

Dancing Off the Page – Darke Visions Dance Resource Pack

Creative Dance teaching notes inspired by the work of Nick Darke

This resource has been developed as part of the **Darke Visions** Festival, running from Spring 2009 to Summer 2010 to celebrate the life and work of Nick Darke, Cornwall's foremost playwright.

Initiated by the Cornwall Drama Advisory Forum, **Darke Visions** is a grass-roots response to his untimely death in 2005 and a collective ambition to stimulate and inspire audiences, artists, teachers and young people through a celebration of his legacy.

With 18 months of performances, readings, film, inspirational events and exciting creative education work to choose from, **Darke Visions** offers audiences and participants alike unprecedented access to Nick's body of work. **Darke Visions** is being managed by KEAP and The Works with a steering group and is a key theme in the Cornwall Arts Education Strategic Plan for 2009-2010 supported by Cornwall Learning.

The celebration of Nick's work is moving far outside the realm of theatre and drama, into art and dance as well. The Dance Forum, part of the Cornwall Arts Education Strategic Plan, commissioned 3 professional dancers and educators along with a dance AST to create the following teaching notes as a starting point for using Nick Darke's work as creative inspiration for dance. Nick drew his creative energy from landscapes, people, tradition and a feel for Cornwall- you can do the same. The dance resources can also lead you onto cross curricular and whole school themed projects.

The **Darke Visions** dance resource pack contains simple single activities and shows you how to link these together to create a longer performance involving all the children, and their ideas. You don't have to teach routines, just give the children the resources to find their own dance moves inspired by the sea, sea creatures, wreckers, flotsam and jetsam, storms, excerpts of text and music. All these ideas are also easily transferable to any other topic!

The activities in this pack can be translated to cover various Learning Objectives & Outcomes in the QCA Dance Units and some guidance on this has been noted at each activity. However, this pack has not been designed to teach the Units in order and because the activities are about the children using their creativity you can often develop the ideas to cover sections in other Units.

<http://www.standards.dcsf.gov.uk/schemes2/phe/?view=get>

These teaching notes are also supported by a half day dance INSET. The Dance Forum expects to deliver 3 of these INSETs across the county through the School Sports Partnerships.

If you would like anymore information about the INSETS or this pack please contact Helen Reynolds at KEAP on helen.reynolds@keap.org.uk. For further information about the **Darke Visions** festival go to www.nickdarke.net

This pack was written and developed by:

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Benjamin is a Performer/Choreographer/Director and Teacher based in Cornwall. He has spent most of the past 15 years working with Dance and Theatre companies around the UK, Ireland and Australia including Protein Dance, Dance North & Australian Dance Theatre. He has taught everyone from 5yr olds to masterclasses at international Festivals, and is passionate about dance and movement and the impact it can have on young people. He is an associate lecturer at University of Plymouth and Cornwall College, is currently pursuing a Masters in Research at Plymouth University researching boys dance practices and has been involved with and managed numerous community & education dance and theatre projects. He currently directs two boys dance companies, one in Cornwall and one for the SouthWest and is also a school governor. Along with dance, Ben also teaches freerunning around the county.

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Lois Taylor

Lois trained at the Laban Centre and worked as a dancer for Ludus Dance Company and Footloose Dance Company before founding Attik Dance. She worked as artistic director for the company for 19 years, establishing it as a key organisation for dance in the southwest of England offering high quality dance experiences through performance, education and community work. She choreographs work for national touring through theatre and rural touring networks and enjoys making work for unusual spaces. Lois is now a freelance dance artist currently working on choreographic commissions and a range of education and dance for health projects. She is also a dancer for Angela Praeds international touring work The Bed and mentors other dancers in their own development.

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Pat Hickman

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Pat has been a dancer, teacher and choreographer for 25 years with a 6-year position as Advisory Teacher for Dance with Cornwall Local Authority. For the past 13 she has been Artistic Director – Dance with **made** (formerly Music and Dance Education) **made** delivers innovative arts projects and programmes in early years settings, schools and colleges, youth and community settings and health care settings. **made** is currently working closely with a number of partners in the development of exciting new arts opportunities for young people across Cornwall.

