



Western Cape
Government

Education

FOR YOU



Dance Studies

Teaching Improvisation, Choreography and Production

Grade 10 – 12 | EDUCATORS

Directorate: Curriculum Development FET

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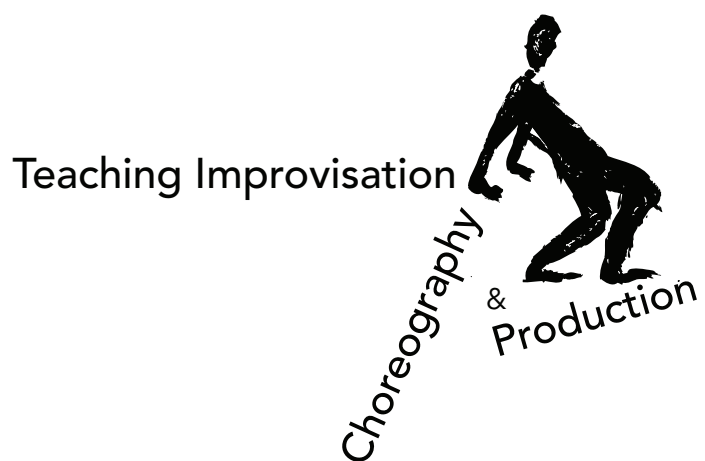
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An Educators' Guide
Grades 10–12
JANUARY 2009

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How to use this book

The book is structured in four main sections. In both the improvisation and choreography sections, you as the educator are first given some teaching hints and ideas and then presented with various ideas and lesson plans. The development of improvisation and choreographic skills has been divided into grade levels. These are suggestions or ideas and it is the prerogative of the individual educator to ensure that they adjust the material for learners.

The exercises can be repeated or adapted for any grade. It should be noted that improvisation and composition are interrelated. The one is a natural progression from the other.

The production elements and journal as discussed in Section 4 play an important role in LO 1 and need to be included and integrated into the overall development of improvisation and choreography. The appendices at the end of the book aim to give educators an ongoing resource which they can continue to access.

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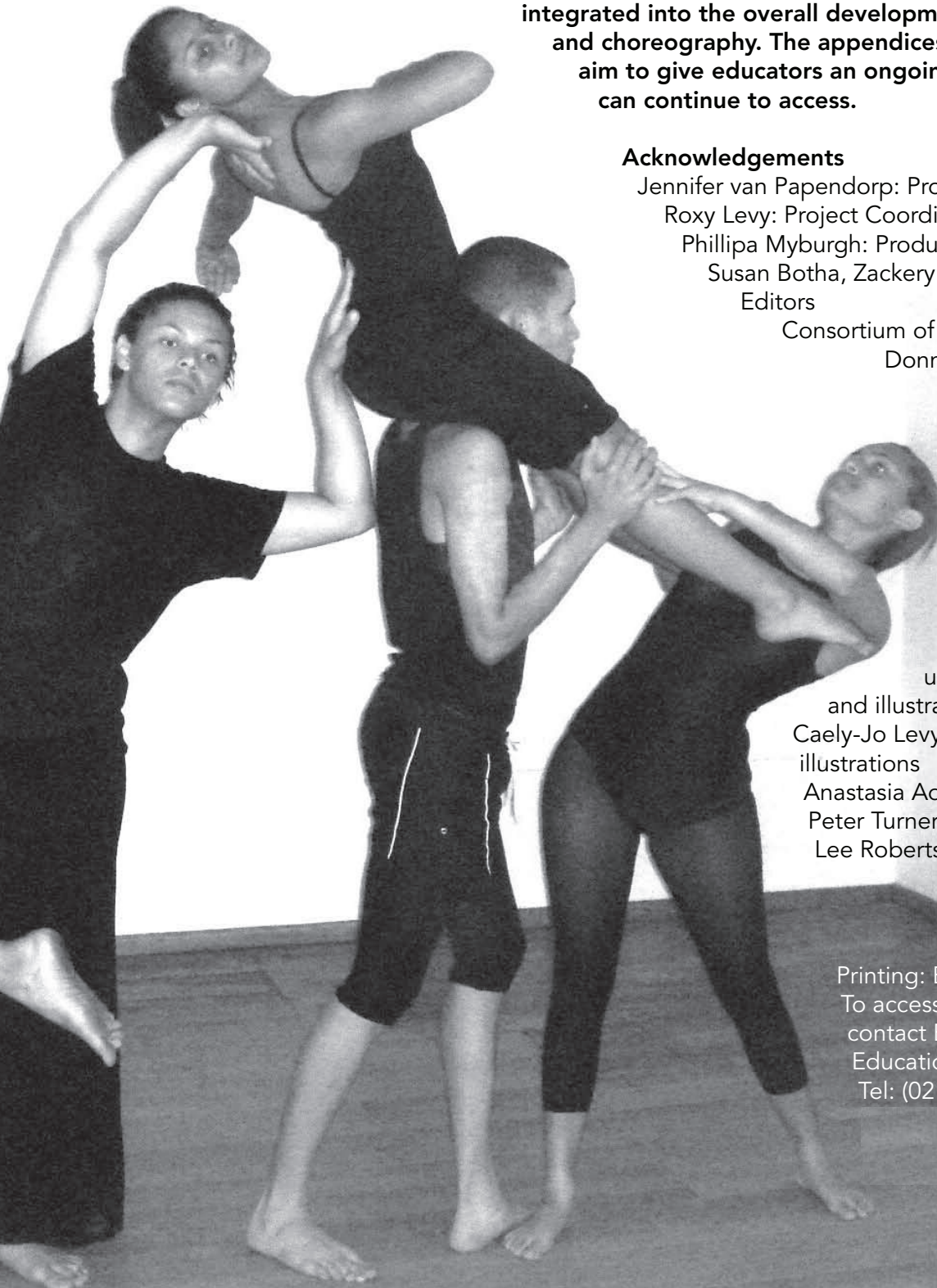
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Guide to the Acronyms

LO	Learning Outcomes
LPG	Learning Programme Guidelines
PATs	Performance Assessment Tasks

SECTION 1: BACKGROUND AND INTRODUCTION

'The art of teaching lies in the ability to break down concepts into simple, understandable units that empower the student to reconstruct these concepts into a meaning of their own.'
(Erkert, 2003, p. 25)

The primary aim of this teaching aid is to guide educators through the process of teaching improvisation, choreography and production as outlined by the National Curriculum Statement for FET (Grades 10 – 12) under Learning Outcome 1 (LO1). It gives both guidelines and helpful examples which can be used in the classroom or adapted to suit the individual school situation.

The importance of improvisation and choreography

Improvisation and choreography play an integral role in the Dance Studies syllabus. This extract from the Learning Programme Guideline highlights the importance of LO 1 in bringing together all elements of the Dance Studies subject.

“Learning Outcome 1 functions as an umbrella Outcome under which all the other outcomes converge” (Dance Studies Subject Statement, p.12). Everything learnt in Dance Studies can be applied in LO 1 and contributes towards dance composition, performance and appreciation.

In providing opportunities for learners to achieve [Learning] Outcome 1, begin by exploring, experimenting, and experiencing dance through improvisation. Through this process, learners develop confidence, trust and a wide dance vocabulary. Encourage learners to think innovatively and find multiple solutions to creative tasks. Promote both individual and group responsibilities for completing activities and projects.

The aim of improvisation is to free learners from clichéd interpretations of dance and to provide opportunities for them to respond intuitively to movement stimuli and ideas.

Excerpt from the LPG, page 14

Within the teaching of improvisation and choreography various challenges have been encountered. The issues which this guide seeks to address include:

- How to guide learners towards a high quality of improvisation and choreography
- How to avoid common mistakes made by learner choreographers
- How to deal with the usual difficulties such as time constraints, finding learners to dance in the choreographies and lack of commitment of learners towards the choreographer

Getting Started: Hints and Tips

When you start teaching improvisation to Grade 10 learners, keep the following in mind:


- **The age of the learners:** this is a very self-conscious stage of the learner's development and is filled with self-doubt and uncertainty. They are no longer children and not quite adults yet.
- **Their experience:** the learners may have had very little or no exposure to improvisation.
- **Their creative confidence:** most of the time, the only experience of formal dance that the learners have is what they have learnt in the classroom. If the learner is from a disadvantaged background, they might not have been to see a live dance performance, have watched a dance DVD, have seen dance magazines or books or have been able to access images and information off the Internet.
- **Fear:** this is caused by two things – 1) ridicule: people will laugh at them or they will make a fool of themselves and suffer the consequences amongst their peers; 2) not knowing or understanding what is required of them. Either of these symptoms can lead to both mental and physical paralysis.

so... when embarking on the exciting journey of improvisation, keep these issues in mind so that the experience is...

POSITIVE – REWARDING – STIMULATING – FUN

These are some of the do's and don'ts when starting improvisation for the first time:

1. Building **trust** is a key to opening up a learner's creativity. In order to encourage learners to share ideas, thoughts and feelings, one needs to create a safe space in the classroom. Build confidence and trust, in fellow learners and yourself before you attempt to share deep and meaningful emotions. Having experienced a safe space through improvisation where they are not judged or criticised, learners will feel more inclined to share.
2. Improvisation should be well **planned**. Refrain from doing an improvisation lesson on the spur of the moment due to lack of preparation for the lesson. Improvisation needs as much planning and preparation as any other area of your work.
3. Learners need **structured** activities in how to develop their own creativity. They should be guided and facilitated each step of the way. Avoid giving a stimulus and saying... 'be creative'. You cannot just tell a learner to be creative and use their imagination if they can't visualise what it is that you want them to do.
4. Provide **stimuli** to encourage sharing. Don't sit the learners down and say... 'how are you feeling?' This will only inhibit them. Bring pictures and ask them to choose one which illustrates how they are feeling. Encourage the use of descriptive words and ask them to find words which describe how they are feeling or are similar to words that they have already used. Feelings motivate a person to be expressive. Other stimuli could be to use colours, for example, the colour red. Discuss with the learners how they feel about the colour red. Ask them then to use this emotion through movement. The movement will then represent feelings such as anger, love or passion. Avoid using music as a stimulus – it is too emotive and elicits the response of just putting steps to music without the learner finding their own rhythm.
5. Guide but **don't show** – allow the learners to explore their own ideas, no matter how good or bad they are, then praise the effort. Avoid telling a learner how to do an improvisation. It undermines their ability to choose.
6. **Avoid forcing** the learners to do something they are uncomfortable with.
7. **Never inflict** your own negative emotions or personal beliefs onto a group of learners!

A black and white photograph of three young women sitting on a wooden bench. They are all looking towards the camera with serious expressions. The woman in the middle is holding a newspaper open, and the woman on the right is also looking at it. The woman on the left is looking slightly away. The newspaper has the word 'THE MER' visible on it. The background is dark and out of focus.

Tips to help prepare for improvisation:

- Display many inspiring or unusual pictures or images to challenge the stereotyping of what dance could look like.
- Try to get hold of or borrow dance magazines and books from the library that the learners can look through.

- Try to show the learners a DVD of dance that really challenges the norms. Expose them to as many different concepts of movement as possible.

- Start to build up your own prop box with a variety of props from balls, sticks, newspaper, leaves, rope, elastics, hats, cloth, musical instruments and anything else which strikes you as interesting – there is no limit. All of these items can be used to elicit a response from learners.
- Before you start an improvisation class, a lesson could be spent discussing the pictures or dvd, and what the learner's reactions were. How did they feel – they might at first find the images funny, strange, ugly? Talk about it!

How to formulate questions

As an educator it is your responsibility to empower the learners by guiding them through the process or journey of choreographing and stimulating their thinking. One of the ways you can guide them is through the questions you ask.



General discussion questions:

1. What makes dance different from another aesthetic form of movement (like for example gymnastics)?
2. What are the possible difficulties and limitations in composing a dance?
3. Which of these would you individually find a challenge, and why?
4. Creating new and interesting work requires inspiration. What else do you think the process involves?

Following an improvisation task, always take the time to discuss the process that you have gone through. Ask them what they have learnt and what the intention of the process was. Discuss how they might use these skills in their choreography.

It is an important skill, as an artist, to be able to discuss with clarity what it is we are seeing. Allow your learners to present their work to the class and allow the observers to respond to the work and ask questions. If they are not clear in their response, the educator should work with them to find more descriptive language. These discussions are not about whether the learners liked or disliked the work; it is about what they saw.



Specific questions about individual choreography:

1. Can you describe what inspired you about your stimulus (picture, poem, etc.)?
2. How did it make you feel?
3. Did your feelings change during the process? Were they the same at the beginning and the end? How did they change?
4. How true to your initial feelings or intentions were you?
5. Why did you change it?
6. What did you SEE when you watched that choreography?
7. What else could you have done to change it?

Make certain that the tone in which you ask questions is encouraging rather than judgemental.

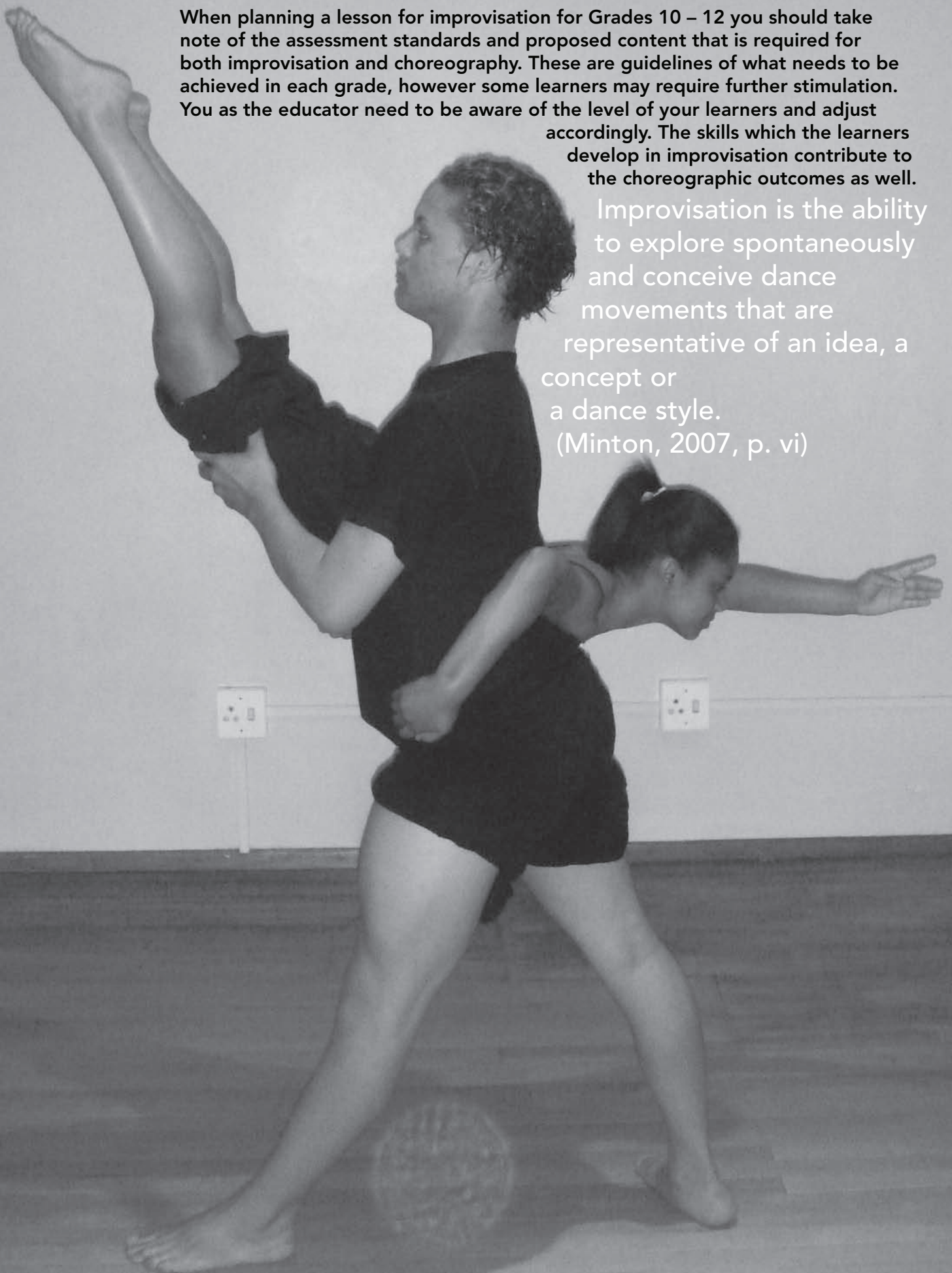
SECTION 2: IMPROVISATION

Planning Improvisation

When planning a lesson for improvisation for Grades 10 – 12 you should take note of the assessment standards and proposed content that is required for both improvisation and choreography. These are guidelines of what needs to be achieved in each grade, however some learners may require further stimulation. You as the educator need to be aware of the level of your learners and adjust accordingly. The skills which the learners develop in improvisation contribute to the choreographic outcomes as well.

