or their improvisation skills.
- ◆ Ask the dancers to repeat until all the dancers have had a chance to lead.

Sharing and developing: Having shared their duets or trios to another group they can feedback as to which movements they thought were effective. Ask these groups to share a short section of their piece, so each group will share at least one movement or the maximum of 16 counts with the other pair or trio. Ask the dancers to:

- ◆ Decide which parts to share.
- ◆ Learn and rehearse these new movements making any changes that may need to be made.
- ◆ Decide on the order of the movements of duets/trios so that both groups are performing either at the same time or within the same piece.
- ◆ Decide which movements will be performed at the same time and at what point during the performance.
- ◆ Decide if all the dancers stay on stage all the way through or will they use the diamond formation?

## Differentiation

Students requiring additional support could modify their movement to suit their strengths, this maybe that precision is shown in a slower action or they have a movement or several that have a clarity that could be repeated.

Dancers that need an extension could combine all the movements from both groups together to create a longer duet or trio. Students requiring additional support could play the role of the rehearsal director standing outside the movement to direct the action.



## MAIN 3

### (Approximate length: 5 mins)

Discuss the structure of the final presentation. The students now have their original small group sequence inspired by the photographs and an additional phrase inspired by each other. These could be performed group at a same time as or with several groups together. Involve the dancers in the decision-making and ask them what they think the structure could be. What would make a suitable ending to the sharing? If you have time you could try some of the suggestions out before deciding on a final shape to the work. If you split the group into half, half could perform whilst the others watched or if they are a confident group you could split into smaller groups. Make a decision on an appropriate piece of music.

## PLENARY

### Performing and evaluating

#### (Approximate length: 15 mins)

Once you have decided the order of the sharing and which groups will go first ask the dancers to consider the answers to these questions as they are watching each group.

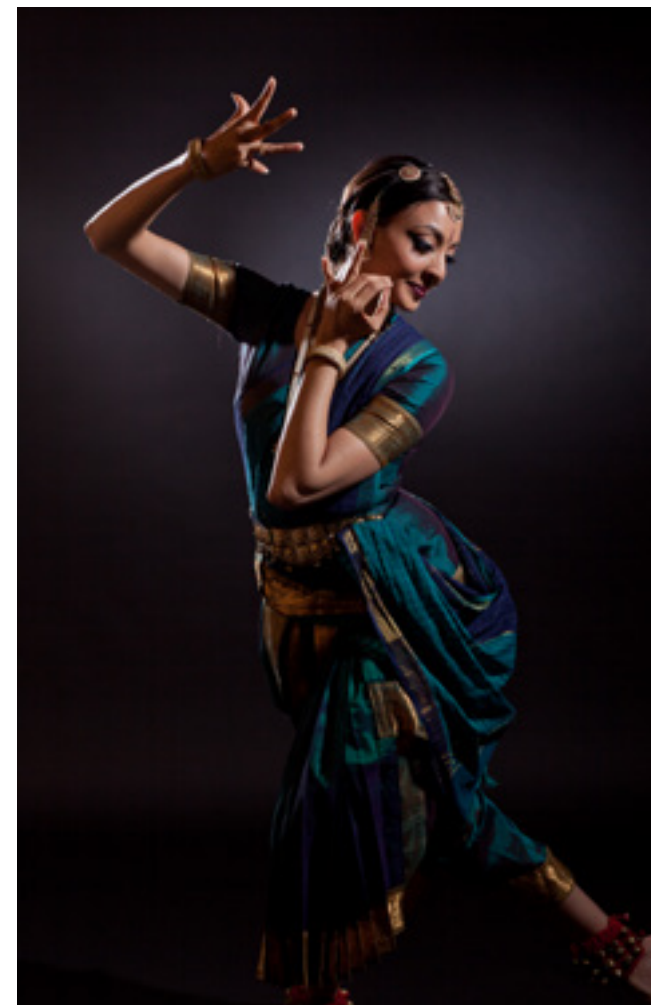
Here is an example of some discussion questions.

- ◆ What did you remember?
- ◆ What did you like?
- ◆ What would you use in a dance piece again?
- ◆ Did you perform it well?
- ◆ What skills do you think you need to make a good performance in this style?
- ◆ Could you describe South Asian dance?

Encourage the dancers to evaluate their progress with Resource 4.4 (page 92) *South Asian dance worksheet*.

### Cool down

This can be any of the suggested activities in the safe practice section (page 4).



SEETA PATEL

Image by Stephen Berkeley

## Further development

- ◆ The students will have explored a lot of movement material quite quickly. You may want to re visit some of the steps and actions in the warm-up and spend more time creating and copying from each other. You could also use a selection of the steps as a warm-up for future classes.
- ◆ Develop the group pieces that were performed at the end of the lesson. Give the dancers a chance to rehearse and remember these movements. Ask them to think about finding the appropriate piece of music so that they use this as an added stimulus to respond to. They could edit out the movements that they feel didn't work and add in movements that they liked from watching the other groups perform. They could start to consider performance skills such as projection and where they will focus, for example forwards to the audience or to their feet.
- ◆ They could use the idea of a journey as a stimulus for another sequence, thinking about describing what they see in terms of shapes and size and then relating this back into movement in their bodies.
- ◆ Watch the *Big Dance film: Shobana Jeyasingh*. This includes a more formal warm-up and creative tasks that could be used to generate movement material for solos and duets.
- ◆ Find out about another form of classical South Asian Dance the *BBC Young dance: Kathak Dance* link: <http://www.bbc.co.uk/programmes/articles/3pB7zgXylGQSKNsPnB7fQn/kathak-dance>

## Homework idea

- ◆ Research a company that is presently performing South Asian dance in London. Find out the name of the piece, the choreographer or company and where it is being performed. Also find out how far the venue is from school.
- ◆ Make a list of your strengths and weaknesses as a performer or as a dancer in this style.
- ◆ Describe a phrase that you created in either class. Use the using the steps, hand gestures, formations, quality of movements and use of musicality in your explanation. You can include diagrams, stick men and floor plans.



BIG DANCE, GREENWICH DANCE

Image by Richard Hubert Smith



© Miriam Hyman Memorial Trust

## MIRIAM'S VISION AND DANCE

Miriam Hyman was killed in the London bombings on 07 July 2005. *Miriam's Vision: A Response to the 2005 London Bombings* is the Hyman family's way of trying to help create a safer, more inclusive society in response to what happened to Miriam.

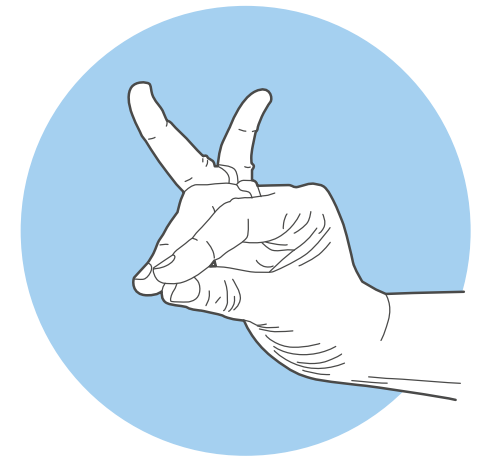
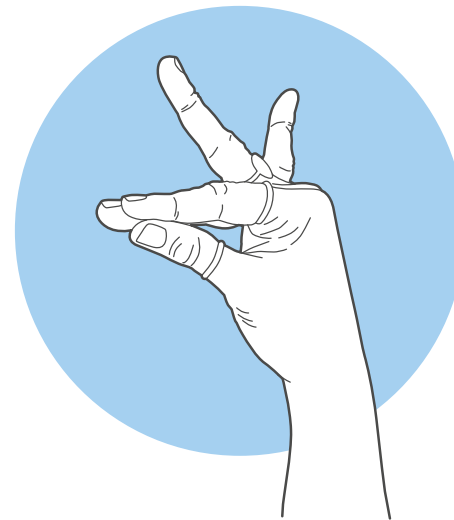
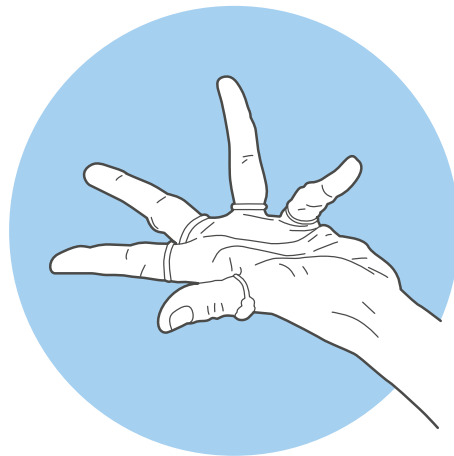
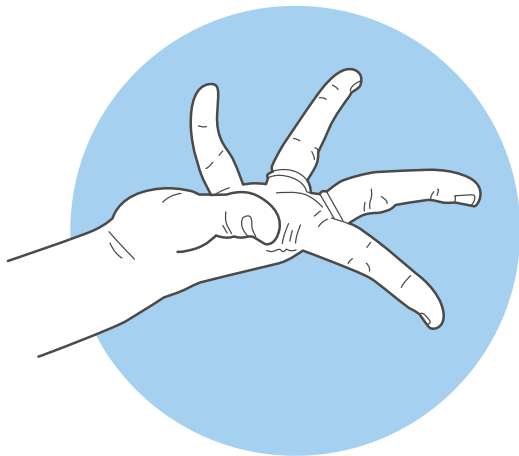
*Miriam's Vision* is a collection of key stage 3 national curriculum based lesson plans, accompanying resources, videos and guidance notes for teachers. Each module makes reference to Miriam's story and her memorial, the Miriam Hyman Children's Eye Care Centre in Odisha, India.

The dance module introduces the basics of Odissi, one of the eight classical Indian dance forms, with the overall theme of dance as a universal human form of expression – “different backgrounds, common ground”.

[www.miriamsvision.org/dance](http://www.miriamsvision.org/dance)

