



BITESIZE THEATRE COMPANY

EVERYBODY



DANCE !

EVERYBODY DANCE !

Throughout the history of dance MEN have been particularly successful in dance. It has traditionally been the role of men to teach, choreograph and dance. It is only recently that the emphasis has shifted to women and so it is a common misconception that dance is not for boys or men, that those boys and men who do dance are not very masculine, in some way odd or if interested then not very good at dance.

It was the aim of **BITESIZE** with their show **EVERYBODY DANCE !**

- 1) to re-educate pupils and remind PE staff as to the significance of men in the development of dance through the ages.
- 2) to provide some insight into the variety of styles of dance available
- 3) to put dance into a social context in order to identify the causes and effects of change
- 4) to show a male performer at work

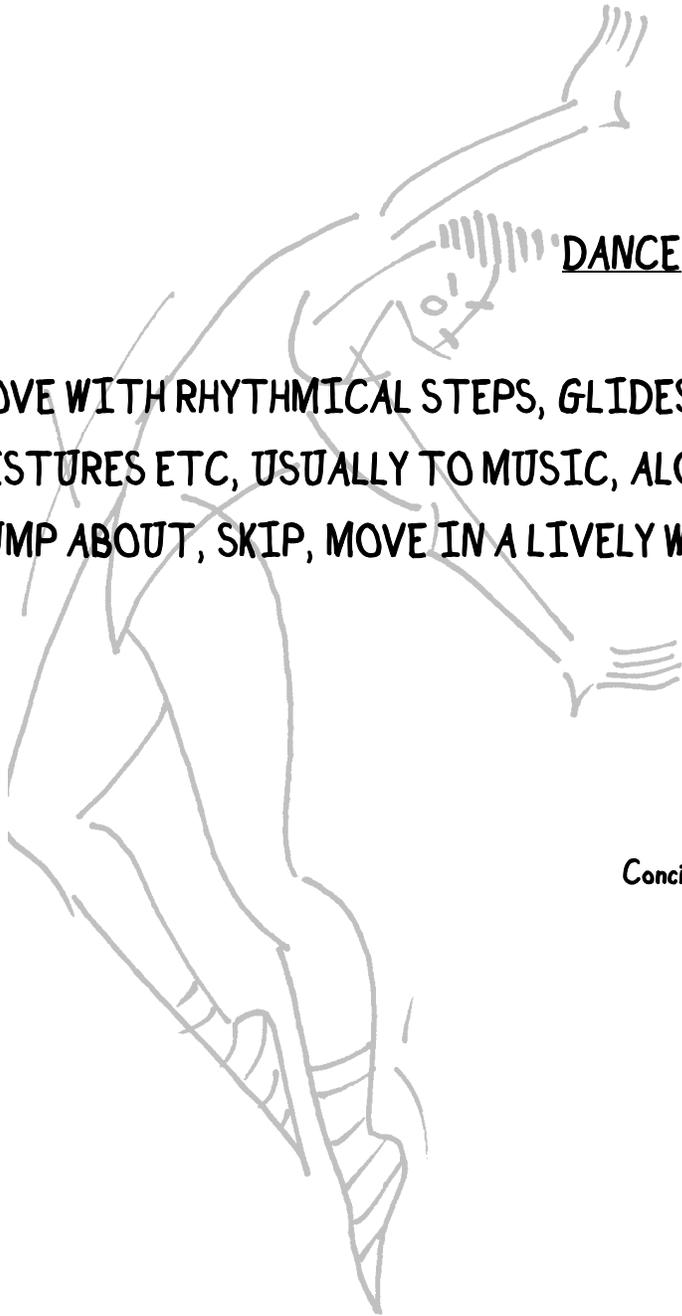
The cast were actors who dance. This was a deliberate directorial decision. We did not want to create an unrealistic set of goals through standards of dance which are almost unachievable, but to show pupils that dance is an enjoyable form of exercise and recreation for all ages and sexes.

The workshop is intended to demonstrate that a teacher of dance does not need to be able to dance but needs to stimulate the class to dance.

The lesson can be used as a model for creating dances on any theme. The most important thing a teacher can do is to get the class to think, to make artistic decisions, to explore movements in order to solve problems and develop for themselves a language and vocabulary with which they are able to communicate their ideas and emotions.