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Mary Edwards

Mary has taught Dance & PE for 34 years both at Helston and in Australia. Mary is an Advanced Skills Teacher in Dance and enjoys helping anyone and everyone in Cornwall to both understand and enjoy the subject. The 2008 Dance Production at Helston consisted of over 200 students aged between 4-18 years old and planning is underway for 2010. It's fantastic to watch the A level & GCSE students helping the younger ones.

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Dance Teaching Notes inspired by the Wrecking Season

Prepared by Ben Dunks

1. Developing an Undersea World

QCA Dance Activities Unit 4

Learning Objective- exploring and creating characters and narratives (stories) in response to a range of stimuli

The use of chorusing allows this idea to be developed to include **QCA Dance Activities Unit 6:**

Learning Objectives- to explore, improvise and combine ideas fluently and effectively. To create and structure motifs, phrases, sections and whole dances

At the end of the dance activity, lead the children in how they can evaluate and improve their performance using the appropriate activity for each Unit so they are able to progress.

Take the group through a **basic chorusing** process:

1. Put the young people into groups of 5 or 6. Ask them to clump together in a group. No lines and group to be uneven. The person at the front of the group walks across the room with everyone else following. When they choose to, they stop, wait for a count of three and then turn slowly to face a different direction. Everyone else follows them, turning the same way at the same time, and when everyone is facing in the new direction, the person at the front starts walking and the process starts all over again.

A couple of rules: The person at the front must not move too quickly for everyone else to follow directly behind them. Everyone in the group must keep up with the front person and not leave them out on their own. All lines of walking must be straight. There are no curved paths to be taken. If the group start walking in curves it gets very, very difficult to maintain the chorus and to understand where you are as an individual within it. When the person at the front stops, they must allow enough time for those behind to register and stop themselves.

This is the basis for all of the chorusing that will now be done. It is recommended that the group spends between 5 and 10 minutes on this first part of the exercise.

2. Next, get your groups to explore different speeds of walking. Very fast to very, very slow.

3. Next, get your groups to explore silly walks. The leader will begin by doing a silly walk and the group behind need to copy exactly what the leader does.

4. Next, get your groups to explore silly walks with silly gestures. This can then morph into silly walks, silly gestures and sound effects.

By this time they will have developed a clear practical understanding of working together in a chorus.

5. We will now create the movement itself by imitating and then abstracting movement. Individually, get your students to either think about a particular marine creature that has a distinct movement, or, having prepared film or still images of some of your own choices, present your students with a range of creatures to look at and be inspired by.

Taking these ideas, get your students to move across the room, beginning by doing an imitation of the way their particular creature moves. Encourage them to use their whole body and the floor. They need to have a minimum of two separate and repeatable traveling sequences that would probably have 2 to 3 distinct movements or motifs within them. Help the students to put these movements in a logical order for their character and develop these sequences using repetition, changes in speed and level. Working in pairs will allow further options such as action & reaction.

6. Taking these short sequences, get your students to slow down their movements and make them larger, so that the movements begin to look much less like fish and much more like abstracted dance moves.

7. Having slowed down and exaggerated both sequences, bring your chorus groups back together. Get your groups to teach each other their sequences, just starting with one of each of their sequences, and if the group is very fast to pick up and remember the moves, or they are all very simple, perhaps you can try both. At the end of this exercise, each group should have at least 5 movement sequences that can be put together to create a longer sequence that will move across the room.

(by this stage each individual has their own 2 to 3 move sequence, as well as being part of a group that has their own longer sequence. The sequences are only taught within each group, there is no 'group to group' teaching at this stage.)

Classroom Idea

Your group now has a very weird sea creature dance. You could try naming it, drawing it, thinking about where it lives, how it survives and what it eats. Read the Lobster poem as a group and chat about how Nick uses the language to make the poem work. Try writing a poem for your Weird creature.

Lifts, jumps and throws

QCA Dance Activities Link Unit

There is very little contact work in the Dance Units 1-6 but there is no reason not to teach simple contact work. The Knowledge and Understanding section of this unit looks at the principles of contact work e.g. bearing weight safely, counter tension, balance, and recognizing that different dance activities make different demands on the body in terms of strength, suppleness and stamina.