LESSON 4: SOUTH ASIAN DANCE

RESOURCE 4.1: SOUTH ASIAN HAND GESTURES

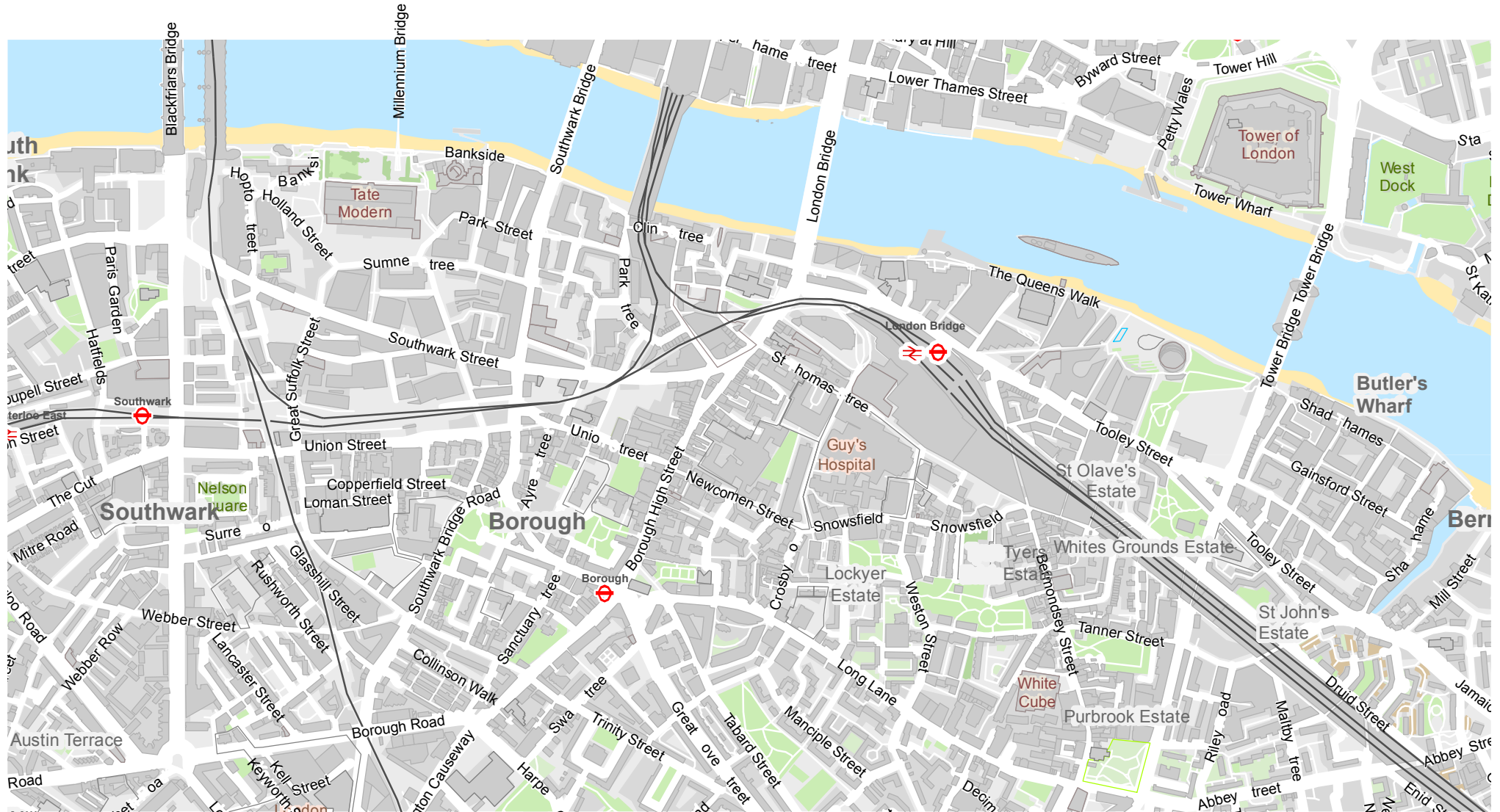


ALAPADMA

KATAKA MUKHA

## LESSON 4: SOUTH ASIAN DANCE

### RESOURCE 4.2: STREET MAP OF LONDON



## LESSON 4: SOUTH ASIAN DANCE

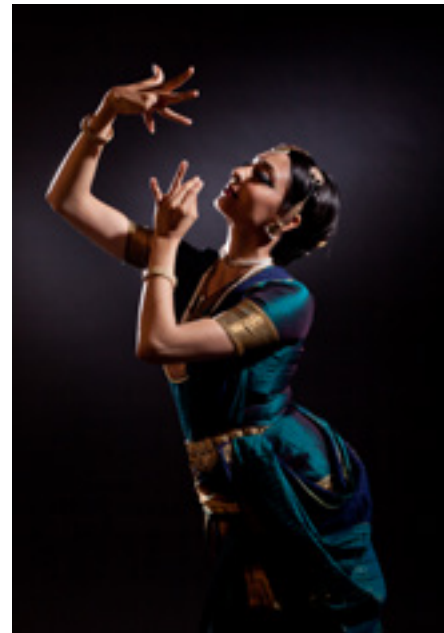
### RESOURCE 4.3: PHOTOGRAPHS OF SEETA PATEL



SEETA PATEL  
Image by Stephen Berkeley-White



SEETA PATEL  
Image by Stephen Berkeley-White



SEETA PATEL  
Image by Stephen Berkeley-White



SEETA PATEL  
Image by Simon Richardson

## LESSON 4: SOUTH ASIAN DANCE

### RESOURCE 4.4: SOUTH ASIAN WORKSHEET



1. What did you do in your class today?
2. What new skills did you learn?
3. What did you enjoy most?
4. What skills do you think are improving?

HOW WELL DID YOU ...



co-ordinate your body?

use your hands to be expressive?

use your feet to stamp a rhythm?

use your eyes to follow  
your hands?

remember what you had created?

## LESSON 5

### DANCE OF THE AFRICAN DIASPORA



#### THE BIG IDEA

The focus of this lesson is to introduce the students to the Dance of the African Diaspora in an imaginative way. Students will explore key features, movements and structuring devices. Students will get the opportunity to use this knowledge in the construction of their own London inspired Dance of the African Diaspora phrase.



#### LESSON OUTCOMES

Students will gain a practical awareness of some of the key features of Dance of the African Diaspora.

Students will respond to given, time bound tasks in a creative way.

Students have the opportunity to participate in verbal and written evaluations of their performance.



#### RESOURCES

**Resource 5.1:** The Thames

**Resource 5.2:** Vocab Dance photographs

**Resource 5.3:** Dance of the African Diaspora worksheet



## LESSON 5

### DANCE OF THE AFRICAN DIASPORA



#### YOU WILL ALSO NEED

- ◆ A clear and appropriate space for dance
- ◆ A CD player or audio play back
- ◆ A screen or whiteboard and access to the internet to show film/video content (optional)

#### EXTERNAL LINKS

*Big Dance film: Kate Prince*  
[http://vimeopro.com/peopledancing/  
big-dance-choreographic-resources/  
video/132924086](http://vimeopro.com/peopledancing/big-dance-choreographic-resources/video/132924086)

Kye kye kule  
[https://www.youtube.com/  
watch?v=FG9jbUvNcME](https://www.youtube.com/watch?v=FG9jbUvNcME)



#### MUSIC SUGGESTIONS

*Ancestral soul* (Album) by Boddhi Satva –  
(Available on iTunes)

*Engine* by EL Helicopter  
(play on audiomack.com or YouTube)

Boddhi Satva Album: *Invocation  
Instrumentals*. Tracks: *From Another World,  
Africa, Nankoumandjan*

G'Sparks Album: *Mukubwa* (Feat Dacosta).  
Track: *Sodat Aza Na Kati (Main Mix)*

Monocles & Slezz Album: *Renato Xtrova  
(Remix)* by *Umba Kayo*.

## LESSON 5: DANCE OF THE AFRICAN DIASPORA

## KEY LANGUAGE

KEY WORD	EXPLANATION
<b>Beat</b>	Is a main accent or rhythmic unit in music.
<b>Isolated movement</b>	Movement executed with one body part or a small part of the body. Examples include rolling the head, shrugging the shoulders and rotating the pelvis.
<b>Improvisation</b>	Movement created spontaneously; can be freeform or highly structured environments, always including an element of chance.
<b>Pliés</b>	In this style has both legs bent at the same time in parallel position with the feet in 2nd position. (referred to as the 'sitting' position).
<b>Polycentric</b>	The dancer's body is segmented into separate areas of movement, with each area being able to move to different rhythms within the music.
<b>Polyrhythmic</b>	Having more than one rhythm at the same time.
<b>Rhythm</b>	A structure of movement patterns in time; a movement with a regular succession of strong and weak elements; the pattern produced by emphasis and duration of notes in music, a pattern of movement or sound.
<b>Shuffle</b>	Africanist dance movement featuring sliding or scraping of the feet along the earth; ex. Zulu shuffle is just that, a shuffle that caresses the earth and the accent is on the pull back with both knees softly bent and torso tilted slightly.
<b>Stance</b>	The way you stand, your posture.
<b>Stimulus</b>	Something that inspires or evokes.

## LESSON 5: DANCE OF THE AFRICAN DIASPORA

### KEY LANGUAGE CONTINUED

KEY WORD	EXPLANATION
<b>Synchronisation</b>	In dance the moving and co-ordination of various parts of the body in unison.
<b>Transition</b>	How one movement, phrase or section of a dance progresses into the next; a linking movement or idea.
<b>Undulation</b>	The flowing, up and down movement of the sea. A regular rising and falling or movement to alternate sides, movement in waves, a wave like motion.
<b>Unison</b>	Identical dance movement that takes place at the same time in a group.

## LESSON 5: DANCE OF THE AFRICAN DIASPORA

### SETTING THE SCENE

Dance of the African Diaspora has a rich variety of forms that are translated through its inseparable relation with music. African dances are largely participatory, with spectators being part of the performance. The dances can translate everyday life experiences into movement, for example people at work, the sowing of the seed, the harvest, coming of age. The dances may also celebrate festivals or funerals and interpret proverbs or poetry. Dance of the African diaspora is polycentric; this means that the dancer's body is segmented into separate areas of movement, with each area being able to move to different rhythms within the music. This is known as 'isolations' in choreographic terms, so the chest, pelvis, arms, legs may all move with different rhythms in the music. The dancers move low to the ground, connecting with the earth, which is why in most movements the knees are bent so the dancer can also leap high. Dances also embrace the leap, the hop, the skip, jumps, falls of all descriptions and turns. As well as drums the accompaniment can include clapping,

stamping feet and singing, which are often used together to create rhythmic music. The dancers expressive movements are generally in direct relation to the rhythm of the music and both are considered inseparable. Dance of the African Diaspora is growing in popularity in London with choreographers such as Alesandra Seutin, the choreographer of Vocab Dance, and Bawren Tavaziva taking a contemporary approach to African dance forms in creating pieces for theatre settings with the audience separate from the dancers. Vocab Dance aims to bridge the gap between contemporary dance and dance styles deriving from African traditional dances by merging forms to create an exciting hybrid. IRIE! Dance theatre founded by Beverley Glean has the principal aim of heightening the profile of Black dance in Britain, the company set out to create a repertory of works reflective of the African Caribbean influence on the Black British cultural experience.



WORD!, 2011  
ALESANDRA SEUTIN/VOCAB DANCE COMPANY  
Image by Irven Lewis

**Some of the features that Dance of the African Diaspora can include** (there are many more features these are to get you started):

- ◆ Accompaniment: singing, clapping. Playful call and response with communication between dancers and the musician/polyrhythm.
- ◆ Rhythmic foot work that includes stepping and stamping combinations.
- ◆ The use of the spine and ribs with undulations, circulations and isolations that are often sharp and percussive as well as slow.



VOCAB DANCE AT THE UCHENNA DANCE SUMMER SCHOOL, 2013

Image by Grace Lourie

## LESSON 5: DANCE OF THE AFRICAN DIASPORA

### ACTIVITIES

#### STARTER: WARM-UP

##### (Approximate length: 5–10 mins)

Start the class with a cardiovascular warm-up. The focus of this warm-up is to introduce **body part isolations** to the dancers and the **contact with the ground**. Each warm-up can have a different focus that relates to the style or underpin the knowledge needed to be successful within the creative tasks. Use some of the music suggested to accompany these tasks (turn down the volume when making commands).

You could also incorporate some of the warm-up tasks shown in the *Big Dance film: Kate Prince* which shows press-ups and sit ups. There is also a warm-up task that confident students could use in a circle where they each respond to the music in turn dancing for a given number of counts while the class copy the actions.

Ask the dancers to explore different ways to **travel** around in a circle, for example walking, running, galloping, skipping, crawling and rolling.

1. Ask the dancers to be aware of the **contact** being made with the floor and how the weight of the body feels as they travel.
2. Bring attention to different floor plans or pathways around the room avoiding collisions.
3. Introduce directions of travel, for example running backwards, running sideways or diagonally including changes in direction.
4. Add in level, for example as well as touching the floor, touching the ceiling could generate jumps.
5. You could try using opposites in your commands so when you say forwards the dancers travel backwards, when you say touch the ceiling they touch the floor. This gets them thinking about responding quickly and correctly.
6. In smaller groups dancers could come into the centre and perform jumping jacks, burpees, sit ups, press up and planks. Then swap over. These can be adapted for dancers that may need alternative suggestions, for example press ups against the wall.
7. Add in at least two of the main body actions as the dancers are travelling: jump, turn, fall, balance, stillness, gesture, twist, flex and bend at intervals along the pathway with the focus being on the **body parts moving in isolation**.
8. Call and response. Ask the dancers to get into two's. One dancer creates a simple rhythmic pattern using the body parts in isolation over 8 counts. This is the 'call'. The second dancer then 'responds' by copying what they have seen as best as they can. Swap over. Swap partners. Change the counts and add travelling commands in between finding a new partner.
9. Stretch to prepare the students for the next activity.

## MAIN 1: EXPLORE SOME KEY FEATURES

### (Approximate length: 15 mins)

In a circle, or using a given front, the dancers will explore the footwork and rhythms of dance of the African Diaspora. This style uses a lot of rhythmic footwork with stepping and stamping combinations and these will need demonstration or explanation. The students can use different parts of the feet to explore grounded footsteps and movements and also try polyrhythmic drumming patterns.

### Stepping

Ask the dancers to try stepping on the spot with relaxed natural opposition of the arms and body to the beat.

### Stepping in directions

Ask the dancers to explore stepping forward with one foot then back to centre, stepping sideways and back, and stepping backwards and back all using the beat of the music. You could try different combinations of steps perhaps stepping in the same place twice before returning.