The lesson plan deals with abstracts for which there are no absolute answers, only personal responses through movement by the pupil. Too often dances can turn into dramas with the child's response to teacher suggestions being too literal, too pedestrian, with the story, character or theme being acted out instead of danced. We have found that this can be because the tasks set by teachers, in an effort to do something they feel will be easier or that they will be in full control of can be limiting to the child's imagination and so result in more work for the teacher because the children's movement ideas are too stilted or all similar.

The choreographic sheet in the pack gives a series of steps which can be followed and questions that can be raised in order to develop a dance.



DANCE

MOVE WITH RHYTHMICAL STEPS, GLIDES, LEAPS, REVOLUTIONS, GESTURES ETC, USUALLY TO MUSIC, ALONE OR WITH A PARTNER OR SET. JUMP ABOUT, SKIP, MOVE IN A LIVELY WAY.

Concise Oxford Dictionary.

Table to show the development of dance through nine centuries.

Dark Ages

CAROLE

The root dance from which all court dances developed.

1) Branles .

These give us rhythms and steps.

2) Farandole.

This gives us gestures.

1100 -----

Early Middle Ages

ESTAMPIE

1400 -----

Late Middle Ages
(FRANCE)

FRENCH BASSE DANSE
TORDION



Early Renaissance

ITALIAN BASSA DANZA
BALLI

1530 -----

High Renaissance
(France and Elizabethan England)

PAVANE
GALLIARD
ALMAIN
CORANTO
VOLTA
MEASURES

The old & new country dance

1623 -----

17th Century
(France and England)

SLOW COURANTE

The English Country Dance

1661 -----

1661 -----

18th Century
(Western Europe)

SARABANDE
GIGUE
MINUET
PASSEPIEDS
CHACONNE
PASACAILLE
TAMBOURIN
MUSETTE
GAVOTTE
RIGAUDON
BOURREE
HORNPIPE

English Country Dance



1789 -----

**French Revolution
and Napoleonic Wars**

1815 -----

19th Century
(Western Europe)

WALTZ
POLKA
QUADRILLE
LANCERS
GALOP



1890 -----

CAKEWALK
TWO STEP
BOSTON
MAXIXE
TANGO
ONE STEP
FOXTROT

Ballet is now performed
only by professionals
as a theatrical
entertainment

1914 -----

20th Century
(The Western World)

ENGLISH BALLROOM DANCING

WALTZ
FOXTROT
QUICKSTEP
TANGO
LATIN AMERICAN

Educational dance
societies & revival
societies for folk &
country dancing

1956 - 1962

ROCK AND ROLL

1962

TWIST

SOLO DANCING



AN INTRODUCTION TO THE DANCE

Dance communicates on many levels and to a wide ranging audience.

It doesn't rely on words or a single language, it is an ideal means of crossing barriers of education, language and nationality.

Anthropological studies show that people have used dance as an integral part of their culture from as far back as human groups can be traced. All over the world there are tribes and communities that have not changed their culture for thousands of years, and still use dance in their social lives today.

There is no systematic list of dances or dance styles through the ages, but historical artifacts, which have survived from ancient societies, provide information which suggests that almost from the beginning of time, as we know it, people have moved and later danced.

During Greek and Roman times the functions of dance were

- a) Religion
- b) Athletics
- c) Military training
- d) Private entertainment
- e) Part of the composite art form of Greek drama.



We find evidence of dance, by the chorus in the amphitheatre, in religious festivals and as entertainment in private houses by slaves and professional dancers. Dance developed becoming more complex, with steps, patterns and formations being added.

The simple social dances of the Medieval period fell into two categories; peasant dances, which developed slowly into folk dances, and the court dances.

Court Dances.

During the Middle Ages the woman was in effect a second class citizen, her duty being to her Lord (her father or husband). She didn't make her own decisions but did as she was told for there were no rights for women. Just as men were leaders in society so they were leaders in dance. The women were taught to dance by men and danced behind their men, copying their steps, following with the same foot and in the footsteps of their men.

The dances were to be done seriously to demonstrate nobility, etiquette, manners and deportment. To make sure that nobles knew and understood the rules of society and of dance they were taught as children by the court dancing master - a man. There were many courts (many lords or nobles under one king and each lord or noble had a dancing master) and therefore many dancing masters.

The dancing masters were well respected people at court but were professionals, something that set them apart (lower) from the nobles. The Branle, Basse and Pavane dances, amongst others, were taught to courtiers by the court dancing masters throughout Europe.