Improvisation is the ability to explore spontaneously and conceive dance movements that are representative of an idea, a concept or a dance style.

(Minton, 2007, p. vi)



Teacher's Material and Knowledge

An excerpt from the book 'Teaching Creative Dance: A Handbook'

Developing new movement:

There are many ways to invent movement and to find new ways of moving the body and its parts in space. Movements can be created and then joined together in a sequence to form a phrase or motif of dance which then becomes part of the whole composition. Dance movement can come from any inspiration, even from movements that we use in everyday life such as brushing your hair or walking down the street.

Examples:

- Use everyday imagery to explore the body parts and how they move. The hands: play the piano, scratch, circle, click, point; have an imaginary conversation with a friend
- Use different body parts to lead a movement, for example, move with the nose leading or the arm leading
- Sit on the floor, close your eyes and begin to move a body part such as the head in all the different ways possible, continue with all the body parts. They don't have to stay sitting
- Use restrictions – only use one arm or one leg while the other is tucked away
- Create shapes with your body as you move, for example, create circles with your body

Axial Movements:

Axial movements move around or along the central column of the spine – the axis of the body.

Axial movements include the following:

twist	whirl	rise	drop	pounce
wiggle	lurch	bend	expand	lunge
rock	undulate	flop	slump	sag
totter	shake	contract	swing	sway
curl	squirm	slouch	lean	uncurl
turn	spin	fall	collapse	jostle
writhe	hang	stretch	tumble	

All these actions can be used in different combinations and different ways to create new movement sequences.

Locomotor Movements:

Locomotor movements travel from one place to another, they go somewhere.

The eight basic locomotor movements from which all others extend are:

walk run leap hop jump skip gallopslide

All these basic travelling steps can be modified by changing the direction, the speed or the rhythm, the level of the body and the emotion or character behind the movement.

These can also be mixed with pauses, freezes and suspensions.

Phrase:

A dance phrase or sequence can be likened to a sentence formed when speaking.

A phrase (also called a movement sequence) has a beginning, middle and end.

Motif:

A motif is a recognisable pattern (series of movements) that reoccurs with a certain characteristic or style. A dance work like Ghost Dances has a different motif for each character, for example the dancers representing the ghosts have their own characteristic movements which differ from the dancers representing the village people.

Design Elements:

The three design elements of dance are Space, Time and Force. These three elements are included in all movement and need to be evident in the structure of all your dance compositions.

Space:

Movement exists in both time and space. The body has volume, whether in movement or in stillness, and fills space. The body is contained by space, and movement changes the space which the body inhabits. The space is also inhabited by other people and objects and the changing relationships between them, caused by movement, provides ever-changing dynamic images. Space is influenced by the following elements: personal/ general space, directions, levels, diagonals, dimension, focus, intensity, density, planes and design of the performing environment.

Personal/ General: The use of space can be personal (close to the body) or general (shared space, the space in which the body is moving)

Directions: Each movement has direction, in the way the mover is facing or in the way of moving or both. You can move in different directions – forward, backward, horizontal, vertical, sideward, towards/ away from, diagonal, up/ down. You can also travel over, under, around or through.

Levels: Dancers should develop the ability to move or dance at all levels, high, middle and low.

- Low level movement – crawling, sliding, sitting, crouching, dragging, slithering, wriggling and rolling
- Middle level movement – kneeling, standing, gliding, travelling
- High level movement – jumping, skipping, hopping, leaping, flying

Eye Focus: The use of focus clarifies direction of movement and attention. People react to the power of someone's gaze and the abstract space is defined in part by the person's focus.

Design in space: Design – the shape of one or more bodies in space – can be defined according to the lines of the shape, (curved, linear or angular) and the overall shape (symmetrical or asymmetrical). Curved and circular lines produce a sense of flow and continuity, are graceful and lyrical, yielding, restful, accommodating and organic. Straight lines and angles give a feeling of power, direction, percussiveness, rigidity. They cut through space and may be more exciting or dynamic than curved movement.

Symmetry and Asymmetry: Symmetry, in which the design is exactly the same on both sides of centre, produces a feeling of strength and authority, stability, balance, predictability and control. Asymmetry inherently possesses and produces tension and a dynamic quality. While symmetry is safe, asymmetrical movement is risky. Dance is about moving, about dynamism, its moments of excitement and highest interest tend to be asymmetrical with symmetry being used for contrast, rest or closure.

Environment: The environment is an integral part of the dance and affects how one moves. Using a variety of environments, actual and imagined, provides a rich source of inspiration and material. Dances can be choreographed for the stage or for specific sites such as a park or around a statue.

Time:

Movement is the manifestation of energy in time and space. There are three main elements of time which must be considered – impulses, regular rhythms and irregular rhythms.

Impulses: An impulse is a wave of energy that rises from rest to a peak and falls back to rest. One impulse tends to create another. It is the wave-like nature of the impulse, the alternation of activity and rest which we experience as rhythm.

Rhythm: It is a recognisable flow of movement and/ or sound. A rhythmic pattern is a clearly defined pattern of time aspects such as duration and accent. Rhythms can be irregular, unpredictable and jagged too. The ability to use rhythm in different ways can enhance and broaden improvisation and choreographic ingenuity.

Aspects of Time:

- **Beat/pulse** – the regular, constant throb, a measure of the passing of time
- **Tempo (speed)** – the rapidity of pulses; may be fast, slow, accelerating or decelerating
- **Pace** – the rate at which an activity proceeds
- **Duration** – the amount of time taken; a fast movement has a short duration and a slow movement has a long duration
- **Accent** – an emphasis or stress
- **Syncopation** – the displacement of the regular metrical accent to a weak beat or between beats
- **Climax** – the accumulated high point
- **Momentum** – impetus gained by movement
- **Bar** – unit of counts
- **Meter** – the number of beats in a bar
- **Time signature** – the sign indicating the grouping of pulses into equal time units
- **Phrase** – a short and more or less independent passage forming part of a longer passage or piece
- **Rhythmic forms** – the shape or arrangement of the structure on which compositions are built, e.g. canon
- **Musicality** – the observance of dy logical, expressive and understand
- **Style** – a mode of expression and characteristics consistently applied

Force:

Every movement involves time, space and force. In any movement, it is energy that provides the 'go' power. Energy is the potential for force, the capacity for action and for overcoming resistance or gravity. The amount of energy used, the intensity of the energy exerted, expended or released, determines the force (or effort) of the movement. The way in which energy is released and force is exerted determines the quality or feeling of the movement. It is the dynamic quality in dance that speaks to the emotions. The quality of movement is produced by the dynamic interaction of force (energy) with time in space. All movement can be altered by changes in force, depending on the amount of energy used, how it emerges (sharply or smoothly), the weight (heavy or light) and the flow (jerky or continuous). Movements can be percussive or sustained and strong or light.

Contrasts can be created through the use of opposite forces in a movement phrase. For example: strong and sudden (explode, punch, whip), strong and sustained (press, wring, pull) or light and sustained (glide, float, skate)

Tension and Relaxation: Movement can be forceful (powerful, energetic) or forceless (energy less), active (self-initiated) or passive (non-self-initiated), tense (trapped energy) or relaxed (released energy). Extreme tension causes rigidity and extreme relaxation causes inertia. At each of these opposite poles there is stillness and in between is all other movement with different levels of tension or relaxation.

Swinging: The swing is a natural force initiated by a slight impulse and then a giving in to gravity before a follow through and a moment of suspension"

These notes are taken from van Papendorp, J. and Friedman, S. (1997) *Teaching Creative Dance: A handbook*.

Grade 10 Improvisation

Grade 10 Assessment Standard from the NCS

10.1.1 We know this when the learner demonstrates a broad dance vocabulary and freedom of movement in improvisation around dance ideas

Proposed content from the LPG

Freedom of movement and a dance vocabulary developed through exploring:

- ways in which the torso and limbs can be used to create movement
- spatial designs and shapes that the body creates as it moves through space
- design elements of time (rhythm, impulse, irregular and regular rhythms)
- design elements of space (personal and general space, direction, levels, diagonals, dimension, diameters)
- transversals and other spatial pathways, focus, intensity, spatial density, planes and the design of the performance space
- design elements of force (firm, heavy, fine touch, light, impulsive, percussive, continuous, and contrasting qualities of force)
- design element of flow (bound, free, restrained, abandoned)
- phrases and motifs relationship with another body/other bodies including trust and support exercises

LESSON IDEAS

In each of these lessons, the learners will be involved in creating phrases or motifs of movement.

A phrase or motif is a short sequence of movement which can become a theme of a dance or can be adjusted slightly to create interest.



EXPLORING RHYTHM

An example of a first lesson in improvisation by Nicola Schorn

Assessment Standard: 10.1.1

Length: 2 – 3 lessons

Proposed content or intention:

Freedom of movement and a dance vocabulary developed through exploring:

- ways in which the torso and limbs can be used to create movement
- spatial designs and shapes that the body creates as it moves through space
- design elements of time (rhythm, impulse, irregular and regular rhythms)

Teacher's material and knowledge:

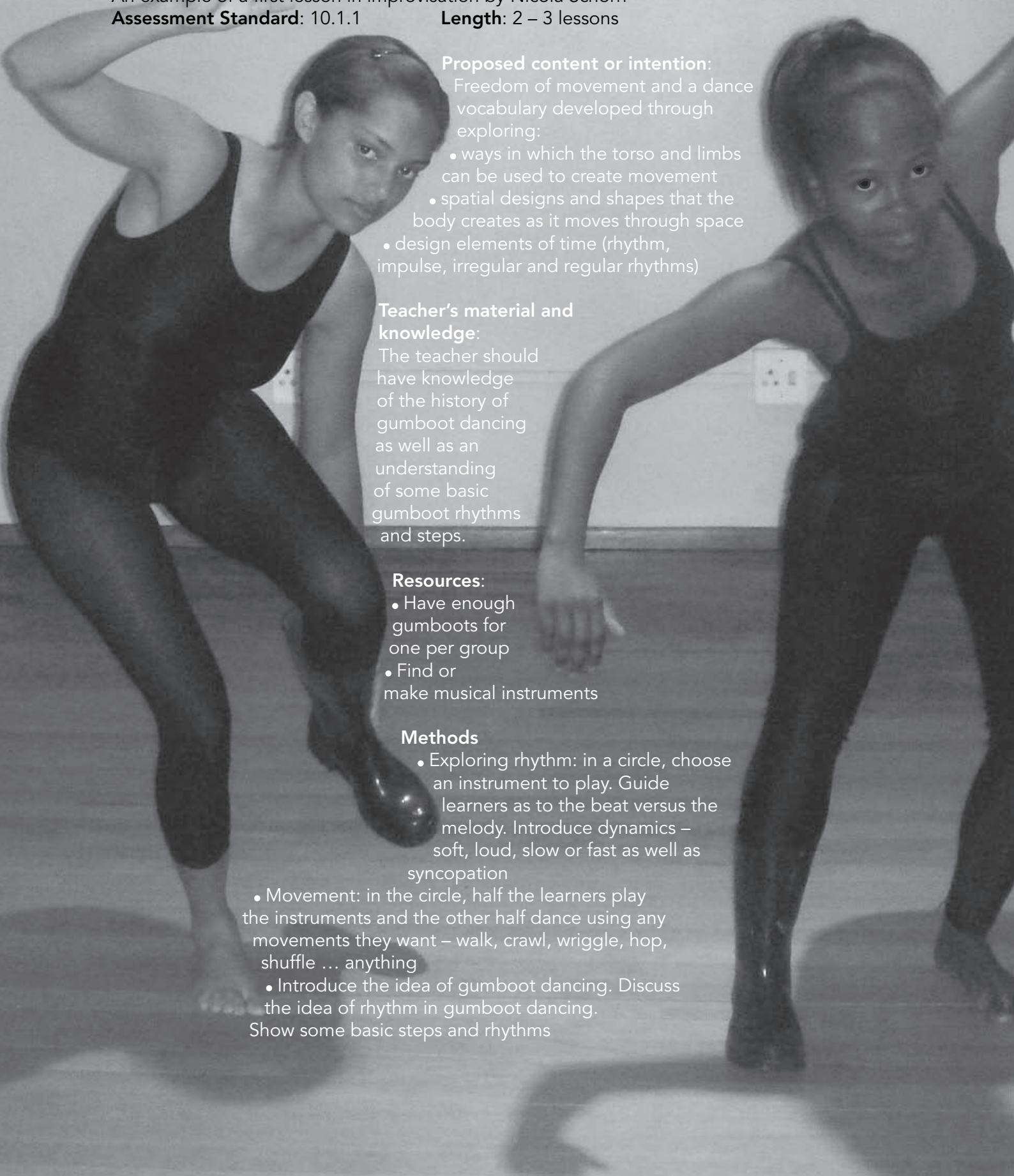
The teacher should have knowledge of the history of gumboot dancing as well as an understanding of some basic gumboot rhythms and steps.

Resources:

- Have enough gumboots for one per group
- Find or make musical instruments

Methods

- Exploring rhythm: in a circle, choose an instrument to play. Guide learners as to the beat versus the melody. Introduce dynamics – soft, loud, slow or fast as well as syncopation
- Movement: in the circle, half the learners play the instruments and the other half dance using any movements they want – walk, crawl, wriggle, hop, shuffle ... anything
 - Introduce the idea of gumboot dancing. Discuss the idea of rhythm in gumboot dancing. Show some basic steps and rhythms



- Divide the class into pairs. Ask the learners to make up their own rhythms
- Ask the pairs to add in any dance style they are comfortable with, for example, ballroom, African, funk, hip hop or ballet
- Add a jump or shift in body weight
- Combine two of the groups together so that there are now four in each group. The two groups teach each other their sections. This will encourage the exploration of other ways or styles of moving, thus adding to their dance vocabulary
- Give each group one gumboot. Ask the groups to include the gumboot in their dance
- Ask the groups to workshop the gumboot again. Now ask the group to use their gumboot in a different or unusual way – as an object rather than a gumboot
- Show and discuss the results
- Sit in a circle and pass the gumboot around. Each student may respond in any way to the gumboot

Another example of a first lesson in improvisation as used by Jennifer van Papendorp:

CREATING A SAFE ENVIRONMENT IN THE CLASS

Assessment Standard: 10.1.1

Length: 1 – 2 lessons

Proposed content

Freedom of movement and a dance vocabulary developed through exploring:

- ways in which the torso and limbs can be used to create movement
- design elements of force (firm, heavy, fine touch, light, impulsive, percussive, continuous, and contrasting qualities of force)
- relationship with another body/other bodies including trust and support exercises

The following class focuses on introducing improvisation by setting up a safe environment in the classroom.