### The stance

Start in a wide 2nd like stance with natural turn out of the legs and with bent knees. Then ask the dancers to try picking up each foot in turn and stepping it down with the emphasis of the down step on the beat. They can explore ways of picking up the leg with the knee bent forwards or to the side.

### Forward stance

Ask the dancers to lean the torso forwards in 2nd position plié, the 'sitting position'. They can try picking up each foot in turn bending the knee to take it behind you and step it back down alternately.

### Knee actions

In 2nd position play with turning the feet in and out, one at a time, at the same time and quickly so that the knees also follow. The dancers can also try moving the knees in and out while keeping the feet still on the floor.

### Variations

In 2nd position ask the dancers to try stepping one foot behind the other leg diagonally and back to 2nd. Also see how low the movement can go towards the floor in a 2nd plié.

### Hop

Step and hop in 2nd plié using alternate feet, ask the dancers what arms feel natural and add these to the movement.

### Jumps

Ask the dancers to explore jumping on the spot or with the knees pulled up high or even turning jumps.

### Further Exploration

Try other ideas such as: stomping and stamping, shuffling, sliding, flicking the legs quickly in any direction, tapping, dragging, kicking, skipping, hopping, jumping, the 'feel' of the music will inspire movements. Share your ideas as a whole group, maybe as a call and response.

### Using the clock to create steps

The dancers can step to the front, back to centre to the side, centre and out to the other side. If they visualise dancing on a clock you can call out numbers for them, for example six on the clock would be a step backwards.

Ask the dancers to walk around the room with a loose posture, it helps if the knees are slightly bent so that there is a feeling of being closer to the floor. When travelling ask the dancers to listen and respond to the beat and play with the rhythm their feet are making whilst walking. Walking could be in different directions, circles or a given pathway. Use commands to generate quick improvisational tasks.

### Command 1

Ask the dancers to find a partner, face them and try 'dancing the clock' (this could be just side to side). Ask them to mirror each other and add arms that they feel make sense with their movement. They could consider movements related to harvest. Explain that their arms can keep changing as they try different ideas out, for example both arms towards the step, or both away from the step, both arms down to the floor or both towards the ceiling. Swap over who is leading.

### Command 2

Ask the dancers to find a new partner and together explore ways of making sounds perhaps by slapping the legs, ankles and feet whilst stepping. They can pick the legs up or move the torso down lower to the leg to enable contact with the feet and hands. Ask them to play with speed and rhythm. They could use one time signature but have contrasting rhythms.

### Differentiation

Students requiring additional support could explore solely one of the stepping actions suggested. The students may rely on copying the demonstration from the teacher or another dancer so a clear description or presentation is needed. They could replicate actions by mirroring or following.

Dancers needing an extension could explore turning, jumping, stepping and arms movements. Dancers could also take a look at Gumbo Dance for inspiration.



SADLER'S WELLS WORKSHOP

Image by Foteini Christofilopoulou



## MAIN 2: CREATE A SEQUENCE

### (Approximate length: 15 mins)

In groups of four or five, the dancers will create a phrase or sequence that can be performed in unison using the movements explored in the previous task. This works better to music and it is an idea to have this playing in the background so the students can use the rhythm to help with the timing and quality of their actions. Some dancers will use many of the movement ideas covered, most will use two or three of these in their sequence and some will explore one way of dancing together in unison.

Allow around five minutes for the dancers to think about the quality of the connections that they are making with their group.

Ask groups to share what they have created with another group. Encourage discussion in these groups.

### Differentiation

Students requiring additional support could learn a short simple rhythm from another group or the teacher and add in moments of stillness to create clarity in the sequence.

Students ready for extension could try adding in the use of canon to their phrase.

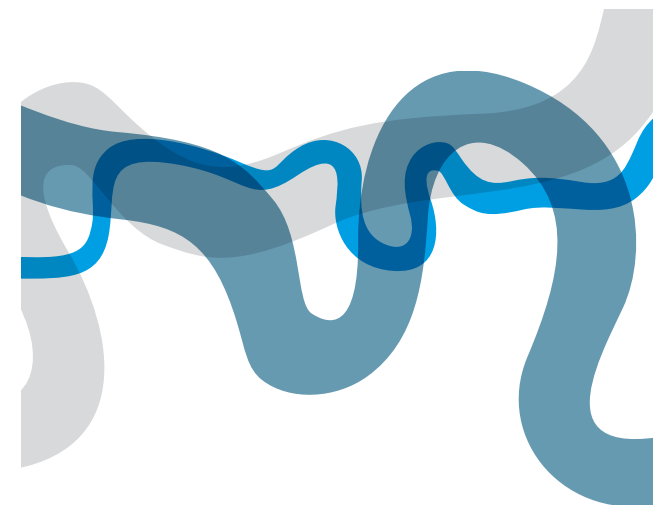
## MAIN 3: THE LONDON CONNECTION

### (Approximate length: 15 mins)

This uses an aspect of London to create, plan or structure choreographic movement material. Using Resource 5.1 (page 110) *The Thames* ask the dancers to consider using the shape of the river alongside the sequence they have just created. Ask the dancers to consider:

- ◆ A pathway for the dance to travel on, for example all the dancers following in a line formation, or with two lines that use call and response.
- ◆ Finding movements in the torso and spine that follows a curved pathway through the body, for example rippling through the spine.
- ◆ Echoing the shape of the river with a body part, for example their arms they could explore different actions in different directions.
- ◆ Pick a piece of music from the list of suggestions and help the dancers pick out rhythmic patterns and polyrhythms.

- ◆ Allow around five minutes for the dancers to think about the quality or the connections that they are making with their group.
- ◆ Ask groups to share what they have created with another group. Encourage discussion in these groups: how have they used curved pathways through the body? How can they emphasise the moments where they move differently or together?



## MAIN 4: THE FINAL PRESENTATION

### (Approximate length: 5 mins)

Discuss the structure of the final presentation: The students now have group sequences that can be performed as just one group or at the same time as other dancers if you allow for space and avoid any possible collisions. You may want to add in a movement for the dancers to perform when someone crosses their pathway, this could be a call and response moment. Involve the dancers in the decision-making and ask them what they think the structure could be. What would make a suitable ending to the sharing? If you have time you could try some of the suggestions out before deciding on a final shape to the work. If you split the group into half, half could perform whilst the others watched or if they are a confident group you could split into smaller groups.

## PLENARY

### Performing and evaluating

#### (Approximate length: 10 mins)

Once you have decided the order of the sharing and which groups will go first ask the dancers to consider the answers to these questions as they are watching each group.

Here is an example of some discussion questions.

- ◆ What did you remember?
- ◆ What did you like?
- ◆ What would you use in a dance piece again?
- ◆ Did you perform it well?
- ◆ Did you see any moments where the dance and the music made sense?
- ◆ How well did you use the music? What stylistic skills do you think you need to make a good performance in this style?
- ◆ What would you do if you had more time to work on this?

Encourage the dancers to evaluate their progress with Resource 5.3 (page 112) *Dance of the African Diaspora worksheet*.

### Cool down

This can be any of the suggested activities in the safe practice section (page 4).



RE-GENERATIONS 2014, PAVILLION DANCE SOUTH WEST

Image by Clive Clunis

## LESSON 5B: DANCE OF THE AFRICAN DIASPORA DEVELOPMENT CLASS (OPTIONAL) ACTIVITIES

### STARTER: WARM-UP

(Approximate length: 5–10 mins)

Start the class with a cardiovascular warm-up. The focus of this warm-up is to introduce **body part isolations** to the dancers and the use of **dynamics, rhythm** and **effort**. Each warm-up can have a different focus that relates to the style or underpin the knowledge needed to be successful within the creative tasks. Use some of the music suggested to accompany these tasks (turn down the volume when making commands). You could also incorporate some of the warm-up tasks shown in the *Big Dance film: Kate Prince* which shows press-ups and sit ups. There is also a warm-up task that confident students could use in a circle where they each respond to the music in turn, dancing for a given number of counts while the class copy the actions.

Ask the dancers to explore different ways to **travel** around in a circle, for example walking, running, galloping, skipping, crawling and rolling.

1. They can pick out the rhythm of the music when travelling, for example **stepping on or off the beat, off beat, rolling on a cadence**.
2. Bring their attention to different floor plans or pathways around the room avoiding collisions.
3. Introduce directions of travel, for example running backwards, running sideways or diagonally including **sudden** or **slow** or **sustained** changes in direction. Bring the attention to varying the use of dynamics.
4. Add in levels with your commands, for example as well as touching the floor, touching the ceiling could generate jumps.
5. Add in at least 2 of the main body actions as the dancers are travelling: jump, turn, fall, balance, stillness, gesture, twist, flex and bend at intervals along the pathway with the focus being on the **body parts moving in isolation**. Bring the student's attention to the use of the music to aid the effort of the performed action, for example **float, push, glide**.
6. Split the group in half and ask them to face each one another. Explain what call and response is.
7. Start with one group clapping a rhythm together and the other group responding. Take it in turns to create and perform a rhythm as a group for the other group to respond to. This works if the teacher keeps time and can create polyrhythms across the group.
8. Ask the students to also use with clapping, slapping thighs, shoulders and any other body parts. You could even give the students a simple rhythm to use, for example 1,2 and 3,4. They could use their sequences created in the previous lesson.
9. Stretch to prepare the students for the next activity, for example stretch the neck ready for isolations.

## MAIN 1: EXPLORE ISOLATIONS AND UNDULATIONS

**(Approximate length: 5–10 mins)**

In a circle, or using a given front, the dancers will explore the use of the spine and ribs with undulations, circulations and isolations that are often sharp and percussive as well as slow. These actions will need demonstration or explanation.



CENTRE FOR ADVANCED TRAINING IN DANCE

Image by James Keates

### Isolations

Ask the dancers to explore isolations of the torso/rib cage forwards and backwards, they can be performed in a wide 2nd or twisted to face the side keeping the feet in the same positions. Also ask them to try moving the ribs from side to side and to try circling, the ribs. They could also try this action with the pelvis so moving the pelvis side to side, forwards and back and circling.

### Stepping with isolations

Ask the dancers to try stepping forwards at the same time as circling the hips, they could also try circling the hips and lifting one foot off the floor. Ask the dancers to try stepping sideways at the same time as sending the ribs forwards and backwards.

### Undulations

Ask the dancers to move the spine in a snake like way with ripples both forwards and backwards.

### Differentiation

Students requiring additional support could modify their movement to suit their strengths, this maybe that precision is shown in a slower action or they have a movement or several that have a clarity that could be repeated.

Students needing an extension could try exploring each action with a different dynamic, for example moving with a sharp and sudden dynamic or with a slower and more controlled dynamic.

## MAIN 2: CREATE AN IMAGE DUET

### (Approximate length: 15 mins)

In smaller groups of two or three, the dancers will use the positions from Resource 5.2 (page 111) *Vocab Dance photographs* to create a sequence. This works better using music and it is an idea to have this playing in the background so the dancers can use this musical structure to help with timing and quality of actions. Some dancers will use all the photographs creating a well considered phrase with the use of variety of use of actions, space and dynamics, most students will to use two or three photographs in their sequence and some will explore the movement possibilities of one photograph.



TAVAZIVA

Image by Hilary Shedel

- ◆ Ask the dancers to find a movement into and out of each position.
- ◆ In their groups ask them to join their moments together with a transition/ linking movement that uses the spine and ribs with undulations, circulations and/ or isolations.
- ◆ All of the images could be used to generate the same position in the group so that the dancers are dancing in unison. The dancers could mix up the order of the images. This could create moments where the dancers will be moving differently, maybe even making contact with each other.
- ◆ They can also use any movement from the warm-up for the previous class as transition ideas or for additional ideas.
- ◆ Allow around five minutes for the dancers to think about the quality or the connections that they are making with their group.
- ◆ Ask groups to share what they have created with another group.

### Differentiation

Students requiring additional support could use the images to pick out parts of the body that they want to copy and use, for example just the position of the arms.

Students ready for an extension could try adding in the use of unison, canon, contact/ partnering perhaps even counterbalances or shapes and movements that intertwine. Ask them to also think about where they are looking during the movements, and make the pathways that they make with their arms, legs and body clear. They could also use actions that are often sharp and percussive as well as slow.