Threading the Needle

The leader steps across to face the second dancer and they raise their joined hands to make a single arch (not a double handed arch like Oranges and Lemons). The third dancer breaks hands with the second and leads the line under the arch. He becomes the new leader.

L'Escargot (The Snail)

Here the first dancer leads the line in a spiral pattern until he is right in the middle, and the line is coiled around and outward from him, like the shell of a snail. He then turns to face the second dancer, but they do not make a static arch. Keeping firm hold of her hand he throws her arm back over her head; she goes under her own arm, turns a half turn away from the leader, and both of them walk back down the line, one on each side of it, as the line itself goes under the arch and follows her round. No one breaks hands in the Snail and both the arch and the line move, but in opposite directions.

Estampie.

This was a couple dance or Danse a deux. This has only four available steps. Very strict rules apply to the ordering of the steps. They are recorded by the initial letter of their names. This is a useful shorthand by which to remember the sequence.

- They are :
1. **Two simples or singles (ss)**
Step forward left and close. Step forward right and close.
Simples are also done in twos.
 2. **Double (d)**
Step forward left, step forward right and close.
 3. **Reprise (r)**
This is a slow backward step taken on a bent knee with the right leg: The body gives almost a slight bow and the left foot is drawn back for three beats to meet the right on beat four.
(When more than 1 double or reprise is done the feet alternate.)
 4. **Branle (b)** (Branle is the name of a dance but in this case it is a step)
This is an elaborate step in comparison with the simples.
The man takes a preliminary rise on the balls of his feet.
Then he comes down on the left heel, bending his right knee and leaving his right heel up. He then rises on both feet. Then comes down on both heels together. Then rises on both feet again and repeats the sequence on the other foot. There is a head turn and an arm movement added to this.
The head turns outward on beat one, to the front on beat four and to the partner on beat seven and back to the front again on ten. There is a swaying of their loosely held hands forward and backwards. The woman repeats the man's movements but in opposition.

The simplest and shortest dance looks like this on paper :

R (Reverence) ss ddd rrr b
 ss d r b
 ss ddd r b



Galliard.

This is a unique dance, it is a solo for a man. This was the first time that a dance at noble level (as opposed to a professional tumbler's performance) has contained enough steps and patterns for one dancer. In the Galliard the woman's role was to pace about in no particular pattern admiring the dancing of the man.

Spring onto the left foot,
Spring onto the right foot,
Spring onto the left foot,
Spring onto the right foot bringing the left foot forward as if to step on it but instead spring off the right onto the left.

It was a great athletic dance but eventually died out because it became thought of as vulgar exhibitionism and in bad taste as the sensibilities of the court became more heightened.

Volta

The regular Galliard has a Cadenza added which is used for a lift of the girl. The dance was considered scandalous because it was possible to see the bare flesh of the ladies knees. In view of the further developments in fashions, the farthingale, there was a risk of seeing much more than the knees, as the ladies did not wear any underwear at this time.



Masque

In France during the reign of Louis XIV it became the fashion at court to use such dances in the presentation of tributes; in verse, music and dance; to the Gods and the Elements. These multi-media performances were called masques. A had several courses of entertainment. It included dumb shows, mimes, recitation of heroic verses and stories, music, song and dance. At the French court such masques were very popular with the King himself, Louis XIV who took part himself. Of course the parts had to be appropriate to his station and so he played the parts of Gods and became known as the Sun King for his preference for the part of the Sun God.



Louis gave his patronage to a group of dancing masters in 1661. They formed the Academie Royale de Danse. We also gained in due course the Paris Ballet and the foundation of a style, technique and art form which we know today, throughout the world, as Ballet.

Ballet

Ballet has in the main grown up in France, Russia and Great Britain. In France and Britain certain changes have occurred with time, but Ballet in Russia has remained traditional and closer to the original ideals; which are

- 1) Emphasis being placed on the soloist, originally the prima ballerina but now also the male soloist
- 2) The concept of defying gravity
- 3) A story set in acts
- 4) Orchestral accompaniment
- 5) Elaborate set and costumes.



The combination of these elements is what continues to make classical ballet a multi media art form.

In classical ballet the dance goes hand in hand with the music to create a harmonious performance. The music sets the scene as well as providing rhythms and codas. Many great composers such as Tchaikovsky, Stravinsky and Ravel are responsible for the marvellous scores used in ballets.