Methods and Activities

Task 1 Walking and trust

- Ask the learners to walk about the space in time to the music without looking at each other and without bumping – play cheerful music with an energetic walking beat
- Then ask learners to walk about the space in time to the music but acknowledging each other with eyes and facial expression
- Ask learners to keep walking with the beat and without stopping walk in 2's, walk in 3's, walk in 5's, walk in 3's, etc. Stop the music and ask the learners how it felt to be joined or left in the last activity. Discuss the issue of being sensitive to others in the class, about how it feels when you are not chosen or abandoned by others

Task 2: Exploring movement

- Ask learners to throw their heads in any direction and freeze. Repeat a few times, adding arms and whole body. Mention 'no bumping'
- Ask learners to hold out their thumbs to one side of their bodies and to focus their whole attention on their thumb. Slowly and smoothly they begin to move the thumb across their body to the other side keeping full focus on their thumb. Let their focus shift to their elbow as they move it smoothly and continuously in any direction – then shift the focus to other body parts still moving smoothly and continuously e.g. hips, head, knees, and belly-button



- Ask learners to swing their arms – demonstrate a few swings and then ask them to find their own way of swinging. Let the swings travel across space (without bumping into anyone else).
- Ask them to spontaneously create 4 traveling swings followed immediately by 4 throws of head and arms with freezes in-between, followed by 8 counts of smooth, continuous movement focusing on different body parts ending with a freeze. Let them do this a number of times. Each time will be different.
- Ask the learners to turn to the person closest as their partner. Starting away from their partner, they perform their spontaneous swing-throw-smooth combination with awareness of their partner, ending with a freeze together. Practise this a number of times so they get more comfortable with one another – every time they do it, it will be different.
- Let half the class watch while the other half performs their duet.

Task 3: Mirrors

This is a well-known exercise in Dance and Drama but it always works and can be done many times with variations. It takes attention off their own bodies and builds up a relationship with another person in the class.

- Ask the class to turn to a person closest as a partner. Facing the person one leads slow smooth continuous movement while the partner follows in mirror image i.e. Partner A uses left arm, partner B will use right arm as if looking in the mirror. It is important to emphasise keeping an easy eye contact.
- Each partner has a chance to lead making sure their movements are easy to follow.
- Eventually without talking the pairs send the leadership back and forth. A person watching should not be able to tell who is leading.

Questions and Reflections

- After the activity give the learners time to discuss with their partners how it felt. Then facilitate a discussion on whether they preferred leading or following and what the requirements are for being a leader or being a follower.

Other easy and non-threatening ways of introducing improvisation:

- Put on fabulous music and ask learners to draw a circle in the air with their noses, then whole head, shoulders, arms, wrists, hips, knees, feet, knees and ankles, thumbs and belly-buttons, whole body, fill the space with circles, low circles, high circles... imagine that you are covered in blue paint and fill every inch of floor and air with circles, etc.
- Teach them a simple dance sequence e.g. walking sequence and then lead them through ways to vary it e.g. changing the direction, tempo, levels, rhythm, adding a character (home boy, anxious parent, timid child), add stillness, repetition. Let them create variations to the sequence in 2's. Working in pairs and small groups makes the improvisation more fun.

Taking note of the required assessment standards and proposed content for Grade 10, here are some further ideas for improvisation. They focus primarily on developing learners' knowledge of the basic building blocks of dance, such as space, time and force. Make sure that your learners understand these concepts as outlined in the educator's material below.



The following four lesson plans are taken from van Papendorp and Friedman (1997).

DEVELOPING NEW MOVEMENT

Assessment Standard: 10.1.1

Length: 1 - 2 lessons

Proposed content or intention:

Freedom of movement and a dance vocabulary developed through exploring:

- ways in which the torso and limbs can be used to create movement
- spatial designs and shapes that the body creates as it moves through space

Teacher's material and knowledge:

One of the first steps is to introduce the learners to various ways of creating new and interesting movement, beyond what they know or are comfortable with. This can also help to break down barriers between those who are more experienced dancers and those who have no training as there is no right or wrong technique when creating movement.

Methods and Resources:

Task 1

- Standing in a circle, each learner takes the syllables of their name and makes one movement per syllable to spell out their name. The rest of the group must copy the learner's name, saying it out loud while moving. Continue around the circle. This can be developed further by combining learners in partners or creating one long movement sequence of all the names.

Task 2

- Give learners words and images to explore, e.g. Wriggle as if you have ants in your clothes, turn as if you are a windmill, open and close your hands, arms, legs, mouth or any other parts.
- Explain the concept of axial movement: any movements around the axis of the body, the spine.

Give each learner a list of four contrasting axial movements for which they must create a sequence. For example: sink, sway, explode, turn, twist, drop, undulate, contract, lurch, whirl, rise, flop, pounce, turn, expand, wiggle.

- Then explain the concept of locomotor movement. The learners must extend their sequence by incorporating at least two different locomotor movements, e.g. run or walk.
- You can further develop this by adding repetition, working in partners and even in groups.

Questions or other reflections:

Make sure that you draw the learners' attention to the fact that they have been creating movement and that anything can be considered dance within this framework.

There are many different ways to introduce the three design elements of dance. Here are three examples.

FORCE

Assessment Standard: 10.1.1

Length: 1 – 2 lessons

Proposed content or intention:

- design elements of force (firm, heavy, fine touch, light, impulsive, percussive, continuous, and contrasting qualities of force)

Teacher’s material and knowledge:

The next design element is force. Dance uses contrasting energies such as slow and smooth movements versus sudden, jerky movements. Force is determined by the amount of energy use and how it is used.

Methods and Activities:

- Explore words and images with varying levels of force, e.g. throw, push, pull, stop, active, passive
- Make sure that the varying forces are identifiable. To help them understand, give them examples using imagery. For example: the stamp of a gumboot.
- Give the learners contrasting groups of words from which they must create four sequences of four movements each. For example:
 - strong and sustained – press, wring, pull, squeeze
 - strong and sudden – explode, punch, whip, stamp
 - light and sustained – glide, float, skate, melt, drift
 - light and percussive – hop, drop, flick, shake
- Once they have established these short phrases, give instructions to join them, incorporating locomotor movements as well as making sure that they have included elements of space and time.





SPACE

Assessment Standard: 10.1.1

Length: 1 - 3 lessons

Proposed content or intention:

- design elements of space, shape, size, direction, levels, focus

Teacher's material and knowledge:

One design element of dance is space.

Methods and Activities:

- Begin by simply exploring different shapes with the body, e.g. circles, triangles and squares. If the learners feel inhibited, get them to work with their eyes closed.
- Guide them through the process, moving through different shapes such as round, square or long movements.
- As they move, instruct them to vary the size of the movements and which body parts they use.
- Create a sequence of 4 – 6 movements in one shape, for example, round. Practice and remember it.
- Each learner must create 3 or 4 sequences, each sequence using a specific shape, which they can remember and repeat. These sequences can be combined and adjusted by giving instructions to vary levels, move in different directions and add eye focus, etc.



TIME

Assessment Standard: 10.1.1

Length: 1 – 2 lessons

Proposed content or intention:

- design elements of time (rhythm, impulse, irregular and regular rhythms)

Another design element is time, including characteristics such as rhythm, tempo, pace, accent, syncopation, phrases and momentum.

Methods and Activities:

- Start with a basic rhythm, for example, clapping something as simple as your own name.
- Explain the concept of a polyrhythm. Create two basic rhythms, one accenting the even beats (2-4-6-8) and the other the odd beats (1-3-5-7). Organise the learners into two groups and clap both rhythms simultaneously.
- Then each learner must create their own 8 count rhythm using hands, feet or the body to make the sounds (body percussion). Add accents and other variations.
- Make sure the learners understand the various elements under the concept of time.
- Add movement to this rhythm – make sure that the movements reflect the length or tempo of the beats.
- To develop – add turns, jumps and travelling steps.





NEGATIVE SPACE

Lesson Plan by Robyn Kennedy

Assessment Standard: 10.1.1

Length: 1 – 2 lessons

Proposed content or intention:

- ways in which the torso and limbs can be used to create movement
- spatial designs and shapes that the body creates as it moves through space
- design elements of space (personal and general space)
- relationship with another body/other bodies including trust and support exercises

Methods and Activities:

Discuss the concept of negative space.

The learners work in pairs. One dancer makes a shape and the other fills the negative space around them. They freeze for a moment before the first one moves and so on. There should be no talking.

The learners concentrate on reading the shapes, responding to them and should be aware of each other and their timing.

Encourage them to 'dance' from one position to the next. You may need to instruct them to add a turn between each shape to encourage movement. Add in a change of dynamics such as a sharp change of focus or a sudden movement of a limb as they change shape.

Build to the pairs moving towards each other and changing over partnerships until you have a whole group moving together.



DESIGN IN SPACE

Lesson Plan by Susan Botha based on Paulette Shafranski's Creative Problem Solving, (1985)

Assessment Standard: 10.1.1

Length: 1 – 2 lessons



Proposed content or intention:

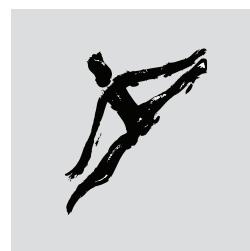
- ways in which the torso and limbs can be used to create movement
- spatial designs and shapes that the body creates as it moves through space

Resources:

Display various geometrical shapes such as a circle, diagonal line, square, triangle, etc.

Methods and Activities:

- Individually begin by drawing the geometrical shapes in the air with different body parts (nose, elbow, shoulder, etc.) moving from place to place along pathways of those geometrical shapes
- Use different levels and guide learners to explore as many shapes as possible and encourage them to use a variety of movements such as crawling, skipping, gliding, and so forth
- In groups form squares, triangles, rectangles and hexagons with or without physical contact. Continue to move/dance in these geometric formations while maintaining these spatial configurations
- Learners create on a sheet of paper a series of moving designs using three geometrical designs, for example the circle, triangle and diagonal line. Identify a different movement for each design. For example: running in a circle falling into a diagonal gliding into a triangular pattern
- This activity can be kept simple by repeating the sequence several times i.e. circle, diagonal, triangle, etc. or make it more complex by changing the sequence; however, limit the design to the three chosen shapes
- Perform the sequence in pairs and trios, each learner performing their own sequence





ELASTICS

Lesson Plan by Robyn Kennedy

Assessment Standard: 10.1.1

Length: 1 – 2 lessons

Proposed content or Intention:

Freedom of movement and a dance vocabulary developed through exploring:

- ways in which the torso and limbs can be used to create movement
- spatial designs and shapes that the body creates as it moves through space
- design elements of space – personal and general space
- relationship with another body/other bodies including trust and support exercises

Resources:

Make sure you have enough elastics, any form of elastic or elastic material - one for every two learners.

Methods and Activities

- Use a long piece of elastic to connect two dancers at the waist. It must remain taut at all times. Play some music while they experiment with movement. Stop and encourage them to move the elastic from their waists and to change levels.
- Choose and consolidate four movements to be shown to the class. You can include the changing of dynamics such as a sharp change of focus or a sudden movement of a limb as they change shape.
- Put more than two dancers with one elastic or four using two elastics. Your learners will come up with more fanciful ideas than you could ever imagine!

Note: In order to develop trust between learners, they need to be comfortable when working in close contact with each other, especially with the opposite sex.

There are numerous trust exercises which can be used and each educator needs to assess the level of trust and confidence already present in their classrooms before they begin. Each different situation will require a different combination of exercises or starting point.

Be sensitive to the reactions of your learners when introducing touch and contact improvisation. All these exercises can be repeated many times, with various grades, although they fit into the Assessment Standards for Grade 10.





TRUST EXERCISES AND CONTACT IMPROVISATION

Lesson Plans from various workshops

Assessment Standard: 10.1.1

Length: incorporate into other lessons

Proposed Content or Intention:

Exercises to develop a safe environment in the classroom and to increase the level of comfort between learners.

Freedom of movement and a dance vocabulary developed through exploring relationship with another body/other bodies including trust and support exercises

Methods and Activities:

Make sure learners do not feel threatened or get hurt. Talk about the experience after they have tried it out. Make sure the learners understand that they need to be respectful and not touch private parts.

Exercises to develop trust and to work towards contact improvisation, in no particular order:

- Start with the learners walking around the classroom, using all the space. Once they are moving well and calmly get them to pair up. In partners they can do the following exercises:
 - Walk side by side, shoulders touching. One of the partners is the leader and the others (followers) must stay next to their partners' shoulder wherever they move. Exchange roles.
 - Repeat the above exercise but with elbows bent at 90 degrees. The followers must rest their hands on the leaders' without actually holding on. Again they must remain together. Exchange roles.
 - Repeat the exercise holding hands and the followers moving with their eyes closed.
 - Now the followers stand in front with their eyes closed and the leaders stand behind. The followers must walk with their eyes closed. There is no contact between the partners unless the follower is about to crash and then the leader must turn the partner by touching the shoulders and then let go. Try and speed up the walk when the learners are confident. Exchange roles. Eventually try and get the learners confident enough to walk around by themselves with their eyes closed.
 - Begin by walking around the room, using all the space. When the teacher gives the instruction, join the appropriate body part with the person closest to you, for example, right elbows to left knees. Hold it and then start walking again when instructed. You may not go to the same person again.

- In pairs, connect one finger tip each and move in as many ways as you can. Experiment with connecting other body parts. Try it in threes.
- Counterbalances: In partners, experiment with ways to support each other when you are both off-balance around a central point. Experiment by using different parts of the body, not just the hands, to connect with your partner.
- In partners, decide who is A and who is B. A starts moving with big, slow movements, as if moving through mud. B follows or traces the moving body with both hands without ever touching A. When the teacher gives the instruction, change roles.





'Improvisation – the key to the choreographic process.'
Minton 2007, p. vi

MOVEMENT PHRASES AND MOTIFS

Lesson Plan by Donna Baird showing how improvisation leads into a choreographic process

Assessment Standard: 10.1.1

Length: 10 weeks

Proposed Content or Intention: Theme: Martial Arts/Kung Fu Fighting

Resources needed: Music – Any 'up beat' oriental music

Methods and Activities:

Task 1:

Introduce the topic by discussing martial arts, showing various pictures and showing positions and pictures of yoga positions. Experiment with arm lines – oriental, jumps, kicks and bowing

Discuss the definition of phrases in both movement and music – play the music and count and clap the phrasing using hard and soft claps to emphasize where the phrasing begins and ends

Discuss the definition of motifs, show and ask for examples from the learners

Listen: Play the music. Discuss the introduction. Listen to the phrases, what is the time signature? Are the phrases long or short? how many bars per phrase? Clap the phrases

Explain the concept of phrasing in movement

Task 2:

The learners work in pairs/trios to develop an introduction

- They should then create a 16 count (depending on music chosen) movement phrase using bowing – acknowledging – preparing
- The movements should be clear and well defined. The movement phrase must complement and work with the music

Task 3:

The learners then create a 36 count (depending on the music) slow motion fighting scene in pairs (preferably) They could include:

- Actions/responses
- Levels
- Direction changes
- Dynamics

NO CONTACT should be emphasized in this section unless they are experienced learners.

Task 4

Join the introduction to the slow motion fighting scene. Experiment with spacing.

Give the learners an opportunity to watch each other in smaller groups. Discuss the memorable moments, the exciting things they remember. Let them assess each other with positive and constructive comments, lead them to kindly remark on each other.

Task 5:

The learners now develop on their own, 4 still positions/motifs. Some things to consider:

- The positions must show stillness
- Encourage smooth transitions from position to position
- The learners must practice the movements well until they are confident
- Play the music quietly in the background so they feel secure with their idea of the time limits you have set

- Note: Allow for changes and adjustments in the time allotted in the music phrases.
If a piece of movement is working and exciting but going over time make changes to your plan

Task 6:

They now show their positions in smaller groups to each other. As the educator, choose 1 or more positions that you feel have a strong impact, feel, are innovative, clear etc. and discuss why you feel it is especially appropriate to the scene.

The learners must then practice the chosen positions. They can then take the positions and workshop them using positive and negative space in larger groups of say 4 or 5.