## MAIN 3: SHARING AND DEVELOPING

(Approximate length: 15 mins)

The dancers will perform their duets or trios for another group and give feedback so that this can be used in the rehearsal and development of the work. This can be verbal or using the tick box sheet. In these groups they will share a short section of their piece, so each group will share at least one movement or the maximum of 16 counts with the other pair or trio. Ask the dancers to:

- ◆ Decide which parts to share.
- ◆ Learn and rehearse these new movements making any changes that may need to be made.
- ◆ Decide on the order of the movements of duets/trios so that both groups are performing either at the same time or within the same piece.
- ◆ Decide which movements will be performed at the same time and at what point during the performance.
- ◆ Decide if all the dancers stay on stage all the way through.

## Differentiation

Students requiring additional support could add in moments of stillness or use a contrasting dynamic to the other dancers, for example having slower actions.

Dancers needing an extension could combine all the movements from both groups together to create a longer duet or trio.

## MAIN 4: FINAL PRESENTATION (Approximate length: 5 mins)

Discuss the structure of the final presentation: The group sequences could be performed in their original groups or at the same time as other groups. Involve the dancers in the decision-making and ask them what they think the structure could be. What would make a suitable ending to the sharing? If you have time you could try some of the suggestions out before deciding on a final shape to the work. If you split the group into half, half could perform whilst the others watched or if they are a confident group you could split into smaller groups.

## PLENARY

### Performing and evaluating

(Approximate length: 10 mins)

Once you have decided the order of the sharing and which groups will go first ask the dancers to consider the answers to these questions as they are watching each group.

Here is an example of some discussion questions.

- ◆ What did you remember?
- ◆ What did you like?
- ◆ What would you use in a dance piece again?
- ◆ Did you perform it well?
- ◆ What skills do you think you need to make a good performance in this style?
- ◆ Could you describe dance of the African diaspora?

Encourage the dancers to evaluate their progress with Resource 5.3 (page 111) *Dance of the African diaspora worksheet*.

### Cool down

This can be any of the suggested activities in the safe practice section (page 4).

## Further development

- ◆ The students will have explored a lot of movement material quite quickly. You may want to revisit some of the steps and actions in the warm-up and spend more time creating and copying from each other. You could also use a selection of the steps as a warm-up for classes.
- ◆ Develop the group pieces that were performed at the end of the lesson. Give the dancers a chance to rehearse and remember these movements. Ask them to think about finding the appropriate piece of music so that they use this as an added stimulus. They could edit out the movements that they feel didn't work and add in movements that they liked from watching the other groups perform. They could start to consider performance skills such as projection and where they will focus e.g. forwards to the audience or to their feet.
- ◆ The students could learn a short call and response song, called Kye Kye Kule, (pronounced Che Che Koolay) which is a traditional West African song from Ghana. It can be performed with the original movements or the students could stylise and make up their own movements. They could even make up their own song. Within the song the dancers have some simple actions where they touch a body part: 1. head, 2. shoulders, 3. hips, 4. knees, 5. toes.

### LYRICS (PHONETIC PRONUNCIATION IN BRACKETS)

<b>Leader</b>	Kye Kye Kule (che che koo-lay)
<b>Chorus</b>	Kye Kye Kule
<b>Leader</b>	Kye Kye Kofinsa (che che koh-feen sah)
<b>Chorus</b>	Kye Kye Kofisa
<b>Leader</b>	Kofisa Langa (Koh-fee sah lahn-gah)
<b>Chorus</b>	Kofisa Langa
<b>Leader</b>	Kaka Shilanga (Kah-kah shee lahn-gah)
<b>Chorus</b>	Kaka Shilanga
<b>Leader</b>	Kum Aden Nde (koom ah-dehn day)
<b>Chorus</b>	Kum Aden Nde
<b>Leader</b>	Kum Aden Nde (koom ah-dehn day)
<b>Chorus</b>	Kum Aden Nde, HEY!

### Homework idea

- ◆ Research a company that is presently performing dance of the African diaspora in London. Find out the name of the piece, the choreographer or company and where it is being performed. Also find out how far the venue is from school.
- ◆ Make a list of your strengths and weaknesses as a performer or as a dancer in this style.
- ◆ Describe a phrase that you created in either class. Use the isolations, the pathways, steps, formations, quality of movements and use of musicality in your explanation. You can include diagrams, stick men and floor plans.



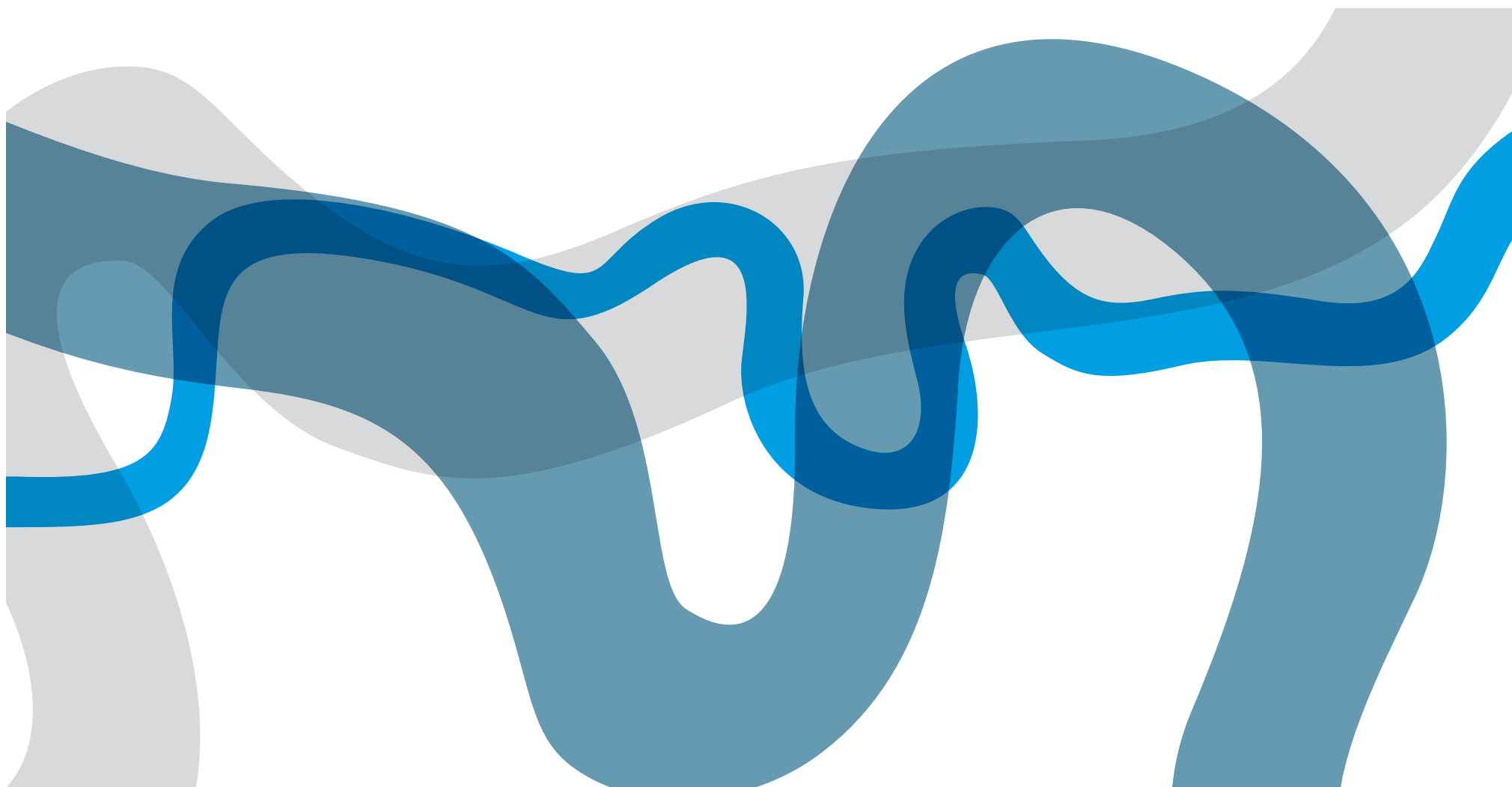
SOWETO, VOCAB DANCE COMPANY

Image by Camilla Greenwell



## LESSON 5: DANCE OF THE AFRICAN DIASPORA

### RESOURCE 5.1: THE THAMES



## LESSON 5: DANCE OF THE AFRICAN DIASPORA

### RESOURCE 5.2: VOCAB DANCE PHOTOGRAPHS



VOCAB DANCE AT THE UCHENNA DANCE SUMMER SCHOOL, 2013

Images by Grace Lourie

## LESSON 5: DANCE OF THE AFRICAN DIASPORA

### RESOURCE 5.3: DANCE OF THE AFRICAN DIASPORA WORKSHEET



1. What did you do in your class today?
2. What new skills did you learn?
3. What did you enjoy most?
4. What was most challenging?
5. What skills would you like to develop?

HOW WELL DID YOU ...



focus in the class?

use the music?

use call and response?

use isolations?

show commitment in  
performance?

# EXPLORE

London's numerous dance venues have helped nurture and develop new performers, performances and audiences alike. Students will visit a dance venue linked to any of the dance styles covered in the discovery section. They might visit a theatre, a dance company or a dance school by using the 'London Dancing guide' in this section. Ideally they will appreciate a dance performance or take part in a workshop or dance class, it could even be an interactive tour of rehearsals to experience London's dance scene first hand or a workshop from a company visiting school. The timing of the visit within the unit may depend on a chosen focus of dance style. Students are encouraged to take notes, photographs and/or video footage for use in their later work.



## EXPLORE



### THE BIG IDEA

The focus of this lesson is for students to have an opportunity to experience dance in London first-hand.



### LEARNING OBJECTIVES

- ◆ To help deepen students' understanding of the city's dance culture and inspire their own creative responses.
- ◆ To collect creative ideas to inform the connect lesson.



### RESOURCES

- Resource E.1:** Pan Dance Partnership map  
**Resource E.2:** Explore worksheet

### YOU WILL NEED

- ◆ Pens and paper
- ◆ Camera (students may use their own devices)

## EXPLORE

# SETTING THE SCENE

## THE LONDON DANCE SCENE

There are an abundance of classes, workshops and performances happening every day across the city so there are plenty of opportunities to find a something that links to one or all of the styles discovered in the lessons. The education departments of many dance companies and theatres can help you to prepare for a particular performance, organise a workshop or a tour. The students will be using these experiences back in the classroom to strengthen their understanding of what has inspired them, with discussions, note making, drawings, sketches and using the worksheets in this section as a prompt. Use Resource 6.1 (page 140) *The map of the PAN London Dance partnership* to select a dance show, visit, workshop or experience and Resource 6.2 (page 141) *Explore worksheet* to collect information during and after your exploration.