The scenery and costumes are highly important to the dance by setting the scene and defining the characters, it must be remembered that ballet is a visual art form.

The prima ballerina is all important in the traditional ballet world. She is supported by her leading man and the corps de ballet. Pointe shoes to elevate the dancer. Jumps and lifts are used to create the illusion of lightness and free flight through the air.

There is a hierarchy of dancers and this is paralleled by a hierarchy of steps.

- | | | |
|----|---------------------|--|
| 1. | The prima ballerina | fouettes, pirouettes, solo work and lifts. |
| 2. | The male soloist | supporting balances and lifts, high leaps and tuning sequences. |
| 3. | The corps de ballet | unison movements, timing and togetherness, elaborate patterns and sequences and static group formations. |

A Ballet Class.

A ballet class is in two parts ; the first is to warm up the body and the second to practice step patterns and sequences.

The class prepares the dancer's body for rehearsal and ultimately for performance.

Part one of the class warms muscles, tendons, ligaments, joints and so on, aiming for flexibility and looseness. The class is done in turnout with the dancers using the ballet barre for support in part one. In order to gain strength and control, the exercises are performed repeatedly. Exercises done at the barre are either part, whole or combinations of steps which are then repeated in the centre of the space without the aid of the barre.

At this stage, alignment becomes important as the dancer angles his/her body to create different visual lines for the audience.

Modern Dance

There was a growing need to get away from this elitist art form of ballet, to have more equality of dancers and to produce a less rigid, more accessible dance form, a freer style with bare foot dancing.

"A Dancer's World" by Margot Fonteyn.

" Modern dance differs radically from ballet in concept, practice and attitude. As we have seen ballet is a style of dancing based on a universal and set vocabulary of steps and positions. The ballet dancer, through years of training, learns this vocabulary and the choreographer uses it in seemingly endless combinations to produce the desired effect."



Modern dance has no such universal vocabulary. It is more natural in concept and its movements are dictated by an individual artistic choreographer to suit their choreographic needs.

The constant factor in this art is not in the technique but rather in the motivation. In all modern dance, movement must come from within.

Modern or Contemporary dance has its roots in Central Europe and America in the early part of this century.



ISADORA DUNCAN (1877 - 1927 American dancer/teacher.)

Isadora Duncan felt that ballet was too restrictive and in response she developed her own anti-ballet oriented philosophy and dances. These lacked ordered symmetrical movements as seen in the ballet. They were instead inspired by the emotional, expressive sources which she considered a revival of Greek dance of antiquity.

RUTH ST. DENIS and TED SHAWN.

These two dancer/teacher/choreographers married and formed the DENISHAWN school in Los Angeles in 1915. They taught many styles of dance but concentrated mainly on Modern dance. Many second generation dance innovators studied at Denishawn eg. Doris Humphrey and Martha Graham. Ted Shawn brought about the first all male dance company.



MARTHA GRAHAM

Graham studied at Denishawn and was a member of the company until 1923. She founded her own school in 1927, which became the foremost institute of its kind in the USA and the world. From her pupils were drawn the members of her company. She developed her own technique and became the greatest exponent of modern dance. Graham worked closely with Louis Hurst - her musical advisor - and Isamu Nagouchi - her designer. Her technique of dance is based on a central energy - in the stomach - which radiates to the extremities of the body and beyond into an aura. She is responsible for a style of dance which is deep rooted into the floor (in opposition to the elevation of ballet) and which allows for unusual contorted shapes. She was instrumental in achieving equality for male dancers. One of her pupils Robert Cohan is responsible for much of the development of the well known and loved, London Contemporary Dance Theatre.



ROBERT COHAN

Third generation contemporary dance. American dancer/ choreographer/ teacher and director. Cohan studied with Graham from 1946 to 1957 and from 1962 to 1969. He became director of the London Contemporary Dance School (The Place) and of the associated company. He is responsible for many of the company's major choreographic works.

MARIE RAMBERT

Marie Rambert was a Polish/British dancer/teacher/choreographer. She studied in Warsaw and Paris, and visited Geneva, where she was spotted by Diaghilev, who engaged her as rhythmic adviser to the famous Nijinski. She danced in the corps de ballet of the Ballet Russe before returning to England, where she set up her own school in 1920. She performed with the pupils from her school who graduated into the Marie Rambert company. She is renowned for her work with young dancers and choreographers including Ashton, Tudor, Howard and Cranko. The company is now called Rambert.