At the end of the dance activity, lead the children in how they can evaluate and improve their performance using the appropriate activity for each Unit so they are able to progress.

At this point in the process it is also possible to teach your group of students some basic lifts, jumps and throws.

Right hand to right hand lift: The base person places their left hand on the jumper's right arm just above the elbow and lifts through the arm as the jumper jumps past them, the jumper jumping off their right leg. The jumping leg is always the leg closest to the base. This jump can lead to spinning in the air, or some serious distance traveled. When going for distance obviously the base person must let go.

Forearm on forearm lift: The base person has their forearm under the jumper's forearm with the angle of the jumper's elbow at 90 degrees. Both bend at the same time, the jumper pushes down on their forearm and the base lifts. Just a static jump or can also turn, attached or unattached.

Jumps: Jumps can be simple up and down, turning in the air, a sideways jump with arms outstretched (a fruitbat), or anything the students come up with.

Taking any of the lifts or jumps that have been developed with the students, add them into the group sequence they have developed together.

This is an open creative process where you will get your students to work with each other in their groups to put together a group moving sequence that shifts across the room, but also breaks out into little duets, has jumps and throws as they choose to put them in there.

So then when it is all put together, there should be little 'pods' of fish and sea creatures moving across the room.

2. Creating a dynamic, moving shoreline

QCA Dance Activities Unit 3

Learning Objective- to create and link dance phrases using simple dance structure or motif

1. Talk to the children about the qualities of a shore line and then help them create this in the warm up. In the warm up I usually get the students to crawl forwards and backwards, left and right, to get a feel for shifting quickly on the floor. In this way the warm up for the session creates material for the main part of the session.

2. To then complement this crawling work, I will then teach them a particular way of sliding to the floor that doesn't involve skidding on your knees.

- Put your right leg forward and your left hand forward and on the floor with about two feet of distance between them- then this will be your starting position.
- Swing your left leg between your left hand and right foot and you should feel a pendulum effect happening where, if your left hand is far enough away from your right foot, the outside of the left leg will naturally be sliding on the floor.
- To complete the movement, as you slide the left leg under your body you push forward with your right foot so that you slide across the floor on the outside of your left leg and your left buttock.

3. Once on the floor you then give the students a couple of minutes to devise a short movement sequence of crawling forward and backward, and if they wish and are able, they can combine actions and put small cartwheels and similar movements in there as well to link particular crawling shifts across the floor. Help the children to find clear starting and finishing positions.

4. Now introduce **Falling and Catching:**

- The students stand in a wide line at one end of your space
- Hinging from the ankles and keeping the body in a straight line from heels to head they fall forward
- Once off balance and falling they then catch themselves before they fall to land onto their hands and knees, bring their feet underneath them and stop and become still
- They then repeat the exercise across the room

Technical pointers: They must keep a straight body and legs at all times. They must not hinge at their pelvis and lean forward, nor should they lean back as they fall. Another trait to avoid is leaning forward with their head and not their body.

They can then try this backwards and sideways, both of which are quite difficult and challenging. As long as they remain safe and clear with what are the margins of safety and danger. They are sensible and cautious.

The weighted feeling of falling that develops out of this movement is the basis for the shoreline we will work with.

5. Now bring together the crawling, sliding and falling: Putting the children in lines of between 4 and 6, then ask them to do a small sequence that is a fall forward and catch, into a slide to the floor, into their crawling and moving about the floor sequence, into standing up. Then once they are standing, get them to turn back to where they had come from, and fall back into place.

6. Add to this sequence the jumps that were taught in the previous exercise. Fruitbats, turning in the air or any other jump that they might have developed themselves.

Also add to this sequence lifts and partnering movements they might find easy to do and to develop.

With the placement of the lines of students in different positions, this then turns into a rolling line of movement, seen as a tidal line, or a rolling sea.