Task 7:

The educator must now teach 1 or more movement phrases that challenge the learners technically.

They should:

- Master the steps through practice
- Change the front of the room to other sides
- Start the movement phrases at different times i.e. at 4 count intervals
- They could be given different time and dynamic requirements

Task 8:

- Introduction
- Slow motion scene
- 4 position motif/ solo
- Prepared educator combination
- Motif

Task 9:

Using movement phrases and motifs go on to experiment with

- Repetition
- Mirroring
- Question and answer
- Canon
- Contact work

The possibilities are endless!



Questions and Reflections

Through class discussions allow the learners to decide on their expectations and visions for an ending. You might discuss:

- Shape, on or off stage, climax/anti climax
- An ending that mirrors the beginning
- If they had lighting facilities, what would they do?
- Motifs to end

Assessment

Teacher conducts informal assessments by observing and offering comments as learners work. Formal assessment is conducted when the learners have completed their dance, through self and peer assessment as well as teacher observation, using an observation checklist as a tool.

Other themes:

- | | |
|-------------------|--|
| • Indian | Lotus, fish, flower |
| • Jazz | 'Fosse' movements |
| • Contemporary | Shapes, themes |
| • Spanish | Interesting arm movements, foot sounds and rhythms |
| • Classical Greek | Mythology, line, poise |

Grade 11 Improvisation

Grade 11 Assessment Standard from the NCS

11.1.1 We know this when the learner demonstrates spontaneity and confidence in improvisation in response to a wide range of stimuli

Proposed content from the LPG

Increased level of technical mastery, confidence, expression, range and spontaneity. Explore and develop: increased movement vocabulary by utilising props, costumes, photographs, paintings, pieces of furniture, music, text, soundscapes, conversations, spoken word, machine sounds, video and environment in the creation of works.

How to work with props, sculptures and pictures

Props, sculptures and pictures are all important elements in improvisation and choreography. Below are some simple tips when using these items:

- Giving learners pictures for the first time can be daunting for them. Begin with pictures which convey shape and ask the learners to create these shapes with their bodies. This is a simple way to translate the visual picture to the physical. It can also be an interesting way to develop trust and contact improvisation skills by working in partners or groups to create these shapes.
- Once you have worked on shape, you can begin to refer to other elements of the pictures, sculptures and props. When translating the objects or pictures into movement or still frames, learners can consider aspects like colour, size, levels and space.
- As learners become comfortable with the concept of translating the objects or pictures into the physical by using the body, you can introduce pictures which stimulate deeper discussion or emotional reactions which can be used to inspire a theme or quality rather than just a direct physical interpretation of the stimulus.

'During improvisation, the inspiration serves mainly as a point from which you begin moving. You continue to improvise by drawing your own inner cues and images.

' Minton, 2007, p. 13





Questions and instructions for teachers to guide learners through improvisation with props

Below are instructions and questions which the educator can use to guide the learners through the process of improvisation with props and to stimulate thought and creativity. This process won't necessarily take one lesson but can be completed over time. These questions can also be adapted to use with other improvisations, not necessarily using props.

After you have chosen your stimulus, (could be any stimulus at all, as long as it "inspires" you!) decide what has intrigued you about that particular stimulus:

- Is it the shape? Or something specifically essential in its **quality**?
- A **link** with something in your thoughts, memories or experience?
- Once you've determined what it is that 'inspired' you, allow a **free flowing association** to develop from that: allow feelings, moods, concepts, symbols, movement qualities, past experiences, etc. to follow the initial impulse, don't control this – allow it to be free feeling as it unfolds in your imagination
- If it happens that you don't hit on a discernable '**movement theme**' you need to allow exploration of movement aspects/motifs that relate to the stimulus
- As you work with the stimulus in mind, ask some questions:
 - Do you want to pinpoint any movement in particular by using a specific **body part**?
 - Is locomotion central or linked to the idea? What sort of **locomotion**?
 - Are there specific **design elements** that are necessary to explore the concept? How would you use them?
 - Do you need to **start** in a specific position or in a specific **area** of the space?

Is there anything that you definitely **should include**, perhaps expression that will make your movement idea clear (use common sense!)

- Do you need to **colour or intensify** the experience / image with a specific mood/ expression?
- Are there specific **effort-qualities** linked to your theme/ image/ idea? What are they?
- Are there any **space considerations** that you want to include- air/ floor pathways, level changes, direct, indirect focus?
- Are there any definite **actions** that follow from the stimulus that you want to include (gesture, stillness, or symbolic movement?)
- Are there any related **symbols** that come to mind? How would you express these?
- Is there a definite **ending position** and should it be in a specific **space**?
- Then think of how you want to structure the work, consider the beginning, middle and the ending.
- Make sure you choose a few of these, then commit yourself to your movements (even if you're showing something like hesitation, don't hold back!)





LESSON IDEAS

PROPS

Lesson plan by Roxy Levy

Assessment Standard: 11.1.1

Length: 1 lesson

Proposed Content or Intention:

Explore and develop increased movement vocabulary by utilising props

Resources: Any chosen object

Methods and Activities:

- Warm up using the normal class ritual
- Select an object that has a variety of tactile qualities for example, a tambourine, rope or a piece of clothing
- Sitting in a circle, pass the object around. Suggest that the learners close their eyes as they touch the object and explore all its parts. Feel its texture, shape and line and be aware of its visual qualities
- Using the various tactile qualities that the object has, begin to move. If the texture of the object is smooth a possible way to move will be to glide. Should the object have an angular shape the movements could be jagged
- Work in pairs with one learner doing the smooth movements while the other does the jagged movements and then change
- Discover how the object moves. Experiment with the object using space, time, and energy
- To experience an abstract feeling, place the object down and move around the room focusing on the sensations and imagery of the prop

Expanded Opportunities or Homework:

Learners discuss the experience and reflect on the work by writing in their journals.





USING A BALL

Lesson Plan by Phillipa Myburgh and Roxy Levy

Assessment Standard: 11.1.1

Length: 1 – 2 lessons

Proposed Content or Intention:

Explore and develop increased movement vocabulary by utilising props

Resources:

Make sure you have enough balls of any size for each learner

Methods and Activities:

- Divide learners in small groups. It is the learners' task to transport this ball to the other side of the room without holding it in their hands or touching the ground. Explore different ways to incorporate the ball in the movement whilst travelling across the room, such as throwing the ball in the air or rolling it down the arm and so forth
- Challenge learners to explore movement on different levels as they find interesting ways of moving the ball around their bodies whilst travelling across the room
- You could restrict learners to one level at a time, for example; they may only move on the floor or at a middle or high level

Expanded Opportunities:

- This could also be expanded further: One learner now becomes the ball and must be transported across the room by 3 or 4 other learners working as a group. They may not simply carry the learner across but must move through levels and different positions, constantly transferring the weight of the 'ball'



Remember there are no rights or wrongs to improvisations –
they either work or they don't!
COMMIT, DON'T JUDGE YOURSELF & HAVE FUN!!

How to work with a text

Here is a note to guide learners through the process of using a text as a stimulus for an improvisation. Again these are questions for the educator to use in order to guide the learners. It follows on from the process as outlined in the previous section.



Questions and instructions for teachers to guide learners through an improvisation with text

- Look at the **title** – **predict** what the poem could be about?
- Read the poem – and **visualise** the poem as you read it
- **Identify** any strong visual pictures/**images** the poem introduces
- Consider the **mood** – how do you feel intuitively engaged with it- will you use this feeling stimulus to improvise?
- Is the poem **abstract or narrative** – which would you use?
- Look at whether you want to use any of the **actual verbs/ action words** to translate or abstract into movement
- In terms of **relationship** – does it naturally call for a solo, duet, trio, or a group?
- Do you want to **use/ speak/ sing** any of the given **words** while you dance?

Here is an example of a poem and picture that can be used as a stimuli for improvisation by following the processes as outlined above. Guide the learners through the process by facilitating each step. This poem is taken from Ilana Slomowitz's collection of poems, *Touching the Earth*.

Inspiration

Lyrical melding

Movement

Abounds,

Slipping slinking

Gliding sliding

Like pastel velvet,

The sounds

Tenderly tossed

Endlessly,

Sway gently,

Hesitantly shifting

Like fragile rhythms

Never lost

Amid frenetic

Thoughts;

And all the while,

Inspiration

Nestles

Timelessly-

The creative spirit

Seeks

So hungrily:

But

Deep within

It is the stillness

That speaks!



... Ilana Slomowitz



DRAWINGS

Lesson Plans are by Phillipa Myburgh and Roxy Levy



Assessment Standard: 11.1.1
Length: 1 – 2 lessons

Proposed Content or Intention:
Explore and develop increased movement vocabulary by utilising props, costumes, photographs or paintings

Methods and Activities:

- Draw designs on paper or on the board. Learners must interpret them in movement. They must work alone and show the group their work.
- Alternatively, have two learners move together and see what happens by chance, or give them time to join their movements and work it out before they show the group.

Questions or Discussion:

- Encourage a discussion on floor patterning and notation

Grade 12 Improvisation

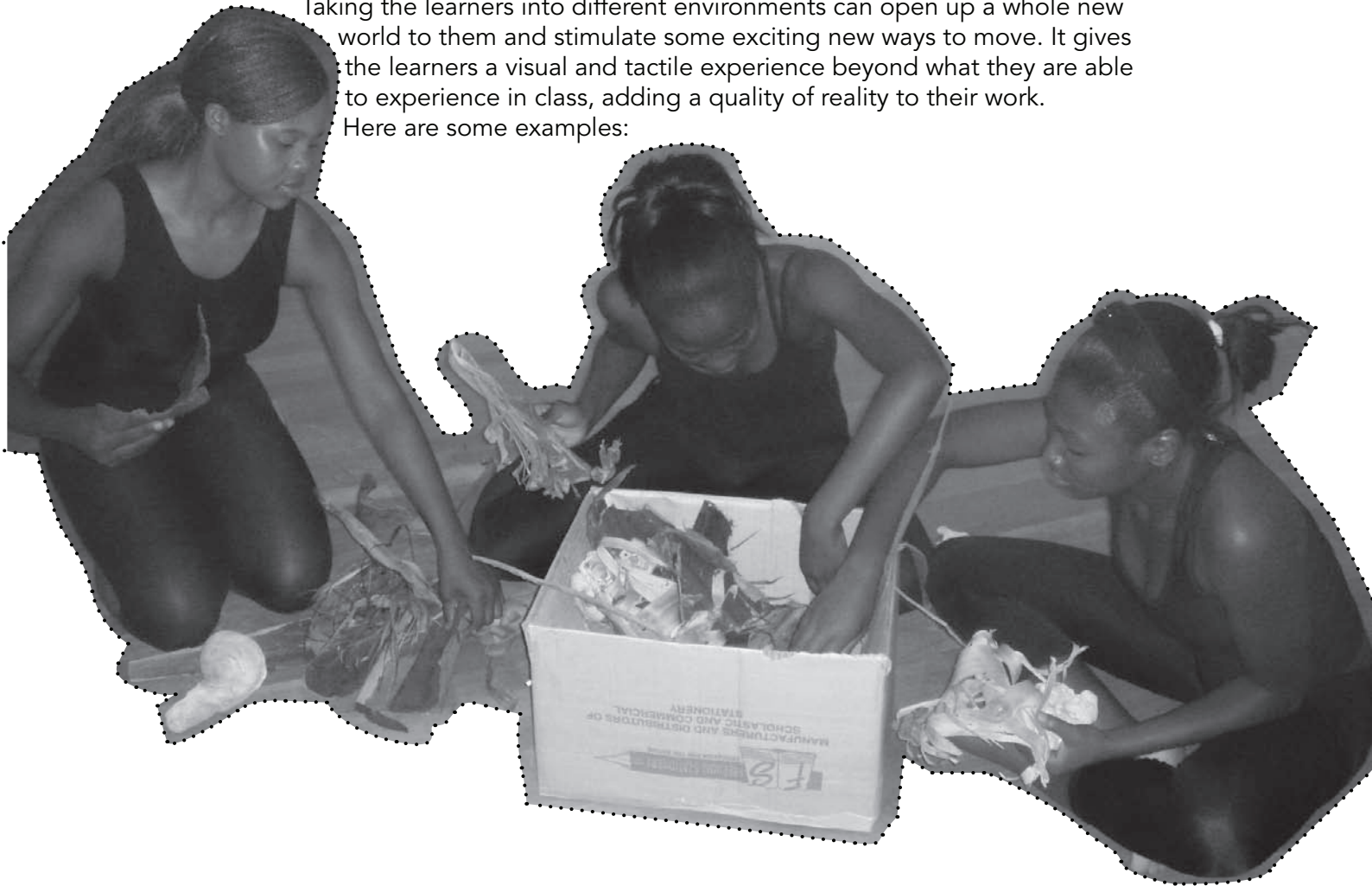
Grade 12 Assessment Standard

12.1.1 We know this when the learner demonstrates a definite inventiveness and development of personal vocabulary in improvisation

Proposed content from the LPG

Higher level of mastery, inventiveness and development of personal vocabulary. Experience and explore: multi-disciplinary work combining dance with music, visual arts, craft, film-making, video or photography • making dances in non-conventional spaces • innovative ways of composing using own stories, non-dancing performers, props, unusual costumes, characterisation • working in groups with trust exercises and the examination of power relations • using research and an understanding of social themes (AIDS, abuse, power relations etc.) to create dance compositions

Taking the learners into different environments can open up a whole new world to them and stimulate some exciting new ways to move. It gives the learners a visual and tactile experience beyond what they are able to experience in class, adding a quality of reality to their work. Here are some examples:





LESSON IDEAS WITNESSING

Assessment Standards: 12.1.1 **Length:** 1 – 2 lessons

Proposed Content or Intention:

Higher level of mastery, inventiveness and development of personal vocabulary through witnessing using music

Method and activity

Learners work in pairs with musical accompaniment provided by educator

Learner A begins to move freely while B watches with full supportive attention, holding the space for partner A.

The educator will then ask B to follow on from A's moves creating own movements. A will now **witness** B's movements. This exchange will continue until they reach a point where they will move together. Learners will then part from each other and find new partners to repeat the process of witnessing.



IMPROVISING IN UNCONVENTIONAL SPACES

Assessment Standards: 12.1.1

Length: 1 – 2 lessons each

Proposed Content or Intention:

Experience and explore making dances in non-conventional spaces

Methods and Activities:

The beach: allow the learners to feel the sand, discover the shells and see the shape and effects of the waves. These can be translated into movement of the body.

Allow them to collect objects from the beach which will remind them of the experience.

If time permits, assign them the task of creating a site-specific work on the beach possibly related to the movement of the waves or the actions of people on the beach.

A night shelter or place for street kids: allow the learners to observe all that they see. This might be an overwhelming experience for those who have not witnessed this aspect of life before. Take this understanding back to the classroom where they can express what they saw or how they felt through movement. Also allow time for reflection in their journals.

The park: this can provide multiple opportunities, depending on the park. The nature in the park can be a stimulus for improvisation. The play apparatus can also inspire movement if the learners observe how we play on this equipment. This also provides a very exciting place for site-specific work – assign the task of creating a short piece on the jungle gym or the slide.

The options are not limited to these places. Especially if you are restricted by lack of transport, observe what is in close proximity to your school and take advantage of it. Spaces around the school such as the school foyer, the quad or a classroom full of furniture, are also ideal for interesting choreography.

SOUTH AFRICAN SOCIAL ISSUES

Assessment Standard: 12.1.1

Length: 1 – 2 lessons

Proposed Content or Intention:

Experience and explore using research and an understanding of social themes (AIDS, abuse, power relations etc.) to create dance compositions

Methods and Resources:

Collect cuttings from newspapers, including articles, pictures, poems or cartoons, which comment on currently pertinent social issues.

Display them around the classroom and allow the learners to select one and respond to it through improvised movement.