RUDOLPH LABAN

A Hungarian dancer/choreographer/ballet master/dance theoretician and responsible for a style of dance notation named after him - Labanotation. Laban studied painting, acting and dancing in Paris. He founded a school in Munich where Mary Wigman was one of his pupils. He moved to England and founded new schools and colleges of dance. He was the leader of the Central European School of Modern dance. His two major achievements are his work on Modern Educational Dance, a modern dance system for teaching in schools to all children not an elitist group whose parents could afford ballet lessons and his kinetographie L, a system for writing down movement.

MERCE CUNNINGHAM

An American dancer/choreographer/director and teacher he too was a member of Martha Graham's company. He made an important collaboration with composer John Cage and artist Andy Warhol. He experimented with dance technique and with choreography and was noted for his use of dance by chance.



The Elements of Dance

(As discussed in Robert Cohan's "The Dance Workshop")

Centring.

The first element is one that is fundamental to your ability to dance well. It is centering or maintaining a sense of your own body centre which holds you together as you move.

Gravity.

Is the force that holds you down on the earth. It is the force which you must learn to work with because it constantly inhibits your movement.

Balance.

Is concerned with more than the ability to stand on one leg. In dance, your aim is to achieve and constantly maintain an inner balance of the whole body. It is a tension of mutual support among all the parts that bring the whole together in a new way.

Posture.

Body alignment is closely linked with centring, gravity and balance and will help develop these three.

Gesture.

This involves using your body as an expressive instrument to communicate feelings and ideas in patterns of movement. Anger, for example, is expressed in movement patterns very different from those elicited by joy or sadness.

Rhythm.

This is something that everyone has. We live our lives according to a complex interplay of cycles and rhythms. We must each find our own sense of rhythm.

Moving in space.

When you dance you need to be aware of the space around you, the environment in which you are moving. We need to become one with the space, to gauge the space around us, below us and above us.

Breathing.

It is hard to coordinate breath and movement when you dance. Breathing is crucial to dance not only to bring more oxygen to the body but also to give your movement fluency and harmony.

THE CHOREOGRAPHER

The person in charge of the creation of the dance, its steps, its sequences, its format. That is, the author or composer, of the individual steps and patterns which when added together become an integrated work of art.

Choreographers work in different ways to achieve the same results.

1. Improvisation - the choreographer can improvise around a theme, a character, a style, a movement.
2. Group improvisation - the dancer/s improvise and the choreographer picks out what he/she wants discarding the rest of the dancer/s' ideas.
3. Teaching a set of already choreographed moves to the dancer.
4. Working from a stimulus - a piece of music, a prop, a costume, a word, a poem, a photograph. The list is endless.

In order to be expressive, and to communicate, one must have something to say. The first question to ask yourself is "What shall I make a dance about?". A storyline is not a necessity. What is needed is a set of relationships -

Between the dancers
Between the dancers and the space
Between the dancers and the music or sound or words or silence
Between one shape and another
Between one rhythm and another.

Any of these could be the starting point of a dance.

Once you have decided what to make your dance about, be it storyline, character, theme, movement theme, relationship, emotion etc Where do you start?

By working it out on paper?

By improvising?

If you improvise (especially for a long period of time) problems can occur because you are "feeling your way", making natural responses to the situation and this is at first difficult to recreate. Similarly, what looks good on paper may not work in practice.

All dances are made up of movements and ideas which dancers store in the movement memory/ vocabulary. Dancers and choreographers use their store of movements to gradually build up sequences which, when combined, create a whole dance.

It must be remembered though that movement depends on one all important key factor - stillness. The full potential and impact of dance is only achieved against a background of stillness, just as music is heard against the background of silence.

COMPOSITIONAL FORMS

Compositional forms help towards the creation of dances.