Music ideas

Artist: Alva Noto and Ryuiki Sakamoto

Album: Insen

Artist: Boards of Canada

Album: Music has the right to children

Dance Teaching Notes inspired by the Wrecking Season

Prepared by Lois Taylor

Nick was a wrecker – someone who had a passion for exploring the objects washed up onto the beach near his home in Porthcothan. The film the Wrecking Season made by him and his wife Jane, shows us how he searched the beach for new secrets and his keen interest in tracking down where some of the objects came from many of which had been carried to his doorstep from far off countries by the Gulf stream. It is a film about the North Atlantic community and Cornwall's place within it. Each found object was organized and categorised and many put to good use whether it was a found seed that was a planted or driftwood made into a table.

These ideas can be used individually or mixed and matched.

1. Stormy Sea

QCA Dance Activities Unit 1

Learning Objectives- to explore movement ideas and respond imaginatively to a range of stimuli, to move confidently and safely in their own space using changes of speed, level and direction. To compose and link movement phrases to make simple dances with clear beginnings middles and ends, to perform movement phrases using a range of body actions and body parts

This can be developed to cover parts of Unit 2- remembering and repeating actions, and composing and performing dances that express moods, ideas and feelings

At the end of the dance activity, lead the children in how they can evaluate and improve their performance using the appropriate activity for each Unit so they are able to progress.

Idea - Talk to children about their experience of being in the sea and the waves; get them to imagine what it would be like.

Activity – learning to move with force and energy and controlled freedom

Get the children to move with energy around the room as though they are being tossed about in a stormy sea. Encourage them to: use the air and the floor/change direction/push/pull/lean/fall/toss and turn. Develop this into creating short phrases and dances where the children must repeat and link actions and communicate the mood of the sea.

2. The Powerful Sea

QCA Dance Activities Unit 3

Learning Objectives- to improvise freely on their own and with a partner, translating ideas from a stimulus into movement. To create and link dance phrases using a simple dance structure or motif, to perform dances with an awareness of rhythmic, dynamic and expressive qualities on their own, with a partner and in small groups

At the end of the dance activity, lead the children in how they can evaluate and improve their performance using the appropriate activity for each Unit so they are able to progress.

Thinking about how the unseen forces move the debris around the oceans to land on our beaches

Activity - Working with a partner/action and reaction/judging distance

A is the ocean

B is the wreckage or flotsam and jetsam

Start a small distance from each other

A make a strong action towards B

B moves away in response, leading with different body parts into spins travels falls.

B holds their last move

A moves to B and repeats the pushing action, no direct contact is made. This is repeated with A directing B's journey around the room

Link the action and reactions to make dance phrases and create dances.

3. Shipwreck

QCA Dance Activities Unit 4

Learning Objectives- to explore and create characters and narratives in response to a range of stimuli, to use simple choreographic principles to create motifs and narrative, to perform more complex dance phrases and dance that communicate character and narrative

At the end of the dance activity, lead the children in how they can evaluate and improve their performance using the appropriate activity for each Unit so they are able to progress.

Ideas – A ship or boat breaking up in the waves and losing its cargo, to become the bits and pieces we find on the beach. Creating a dance which tells the story of the ship, the cargo and the survivors.

Activity –Listening and responding/using the floor/working in big and small groups and pairs/spinning and rolling

The ship: The teacher creates the first storm using musical instruments/tambourine/drum/storm shaker The class makes a big circle and hold on – think of being a big ship that is in the middle of a storm With hands joined together they ripple their arms and sway their bodies, on a clear signal end of the drumming, the ship breaks up and the children spin away (if you have done Stormy sea task they could use this to travel round the room)

Ship wreck: When the drum rolls again the children find a small group to join onto and repeat the ripple and sway. Once again teacher creates the next storm noise, once again on the signal the groups break and spin to join away

Survivors: When they hear the storm noise again the children find a partner. Get them to make up a duet about being caught up in the stormy sea. This could involve spins/twirls/jumps/rolls. Encourage the use of canon, unison, different speeds and levels etc. Get them to end the duet with a position where they are hanging onto each other trying not to be pulled apart by the sea. If they enjoy doing this they could make up a few hanging on shapes. When the storm noise stops once again they are pulled away into the stormy sea moves. As the music fades they slow down and end up on the floor like a piece of wreckage on the beach

Washed up: Now the teacher chooses an instrument to play, this represents the waves at the edge of the beach so every time the instrument is played the children roll one way and then the next like they are being washed in and out by the waves. The teacher can vary the length of sound so the children will

respond with a long or short roll. This looks really nice if the children find their own way of rolling and manage to freeze when the music stops for a moment before the tide turns and they have to roll back again

Classroom idea

Find some words to describe how the sea moves, sounds, smells. Build some sentence around what it sounds like, smells like etc e.g. The crashing waves sound like a hundred galloping hooves, the sea smells like the bottom of an old trainer.