Questions or Reflections:

Allow the learners to record their reactions in their journals. Encourage them to choose an article or picture which is relevant to their lives so that they are able to include their experiences in their improvisation.



MUSIC

Assessment Standard: 12.1.1

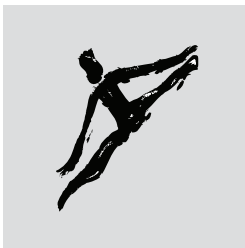
Length: 1 lesson

Proposed Content or Intention:

Experience and explore multi-disciplinary work combining dance with music

Methods and Resources:

- Challenge the learners to make their own music by recording words, sounds such as stamping, clicking, shuffling, which has no predictable phrasing. Alternatively noises from nature such as water flowing, dripping of a tap and wind blowing can be recorded
- Improvise movement with these recorded sounds. Work in pairs sharing each others ideas
- Explore multi-disciplinary media using available resources for example film, video, photos and other mixed media to enhance movement
- These movements can be recorded/filmed to observe the creative processes of the learners
- Instruct the learners to find a beginning and ending. Once they have established how they are going to start and finish, allow them to improvise to the music in between



TRUST EXERCISES AND THE EXAMINATION OF POWER RELATIONS

Lesson Plan by Jennifer van Papendorp

Assessment Standard: 12.1.1

Length: 1 lesson



Proposed Content or Intention:

Experience and explore working in groups with trust exercises and the examination of power relations

Methods and Resources:

- Form groups of ten. Nine members of the group should stand in a tight circle, facing inward. One learner should stand outside the circle
- Those in the circle should link arms at the elbows. The 'outsider' should then try to break into the circle whilst the circle resists. After a few minutes, let another 'outsider' experience the feeling of being excluded. Allow every member of the group to have a turn at being the 'outsider'.
- In your group, discuss how it feels to be the 'outsider' and how it feels to be an 'insider', then speculate about how and when exclusion may happen in everyday life.
- In pairs, discuss and compare occasions when you may have felt powerful and times when you may have felt powerless. Recall and discuss occasions when you may have felt excluded, or when you may have excluded someone else. With your partner, capture any of these events in two or more freeze-frames. Link the freeze-frames with those movements that might have occurred just before and just after the frozen movement. Now expand and extend the movements to make your movement study into a short dance sequence. Take turns to demonstrate your dance sequence to the class.

As a class, reflect on issues of power, difference, inclusion and exclusion. Create a code of conduct for the class of the year. Include collective rights, responsibilities and consequences for breaking the code. Select a small group to draw and write this code of conduct on an A3 sheet or card or newsprint and display it on the wall as reminder for the year. (2006, p. 105)

(From Learning Station Arts and Culture Grade 9 Learner's Book (2006) p.105.)

SECTION 3: CHOREOGRAPHY/COMPOSITION

All good relationships are based on meaningful communication skills. So too is a good choreography. The process of choreography is a journey that learners have to be encouraged to take. The journey will either be profoundly meaningful to them or merely a superficial task. You as their educator are there to help guide them into asking questions, having their own opinions, and realising that they all have something very important to say.

**Learners are empowered through creating choreographic works.
They learn to find their own voice
revealing their intention clearly and meaningfully.**

How to start. Notes to the learners.

As with anything, the hardest thing to do is actually start. It is easy to think about something: 'I am going to clean my bedroom'. But not quite as easy to actually get in there and do it. A choreography is much the same. It will start with an idea in your head. You will think about it, dream about it, and picture it all in your mind.

The hard part is getting it out of your mind and onto a stage.

There are so many different approaches to making your own dance work. All of them achieve different results.

- Start with an idea or concept. Do not always start with music
- Make sure that this idea has been thought about, worked through and crystallised into a simple word or phrase

Ensure that the learners have very specific instructions with clear parameters. Any of the suggested choreography lessons or ideas below can be adjusted for the individual situation or level of your learners. It is advisable that the learners use music without lyrics for their choreography as this will ensure that they don't choreograph to the words or that they are not influenced by the words.

How to communicate an intention and make meaning through choreography

Essentially this refers to the ability to abstract the obvious from visual stimuli into movement or an intention behind choreography.



First encourage the learners to study a painting or picture. Ask questions to elicit a response:

- What is the experience you get from looking at this picture?
- Can you express your feeling?
- How can art come alive through movement or dance?

The following could inspire non-verbal expression or movement:

- the shape of the swirls in the background
- the eyes looking at you from the picture
- the man with the many arms

There are already various possibilities for movement in these answers. For example, the shape of the swirls can be reflected in movement or the eyes could represent a higher being watching us. This is a possible stimulus for a piece of choreography.

It is vital to develop the CONTEXT behind a stimulus in order to further inform your work. This is where research and the journal play an important role. Research and the background information which you may discover creates a pool of knowledge. This may not directly form the content of the choreography but it will inform and inspire the choreographer to create. This information gives the learner content or ammunition to work with. From this research will emerge a strong inspiration, unique to each individual which will inspire creativity.

What you saw in the beginning might have nothing to do with the end product.

How to create a meaningful journal

Choreography should not be done merely as a means to achieve a mark in the final external practical examination. It is a process (the journey) and the result is self affirmation of each learner's worth and the contribution they can make in their particular community. The insight and growth that the learner gains from the experience will affect their achievement and abilities positively in all other areas of their studies and life.

The journal is a record of the journey which the learner experiences as they plan and produce their choreography. It should not be left to the last minute but included as part of the process. Although it is time consuming, make sure that you give the learners time to make entries in their journals. If we have not encouraged this habit from Grade 10, it will not be a natural practice for the learners. Make sure they include all steps along the journey in their journal, for example, what was the original inspiration for the choreography, record improvisation exercises that they have worked on in class, include pictures that might have inspired the costumes and record movements that they want to use in their choreography. Writing in their journals will also contribute to their literacy development.

The journal should demonstrate how learners have planned, tracked and reflected on and felt about their choreographic process as it was progressing. Here is an example of a complete journal task for Grade 10 - 12. It is an example of an assignment given to the learners, to ensure that they cover all aspects required for their choreography.

Choreography Journal Task: Grade 10 - 12

In this project you will:

- Collect, analyse and organise information. Communicate ideas and information
- Plan and organise activities. Work with others in your group. Solve problems. Aim and work to a deadline
- You will be spending class time and your own time rehearsing and developing your choreographic pieces

This will showcase the work that you have been choreographing in Dance Studies.

Section A

Journal: Record the creative process in your journal. Make sure you write in your Journal at least 3 times a week. Remember to include the dates, any progress, problems, disputes, solutions, insights and ideas that your group have had. Make notes on the rehearsal atmosphere, the co operation of the group and the work ethics of the group. You can do this in class, at breaks or at home.

As you are working, complete the following questions:

- What is the purpose of this production? dance work?
- Indicate the title of your dance and the music you are using
- What genre/s of dance are you using in your piece?
- What/who influenced your choreography?
- Indicate how you contribute to your group choreography
- What do you think you have achieved for yourself during this production process?

This project cannot be done in a weekend. Please start on it now.

Section B

Essay 1: Write an essay, describing the type of genre you are using and reflect on how it fits into the history periods you have studied. Remember to add the principles of this genre and which choreographer/s influenced you the most. Please write it in your own words and remember to state references you have used. **(25)**

Essay 2: As a reflection after you have completed your choreography, write an essay answering the following questions:

- What and who influenced your choreography?
- How did you come to choose the music you are using?
- Explain the dynamics of your piece?
- What are you trying to achieve from the patterning you have used?
- What message you are trying to get across to the audience?
- If you have used props, what do they represent?
- What symbolism have you used? **(25)**

Rehearsal Schedule: Include the actual rehearsal schedule from which you have worked. Record any changes which you have had to make. **(10)**

Costume Illustrations: Do a basic illustration of the costumes and accessories you will be wearing in your piece. Make sure you label the drawing and describe the fabric you will be using. (If possible use swatches) Remember to do a costing of how much the costume will cost. **(10)**

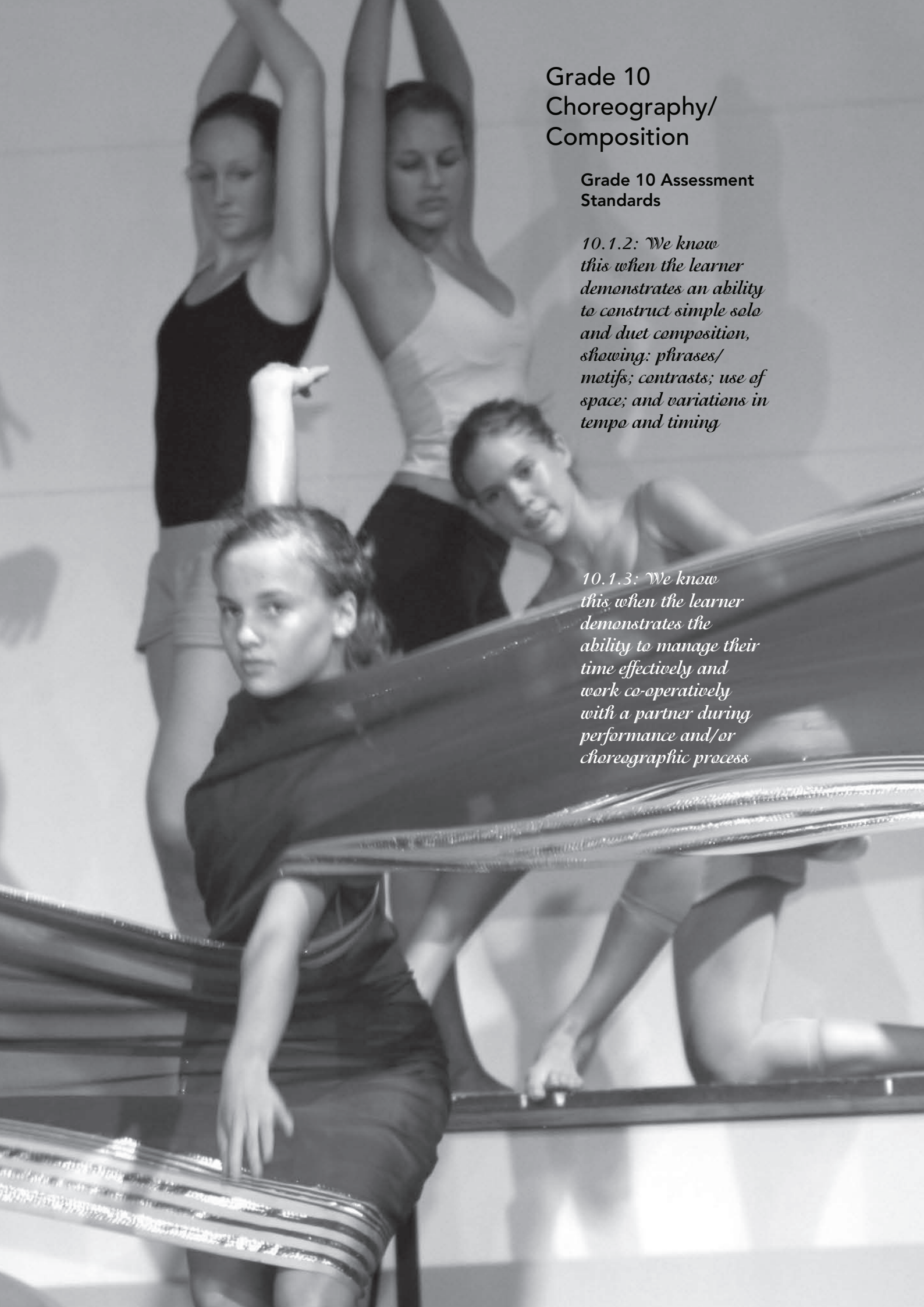


Production design: Once the final decision regarding the staging has been decided, draw a plan of the hall, seating arrangements, staging, lighting positioning and any other important information you require for your dance. You should include a copy of the program and any other design elements, (like flyers or poster) which are used in the production. **(20)**

Photo album: Include photos of your rehearsal process. In your group choose a photographer who will take photos. **(10)**

Section B: Total marks (100)

Please remember that these journals will be on display at the performance whether they are complete or not.



Grade 10 Choreography/ Composition

Grade 10 Assessment Standards

10.1.2: We know this when the learner demonstrates an ability to construct simple solo and duet composition, showing: phrases/motifs; contrasts; use of space; and variations in tempo and timing

10.1.3: We know this when the learner demonstrates the ability to manage their time effectively and work co-operatively with a partner during performance and/or choreographic process

Proposed content

- compose in small groups, with a partner and on their own
- compose a duet and solo of 1 minute duration, for presentation in class
- demonstrate positive values and attitudes that express a responsibility for their work, care in completing tasks on time and working sensitively and co-operatively with others

In Grade 10 the learners are required to choreograph a solo on themselves and a duet with a partner. Start with short sequences that they choreograph in class on themselves, as a pair, or on others.

The content of these choreographic sequences can be decided by the educator, although it should be linked to the tasks that you have been setting in improvisation.

This forms one of the PATs for the year. Make sure that you give learners a clear outline of expectations with obvious stimuli or parameters. This will enable them to be more creative without feeling lost. Below is one example of how to conduct the choreography PAT using floor patterns as stimuli.

This process can be adapted to fit any of the stimuli which follow.

LESSON IDEAS

Lesson plan by various educators

Floor Patterns

Assessment Standard: 10.1.2

Length: roughly a term

Proposed Content or Intention:

- compose in small groups, with a partner and on their own
- compose a duet and solo of 1 minute duration, for presentation in class
- demonstrate positive values and attitudes that express a responsibility for their work, care in completing tasks on time and working sensitively and co-operatively with others

Methods and Activities:

- Prior to the commencement of this PAT, it is important that you have worked on a number of improvisation tasks to ensure that the learners are comfortable with creating their own movement
- Explain the choreographic outline to the learners: they will have to choreograph a solo of 1 minute based on a 'floor pattern' drawn on an A4 page
- Begin by giving them basic improvisation tasks in class to develop these skills. Give them a simple floor pattern which they must move along in a specific manner, for example, 'use round shaped movements to travel along a diagonal line' or 'move along the floor or at a low level while travelling in a square'
- If the learners struggle to visualise the floor patterns, mark the shapes with objects or use tape on the floor
- As they become more comfortable, make the shapes more complicated or combine a number of shapes with a variety of movement instructions
- Suggest that they remember movements or phrases which they create and which they liked. They can record these in their journals



- Instruct the learners to bring a floor pattern drawn on an A4 page to the next lesson. Discuss these patterns, looking at how much of the 'space' they have use, the variety of shapes or directions and the beginning and ending positions
- Begin to develop movement along these patterns, making sure that they have established a beginning and ending
- Give the learners a choice of between 3 to 5 pieces of music, which you have chosen, to use as their accompaniment. Make sure they are of varied styles but that they give the learners strong rhythms or melodies to work with. Continue to guide the learners through the process of creating – remind them about the design elements – space, time and force – which they need to include in their choreography. Watch their pieces on a regular basis and give constructive feedback without being judgemental

Production Elements:

- Each PAT needs to incorporate theory tasks which compliments the practical component
- This could take the form of a research task. Consult PAT document
- Refer to Section 4 on Production Elements for an example on how to incorporate these assessment standards into the PAT

Journal Reflection:

- The journal is an essential part of the choreographic process. It is a record of the journey that the learner travels to reach his/ her final product. Make sure that you emphasise the importance of the journal right from Grade 10 so that when the learners reach Grade 12, this is a natural part of the process for them rather than a huge extra task

After each task in class give the learners instructions to record their discoveries in their journals. Learners should include any inspiration that they might have. In Grade 10, if time allows, give them time to complete this in class, under your supervision, to ensure that they understand the process and what is required.

Here are some more suggestions to use for stimuli. The same process as outlined in the Choreography PAT: Floor Patterns should be followed.