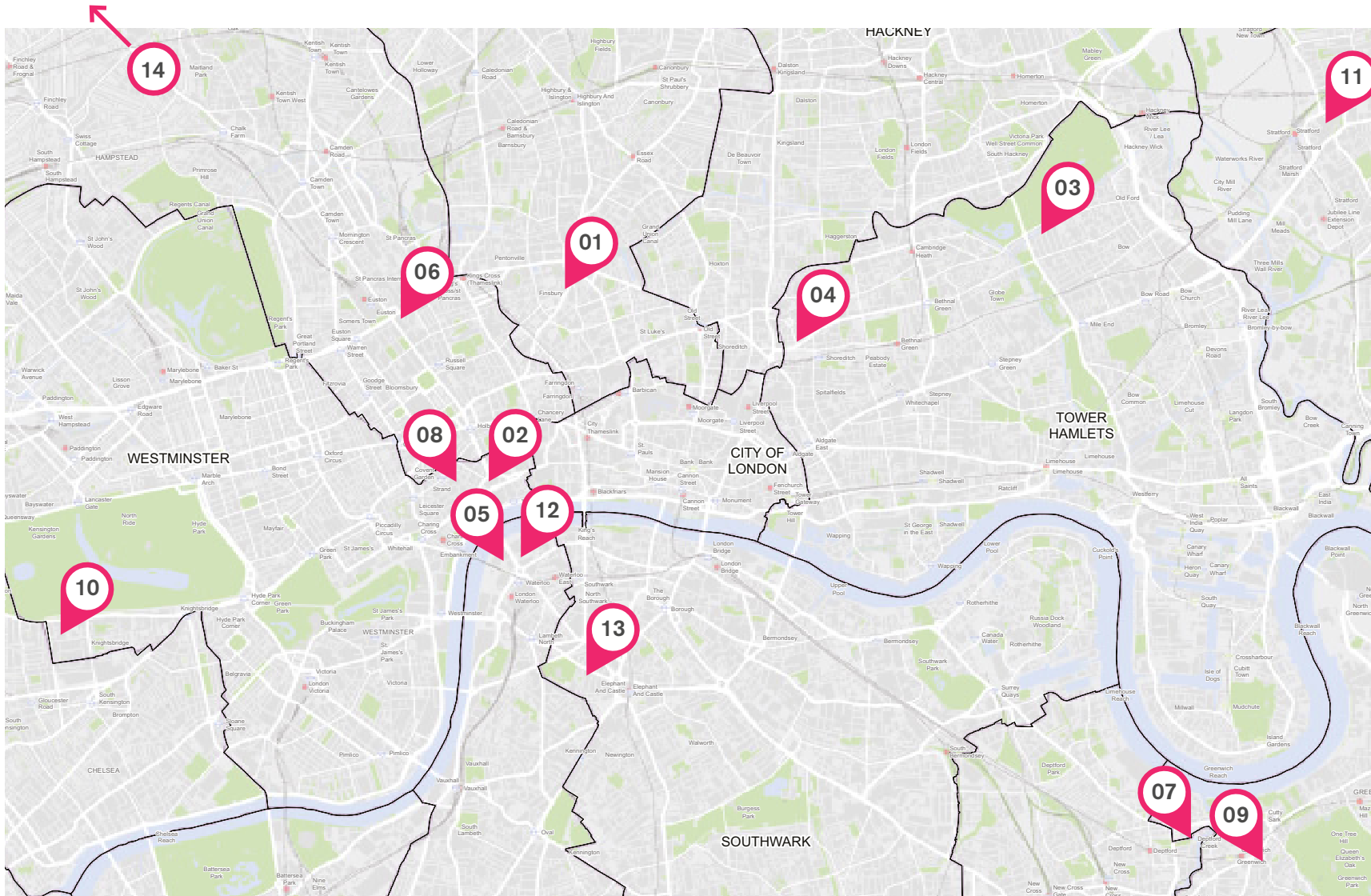
Further information about dance opportunities in London can be found at [londondance.com](http://londondance.com)



SADLER'S WELLS AUDIENCE

Image by Belinda Lawley

## THE MAP OF THE PAN LONDON DANCE PARTNERSHIP



- 01 Sadler's Wells
- 02 The Peacock Theatre
- 03 Chisenhale Dance Space
- 04 Rich Mix
- 05 Southbank Centre
- 06 The Place
- 07 Trinity Laban Conservatoire of Music and Dance, Dance Faculty
- 08 The Royal Opera House
- 09 Greenwich Dance
- 10 English National Ballet
- 11 East London Dance
- 12 Rambert
- 13 Siobhan Davies Studios
- 14 artsdepot



## THE LONDON DANCE SCENE

### Sadler's Wells

Rosebery Avenue EC1R 4TN  
020 7863 8098

learning@sadlerswells.com  
www.sadlerswells.com

Sadler's Wells is one of the world's leading dance houses. It commissions, produces and presents dance of all kinds all year round – from tango to hip hop, flamenco, Bollywood and cutting-edge contemporary dance – to audiences of over half a million people each year on its three London stages: the 1,500-seat main stage and the 180-seat Lilian Baylis Studio in Rosebery Avenue, North London; and The Peacock, a 1,000-seat theatre in London's West End. Sadler's Wells' engagement with young people and schools is firmly rooted in providing a balanced mix of opportunities to watch, take part in and critically engage with dance. Sadler's Wells develops long term relationships with local schools and colleges designing bespoke projects, workshops, behind the scenes activities and performance opportunities that enrich

and increase dance inside and outside the curriculum whilst enhancing pupils' confidence, physical skills and connection to their local arts venue.

Tickets: Sadler's Wells welcomes 6,600 school pupils to its theatres each year. Schools rate tickets are £12 for stalls seats.

Creative Learning Department offers a range of opportunities for secondary schools including:

- ◆ Backstage tours
- ◆ Sadler's Wells assemblies
- ◆ Termly season previews/ teacher briefings
- ◆ Monthly twilight drop-ins for teachers to meet the Learning team
- ◆ Careers insight events
- ◆ Hotline to discuss developing dance in your school and how dance can be used to creatively evidence the curriculum
- ◆ CPD workshops for specialist and non-specialist teachers



SADLER'S WELLS

Image by Morley Von Sternberg





## THE LONDON DANCE SCENE CONTINUED



THE PEACOCK THEATRE

### The Peacock Theatre

Portugal Street WC2A 2HT

020 7863 8000

[www.sadlerswells.com/peacock](http://www.sadlerswells.com/peacock)

The Peacock Theatre in Holborn is Sadler's Wells West End home presenting a year round programme of popular dance styles including tango, salsa, samba, flamenco and hip hop as well as related forms such as circus and physical theatre.

Further information about workshops, talks and activities linked to Peacock Theatre shows contact:  
[learning@sadlerswells.com](mailto:learning@sadlerswells.com) or  
020 7863 8198

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### artsdepot

5 Nether Street, North Finchley N12 0GA

020 8369 5454

[www.artsdepot.co.uk](http://www.artsdepot.co.uk)

artsdepot is a multi-art form venue – programming dance as part of its public programme offer within each season.

Dance companies that have previously performed at the venue include: Balletboyz, Russell Maliphant, Alexander Whitley, Candoco and Stopgap Dance Co. Workshops and wraparound activity depends on availability of the visiting company. artsdepot also has a thriving Youth Dance Company for young people aged 11–18 who work with professional choreographers and have previously performed work as part of Big Dance. London Studio Centre is a resident dance organisation at artsdepot offering undergraduate and postgraduate dance training.



ARTSDEPOT



## THE LONDON DANCE SCENE CONTINUED

### Chisenhale Dance Space

**64–84 Chisenhale Road E3 5QZ**  
**020 8981 6617**

[www.chisenhaledancespace.co.uk](http://www.chisenhaledancespace.co.uk)

Chisenhale Dance Space is a home for risk and experimentation in dance and performance. Chisenhale Dance Space runs weekly creative movement classes for children ages 2–11.



MAIN STUDIO, CHISENHALE 2013

Image by Laura Sweeney

### Southbank Centre



SOUTHBANK CENTRE

Image by Morley Von Sternberg

**Belvedere Road SE1 8XX**  
**020 7960 4200**

[www.southbankcentre.co.uk](http://www.southbankcentre.co.uk)

Southbank Centre is Europe's largest, and London's most diverse and exciting arts centre, occupying a 21-acre site in the midst of the capital's most vibrant cultural quarter on the south bank of the Thames. A wide range of cultural activities featuring thousands of performances, events, talks, exhibitions, installations and participatory opportunities are offered throughout the year, half of which are presented for free.

### Rich Mix

**35–47 Bethnal Green Road E1 6LA**  
**020 7613 7498**

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

Rich Mix is an arts hub staging 400 music, dance and spoken word performance, art events and film screenings each year. Rich Mix has a vibrant learning offer including courses and projects for young people and hosts the Youth Takeover every August.



## THE LONDON DANCE SCENE CONTINUED

### The Place

17 Dukes Road WC1H 9PY  
0207 121 1100  
[www.theplace.org.uk](http://www.theplace.org.uk)



THE PLACE

Image by Benedict Johnson

The Place is one of Europe's most exciting, innovative dance spaces, where artists from all over the world come to push creative boundaries. It offers opportunities for everyone to experience dance, trains professionals and enthusiasts of all ages and is responsible for some of the edgiest performances in the UK. The Place's 280 seat theatre is London's boldest dance venue which commissions, produces and presents vibrant performance work at the edges of what dance can be.

The Place offers a wide range of both professional and recreational dance classes taught by highly experienced dancers which includes two thriving youth companies. Our creative learning work in schools is highly regarded, with bespoke workshops designed to nurture creativity and fuel confidence and imagination. We also ensure that young people can experience the magic of live performance with our free schools matinees.

Our Centre for Advanced Training ensures young people from the ages of 11 – 18 who display exceptional talent and potential in dance can have the opportunity to access high quality dance training. Many former students have progressed from the scheme into full-time dance education.

London Contemporary Dance School, based at The Place, offers an intensive, rigorous dance education at undergraduate and postgraduate level. Its distinguished list of alumni, including Richard Alston, Jonzi D, and Frauke Requardt have progressed onto successful careers in a wide range of professions within the dance industry. [www.lcds.ac.uk](http://www.lcds.ac.uk)

Resident company Richard Alston Dance Company is one of the UK's leading dance companies. Alongside its busy national and international touring schedule it offers a high quality education programme for secondary schools and teaching resources

### Further information

[childrenandyouthdance@theplace.org.uk](mailto:childrenandyouthdance@theplace.org.uk)  
[www.theplace.org.uk/shift](http://www.theplace.org.uk/shift)



## THE LONDON DANCE SCENE CONTINUED

### Trinity Laban Conservatoire of Music and Dance



TRINITY LABAN  
Image by Tim Crocker

**Creekside, Deptford SE8 3DZ**  
**0208 305 9419**  
**[www.trinitylaban.ac.uk](http://www.trinitylaban.ac.uk)**

Trinity Laban Conservatoire of Music and Dance is the UK's only conservatoire of music and contemporary dance. Based in south London, Trinity Laban was formed in 2005 as a merger of two older institutions – Trinity College of Music and Laban Dance

Centre. Facilities at the Laban Building include a 300-seat professional theatre, studio theatre and outdoor theatre, 13 purpose built dance studios and the largest dance library and archive in Europe. As a world renowned Higher Education Institution (HEI) Trinity Laban offer undergraduate, M-Level and Post-Graduate courses in both dance and music. Their learning and participation programme comprises in-reach work located in our buildings, and outreach work extending out across Lewisham, London and nationally.

**The Centre for Advanced Training (CAT)** at Trinity Laban is an innovative scheme offering young people with exceptional talent and potential in dance the opportunity to access high quality dance training. The programme of classes provides intensive and rigorous dance training taught by a highly experienced team of professional dance teachers and artists.

**The Laban Theatre** in Deptford provides a programme of professional, student and community dance work throughout the

year in a professional theatre at affordable prices.

Professional development for teachers: Trinity Laban run specialist development programme for primary and secondary school teachers and dance artists incorporating a range of activities including one off training days and the Diploma in Dance Teaching and Learning (Children and Young people).

#### Participation programmes:

Trinity Laban deliver high quality and affordable dance classes in a variety of styles running between 17.00 and 20.30 on weekdays. Includes Contemporary, Dance Fusion, Youth Ballet and three BOYS ONLY classes *Ignition*, *Accelerate* and *Velocity* (Hip Hop). Their Youth Dance Company (14-20 years) is an auditioned company that devises and performs new pieces of work, supported by their Artistic Director. Auditions are held in September for new company members.



## THE LONDON DANCE SCENE CONTINUED

### The Trinity Laban Young Dance

**Ambassadors** (15–19 years) is a programme of training workshops on event management, teaching and leading skills and producing dance events leading to Silver Arts Award.

**Dance Ability** (5–12 years) is for children with any physical and/or learning disability to explore movement and dance in a safe and fully inclusive environment.

Each year in the February half-term Trinity Laban run two free days of dance, *BLAZE* for girls and *EXPLODE* for boys at the Laban Building in Deptford. *EXPLODE* is part of our on-going work to encourage more boys to take part in dance.

### The Royal Opera House

**Bow St WC2E 9DD**  
**020 7240 1200**  
**[www.roh.org.uk](http://www.roh.org.uk)**



ROYAL OPERA HOUSE

The Royal Opera House is a world-class performing arts venue in Covent Garden, central London which is home to two of the world's great artistic companies – The Royal Opera and The Royal Ballet, performing with the Orchestra of the Royal Opera House – and it also houses the Linbury Studio Theatre.

Schools' Matinees are one of the ways young people can engage with the Royal Opera House and Schools' Matinees for The Royal Ballet productions take place three times per year and there are further opportunities for schools to see productions by visiting companies in the Linbury Studio Theatre.