4. The Gulf Stream

QCA Dance Activities Unit 3- improvising freely from a stimulus

Ideas - the invisible force to the Gulf Stream directing things around the oceans

Activity - working in groups/being a leader/quick response and shift of direction/cooperating

Start by each child following their own hand letting it lead them round the room as though it has a force of its own, they can play with moving and dodging in and out of each other with the hand leading the change of direction

In small groups – each child has a number from one through to five. Number one leads. They choose how to travel, turning, walking, running, fast or slow high or low. All the others in the group must try and move in the same way at the same time as though they are being guided by an invisible force

At a signal from the teacher, number two child takes the lead etc

Classroom idea

Look at a map and find out about the currents that pick up from the Gulf Stream. Now think about your school and where are the main energy flows or currents, you could try drawing them and naming them.

5. Flotsam and jetsam

QCA Dance Activities Unit 4-narrative and character

Ideas – Child A is the sea and they are going to carry Child B the flotsam and jetsam on a journey

Activity – working with a partner/support/balancing/moving slowly and carefully

Drifting: Child A Finds a way to support a part of their partner's body – this can be very simple like a hand underneath their partners hand or carefully holding their head, or a hand under their partners elbow

They then lead them slowly round the room

Swap roles

Floating: Child A is the ocean and they find a way to support their partner's weight, this time they don't have to travel so they could try taking more of their partner's weight, e.g. A is on all fours and B rests over their back

Swap over

Wreckers: We imagine going down to the beach after a storm when lots of interesting things have been washed up onto the beach.

Half the class arrange themselves on the floor they are the washed up flotsam and jetsam

The other half of the class, are the wreckers and they move in and out of them looking for something. If they decide that they have seen something of interest they do an excited move – we used a twisty jump in the air, a clap and then a drop onto one knee, but the children could develop their own. If they want to explore the flotsam and jetsam they do so by lightly touching the child for instance a tap on their knee or a touch on their shoulder. At this touch the flotsam and jetsam child will respond with a movement.

The wrecker can do one or many touches to see what this object they have found on the beach does before moving onto another one.

6. Getting in touch

QCA Dance Activities Unit 4- narrative and character

Ideas – You have found something on your beach from another country and you want to get in touch with the owner or someone in that country to find out about it or tell them about what you have found

Activity – group dance/learning set steps/using your imagination

Either devise your own dance to teach the children or work with them to make one up. The ideas for movement can be around forms of communication e.g. telephone email, writing, waving, calling. Ensure the movement ideas communicate the story of the item they have found. Partner work can incorporate unison, canon, action & reaction etc.

Do the dance in two groups on opposite sides e.g. one group in England and one in Canada. Make sure the children have a partner they are working with who is opposite them in the other country. It could be that both groups dance at the same time or they do it like a call and answer.

When the dance is finished the children can make up a high speed journey of their own using all forms of travel e.g. car/boat/ski/fly. They use this journey to get to their partner

Sit down with your partner and swap stories of what you found on your beach. The children enjoy using their imagination here and it can make a good starting point for written work

Classroom idea

Bring in a found object. Build a story in your imagination about its past life and how it got into the sea. Imagine something amazing has been washed up onto your local beach. Write a newspaper article or a tourist brochure sighting it as the main attraction

Imagine writing to a company to try and track down the identity of something you have found. You could practice writing formal letters.