Some examples are :

- Narrative** a story unfolds through solos, duets, groups and the relationships and actions of the dancers.
- Situation** here the relationship of people or things is shown. A story is not shown but points of view are presented. There is no solution or conclusion. The spacial/dynamic/body/relationship/locality and discords will be shown from the point of view of the choreographer and/or dancers.
- Dance by Chance** The movements are agreed, the groupings decided chance and the elements of chance agreed on. The chance element may be the tossing of a coin, the drawing of numbers from a hat etc. Merce Cunningham uses dance by chance particularly well. But before the element of chance is used, the sequences must be exact. Certain constants need to be in force; for example - where the sequences are located on stage, how many dancers, whether the patterns are to travel or not, the dynamic range etc.
- Simple** A. B. This is a dance in two sections with the Binary second section being a development of the first. form. This form is limited.
- Ternary** A. B. A. This is a dance with two contrasting form motifs or subjects. The second section B. is in contrast with the first section A. which is repeated.
- Theme & Variations** The theme or motif is performed first and variations occur later. Variations may include changes in the groupings, tempo, spacing, levels, effort, direction, plane of movement.
- Canon** This is more difficult than most forms. In music a canon begins with one instrument or singer and a second begins the same sequence part way through, as in a round.
- A. _____
B. _____
C. _____
- Repetition** This may be the repetition of a movement or a sequence by a dancer or the repetition of the first dancers movements and sequences by a subsequent dancer or group of dancers.

SCHEMES OF WORK.

Suggestions of areas to work on.

THE BODY

1. Awareness of the body parts.

Explore how each moves, how it gestures, how it can support and how it can connect or interact with other parts of the body or with another dancer.

Then add rhythm, emotion and dynamics, levels, space.

2. Leading parts.

Explore how each part of the body can be used to initiate movement, to lead the rest of the body to move and to travel in space. How parts of the body can be a focus for a dance.

Then add rhythm, emotion and dynamics, levels, space.

3. Developing a sequence

Developing a sequence of movements by passing movement from one part of the body to another. The from one person to another and back and forth.

Then add rhythm, emotion and dynamics, levels, space.

4. Isolations.

Explore isolating movements eg moving your rib cage in isolation to your waist. Develop these to create unusual and more thought provoking movements.

5. Mirroring.

With a partner explore copying movements to develop observation and transference skills. Start with teacher and class and then in pairs. Begin with hands and arms then extend to other parts of the body and to sequences. Remember concentration and accuracy are what's needed so a slow speed is the key. Don't rush.

This can develop into discussion and exploration of symmetry and asymmetry.

SHAPE

EXERCISE 1

There are four basic shapes.

- 1) Small and round.
- 2) Tall and thin.
- 3) Flat and wide.
- 4) Twisted.

1. Explore each shape. Ask the children to find 4 or 5 round shapes.
Repeat for thin, wide and twisted.
- b) Call the shapes in a random order and test their knowledge and ability to create that shape and move easily from one to another.
- c) Explore moving from one round shape to another using flow.
Repeat with the other shapes.
- d) Explore moving, with flow, from one shape to another shape.
- e) Create a sequence which moves through each of the shapes in turn.

These can be done firstly as a solo exercise and then in pairs with one shape being made jointly by two people.

EXERCISE 2.

Explore shape in the form of spacial patterns.

Travel around the space in different floor patterns, a circle , a straight line, a curve, aa zig zag.

Trace your initial on the floor by walking its shape on the floor. This can be done with numbers and symbols.

LEVELS

There are three basic levels

- 1) Low
 - 2) Medium
 - 3) High
-
- a) Explore moving at each level. You do not need to be supported by four feet but beware of becoming too gymnastic.
 - b) Try the following at each level
Running, crawling, creeping, spinning, twisting, stretching, rolling, jumping, balancing. There are no right or wrong way. Encourage the imagination and interpretation of the words to develop qualities of dance.
 - c) Explore the transition from one level to another.
 - d) Play musical statues using the three levels.

COMBINE THE USE OF SHAPE AND LEVELS

Create the four basic shapes at each level,

| | | |
|---------------|------------------|----------------|
| low - round | medium - round | high - round |
| low - thin | medium - thin | high - thin |
| low - wide | medium - wide | high - wide |
| low - twisted | medium - twisted | high - twisted |

Ask for combinations at random eg low - wide, high round, medium - twisted.

This work combining shape and level can be done individually or in pairs.

BALANCES

- a) Create as many balances as possible with different supporting parts. eg, feet, bottom, back, knees, hands, etc.
Try to avoid being too gymnastic.
- b) Balances can be done with a partner and this allows for the exploration of counter balance, support and lifts.
- c) In groups this can be explored through a game.
For example:- In a group of five you would have a total of ten legs, ten arms, five backs, ten knees etc. Ask the group to work together to achieve different combinations of supports eg, four legs, two bottoms, seven knees and one head only touching the floor.
- d) A responsible group can explore the use of lifts too eg.: Five feet, two knees, three backs, one elbow only touching the floor with one person completely supported off the ground.