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### English National Ballet

**Markova House, 39 Jay Mews,**  
**SW7 2ES**  
**020 7581 1245**  
**[www.ballet.org.uk](http://www.ballet.org.uk)**

English National Ballet is the national touring ballet company and has its own orchestra, ENB Philharmonic. Performances take place throughout the year, in London at venues including Sadler's Wells, Royal Albert Hall and London Coliseum. ENB offers choreographic projects, workshops, youth ballet and Arts Award support.



## THE LONDON DANCE SCENE CONTINUED

### Greenwich Dance

**Borough Hall, Royal Hill SE10 8RE**

**020 8293 9741**

**[www.greenwichdance.org.uk](http://www.greenwichdance.org.uk)**

Greenwich Dance is a landmark home for dance and movement based at The Borough Hall, Greenwich. We welcome our guests – artists, participants and communities – to explore, create, participate in and experience dance. Established in 1993, it is an open, public-facing home for dance, which uses its environment to drive innovation and experimentation between exceptional artists (home-grown and international) and diverse local communities, inviting people to move and be moved. Greenwich Dance is a member of the National Dance Network, founder of the Network for Participatory Dance Performance and lead national hub for Big Dance, overseeing activity across South East London. The final Big Dance will take place in Summer 2016, paving the way for a national advocacy drive *Get Dancing*



GREENWICH DANCE  
Image by Gigi Giannella.

### East London Dance

**Stratford Circus**

**Theatre Square E15 1BX**

**020 827 91050**

**[www.eastlondondance.org](http://www.eastlondondance.org)**

East London Dance is the leading producer of creative dance experiences for the people of east London and beyond. We produce inspirational dance projects and events, and nurture the next generation of artists, growing one of the most diverse and vibrant dance communities in the country. From large-scale productions to intimate

encounters we encourage people of all ages to create and experience dance differently.

We build long-term partnerships with schools across east London supporting the delivery of high-quality dance both in curriculum and out of school hours. We offer curriculum enhancement at all Key Stages and design tailored projects alongside teachers, that enable children and young people to experience dance as an art form and that also make links across the curriculum.

Children and young people are at the heart of our organisation, and we offer a range of open youth classes and progression routes including an East London Youth Dance Company, major performance projects, creative residencies, young producers training and opportunities to showcase work.



## THE LONDON DANCE SCENE CONTINUED: COMPANIES AND ORGANISATIONS

### Rambert

99 Upper Ground SE1 9PP

020 8630 060

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

Rambert is a leading British dance company. Participation projects include classes for children, young people and adults at their London home on the South Bank. The company also hold events, talks, demonstrations and workshops both at its studios on London's South Bank and at venues throughout the UK; working extensively with schools, colleges, dance groups and other organisations nationwide. Rambert offers a year-round workshop programme with schools, which give students an insight into Rambert's work, the chance to explore their own creativity and develop their critical thinking skills.

Workshops can be tailored to the specific needs of a group and will include:

- ◆ Contemporary technique warm-up
- ◆ Exploring repertoire
- ◆ Creative tasks

- ◆ Performing and analysing work

The company also offers **Rambert Experience workshops** that offer a unique opportunity to explore its rich history and gain unprecedented access to original archive materials. Rambert Experience workshops for key stage 3 *Choreographers over time* offer a chance to:

- ◆ Explore key choreographers associated with Rambert's history and gain a practical insight into their unique creative process.
- ◆ Investigate the work of Merce Cunningham, Christopher Bruce and Richard Alston through archive exploration. This is followed by a studio based repertoire and creative choreography workshop.
- ◆ Find out about Christopher Bruce: dancer, director and choreographer – Gain a unique insight into Christopher Bruce's artistic history and choreographic process through original footage, costume, and choreographic notes.

- ◆ Explore, in their brand new studios, choreographic techniques and repertoire from key works: *Ghost Dances*, *Swansong*, *Rooster* and *Hush*.



RAMBERT  
Image by Nick Gutteridge



## THE LONDON DANCE SCENE CONTINUED: COMPANIES AND ORGANISATIONS

### Siobhan Davies Dance

85 Saint George's Road SE1 6ER  
020 7091 9650

[www.siobhandavies.com](http://www.siobhandavies.com)

Siobhan Davies Dance was founded and has been led since 1988 by pioneering choreographer Siobhan Davies. Siobhan Davies Dance has evolved over the years from a national and international touring dance company into an investigative contemporary arts organisation. The participation programme, Creative Projects, places choreography at the heart of exchanges between teachers, youth leaders and the wider public, in an extensive programme that offers alternative ways of experiencing dance to a broad range of audiences.

[www.siobhandavies.com/work/primary-school-programme/](http://www.siobhandavies.com/work/primary-school-programme/)

[www.siobhandavies.com/work/category/participation-education/](http://www.siobhandavies.com/work/category/participation-education/)

There are three key strands to the participation programme: Experience it, Extend it and the Siobhan Davies Dance

Youth Programme:

- ◆ Experience It is a programme of creative workshops and projects delivered directly to and with students in schools giving them a kinaesthetic experience of learning across the curriculum. [www.siobhandavies.com/work/experience-it/](http://www.siobhandavies.com/work/experience-it/)
- ◆ Extend it, devised and delivered by Siobhan Davies Dance, are Professional Development Workshops for primary teachers, teacher training courses and dance artists working in schools. [www.siobhandavies.com/work/extend-it/](http://www.siobhandavies.com/work/extend-it/)
- ◆ The Youth programme supports the future development of young artists and choreographers through youth choreographic commissions and the Siobhan Davies Dance course Next Choreography, an exciting new yearlong programme for 14–21 year olds to explore choreographic processes used across artistic disciplines. [www.siobhandavies.com/work/youth-programme/](http://www.siobhandavies.com/work/youth-programme/) and [www.siobhandavies.com/work/next-choreography/](http://www.siobhandavies.com/work/next-choreography/)



SIOBHAN DAVIES DANCE

Image by Thierry Bal





## THE LONDON DANCE SCENE CONTINUED: COMPANIES AND ORGANISATIONS



ATOMOS, WAYNE MCGREGOR

Image by Ravi Deepres

### Studio Wayne McGregor

020 7278 6015

[www.waynemcgregor.com](http://www.waynemcgregor.com)

Studio Wayne McGregor is the home of world-class choreographer Wayne McGregor. Formerly Wayne McGregor | Random Dance, it has been his crucible for experimentation and new work for the past 23 years, and a resident company at Sadler's Wells since 2006. Studio Wayne McGregor supports McGregor's work across the breadth of his creative practice. As well as being Resident Choreographer at The Royal Ballet, he is regularly commissioned by companies around the world including Paris Opera Ballet and the Bolshoi. As Company Wayne McGregor, McGregor's own ten dancers tour his contemporary work throughout the UK and internationally.

In 2016 Studio Wayne McGregor will open a world-class arts space in the Queen Elizabeth Olympic Park. Sitting within the Here East building, it will be a home for Wayne McGregor, his company and collaborators, and a new resource for the arts and the communities of east London.

The Creative Learning department delivers Wayne McGregor's vision to nurture the creative potential of individuals, whether professional or non professional. The company deliver workshops and residencies for a range of participants aged eight and upwards. They also offer teacher training and have developed a choreographic resource for teachers, Mind and Movement that is available to purchase.

[www.waynemcgregor.com/learning/mind-and-movement](http://www.waynemcgregor.com/learning/mind-and-movement)



## THE LONDON DANCE SCENE CONTINUED: COMPANIES AND ORGANISATIONS

### Big Dance

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

Big Dance is the UK's biggest celebration of dance and dancing. Big Dance is a festival programme to get people dancing and involves choreographers working with communities to transform parks, shopping centres and iconic locations with dance.

The next Big Dance Festival takes place on 2–10 July 2016. Big Dance is delivered in partnership with the Mayor of London and People Dancing and five hub organisations in London:

#### North London: Sadler's Wells

London Boroughs of Barnet, Camden, Enfield, Haringey and Islington.

#### South London: Siobhan Davies Dance

London Boroughs of Croydon, Kingston, Lambeth, Merton, Southwark, Sutton and Wandsworth.

#### East London: East London Dance

London Boroughs of Barking and Dagenham, Hackney, Newham, Redbridge,

Tower Hamlets, City of London, Havering and, Waltham Forest.

#### South East London: Greenwich Dance

London Boroughs of Bexley, Bromley, Greenwich and Lewisham.

#### West London: English National Ballet

London Boroughs of Brent, Ealing, Hillingdon, Harrow, Hammersmith and Fulham, Hounslow, Kensington and Chelsea, Richmond and Westminster.

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### Dance Umbrella

**Somerset House West Wing,  
WC2R 1LA**

[www.danceumbrella.co.uk](http://www.danceumbrella.co.uk)

Dance Umbrella's mission is to celebrate 21st century choreography. As London's annual international dance festival it's dynamic programme mixes styles, locations and cultures for audiences across the capital, whilst providing inventive creative learning opportunities for all ages.



BIG DANCE, GREENWICH DANCE  
Image by Hubert Smith



## RESOURCE E.2: EXPLORE WORKSHEET

**Keep a log of your visit, workshop or class.**  
**You can even take photographs or video if you are allowed.**

- ◆ What did you enjoy?
- ◆ Did anything inspire you? Note this down.
- ◆ Are there any movements or ideas that you want to try?
- ◆ How would you describe the show or workshop to anyone else that might want to go?
- ◆ Could you draw a picture of two moments from the dance below?
- ◆ What did other people think of the show/workshop?
- ◆ Did the piece have any of these things: (circle) music, props, set, lighting, costume, and any other effects. Describe one of the things you have circled:
- ◆ Can you find out two more things about the piece/the choreographer/the company or the style?

What did you like about exploring dance in London?	What inspired you about your visit or about London?	What would you like to create?	Make a list of styles or movements that you want to use in the future. You can draw pictures.	What show or workshop would you like to go and see/do next? Did you take a flyer?

# CONNECT

In this section, students will revisit some of the styles, movement vocabulary and ideas collected during workshops and visits. Students will then plan for and produce a piece of creative dance for a particular venue. Hopefully this choice of venue will be inspired by the visit from the explore section. In doing so, they will consider how the styles can best communicate ideas and intentions alongside what performance skills they need to use. Students can choose to present their work in a couple of different ways: as a way of displaying the knowledge they have discovered, like an introduction to dance styles in London or as a piece of dance theatre using one, two or more styles. It could be live or made for camera or a mix of both.



## LESSON 6

### CREATING YOUR LONDON DANCE



#### BIG IDEA

The students will consider all the experiences that they have had in dance and plan, prepare and perform a group composition.



#### LEARNING OBJECTIVES

The students will generate and/or adapt movement phrases in the choreography of a group dance piece.

They will imaginatively explore a choice of stimuli.

The students will consider different ways to structure dance material.

They will perform their group compositions to their peers.

Students have the opportunity to participate in verbal and written evaluations of their performance.



#### RESOURCES

**Resource 6.1:** The connections

**Resource 6.2:** London connection worksheet

## LESSON 6

### CREATING YOUR LONDON DANCE



#### YOU WILL NEED

- ◆ A clear and appropriate space for dance
- ◆ A CD player or audio play back
- ◆ A screen or whiteboard and access to the internet to show film/video content (Optional)

#### EXTERNAL LINKS

*Big Dance Film: Wayne McGregor*

<http://bit.ly/1HmIsI7>

*Big Dance Film: Arlene Phillips*

<http://bit.ly/1KZ8P4X>

*Big Dance Film: Hofesh Shechter*

<http://bit.ly/1J6Rz9r>

*Big Dance Film: Shobana Jeyasingh*

<http://bit.ly/1dP67Sr>

*Big Dance Film: Kate Prince*

<http://bit.ly/1dP64pP>

[www.bigdance.co.uk](http://www.bigdance.co.uk)



#### MUSIC SUGGESTIONS:

[www.musicforchoreography.com](http://www.musicforchoreography.com)

## LESSON 6: CREATING YOUR LONDON DANCE

## KEY LANGUAGE

KEY WORD	EXPLANATION
<b>Canon</b>	A passage, movement sequence or piece of music in which the parts are done in succession, overlapping one another, for example sequential canon.
<b>Choreography</b>	Creation and composition of dances by arranging or inventing steps, movements and movement pattern.
<b>Collage</b>	A compositional structure consisting of bits and pieces of assorted materials brought together to make a whole.
<b>Composition</b>	A whole dance piece.
<b>Compositional structure</b>	The way in which a dance is formed (e.g., binary, episodic, fugue, and so on). The manner in which a dance is constructed or organised; a supporting framework or the essential parts of a dance also called dance structures or compositional form.
<b>Duo</b>	Two people dancing.
<b>Fragmentation</b>	Using only part of a motif, isolating movements.
<b>Improvisation</b>	Movement created spontaneously; can be freeform or highly structured environments, always including an element of chance.
<b>Intension</b>	The idea, emotion or theme behind the movement or dance.
<b>Levels</b>	Planes of space: low, middle and high.
<b>Projection</b>	A confident presentation of one's body and energy to communicate movement and meaning clearly to an audience.