7. Beach tidy

A quick fun ten second game

Ideas – the objects found on the beach can be tidied up sorted out and put to good use

Activity – quick thinking and actions/working as a group/cooperation

The children have small groups to work in but you might also ask them to work on their own. They follow your instruction if you ask them to work in their groups to make an object e.g. a table, they must all work together to be one table rather than 6 different tables. The children have ten seconds to follow the instruction if they haven't made it they just have to stop and listen to the next one

Some ideas:

In groups ten seconds to make

- A row of wooden planks from tallest to smallest
- Build a shelter
- A dolphin
- A lobster pot
- A pile of fishing twine

On your own - Ten seconds to make

- A toy
- A bottle
- A seed pod

Music ideas

Fun and lively

Album - Mocha Express and Averalá: Artist Prego

Track - Taxi to War Album Hotel Costes: Artist DJ Disse

Sea Sounds

Track - Swirling water: Album - Natural Meditations: Artist Nature Music

Track - Spiritual vibrations: Album Spiritual retreat: Artist Nature Music

Gentle music

Album Saku: Artist Susmu Yakota

Dance Teaching Notes based upon Nick Darke's play Ting Tang Mine

Prepared by Pat Hickman

Context

'Ting Tang Mine' powerfully tells the story of two rival mining communities in Cornwall; Ting Tang and Briggan. When the fortunes of one are down the other is never willing to lend a helping hand. It is full of argument, storm and death often with bawdy goings on and coarse language, but it is also a lament for an industry and a way of life. It most successfully captures images from a past mining industry and has industrial resonance today.

Resources Used

Corollyn Dance Pack – video, audiotape and manual produced by Merv and Alison Davey of Cam Kernewek. Merv and Alison would be very happy to provide DVD and CD copies on request – please telephone 01208 831642 or email merv@an-daras.com

The River – Darke's text set to music by Jim Carey (Kneehigh Theatre) and on the Scat T'Larraps CD © 1999 Kneehigh Theatre for a production of 'Ting Tang Mine' A small number of these CDs are available from Helen Reynolds at KEAP for £7.00. Contact KEAP on 01872 275187

Chamber to the Grave – Traditional words set to music by Jim Carey (Kneehigh Theatre) and on the Scat T'Larraps CD ©1999 Kneehigh Theatre for a production of 'Ting Tang Mine' A small number of these CDs are available from Helen Reynolds at KEAP for £7.00. Contact KEAP on 01872 275187.

Ting Tang Mine - Nick Darke: Plays 1 by Methuen

The Dance Ideas

The dance ideas have been drawn from the powerful imagery that comes from the text: raging miners, the calm dividing river and the frequent images of death. The ideas are presented as starting points / choreographic ideas and tasks, which young people can develop creatively with the support of their teachers.

Dance Idea 1

Using rhythmic stamping patterns from the 'Tin Stamp Dance' within the Corollyn Dance Pack the dancers are invited to become two raging mining communities set on keeping the opposing miners out of their 'bal'. The dancers are also invited to throw angry phrases from Darke's text at each other.

Dance Idea 2

Using the opening song from Darke's play and the 'River' music from Scat T'Larraps the dancers are asked to explore the movement qualities of the river ('lazy trickle', 'half asleep', 'this teardrop on a mountain's cheek') working in-groups of three and using scarves.

Dance Idea 3

Drawing upon the Traditional Hymn in Act Two and Jim Carey's music 'Chamber to the Grave' the dancers are asked to explore three ideas; non-contact work in pairs suggesting the miners being encircled by their final coffin tombs; travelling and supportwork as their spirits rise ('Sing sweetly as you travel on'); and bearing each other 'gently to the grave'.

Dance Idea 1 'The angry miners!'

Depending on the age of the children this Dance Idea could cover several Units using the text of the plays as stimulus.

QCA Dance Activities Unit 3

Learning Objectives- To improvise freely, translating ideas from a stimulus, to perform dances with an awareness of rhythmic, dynamic and expressive qualities.

Develop to Unit 4 by exploring and creating the characters of the angry miners

Develop to Unit 6 by exploring, improvising and combining movement ideas fluently and effectively.

This can include using more than one stimulus e.g. text and music and creating a variety of movements

At the end of the dance activity, lead the children in how they can evaluate and improve their performance using the appropriate activity for each Unit so they are able to progress.