Music

- Find an interesting piece of music, for example, one which has one or two distinctive rhythms
- Tell the learners that they have to use or interpret these rhythms with movement.
- Discuss the genre of music with the learners and how this will affect their choreography
- This links back to any improvisations that you may have done on time and polyrhythm
- Try also choreographing without music and then putting it to different pieces of music

Contraction and Extension

- Spend time in a lesson discussing contraction and extension of different parts of the body
- Get them to experiment with their bodies and how they work. This is a concept which they should be familiar with from Anatomy
- Discuss how different speeds and directions of contraction and extension can convey various meanings. This could be the basis for their choreography

Combinations

- Teach a combination in class as part of the technique lesson
- Then get the learners to make up their own 4 counts to the same music and in the same movement language
- In partners, the learners teach each other their sequences and join them to make 8 counts
- Get 2 pairs to perform their sequences for the group simultaneously but without practicing. The audience can then observe where similarities occur by chance
- Try different combinations
- The audience must explain whether they think the pairs worked or not and why
- The pairs should then join together and create 8 new counts, possibly in unison

Self Assessment Instrument

Self Assessment Questionnaire

Name of Choreographer:	
Name of the piece:	
School:	Date:
Assessor:	

What was the dance about?

How did I go about constructing the dance?

What were my successes?

What needs to improve?

What choreographic concepts have I learnt?

What have I learned about myself?

What have I learned about others?

How would I rate my dance?

Grade 11 Choreography/Composition

Grade 11 Assessment Standard

11.1.2: We know this when the learner demonstrates an ability to construct solo, duet and trio compositions, showing an understanding of: structure; form; and content

Proposed content

- explore choreographic principles and design elements
- solve problems, make decisions and choices, access, select, sequence and synthesise information, ideas, movements and materials for choreographic and research purposes
- use choreographic elements to present moods, personal stories, themes
- develop trios, duets and solo compositions – learners may choose to develop a dance work on themselves and/or other learner/s
- develop values and attitudes that ensure participation, consistent commitment and supportive 9 collaboration with others

How to teach structure

The structure of a dance can be compared to that of an essay or piece of writing. Learners need to understand these structures to help them to compose a dance. These concepts and ideas of structure need to be introduced right from Grade 10 or before through improvisational tools. Here is a guide which works through the process of composing a dance with structure. This process can be used by you as the educator to guide the learners and these notes can also be given to the learners as a reference.

LESSON IDEAS

Lesson Plan Learning Station Arts and Culture Grade 9 Learner's Book (2006) p. 114.

Structure

Assessment Standard: 11.1.2

Length: 5 – 8 lessons

Proposed Content or Intention:

- explore choreographic structure
- solve problems, make decisions and choices, access, select, sequence and synthesise information, ideas, movements and materials for choreographic and research purposes

Teacher's Material and Knowledge:

Choreographing a dance is similar to designing or composing in any other field such as music or art or architecture. All designs, and all aspects of life, need form and structure. Compositional structure refers to the organising principles or arrangement of all aspects – making order out of chaos. Learning about form and structure will help to develop technical skill as a choreographer.



These are the various forms that are possible in a dance work: e.g.

- Binary form: AB
- Ternary form: ABC
- Rondo: ABACADA...
- Chance: random
- Canon
- Theme and Variations

Methods and Resources:

Take as long as necessary to complete each of these tasks focusing on different aspects of compositional structure.

- **Beginning, middle, ending:** create a sequence of movements that has a beginning, middle and ending. Think of all the ways you can vary each of these, for example, start with a strong beginning or a gradual beginning or a sudden beginning
- **Climax:** use the same sequence as above but now play around with the idea of climax. Make the ending your climax or build up to a climax in the middle of the sequence. Experiment with having two climaxes. Discuss what ways there are of creating a climax in a dance. Make sure you watch each of these variations and discuss what effects they have on the dance
- **Transition:** create two different shapes with your body. Now explore different ways that you can move from the one shape to the other. The movements between the shapes are the 'transitions'. Now create two symmetrical and two asymmetrical shapes of different heights. Create a transition from one shape to the next. Make each transition different in some way, for example, direction, level, speed, force, adding a fall, turn, kick or leap
- **Sequencing:** create a short movement phrase. In threes, teach each other your phrases. String them together in all possible combinations, for example, 1-2-3, 3-2-1, 2-3-1, 2-1-3, 1-3-2, or 3-1-2. Discuss how changing the sequence affects the meaning and form
- **Contrast:** write a long list of pairs of words that are opposites, for example, high – low, strong – weak. Underline the ones that lend themselves easily to movement. Choose a pair of words on your list. Explore one of the words, saying the word repeatedly and moving with the essence of the word. Once the word movement/ phrase has become defined, practice it many times. Do the same with the opposite word. Put the two together, paying attention to the transition from one to the other – this is an AB form
- **Motif /ABA:** compose a short movement motif (a motif is a simple movement pattern that can be developed) or phrase – call this 'A'. Create a second motif or phrase – 'B' – and join it to 'A'. Then repeat 'A' – your dance now consists of ABA. You can then play around with repetition and dance AABA or ABAB or even introduce a third phrase called 'C'
- **Form / Theme and variation:** In a group of four the learners must choreograph a movement phrase together and practice it until the whole group can perform it. Each member of the group performs the theme for the others, altering it in some way to give it different shading, for example, alter the tempo or the force or the shape. Then as a group, put the theme and variations together to form a short dance

The assessment standards in Grade 11 require the learners to choreograph a duet and trio composition.

At this level there should be more evidence of intention or a theme behind the work, creating more emotive dancing.

This requires a more in-depth research process in order to inform the work.

Here is an example of a task that can be used for Grade 11:



INNOVATIVE WAYS OF COMPOSING USING OWN STORIES

Lesson Plan by Roxy Levy

Length: 1 – 2 lessons

Based on method invented by Balu Searll-Nivison



Proposed Content or Intention:

Use choreographic elements to present moods, personal stories, themes

Resources:

Learners to bring four personal objects to class.

Methods and Activities:

- Write an essay on why these chosen objects are personal
- From the essay circle words that are meaningful
- Create a poem from the circled words
- Translate the poem to movement
- Work in pairs, A reads B's poem whilst B performs the created movement. Alternate the activity

This activity can be expanded to bigger groups performing their poems simultaneously.

USING PRINTED MEDIA TO DEVELOP choreography/ composition

Assessment Standard: 11.1.2

Length: roughly a term

Proposed Content or Intention:

- solve problems, make decisions and choices, access, select, sequence and synthesise information, ideas, movements and materials for choreographic and research purposes
- develop trios, duets and solo compositions – learners may choose to make a dance work by themselves or with other dancer/s

Methods and Resources:

- Make sure that you have worked on a number of improvisation tasks prior to beginning this PAT to ensure that the learners are comfortable with creating their own movement
- Explain the choreographic outline to the learners: they will have to choreograph a duet or a trio using a picture or sculpture or image from printed media as their inspiration (Refer to PAT document)
- Begin by giving them basic improvisation tasks in class to develop these skills. Bring a few pictures to class for them to work with. Start with simple pictures that suggest shape and movement and ask them to improvise based on these pictures
- Once they are comfortable with this, show them a couple of pictures which have more provocative themes or meanings. Encourage the learners to express, first through words and then through movement, what they feel the picture is saying
- From the beginning of the process, make sure that the learners start to look out for their own picture or inspiration which they must bring to class to begin the process in class

- Encourage the learners to incorporate contact improvisation in their duets or trios
- Continue to guide the learners through the process of creating – remind them about the design elements – space, time and force – and structural elements – beginnings, endings, climax, contrast, transitions, form and sequencing – which they need to include in their choreography. Watch their pieces on a regular basis and give constructive feedback without being judgemental

Grade 12 Choreography/Composition

Grade 12 Assessment Standard

12.1.2: We know this when the learner demonstrates an ability to construct a dance performance with a group (more than three performers): that communicates an intent, specific subject or theme; that considers costumes, set, lighting, sound, and design; and that incorporates a range of technologies such as audio, video, film and/or integrates cross-disciplinary aspects such as text, sculpture and photography

12.1.3 We know this when the learner demonstrates an ability to work co-operatively and effectively in a larger group, and the ability to self reflect and evaluate the process

Proposed content

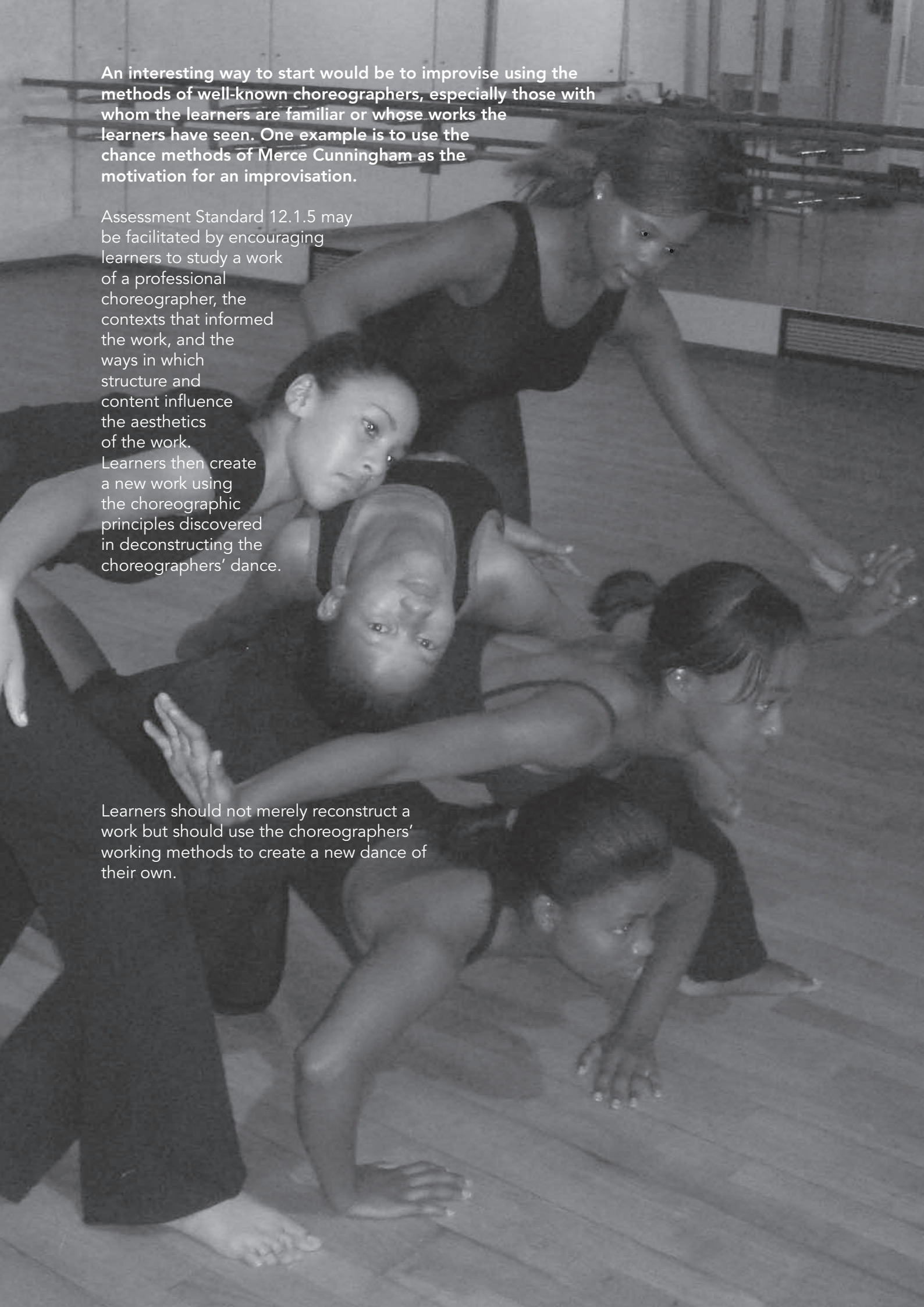
- explore the progression of an idea or theme and work with variation, rondo, canon, call and response, chance, use of climax, and endings in creating works.
- experiment with style and form with regard to concepts such as unity, contrast, transition, sequence or pattern
- develop movement content through the choreographic exploration of ideas and perceptions particular to South Africa
- develop concepts for the construction of a 2 - 3 minute dance with at least two other performers or a small group
- realise intention through choreographic processes
- engage with elements of production such as lighting, set and costume design
- demonstrate values and attitudes that assist collaborative work and acknowledge the need to reflect on own participation, achievements and strategies

Grade 12 Assessment Standard

12.1.5 We know this when the learner explores the ideas and construction of a professional choreographer's work and develops own interpretation of the work

Proposed content

Experience of ideas and methods for composition from studying the work of professional/established choreographers or dance works



An interesting way to start would be to improvise using the methods of well-known choreographers, especially those with whom the learners are familiar or whose works the learners have seen. One example is to use the chance methods of Merce Cunningham as the motivation for an improvisation.

Assessment Standard 12.1.5 may be facilitated by encouraging learners to study a work of a professional choreographer, the contexts that informed the work, and the ways in which structure and content influence the aesthetics of the work. Learners then create a new work using the choreographic principles discovered in deconstructing the choreographers' dance.

Learners should not merely reconstruct a work but should use the choreographers' working methods to create a new dance of their own.



Merce Cunningham

Lesson Plan by Phillipa Myburgh

Assessment Standard: 12.1.2

Length: 2 – 3 lessons

Proposed Content or Intention:

Experience of ideas and methods for composition from studying the work of professional/established choreographers or dance works

Method and Resources:

- Begin by showing the DVD of his work explaining and discussing Merce Cunningham's technique and choreographic methods with the learners. Cunningham used methods of chance to put together his pieces. This does not mean that his choreography was improvised or left to the dancers. He would create the movement and then use chance to determine the different possibilities for combining these movements – with regard to order, length, speed and other elements. Cunningham used such simple methods as flipping a coin or rolling a dice. This could mean that a dance may never be seen the same in any two performances
- Make sure the learners have understood this concept and even commented on what they think of this method of choreography
- Each learner must create a sequence of 4 movements based on an element which you have assigned. For example:
 - Speed/ Dynamics: fast, slow, sudden, jerky, smooth, floppy
 - Shape/ Action: jump, bend, circular, square, turn, twist, stretch
 - Space/ Direction: diagonally, straight, high, low, standing
- Once these sequences have been created, put the learners into groups of 4 or 5. Everyone in the group must learn every sequence. Number each of their sequences and include numbered periods of walking, running, standing still or other travelling steps so that there is a total of between six and twelve sequences
- Each group must determine the order of their dance by throwing a dice or tossing a coin. To make it more interesting, each member of the group can have a different order within the dance
- Once they have understood this process and tried it once or twice you can add in props. For example, add a chair and say they must sit on or under the chair during their sequence, whenever they feel like it. Add a ball and incorporate it into one of the sequences or leave it up to them to choose
- Lastly, add music as they are performing. You can even choose different music each time

Questions or Reflections:

- Facilitate a class discussion of the choreographic process
- Each of the learners must complete a personal journal reflection. If possible, video the dances and allow them to watch them before or after commenting

Here is an example of a Learner's Brief based on the choreography lesson on Merce Cunningham.

Merce Cunningham: Learner's Brief

Learning Outcome: 1, 3

Assessment Standard: 12.1.2

The following exercises will be completed in class:

Task 1:

A discussion of the main characteristics of Cunningham's technique and choreographic methods.

Task 2:

Each person creates a movement sequence of 4 counts. Different people will be assigned different tempi or styles, such as fast movements, slow, travelling, and so on.

In groups of 4 to 5, these sequences will be numbered, along with periods of running or walking or stillness. Each person or pair will be given an order of sequences, determined by chance – coin or dice. These will be performed simultaneously.

Later, random props will be added and included in the movements. Different styles of music will be added to the sequence.