JUMPING

There are five jumps to explore

- 1) one foot to the same foot - a hop
- 2) one foot to the other foot - a leap
- 3) one foot to two feet
- 4) two feet to one foot
- 5) two feet to two feet

These can be explored and combined with levels. and with qualities of movement eg light, fast, smoothly, athletically, sadly, lethargically, happily etc.

SEQUENCE

All the above can be combined to create a sequence

Choose a starting shape for the body

Add a floor pattern for the sequence (this can be your initial)

Include

- a balance
- a jump
- a level
- a turn
- a finishing shape
- a dynamic or quality of movement.

RHYTHM

- 1) This can be explored through listening and improvising movement freely to various pieces of music or by exploring rhythms clapped out by the teacher.
- 2) It can also be explored through qualitative words.

| | | | |
|--------|-------|--------|-----------|
| Fast | slow | dart | dodge |
| glide | slide | sudden | sustained |
| soft | hard | smooth | jagged |
| strong | weak | light | heavy |
| | pause | freeze | |
- 3) Body percussion can also create interesting rhythmic patterns. Use parts of the body to create sounds that complement the movement and give a soundtrack as the dancer moves eg, claps, stamps, slaps etc
- 4) Poetry can provide rhythms which are interesting to move to and like song lyrics can provide a way into rhythmic patterns like chorus and verse, A B A, A B B A etc (see notes on choreography)

QUALITIES OF MOVEMENT

As in Rhythm, Qualities of movement can be explored through words and music. In fact rhythm and quality of movement go hand in hand for one influences the other.

- 1) Explore moving to words which can emote.
Anger, loneliness, joy, sorrow, longing, power, desperation etc.
- 2) Explore moving to contrasting pieces of music which clearly give an idea of emotion.

Remember you are inspiring the children to move and to interpret the music in their own way there should not a right and wrong.

OCCUPATIONAL RHYTHMS

- 1) Take a task, a sport, an occupation, in fact, any activity.
- 2) Ask the children to mime it.
- 3) Once they are happy with their exploration of the task ask them to choose five moments from their mime.
They should repeat and rehearse these.
- 4) Ask them to exaggerate their movements.
- 5) Ask them to do their exaggerated five movements in slow motion.
- 6) Ask them to repeat and rehearse these. They should already be some way from the original sequence and look less realistic.
- 7) Get them to extend hand and arm movements into non - specific gesture.
- 8) Ask them to find a starting shape for their movements, use one of the four shapes already covered.
- 9) Ask them to find a floor pattern in which to perform their movements. With each new element you are encouraging them away from mime and into dance movement.
- 10) Ask them to rehearse these and to add at any point within the piece a turn.
- 11) Then add a jump.
- 12) Then a balance.
- 13) Then a roll.
- 14) Then levels.
- 15) Then a finishing position, again one of the four shapes.
- 16) As you are rehearsing the sequence with the addition of each new element they should now know the sequence well.

At this point you can now introduce focus, where do they look at particular points within the dance, and dynamics, the "guts" of the piece the emotional quality. This can either be decided by the pupil or super imposed by the teacher through the addition of music.

Finally, a Note !

Having taught dance for over 20 years in North Wales I offer the following tips. If they are of use then by all means use them, if not, then don't.

The task, theme, stimulus for a dance or dance lesson doesn't have to be a story. You can find yourself bogged down by a rigid outline. Why not use the story or the lyrics of a song as a starting point, develop only one or two elements of it and then when the dance begins to take shape ignore it and use a completely different piece of accompaniment.

Discourage acting out of characters or stories, it limits the imagination and mars the quality of dance work produced.

The same with pop mobility, pedestrian movements and acrobatics. They are great in the right place but that isn't necessarily in the dance class.

Encourage imaginative response through imaginative stimuli. Use adjectives, abstracts, unusual starting points eg. a painting , an object, a newspaper cutting etc.

Don't talk for too long and don't demonstrate unless you've got something to add.

I see my role as a dance teacher as being a devil's advocate. Ask questions of the children in order to get a physical response.

Why did you do that ?

How do you feel ?

See if you can think of a way to.....

Show how you could develop.....?

What would happen if.....?

Do you think that.....?

For dancing is not only about doing but about thinking about what you are doing.

Above all remember that dance should be fun!