Suggested Tasks: -

- Divide the young dancers into two mining communities and give them short phrases of Darke's text to shout across to each other e.g. Lines drawn from the first three pages of the text:

'We'll not work pitches with these people!'

'We wun't ave em on this bal!'

'There's too many men chasing too little work!'

'See em off!'

The young dancers can explore intonation, emphasis and gesture whilst they are chorally speaking.

- Watch a DVD / Video of the 'Tin Stamp Dance' and discuss features of the dance – formations, steps, rhythms.
- Invite the dancers to explore the main rhythm of the 'Tin Stamp Dance' e.g. Step One stamp shuffle:

Step left foot hard, shuffle right (forward and back)

Then step right foot and shuffle left.

(The step on the left is always hard producing a sound, which imitates the Tin Stamp)

Repeat four times ending with two stamps.

Ask the two mining communities to perform the stamping dance in two groups facing each other and then advancing like an army as the volume of the stamping increases!

Possible Choreographic Structure

This section of the dance could begin with the angry miners shouting then developing in to the stamping dance or the other way around.

Accompaniment

No music is needed here but a large tambor would help to keep the beat and focus the stamping and timing.

Development

What other 'angry miner' movements and formations can the young dancers suggest?

Dance Idea 2 'The River'

QCA Dance Activities Unit 3

Learning Objectives- Children should improvise freely on their own and with a partner, translating ideas from a stimulus into movement, create and link dance phrases, perform dance phrases with an awareness of rhythm, dynamics and expressive qualities

If developed sufficiently this idea can cover **Unit 4** – use simple choreographic principles to create motifs and narrative character and narrative, and to perform more complex dance phrases and dances that communicate character and narrative.

At the end of the dance activity, lead the children in how they can evaluate and improve their performance using the appropriate activity for each Unit so they are able to progress.

Suggested Tasks: -

- Listen to the 'River' song Track 5 Scat T'Larraps - words by Nick Darke and music by Jim Carey. Carey has effectively set Darke's words to music using Northumbrian Pipes, Mandolin, Guitar and Double Bass. Discuss the speed, tension and flow of the piece and how it might suggest movements.
- Invite the young dancers to work in trios (threes) to create 'trickling, sleepy, teardrop' movements whilst holding hands. Encourage rising and falling, weaving and spiralling and delicate travelling floor patterns. Can the children show the story of the river's journey through their movements?
- Invite the young dancers to hold scarves between them to elongate lines and movement possibilities. Can they create 'wide, deep and dried' river movements using their scarves and at times connecting and at other times not?
- Invite some of the young dancers to become 'miners' in spaces and as they explore literal or abstract movements of mining the river, dancers can travel around them. Here moments of stillness can punctuate the moving. Can the children show the character of the miner?

- Invite the young dancers to create flowing follow-my-leader lines, where lines of dancers weave around and pass each other. Leaders can initiate movements to pass down the lines.

Possible Choreographic Structure

The song / music is written in three verses and could have three specific dance sections to correspond. The use of forms/verses would work well with **Unit 6 Learning Objectives-** to create and structure motifs and phrases, sections and whole dances

Accompaniment

Darke's text and Carey's music combined is beautifully evocative and a contrast to the loud angry miners section, but there are other beautiful river pieces e.g. Philip Glass's 'Japora River'

Development

What other lyrical, fluid river movements can the young dancers suggest?

Dance Idea 3 'Gently to the Grave'

QCA Dance Activities Unit 4

Learning Objectives- to explore and create characters and narratives in response to a range of stimuli, to use simple choreographic principles to create motifs and narrative character and narrative, and to perform more complex dance phrases and dances that communicate character and narrative

This Idea also uses partner contact work, taking weight, counterbalancing which is useful for looking at Knowledge and Understanding of how the body works.

At the end of the dance activity, lead the children in how they can evaluate and improve their performance using the appropriate activity for each Unit so they are able to progress.

Suggested Tasks: -

- Listen to the 'Chamber to the Grave' hymn set to music by Jim Carey - Track 10 Scat T'Larraps. This is a vocal piece with a metallic tapping accompaniment. The words are traditional telling the story of the funeral of a miner and his final journey from the chamber to the grave. Discuss the mood and soulfulness of the piece. Notice how effective the metallic tapping is and how the lack of instrumentation creates an ethereal quality.