Task 3:

Record your observations in your journal. Include comments on the following areas:

- Did you enjoy the process? Why or why not?
- What did you learn from the exercise?
- What did you learn about Cunningham's technique from this exercise?
- Your opinion of the process – do you think it is a good choreographic method or not and why.
- Any other feelings or thoughts.

LESSON IDEAS

PERCEPTIONS OF SOUTH AFRICA

Lesson Plan by Jennifer van Papendorp

Assessment Standard: 12.1.2

Proposed Content or Intention

Length: 2 – 3 lessons

Develop movement content through the choreographic exploration of ideas and perceptions particular to South Africa.

Method and Resources

- Give each learner a piece of paper and pencil/pen
- Each person writes the first 20 words on the paper that pop into their minds when they think about South Africa
- Place all papers in the centre
- Each learner takes a paper (not their own)
- Go round the class very quickly reading out the words to set an atmosphere
- Each learner selects one word they have heard and creates a movement
- Select a second word, create a movement and join to the first word
- Add a sound to each word
- Join up in pairs – link the four words into a movement sequence
- Two sets of pairs join into a foursome
- Teach each other and link the words with the sounds
- Two groups of four join into groups of eight
- Teach each other the movement sequences and join the sequences
- Then begin to arrange the sequences, e.g. beginning and ending, climax, directions, stillness, unison, canon or other forms. Etc.



Management of Grade 12 Choreography/ Composition

Some hints and tips for co-ordinating the Grade 12 choreography:

- It should be compulsory for all Grade 10 and 11 Dance Studies learners to participate in the Grade 12 choreography as this gives them valuable practical experience. They can also be marked on their participation and performance, as part of their own PATs
- The separate performances of the choreography for the PAT and for the final exam allow for improvement and progression. Make sure that there is sufficient time between these two performances to ensure this development
- Afternoon rehearsals are essential on at least two afternoons a week and educators **MUST** be present to supervise and assist
- If possible, find ways to organise food and drinks for those learners who do not have enough for the afternoons. This will ensure that they have enough energy and concentration to dance
- A 'Declaration of Authenticity' should be signed by learners and verified by the educators in order to ensure that the choreography is the work of the choreographer and not the work of anybody else

Below is one way of approaching a new choreography with Grade 12 learners using a social issue as an example. It is a case study by Nicola Schorn which she used for learners at Eerste River Secondary School in 2008. It begins in Week Two of Term One. These are the educator's instructions which can be used to guide the learners through the process.



Week One:

- Spend the week thinking about an issue or idea that really means something to you. Remember that this is your opportunity to say something to the public about whatever it is you feel very strongly about. For example; Poverty. We are surrounded by it not only in our country, but in most of Southern Africa
- Write down all your ideas in your dance journal. Include images or articles out of newspapers, magazines, poems, etc.

Week Two:

- Bring all your ideas back to class and brainstorm with your teacher and peers
- **This should be done after school and an afternoon should be set aside for this**
- Using the same example – **Poverty** – question and give thoughts on what you want to say about poverty. How do you create a dance around the word poverty? Narrow it down even more
- What aspect of poverty is it that you wish to deal with? Again it must be related to what you feel strongly about. Do not be influenced by other people's interpretation of poverty – it will never be the same as your interpretation of poverty
- Keep questioning yourself until a different word or clue comes to the fore which will guide your approach to the task. For example – **Street Children**. This will be your key work from which you explore your theme. You can now focus on the poverty and the misery of street children, which is enough material to create a choreography

Week Three:

- Find time to get onto the Internet and do some research on Street Children. You already know something about them, as this is the chosen topic which you feel very strongly about. Find out what other people have to say about this issue
- Are you alone in what you are feeling or are there other people who feel as strongly as you do or perhaps have totally opposing views to your own? Read through your findings. Print out pages or make notes that are relevant and/or support your view point
- **Remember research is always very important if you want to say something powerful**
- Keep all this information in your journal. Read it, reflect on it. See if it helps you to formulate even more ideas about what it is you want to say in your choreography

Week Four:

- Bring all your ideas back to class. Brainstorm with your teacher and peers about ideas for your choreography, and how you are going to express these ideas in movement
- **This should be done after school and an afternoon should be set aside for this**
- Remember that dance is a symbolic language and that your movements, props etc will all convey the story/idea
- Now that you have your theme, think about how many dancers you will need for this piece and what age group/sex you would like them to be. For example, you might choose to have four little girls (aged about 8 – 10) and five senior girls from Grade 10 – 12 that are Dance Studies learners in your school. The reason for the little girls dancing with the senior girls could be that you wish to show the helpless situation of the little girls reflected in the senior girls who are still trapped in poverty and homelessness.
 - You now know how many dancers you need.

Go and find them



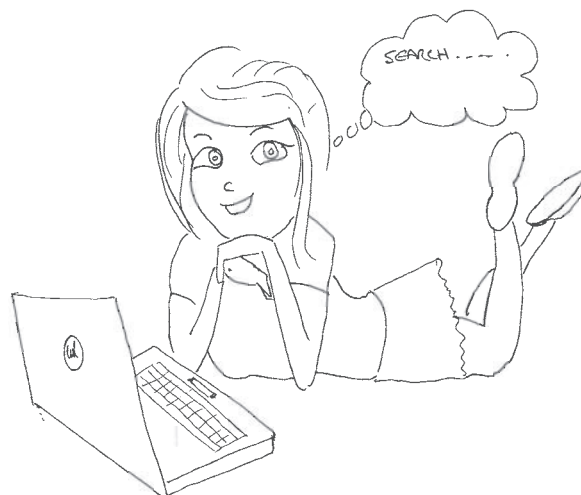
Week 1



Week 2



Week 3



Week 4



Week 5



Week 6



Week Five:

- You are now ready to begin. You have your theme, you have your dancers, you have done lots of research on the subject and probably have very vivid images in your mind about what you want your stage to look like and your costumes, based on the images you have found on the Internet/ newspapers etc.
- Explain to your dancers what it is that you wish to convey
- **This should be done after school and an afternoon should be set aside for this**
- Describe your feelings, share with them the research that you have gathered, ask for their ideas and opinions. Listen to them
- Once you have had this discussion, plan and discuss times and availability for rehearsals. It is no good starting a work only to discover that half your dancers cannot make any rehearsals. Set out your times up front with you dancers so that everyone can plan in advance for these rehearsals
- You also need to make sure that you have a venue to rehearse in and you also need to consider the other Grade 12s who will need time too
- **It is a good idea to plan the use of rehearsal space and times with your teacher once all the Grade 12s have found out when their dancers are available**
- You need to set aside at least two afternoons a week to work on your dance. In some of the rehearsals you will work alone with your dancers. At least every third rehearsal you should show your teacher how you have progressed so that he/she can give you constructive feedback on how your choreography is progressing
- You will need at least five to six weeks to complete your choreography successfully
- This is going to be a very busy time for your teacher as he/she will have to be at school supervising, assessing and guiding the entire grade 12 class. Make sure you do not waste your teacher's time when you have a scheduled rehearsal with them. Come prepared
- Remember to write down all the steps you have taken along the way in your journal, so that you can keep track of all your ideas, input from other people, problem areas, strengths and successes etc.
- You should also have drawn up a comprehensive timetable and timeline at this point in your journal. Start with the end in mind and work backwards, working out exactly when you need to complete things by
- **Make a timetable for each of your dancers and your teacher. See example below:**

DAY	VENUE	TIME	MATRIC
WEEK 3 FEBRUARY Mon. 2nd	Dance room	7.45 – 8.15	1. Byron 2. Lesley – Ann
	Dance Room	2.30 – 3.30	1. 2.
	Hall / stage	2.30 – 3.30	1. 2. 3.
Tues. 3rd	Dance room	7.45 – 8.15	1. Byron 2. Lesley - Ann
	Dance Room	2.30 – 3.30	1. Natasha 2. Lesley -Ann
	Hall / stage	2.30 – 3.30	1. Chrioni 2. 3.
Wed. 4th	Dance room	7.45 – 8.15	1. Byron 2. Lesley - Ann
WORK TO BE SEEN BY TEACHER	Dance Room / Hall / Stage / Corridor / Drama Room	2.30 – 4.30	ALL MATRICS AND THEIR DANCERS
Thur. 5th	Dance room	7.45 – 8.15	1. Byron 2. Lesley - Ann
	Dance Room	2.30 – 3.30	1. Michelle 2. Samantha
	Hall / stage	2.30 – 3.30	1. Sharonize 2. Chrioni 3. Amelia

Week Six:

- You will start with your first formal rehearsal with your dancers as set out in your rehearsal timetable
- **All the improvisation classes that you have done up until now will really come in handy.** Play with your dancers. Improvise around all kinds of ideas that you have thought up around the theme for example – Street children.



Work on new movements
and formations that you wish to create.

Don't even worry about how your dance will begin. Workshop ideas and see what comes out of it. You will be pleasantly surprised I am sure. You need to do this for a few rehearsals until you really get a feel of what it is you wish to do with the dancers and you get to know how your dancers move

- **At this point you should start to think about the kind of accompaniment you wish to use.** What will enhance the dance piece and make it even more meaningful
- This might not be music you like or listen to for pleasure. The accompaniment must reflect what your dance piece is about
- Accompaniment can be in the form of recorded music, live music, voices, poem/ words, sound effects, silence or a combination of any of the above
- It is sometimes very hard to find just the right accompaniment and often you will find that you do not own the sort of music you are looking for. This is where your teacher will play a very important role in helping and guiding you in your selection
- Some teachers have a very wide selection of music at home and they could bring it in to the class so that you could listen through and select a piece. This again would be done after school and a few afternoons need to be set aside for this. Not the afternoons you are working with your dancers
- If your teacher does not have a wide selection of music, he/she could arrange to borrow music from other teachers or find a website that allows you to download music
- This is a long and sometimes frustrating process that cannot be left till the last minute.
- **It is not a good idea to find just any piece of music before you start choreographing and work to it just because you like the song**

Week Seven:

- You might have been successful by this stage and have music/accompaniment. If not, do not worry about it, just continue choreographing with your dancers and keep making time to listen to music after school until you find the perfect piece
- If you have found the right accompaniment, start working your ideas to it
- Again, you do not have to begin at the beginning. Put on your music/accompaniment and again explore the possibilities with your music
- You will now find that a natural progression starts to take place
- At this stage your teacher should have commented on your progression and have given you advice on areas that are really working and areas that do not seem to relate at all to your chosen theme. Listen to their advice, you don't necessarily have to take it, but it might help you rethink areas that are not working for you
- Keep in mind at all times that you wish to create a fresh, original work that is completely yours
- Explore the elements of dance in every possible way
- Think of how you are going to use your stage and the levels and groupings of your dancers
- Push boundaries and don't stay in safety zones. Dare to be different

Week 7



Week 8

Week Eight:

- The term is already about to finish
- You should have made a very good start to your choreography by now
- Consolidate with your dancers
- Have a meeting with your teacher and peers and draw up a timetable for the following term. Remember it is an exam term so your time will be much more restricted than in the first term
- Make sure that you have recorded your progress in detail in your journal so that no valuable information is lost or forgotten
- Thank your dancers and teacher for their fantastic contribution to the start of your choreography

Holiday Preparations:

- Make sure you take your journal home with you
- Start to plan your costumes
- Remember that they should be closely linked to your theme and should enhance the choreography
- Take into account your budget. Perhaps your school has a budget for costumes, if not how are you going to raise the funds for these outfits

- The Grade 12 learners could arrange for a combined fund raiser e.g. a video evening at the school showing a dance movie
- All this must be planned for in advance
- Think about props and other special effects that you wish to use. If you are including props in your choreography they must be at your next set of rehearsals so that the dancers can work with them
- Consider what lighting you need and what is available at the school. Lighting is crucial to set the scene for a dance piece
- Even if you are not going to perform your piece on a stage consider all the production elements you would use if you had an unlimited budget and write this all down in your journal
- Come back to school ready and well prepared to now put all your ideas and preparations into a formalised choreography – beginning / middle / end
- Remember that your choreography must not exceed 3 minutes. It can also be shorter. It is actually very hard to compose a three minute piece that does not become repetitive, self indulgent or unrelated to the theme



Term Two - Week One:

- Call a meeting with all your dancers and discuss the final plans and preparations for your choreography. Draw up a timetable for rehearsals with your dancers
- Make sure all your props etc are at rehearsals and are used
- Get your music recorded onto a CD so that you have access to it at all times. Often the music department will help you in this regard

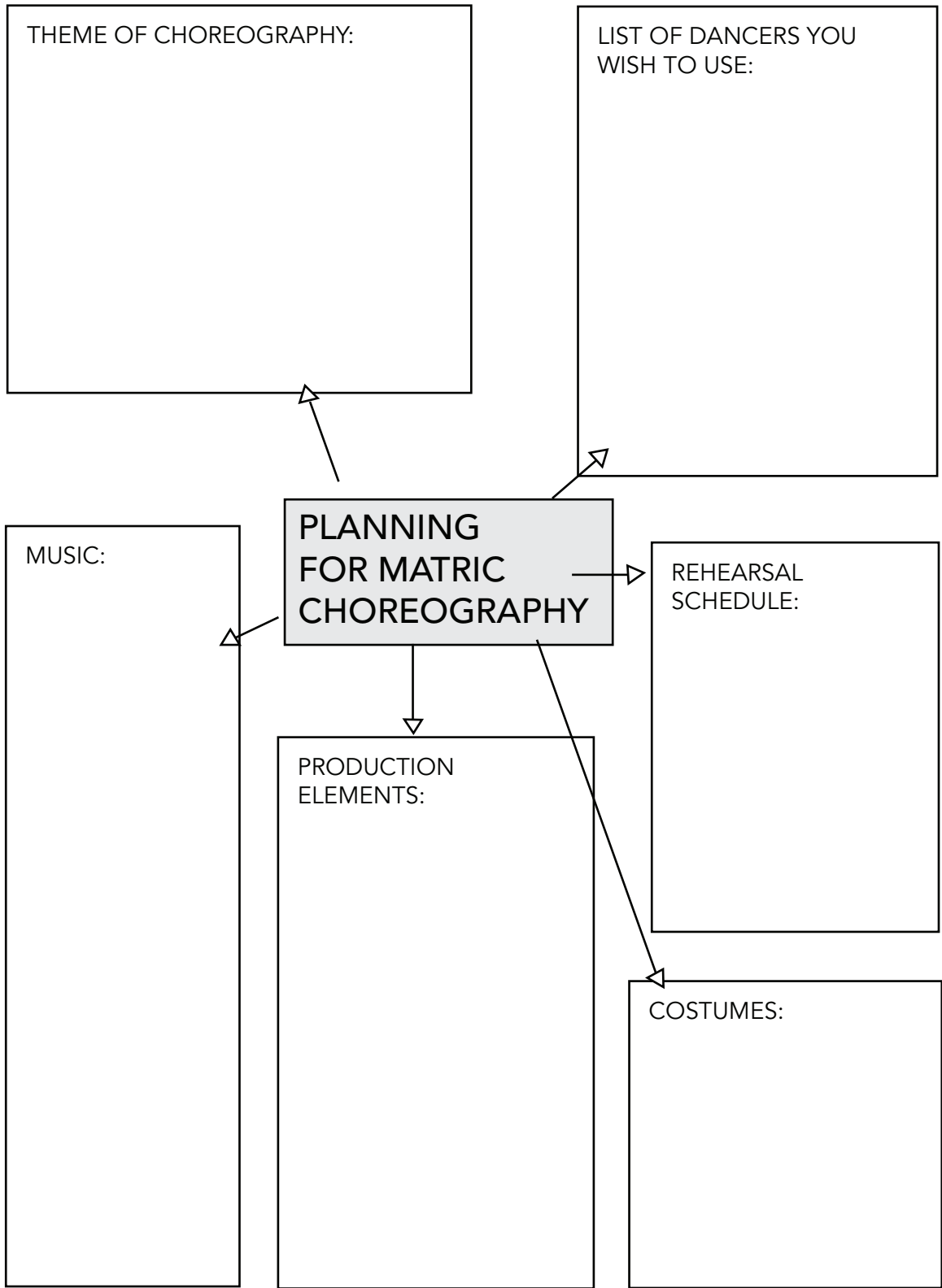
Term two – Week Two onwards.