## LESSON 6: CREATING YOUR LONDON DANCE

### KEY LANGUAGE CONTINUED

KEY WORD	EXPLANATION
<b>Solo</b>	One person dancing.
<b>Transition</b>	How one movement, phrase or section of a dance progresses into the next; a linking movement or idea.
<b>Trio</b>	Three people dancing.
<b>Unison</b>	Identical dance movement that takes place at the same time in a group.



## LESSON 6: CREATING YOUR LONDON DANCE

### ACTIVITIES

#### STARTER: WARM-UP

(Approximate length: 5 mins)

Start the class with a cardiovascular warm-up. Pick a warm-up that worked from any of the other lessons or use any of the warm-ups suggested in the *Big Dance* films.

1. Ask the dancers to explore different ways to travel around the space, for example walking, running, galloping, skipping, crawling and rolling.
2. Bring their attention to floor plans or pathways that are being used so that collisions can be avoided and choices of direction can become more inventive.
3. Add in changing direction, forwards, backwards, sideways, dodging, making contact, exploring levels, jumping, turning, balancing, falling, stillness, gesture in your commands.

4. Use these body action words with different body parts, for example gesture with the leg, let the arm fall.
5. Ask them to travel on a floor plan, this could be their tube map or a formation used previously as they move around the room.
6. As you do this add in the name of a style of dance from the lessons covered asking the dancers to stop and perform something from each of the lessons.
7. Stretch to prepare the students for the next activity.

#### MAIN 1

(Approximate length: 10 mins)

Note to teacher: If you watch the *Big Dance* films you will discover creative tasks that you may want to use in this lesson:

- ◆ Tasks that explore ways to create movement material (Hofesh Shechter and Wayne McGregor).
- ◆ Ideas to start structuring movements in to duets (Shobana Jeyasingh and Wayne McGregor).
- ◆ Ideas to add in everyday gestures into choreography (Arlene Phillips)
- ◆ Tasks that consider a story or narrative (Kate Prince).
- ◆ Tasks that consider adding in an emotion or change in dynamic (Hofesh Shechter).

## MAIN 1: PLANNING A DANCE

(Approximate length: 10 mins)

In group of three or four, or bigger groups of five or six ask the dancers to remember movements, phrases and sequences that they created in the previous dance lessons especially if they had further time to rehearse. Using Resource 6.1 (page 140) *The connections*, ask the group to circle one choice from each column. This will be a style, a London connection and a theatre or performance arena.

Ask the students to consider the answers to all of these questions below. If you have mirrors, writing ideas in chalk pens is a great way to visualise the answers so that they can refer back to them throughout their creative process.

Get the students in their groups to answer these questions below:

1. Pick a style, a London stimulus and a theatre or place where you intend to perform your work.
2. How will you use the London connection? Will you create a narrative/story or emotion, or will the shapes inspire your movements or a floor plan. Or will you use all of these?
3. Think of a title for the piece or decide on a theme.
4. Think about the features of your chosen styles. What will you include?
5. In your chosen venue who is your target audience? What will you need to consider when making work for this audience?
6. What sequences do you want to use that you have already created in your London connections creative tasks?
7. What new movement moments do you want to create? (It can be all new or all taken from previous lessons or a mix of ideas).
8. What sections do you want to create? How will they fit together?
9. What floor plans and pathways will you use?
10. Make a simple plan for action. What will the group do first? For example, split into pairs and make a duet, create a unison phrase together as a group, make trios using a different starting point.



LONDON YOUTH DANCE  
Image by Belinda Lawley

## MAIN 2: CREATING A DANCE

(Approximate length: 15 mins)

Send the groups off to create their pieces giving them clear timing deadlines. Some dancers will create a sequence showing a variety of body actions, an awareness of the style chosen, the use of a variety of dynamics and spatial considerations together in a sequence that can be recalled. Most students will remember a phrase that uses the whole body with clear stylistic moments and some will explore the movement possibilities as an improvisation showing some clear actions and stylistic qualities perhaps creating a few picture 'postcard ideas' similar to the creative task in the *Big Dance film: Kate Prince*.

As you go around to each group here are some questions for them to consider:

1. Are they going to have different sections?
2. Do they have any pathways that they will travel in?
3. Have they thought about having different formations?
4. What quality of movements are they using?

### Differentiation

Students requiring additional support could modify their movement to suit their strengths, this maybe that precision is shown in a slower action or they have a movement or several that have a clarity that could be repeated.



LONDON YOUTH DANCE

Image by Belinda Lawley

## MAIN 3: PUTTING THE FINISHING TOUCHES TO THE DANCE

(Approximate length: 10 mins)

Ask the groups to start putting their sections together possibly with music. As well as structuring their composition they will need the time to rehearse and remember what they have created.

As you go around to each group here are some questions for them to consider:

1. Do they have a starting position or do they enter from 'off stage'.
2. How does it finish?
3. Is there a clear moment in the middle where they dance together?

Allocate a short amount of time for the dancers to think about the quality of movements or the use of music, for example five minutes. Ask groups to share what they have created with another group. Encourage discussion in these groups.

## MAIN 4: FINAL PRESENTATION

Encourage a discussion on the structure of the final presentation. The students now have a group sequence that can be performed as just one group of four or at the same time as other groups. Involve the dancers in the decision-making and ask them what they think the structure could be. A narrative may have evolved or several groups maybe working on a similar theme which could be taken into consideration.

If time, try the dancers suggested structures before deciding on a final shape to the sharing of the work. The group could be split into half so that half the dancers could perform whilst the others watched. Confident groups could share work in smaller groups. Make a decision on an appropriate piece of music.

## PLENARY

### Performing and evaluating

(Approximate length: 10 mins)

Once the students have created their pieces give them an opportunity to rehearse and decide how the piece starts and how it finishes. Discuss the performance skills that they think they need before they perform so that they can consider improving.

Video the performance and share it with the London Curriculum HUB.

Discussion questions:

- ◆ What did you remember?
- ◆ What did you like?
- ◆ Did you perform it well?
- ◆ What made your dance piece a piece that would work in the venue you selected?

### Cool down

This can be any of the suggested activities in the safe practice section (page 4).



BIG DANCE

Image by Claire Farmer

### Further development

- ◆ Further develop the group pieces that were performed at the end of this lesson. Give the dancers a chance to rehearse and remember these movements. Ask them to think about finding the appropriate piece of music so that they use this as an added stimulus to respond to. They could edit out the movements that they feel didn't work and add in movements that they liked from watching the other groups perform.
- ◆ Groups could share movement phrases to create more material. This could then be edited, adapted and developed.
- ◆ These smaller group pieces could be used together to create a whole group composition.
- ◆ Watch all of the Big Dance films to use for future warm-up ideas of creative tasks.

### Homework

- ◆ Take a look at your original strengths and weaknesses if you have completed this task for homework. Discuss what new strengths you now have and why? What things were once weaknesses are now strengths?



BIG YOUTH DANCE WEEKEND, THE SCOOP

Image by Ros Cheshire

## LESSON 6: CREATING YOUR LONDON DANCE

### RESOURCE 6.1: THE CONNECTIONS



DANCE STYLE	THE LONDON CONNECTION	THEATRE OR PERFORMANCE ARENA
Contemporary		<p><b>Large theatres:</b> The Royal Opera House Sadler's Wells Royal Festival Hall The Barbican</p>
Ballet		<p><b>Small scale theatres:</b> artsdepot Rich Mix Stratford Circus The Place</p>
Street dance		<p><b>Outdoor spaces:</b> Regents Park Trafalgar Square Greenwich Park The Scoop Queen Elizabeth Olympic Park</p>
Dance of the African Diaspora		<p><b>Your suggestion (e.g. school playground, shopping centre or a park):</b></p>

## LESSON 6: CREATING YOUR LONDON DANCE

### RESOURCE 6.2: THE LONDON CONNECTION WORKSHEET



1. What did you enjoy?
2. What skills did you use?
3. What skills did you share?
4. What was most challenging?
5. What was most successful?
6. What have you learnt about dance?

HOW WELL DID YOU ...



use your imagination?

---

develop your dance skills?

---

share your skills with others?

---

work co-operatively with others?

---

show commitment in  
performance?

---

perform to an audience?

---

## LESSON 6: CREATING YOUR LONDON DANCE

## RESOURCE 6.3: MORE USEFUL COMPANIES AND ORGANISATIONS

**ADAD**

ADAD is a national organisation that supports the practice and appreciation of dance of the African Diaspora. They want dance of the African Diaspora to be visible and valued as part of the British cultural experience. ADAD has a unique role, working on behalf of talented dance artists who are part of the African Diaspora, to support their development and raise the profile of their work.

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

**Akademi****Hampstead Town Hall  
213 Haverstock Hill NW3 4QP**

For thirty five years, Akademi have been shaping the creative landscape for South Asian dance in the UK, developing artists, creating challenging and spectacular outdoor performances and building on our education department to continue our important role of working with a variety of funders and learners. Education and Community department offers work with young people, adults and older people, those with disability or health related issues through group-led projects and outreach work for segments such as our Adult Community Education Project *Ageing Artfully*.

[www.akademi.co.uk](http://www.akademi.co.uk)

**Arlene Phillips**

Arlene Phillips came to prominence in the dance world by creating the often controversial but hugely popular dance group Hot Gossip. Since that time she has become a world-renowned director and choreographer with her work seen widely on stage, feature film, concert arenas, television, music videos and commercials.

[www.arlenephillips.com](http://www.arlenephillips.com)

**BalletBoyz****52 Canbury Park Road, KT2 6JX**

BalletBoyz was launched in 2000 by Michael Nunn and William Trevitt of the Royal Ballet and is a leading British dance company. BalletBoyz offers high quality dance education and outreach activities to widen access to quality dance. Their tailor-made, repertoire-linked dance workshops provide participants with a valuable, practical insight into the artistic work.

[www.balletboyz.com](http://www.balletboyz.com)



## LESSON 6: CREATING YOUR LONDON DANCE

### RESOURCE 6.3: MORE USEFUL COMPANIES AND ORGANISATIONS CONTINUED



#### The Barbican Centre

**Silk Street, EC2Y 8DS**

The Barbican Centre is a performing arts centre in the City of London and the largest of its kind in Europe. The Centre hosts classical and contemporary music concerts, theatre performances, film screenings and art exhibitions. The Barbican also offers exciting and engaging activities for people across all ages and artforms from a rich range of talks and debates, to festivals and open days. Barbican Guildhall Creative Learning has a wide range of ensembles, groups, Saturday and summer courses available for young people, specialising in Spoken Word, Music Making, Film Programming and lots more.

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

#### BBC Young Dancer of the Year

Launched in 2015, this competition on BBC4 showcases emerging young dancers performing in contemporary, classical ballet, South Asian Dance, street dance. The programme is accompanied by a comprehensive selection of films on dance technique, the origins and characteristics of different styles and examples of dance performance in the four category styles.

[www.bbc.co.uk/programmes/p023t1xz](http://www.bbc.co.uk/programmes/p023t1xz)

#### Bernie Grant Art Centre

Bernie Grant Art Centre in Tottenham aims to be a nationally and internationally recognised centre for the development of diverse cultural and creative practitioners, which has a demonstrably positive impact on the quality of life of local communities.

[www.berniegrantcentre.co.uk](http://www.berniegrantcentre.co.uk)

#### Breakin' Convention

Breakin' Convention is a hip hop dance theatre festival based at Sadler' Wells. The festival takes place on May Bank Holiday weekend each year and the Breakin' Convention tours programmes of hip hop dance nationally and internationally. Committed to celebrating, elevating and supporting hip-hop dance theatre. Through an annual festival, professional development, youth projects and educational programme it seeks to position hip-hop dance alongside more historically established art forms.