Class room idea

Create a poem as a class that has particular mood. Find out what would make good sound effects to support it. Think about a rhythm that might suit the poem. This could be developed into a rap a song a poem with sound effects.

These ideas can be used to create the feeling of a journey and being carried or led

- Invite the young dancers to work in pairs and as A makes a shape B creates a circle around some part of A's shape (it could be their head, torso, a leg or an arm) Once B is in place A then slides, weaves or carefully climbs out of the loop created by B leaving B in a new shape. Each then continues to

make loops around the other and dance out when it is their turn. The emphasis is on non-contact for this task.

- (a) Invite the young dancers to work in pairs where A runs followed by B, A will stop moving and create a low shape which B then must gently put their hands on and take a small jump over. Ask the dancers to find as many different ways of going over their partner as possible, but there must be careful contact.
- (b) Invite the dancers to then run as previously, but when the person in the lead stops and turns the dancers then move into a counterbalanced pull. The pull can come from hands, elbows, knees and variations. Ask the dancers to find as many different counterbalanced pulls as they can, but with an emphasis upon control and equal weight.
- (c) Invite the young dancers to run a third time and this time when the leader stops and turns they move into a palm – to – palm still position capturing a moment of tension and focus. Ask the dancers to find as many different palm – to – palm positions as possible with an emphasis on varied levels and shapes.
- Invite the dancers to work in pairs and explore supports. Ask each pair to create 3 supports. In turn they gently take each other's weight with smooth transitions between each of the supports. This will create the effect of lifting or carrying and must be performed safely with control and care for partners. Ask the dancers to find as many different beautiful supports as they can.

Suggested Choreographic Structure

The hymn / music has three verses and three distinct dance ideas could be used one for each verse. The final verse does need to end with a gentle but final release to the floor 'Then bear me gently to the grave'. **The use of forms/verses would work well with Unit 6 Learning Objectives- to create and structure motifs and phrases, sections and whole dances.**

Accompaniment

The traditional hymn and Carey's evocative vocal setting with metallic tapping most effectively convey the final journey of the miner(s) It is the starkness of the voices and the lightness of the tapping, which may not be captured with other pieces of music!

Development

What other supportive, weightbearing movements can the young dancers suggest?

Activity inspired by The Sea

Prepared by Mary Edwards

QCA Dance Activities Unit 1

Learning Objectives- to explore movement ideas and respond imaginatively to a range of stimuli, to move confidently and safely in their own and general space using changes of speed, direction and level. To compose and link movement phrases to make simple dances with clear beginnings, middles and ends, to perform movements using a range of body actions and body parts.

At the end of the dance activity, lead the children in how they can evaluate and improve their performance using the appropriate activity for each Unit so they are able to progress.

Use the following words on Flash Cards and encourage the children to find their own movements to reflect the words. Then link the movements to create phrases. Encourage the children to use a variety of speeds, levels, body parts etc.

Develop this activity for **Unit 2** by creating short dances based on the movements inspired by the words and discuss how feelings can be expressed through dance and how rhythm and dynamics can be used.

Gesture	Locomotion	Stepping/Jumpin g	Stillness	Turning
Shimmer	Rush	Erupt	Calm	Whirl
Spill	Gush	Splash	Frozen	Spiral
Enclose	Pour	Roar	Still	Rotate
Repel	Meander	Trickle	Reflective	Spin
Push	Seep	Bobbing	Surface tension	Turn
Pull	Flow		Silent	Tumble
Crumple	Slide		Serene	Invert
Rise	Flow		Tranquil	Swirl
Sink	Crash		Solid	
Spread	Drip		Hesitate	
Sway	Ripple		Support	
Open	Creep			
	Dive			

Music Ideas

'Adiemus II' - Karl Jenkins Cantata Mundi

'Imagined Oceans' - Karl Jenkins

'Stream' - Philip Chambon

Concert Programme CD - Penguin Café Orchestra

'Divine Works' - Divine Works

'Antarctica' - Vangelis