[www.breakinconvention.com](http://www.breakinconvention.com)

## LESSON 6: CREATING YOUR LONDON DANCE

### RESOURCE 6.3: MORE USEFUL COMPANIES AND ORGANISATIONS CONTINUED



#### **CandoCo Dance Company**

**2T Leroy House, 436 Essex Road N1 3QP**

CandoCo Dance Company is the contemporary dance company of disabled and non-disabled dancers. Their learning programme aims to practically improve access to dance for disabled people. The programme has three distinct strands: Schools & Colleges, Youth Dance and Artists. These strands reflect the different ways they think you might want to engage with inclusive dance and our wider programme of activities.

**info@candoco.co.uk**

#### **Dance UK**

Dance UK is the national voice for dance. By working with and on behalf of the sector, Dance UK aims to promote sustainable, longer dance careers and to improve the conditions in which dance is created, performed and experienced. As the national voice for dance, Dance UK advocates and lobbies government and the cultural industries to promote the importance of dance and needs of dancers.

**www.danceuk.org**

#### **Dance West**

**The Lyric Hammersmith, W6 0QL**

DanceWest is a new dance development organisation for West London. Their aim is to increase visibility of the existing West London dance scene, nurture talent and support dance professionals, and facilitate new dance experiences with West London communities.

**www.dancewest.co.uk**

#### **Hofesh Shechter Company**

**1 Brewery Square SE1 2LF**

Hofesh Shechter Company is one of the world's leading dance companies. The company enjoys leading workshops in schools and colleges, either as part of a tour or as stand-alone experiences. Alongside their free resource pack for teachers and students a workshop with the company can be the stimulus for a whole scheme of work, meeting the needs and learning objectives within any syllabus.

**www.hofesh.co.uk**

#### **IRIE!**

IRIE! dance theatre is Britain's leading dance theatre company working in the field of African & Caribbean dance fusion. Founded in 1985 by Beverley Glean with the principal aim of heightening the profile of Black dance in Britain, the company set out to create a repertory of works reflective of the African Caribbean influence on the Black British cultural experience.

**www.riedancetheatre.org**

## LESSON 6: CREATING YOUR LONDON DANCE

### RESOURCE 6.3: MORE USEFUL COMPANIES AND ORGANISATIONS CONTINUED



#### Independent Dance

Independent Dance (ID) is an artist-led organisation providing a responsive framework to support, sustain and stimulate dance artists in their on-going development as professionals. Based at Siobhan Davies Studios.

[www.independentdance.co.uk](http://www.independentdance.co.uk)

#### Londondance.com

Londondance.com website provides a comprehensive guide to dance in London. Features include a 'what's on' performance guide, features, a directory of dance companies and organisations and dance class listings. The Youth Dance section highlights opportunities for young people including classes and workshops and youth dance groups searchable by postcode.

[www.londondance.com](http://www.londondance.com)

#### Magpie Dance

Founded 30 years ago in 1985, Magpie Dance is a contemporary dance charity for people with learning disabilities. Magpie has carved out a national reputation for its exciting and inspiring approach to inclusive dance. Magpie Dance presents performances in London and delivers high quality workshops and training including inclusive dance CPD for teachers, dance workshops in mainstream and special schools. Magpie runs four youth dance companies.

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

#### Matthew Bourne's New Adventures

c/o Sadler's Wells, Rosebery Avenue  
EC1R 4TN

Matthew Bourne's New Adventures mixes popular appeal with a ground-breaking, unique theatrical language, wonderful dancers and high-quality production values. New Adventures is one of the great success stories of British theatre. Under 'Re'Bourne' workshops can be delivered with participants of any age (6–60+) and ability workshops can be tailored them to suit Key Stage 2, 3 &4, as well as vocational, further and higher educational levels.

[www.new-adventures.net](http://www.new-adventures.net)

#### Music for choreography

Music for choreography produce music that is appropriate for use in lessons and practical exams linked to the dance curriculum.

[www.musicforchoreography.com](http://www.musicforchoreography.com)

## LESSON 6: CREATING YOUR LONDON DANCE

### RESOURCE 6.3: MORE USEFUL COMPANIES AND ORGANISATIONS CONTINUED



#### National Dance Teachers Association

The National Dance Teachers Association (NDTA) is the subject association for dance in schools, shaping national policy. A membership organisation led by teachers and dance educators who work to ensure that all young people in the UK have equal access to a high quality dance education. The NDTA actively works with a range of physical education and arts organisations, government departments and statutory bodies to promote high quality learning and teaching in dance and help to shape national policy related to dance in schools

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

#### National Youth Dance Company

National Youth Dance Company (NYDC). The company aims to create and perform innovative and influential dance, bringing together some of the brightest dance talent aged 16–18 from across England to work with our internationally renowned associate artists.

[www.sadlerswells.com/national-youth-dance-company/how-to-apply-apply/](http://www.sadlerswells.com/national-youth-dance-company/how-to-apply-apply/)

#### Royal Academy of Dance

**Battersea Square, SW11 3RA**  
[www.rad.org.uk](http://www.rad.org.uk)

The Royal Academy of Dance (RAD) is the world's leading dance education provider. It promotes the understanding and practice of dance by training teachers and students, and by providing examinations to reward achievement. The RAD have approximately 14,000 members in 85 countries, of which over 8,000 are registered teachers. Although classical ballet is at its heart, the RAD offer classes in a diverse range of dance forms. The RAD teaches GCSE Dance on Saturday afternoons at its base in Battersea.

Step into Dance, a partnership between the RAD and the Jack Petchey Foundation, is the UK's largest fully inclusive secondary school dance programme, providing extra-curricular classes and performance opportunities to 200 mainstream and SEN schools per year across London and Essex.

[www.stepintodance.org](http://www.stepintodance.org)

#### The Royal Ballet

Based at the Royal Opera House in London's Covent Garden, The Royal Ballet, is Britain's largest ballet company. The Company has a wide-ranging repertory showcasing the great classical ballets, heritage works from Founder Choreographer Frederick Ashton and Principal Choreographer Kenneth MacMillan, as well as new works by the foremost choreographers of today. Access is a key issue for the Company and its work is seen not just at the Royal Opera House but via televised and cinematic performances, outdoor Big Screen performances, international touring and through the work of the Royal Opera House's Learning and Participation Department.

[www.roh.org.uk/about/the-royal-ballet](http://www.roh.org.uk/about/the-royal-ballet)

## LESSON 6: CREATING YOUR LONDON DANCE

### RESOURCE 6.3: MORE USEFUL COMPANIES AND ORGANISATIONS CONTINUED



#### Russell Maliphant Dance Company

c/o Sadler's Wells Theatre, Rosebery Avenue EC1R 4TN

Russell Maliphant Dance Company is a leading modern dance company. Workshops offered incorporate an extensive range of disciplines from classical ballet, contact improvisation and yoga to capoeira, tai chi and the martial arts. Teaching may focus on one form, a combination of styles, or emphasise a particular theme, such as release technique or body contact.

[www.russellmaliphant.com](http://www.russellmaliphant.com)

#### Seeta Patel

Seeta Patel is an independent artist working in dance, choreography and film. Her training is in the classical dance form of Bharatanatyam, and she currently includes performing solo classical Bharatanatyam, and creating contemporary dance and film. Seeta delivers workshops and dance technique classes that share her understanding of dance from her own teachers and mentors.

[www.seetapatel.co.uk](http://www.seetapatel.co.uk)

#### Shobana Jeyasingh Dance

Shobana Jeyasingh Dance was established in 1988 and is one of the world's leading dance companies. Working across the United Kingdom and internationally to produce and tour dance works by artistic director and choreographer, Shobana Jeyasingh. Each year, they engage up to 30,000 people through performances and a range of education projects.

[www.shobanajeyasingh.co.uk](http://www.shobanajeyasingh.co.uk)

#### TAVAZIVA

TAVAZIVA is one of the UK's leading contemporary-African touring dance companies. Led by Zimbabwean-born Bawren Tavaziva, the company creates and tours original new productions that portray challenging and current topics rooted in African cultures. Inspired by his own experience growing up in Zimbabwe, Bawren is passionate about providing opportunities for young people and nurturing talent. Tavaziva's education programme offers high quality artistic and creative experiences, that aim to inspire and excite young participants, whilst also providing opportunities and pathways into dance.

[www.tavazivadance.com](http://www.tavazivadance.com)

## LESSON 6: CREATING YOUR LONDON DANCE

### RESOURCE 6.3: MORE USEFUL COMPANIES AND ORGANISATIONS CONTINUED



#### VOCAB DANCE COMPANY

Vocab Dance Company (VDC) was founded in London in 2007 and was created with the vision of fusing African traditional dance with contemporary dance and urban dance forms to distinctly create Afro-pean dance theatre from a feminine perspective. Vocab Dance Company embraces the idea that individuals have the power to live in the movement and to express themselves boldly. The objective of classes and workshops is for the participants to find their level of challenge, comfort and to partake regardless of their abilities; whilst appreciating the joy of movement. All classes encourage participants to dance fully and live in the movement!

**[vocabdance.co.uk](http://vocabdance.co.uk)**

#### Youth Dance England

**Unit A42oA, The Biscuit Factory,  
100 Clements Rd, SE16 4DG**

Youth Dance England is the national organisation that champions dance with and by children and young people. YDE believe that dance changes and enriches young people's lives. YDE strive for every child and young person across England to have the opportunity to take part in a wide range of high quality dance, working with partners to increase access, raise standards and improve progression routes in dance. YDE delivers U.Dance the national dance performance framework that encourages all young people to take part in a dance performance each year. See the website for more information about how you can get involved. [http://www.yde.org.uk/programmes/u\\_dance](http://www.yde.org.uk/programmes/u_dance)

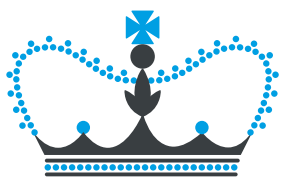
**[www.yde.org.uk](http://www.yde.org.uk)**

#### ZooNation Dance Company

ZooNation Dance Company was founded in London in 2002 by director and choreographer, Kate Prince. The company's main focus is creating pieces of full-length narrative Hip Hop Dance Theatre including the award-winning West End show *Into the Hoods*, *Some Like it Hip Hop*, *Groove On Down The Road* and *The Mad Hatter's Tea Party*. ZooNation provide bespoke workshops for artists, teachers and dancers. Suitable for beginners to advanced dancers, the Sadler's Wells resident company can offer the essential tools for dancers to understand the foundation of hip hop dance as well as learn repertoire directly from their full length productions.

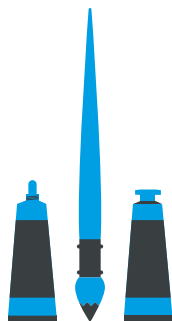
**[www.zoonation.co.uk](http://www.zoonation.co.uk)**

## LINKS TO OTHER LONDON CURRICULUM SUBJECTS



### ENGLISH

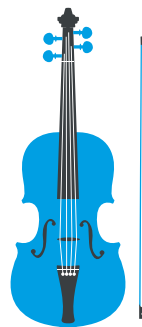
**London Limelight** explores the London theatre scene and so could support a performing arts in London cross curricular theme.



### MUSIC

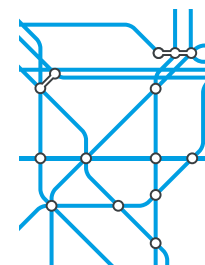
**Sounds of the city** introduces London's musical heritage and venues and so could also be part of a performing arts in London cross curricular theme.

**City on the move** features musical composition inspired by a journey across London.



### ART

**The art of walking** explores London's iconic landmarks, architecture and public art and takes the London landscape as a creative stimulus for art work.



### GEOGRAPHY

**Mapping London** introduces the city through the medium of maps, conventional and alternative.

## CREDITS

The GLA would like to thank the following organisations for their contribution:

Our collaborators on  
the London Curriculum



PAN-LONDON DANCE  
PARTNERSHIP



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Greater London Authority  
June 2015

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City Hall  
The Queen's Walk  
London SE1 2AA

[www.london.gov.uk](http://www.london.gov.uk)  
enquiries 020 7983 4100  
minicom 020 7983 4458



“Dance is the poetry of the foot”

**London poet John Dryden**

“We should consider every day lost  
on which we have not danced at least once”

**19th Century philosopher Friedrich Nietzsche**

“Dance is the hidden language of the soul”

**US pioneering choreographer Martha Graham**