- You will now continue working on your choreography until it is complete. It might still need working on but you will have laid down the structure of it by now
- Your teacher will use this work (although not perfect yet) to mark you on your progression in the **LO 1 PAT TASK 5 (Learning Outcome 1 = choreography and improvisation / PAT = Performance Assessment Task.)**

***You will be marked on the PROCESS of your choreography, NOT THE FINAL PRODUCT.
That will come about when you do your final external practical examination.
Remember that the three PAT's you will do throughout the year
count towards your final year mark.***



This is a summary page for the learners to use for the planning of their choreography.



How to conduct research towards Choreography/Composition

Learners are required to do research projects throughout the three year training period: Grade 10 – 12. As educators, we must ask ourselves why we are teaching this skill. Is it to merely repeat information found from a source, or is it to enable the learner to discover how to select and use information that they really need? This is a crucial area of development for the learner if they are to find their voice. In many schools access to computers, libraries and resources are limited and because of this, these learners often have very limited knowledge of the media and what a powerful tool it can be.

Research is a vital part of the planning and preparation of choreography. Research should be conducted around the theme which the learner is choreographing. This allows the learner to validate their own opinion. Many of the dance learners do not have a broad world view at this stage of their lives, and access to the Internet allows them to broaden and advance their ideas.

Educators then have the responsibility of teaching their learners how to be empowered through the Internet. If libraries and resource materials are not available, the Internet is a source of unceasing wonder for the learner. Once you have tapped them into this world of information, it is hard to stop them. **Educators need to find their own voice, and fight for this facility if it is not available within their schools.**

However, exposure to the Internet is not enough. You also have to show learners the rudimentary basics of how to put text onto the computer and format it to the desired effect. Again, once the learners have grasped the basics, they teach themselves. Remember this is a technologically advanced generation of teenagers we are teaching. They will outpace you in a very short time and in turn will be sharing this knowledge with other learners. This again leads to a form of empowerment and self affirmation which is greatly needed if learners are to respond to the idea of being taught.

SECTION 4: PRODUCTION

An extract from the LPG, outlining the importance of including the production elements in the curriculum:

“In the past the marketing of dance has seldom been included in the study of dance. Educators need to include this in the Learning Programmes by facilitating learners’ participation in planning and producing a performance. Encourage learners to be resourceful, entrepreneurial and to develop initiative in promoting work. By doing this, they will develop an understanding of business practices, training opportunities and career possibilities in the world of work.”

It is important that this section of the curriculum is not left until Grade 12 but rather developed throughout the three years of FET, using the proposed content in the LPG as a guideline. It is recommended that these assessment standards outlining the teaching of production elements are incorporated into the three Performance Assessment Tasks (PATs) during the year.

This module of the curriculum is obviously closely related to choreography. Without an informed knowledge of these elements a learner cannot take their ideas to the highest level possible. Production elements include; music/accompaniment, lighting, staging, scenery, props, costumes, management, marketing, planning and co-ordination of a production.

Designing a programme

The one page programme must be presented for the PAT and the final examination for each Grade 12 choreography. It is an important tool in conveying a simple outline or explanation for the learner’s creative work. Just because this is only expected in Grade 12, do not leave it until then for the learners to present their first programme. It is one of the first impressions for the examiners and so it is imperative that it is well presented.

Firstly it must contain basic factual information:

- name of the choreography
- name of the choreographer
- names of the dancers
- title and composer of the music

Beyond this it also needs to give a brief overview of what inspired the dance work or the theme which is being conveyed. This may be in the form of a brief synopsis or story. The piece may have been inspired by a poem or picture which could be useful in explaining the meaning of the piece. Once again this is not a one step process which the learners can achieve by themselves. They need to be led through the planning and production of their programmes. If they are writing a synopsis, it needs to be checked and enhanced before the final programme is approved. Make sure that the motivation that they have used or explanation that they have given on their programme actually matches the choreography which they are producing. Also expose learners to professional performance programmes

Below is one example of how this one page programme may be presented.

Choreographer: Emjerithea Festus



I am 18 Years old. I have been dancing for 3 years and would like to continue with it in my free time when I leave school. Dance has taught me discipline and how to respect other people. I want to study drama after I finish school.

The children that will never be...



They look so young,
so innocent as they lie sleeping
Held so tightly together,
with their faces finally erased of worry
Almost snug looking,
half buried in rags on their concrete bed
But this peacefulness will end all too soon
For when sleep wears from their eyes it
will reveal pain and despair
Their loneliness only quenched
by the embrace they find in each other

Music:

Jesus at the table — Felix Leband

Dancers:

Lesley—Anne Skei (Gr. 11)
Denecia Markus (Gr. 11)
Albertina Ginqini (Gr. 12)
Chevon Bekeur (Gr. 12)
Chanice Andrews (Gr. 10)

Emerentia Ramons (Gr. 5)
Edwina Brown (Gr. 5)
Geneva Cloocloo (Gr. 5)
Anelda Rens (Gr. 5)

Grade 10 Production

The proposed content for Grade 10 includes designing advertising material for a performance as well as organising rehearsal schedules. Below is an example of how these requirements can be included in a PAT.

This task can be put together with their solo composition (Assessment Standard 10.1.2) so that they are advertising their own dance work. This also means that the learner must be aware of the content or theme of their dance work in order to portray it on their poster.

Assessment Standard: 10.1.4: Demonstrates an ability to manage on time effectively.

An important part of all performances is the preparation beforehand. A dance piece requires many hours of rehearsal time. This also includes all the hours spent placing the piece on stage and making sure that the lighting and costumes are appropriate on stage.



It is your task to organise the rehearsal schedule in preparation for your duet. You should include enough rehearsal time to create the piece, to practice it and to polish it. Also to be included are all the extra rehearsals closer to the date of performance, such as lighting and costume rehearsals as well as any others you may think are necessary.

Your rehearsal schedule must be reasonable and reflect the actual rehearsals which you organised or attended. It must be set around the school day – both during school hours and after school. Present the rehearsal schedule on A4 paper. Include all dates, times and venues for rehearsals. Use a format that you think will most effectively convey the schedule to the dancers.

DUE DATE:

This task is related to the duet (Assessment Standards 10.1.2 and 10.1.3) which they are required to choreograph and gives them practical experience in working with a partner and managing their time.

An example of a pamphlet cover:



for
the
love
of

it

Grade 11 Production

Grade 11 Assessment Standard

11.1.4: We know this when the learner demonstrates the ability to plan and market a dance production

Proposed content (Organise performances by:)

- drawing up rehearsal schedules for group and partner dances
- drawing up production schedules such as booking venues, arranging ticket sales, ushering
- designing marketing strategies and materials such as a pamphlet, a newspaper advert, a poster or invitation

Grade 11 requires more involvement in the organisation of a production as a whole. This is a perfect opportunity to prepare the learners for Grade 12 where they can be responsible for their own production. Again, these assessment standards should be incorporated into the PATs.

Assessment Standard: 11.1.4: We know this when the learner demonstrates the ability to plan and market a dance production.

Task 1:

Your task is to keep a record of the rehearsal schedule for your duet. It is your responsibility to set up this schedule as rehearsals are required for your choreography. Record this schedule on an A4 sheet of paper and include all relevant information. This rehearsal schedule must be realistic and it must include sufficient rehearsals to present a well-rehearsed piece of work.

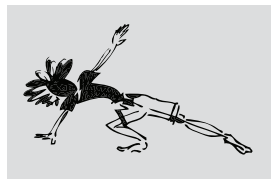
Task 2:

You are required to set up a production schedule for this performance as if it were going to be performed at a theatre. This requires you to give a realistic time schedule of all the things which need to be planned and completed before a production is staged. You should include details about each area. You should also present a timeline of all planning and events that take place before the production, showing when each item needs to be planned and performed. Include the following areas in your production schedule:

Rehearsal venue: - booking the venue
 - cost of the venue

Performance venue: - consider the size of the performance and the size of the dance
 - consider the cost of the venue
 - consider how many people it can seat in the audience

Music: - have you found music?
 - do you need to get permission to use the music?
 - do you need to cut and record it on cd?



Costumes, props, sets, lights and make-up:

- how much can you afford to spend on each of these items?
- plan each item, what you need
- who is responsible for each of these areas, eg. who is going to make the costumes?

Marketing:

- how are you going to market your production?
- what methods are you going to use, eg posters?
- who is going to make your advertising material?
- how much is it going to cost and how are you going to pay for it?
- when do you need to start advertising?

Fundraising:

- how much money do you need to put on this performance?
- how much money are you going to receive from ticket sales?
- how else are you going to raise money to fund the performance?

Day of Performance:

- how many people do you need to help at the venue on the night?
- how much do you have to pay them?
- what are each of them going to do?

NB!! Remember that you need to plan when each of these things needs to be completed and present them on your timeline. For example, venues need to be booked well in advance.

DUE DATE:

A useful tool for informing the learners about the different roles assumed within organising a dance production is the list of production roles in the Grade 12 FOCUS on Dance Studies textbook, page 90.

This task gives them theoretical knowledge of what is required to organise a dance production and how to go about doing it. The educator needs to support the learners through this task, possibly giving them progressive due dates as you have discussed or worked through each section within the planning. It is best that this theoretical aspect is done individually to ensure that all learners gain an understanding of the production elements. This task is related to the duet or group dance (Assessment Standards 11.1.2 and 11.1.3) which they are required to choreograph.

The proposed content for Production Elements in Grade 11 also includes the design of marketing strategies and materials. The marketing strategies are included in the above task, however the learners are also required to design the marketing material that they plan to use. This can either be included as part of the above task or combined with another PAT such as the Indigenous Dance or Group and Solo Dances. Below are two examples of such a task.

Assessment Standard: 11.1.4: We know this when the learner demonstrates the ability to plan and market a dance production

You are required to design an invitation to the Principal, inviting him / her to your performance of _____.

The invitation must include all the relevant information about the performance, informing your guest where, when and what will be taking place. Make sure that your invitation is well-presented and attractive in order to make sure that the Principal wants to attend the performance.

DUE DATE:



Assessment Standard: 11.1.4: We know this when the learner demonstrates the ability to plan and market a dance production

You are required to design an advertisement for a newspaper to advertise your performance of _____.

Make sure that your advertisement is clear and well-presented as well as eye-catching in order to attract people to your dance performance. It must include all the relevant information such as the name of performance, venue, dates, time, price and where to buy tickets. Make sure that the advertisement conveys information about the content of your performance to the public so that they have an idea what your work is about.

DUE DATE:



Grade 12 Production

Grade 12 Assessment Standard

12.1.4: We know this when the learner demonstrates the ability to plan and market a dance production including budgeting, organisation and multi-faceted advertising

Proposed content

- definition of the roles of people involved in a production of a dance performance
Creating marketing strategies which may include electronic and print media and designing marketing materials e.g. posters, programme notes, tickets, press releases, media adverts, promotional road shows
- developing budgets which include income, expenditure and general budget layout and drawing up a fund raising proposal

Grade 12 is a culmination of all that they have been learning during Grade 10 and 11. All Grade 12 learners should be actively engaged in the preparations for the production of their choreographies and be allowed to feel the satisfaction of combining all of the modules they have studied over the three year training period (Grade 10 – 12) in this final presentation of their achievements.

It is recommended that the final Grade 12 choreography is presented as a public performance for peers, friends and family. This is a necessary part of achieving the full meaning and satisfaction of choreographing a dance work. Choreography is meant to be seen and appreciated by an audience as the learner has something to display.



Production Planning:

As a Grade 12 class, you will be presenting your dance works to your friends and family as a show during the second term. last year you compiled a production schedule. You are to use this knowledge to put together a real production.

You are required to set up a production schedule for this performance. Although you will be planning one performance as a group, each individual is to present a portfolio of all the planning for which you have been responsible. Within the group, each learner is to be assigned a role and given responsibilities. Make sure that someone is appointed as a production manager and someone as a secretary to keep a record of all meetings and planning discussed at these meetings. Each individual is responsible for their own costumes for their own choreography.

To be included in each learner's portfolio, for the choreography:

- All the planning for the performance for which you have been responsible
- A one page programme including information about your own dance work, including the title, your name, dancers' names, music and a brief synopsis
- A budget for your dance piece, including costs such as costumes and make up

You will present your portfolio to the class as an oral, explaining your dance piece and your budget.

As you are working in a group, make sure that each of you contributes fully and participates fully in all planning and meetings, because if one person does not pull their weight, the project will not succeed.


Remember that this is a real live performance that you will be presenting to the public, so make sure that it is well organised and that you do not embarrass yourselves, or the school.

DATE OF PERFORMANCE: A date will be set by the teacher

The educator needs to remain actively involved with the learners throughout the process. They cannot be left to produce this production without some guidance and assistance. The educator should be present at all rehearsals and production meetings to ensure that the process is on track. Make sure that you set due dates throughout the process. The final performance can take place either in the second or third term, prior to the final examination of these choreographic works. This also allows time for improvement and development of the learners' choreography following the public performance.

Together with the practical choreography, this forms one of the PATs for Grade 12, fulfilling Assessment Standard 12.1.4.

An example of a poster:



Everyone experiences a time in their lives when they feel held back and restricted. It is now time to just let go and...

release...

Choreographed by Natasha Rhoda

dancers

**Natasha Fischer &
Erin Hendricks**

Music by Jamiroquai

**Artscape Theatre
20-30 September 2008**

19:00-20:30

R60 pp

Book at [computicket](http://computicket.com) now to avoid disappointment!!!

A summary to assist the learners with the process and the presentation of their choreography.

Choreography: From Studio to Performance

This is a guide to assist you with the presentation of your choreography.



1. Assembling a Team

The artistic roles of a dance production include the choreographer and dancers, the set designer, costume designer, lighting designer, and the composer and musicians.

The logistical roles include the production manager, the technical director, the administrator and the publicist.

All involved in the production should be given a **written contract**.

A contract provides a structure, guidelines and expectations. A contract or letter of agreement ensures that all participants have agreed to their **roles and responsibilities** before a project starts.

Teamwork and leadership are crucial. Individuals must be able to communicate clearly and be self-motivated, disciplined and supportive of their colleagues.

2. Financing the Project

The first step in financing a project is to **create a budget**. In order to pay for the expenses, **income** must be generated. To raise the necessary funds, artists and companies may take a number of different approaches, such as:

Hosting activities such as garage and craft sales, raffles and special events

Approaching people for sponsorship.

3. Setting a Schedule

Good planning is essential to any production. **Creating a list** helps to ensure that nothing is missed.

Items will fall into various categories. For example:

- Organise a rehearsal schedule
- Find a venue for rehearsals and the production
- Meet with the technical team to organise lighting, sound, etc.
- Organise how you are going to promote your production
- Organise front of house to sell tickets, refreshments, etc.
- Delegate tasks to assist you in meeting with deadlines
- Learn to problem solve!

4 .Booking a Venue

There are many different venues in which dance can be presented. You need not only limit yourself to a stage. Be creative and think out the box. Try an unconventional area like the schools locker room or a passage way.



5. Publicising the Event

These suggestions will assist you in your advertising your show.

First and foremost, you need to identify your target group.

Word of mouth is extremely valuable.

Send **Email and e-bulletins**.

Create **Posters and flyers**. These should contain the following information:

- **An image** (photo or graphic) that conveys something about the style or content of the event
- Name of the event
- Date(s)
- Time(s)
- Location
- Ticket price
- Names of the choreographer and main collaborators and
- Major sponsors and funders of the event

The **programme** is a final communication tool prior to the performance. It provides information about the performance and acknowledges all the artistic, logistic and financial collaborators.

Bibliography: Excerpts from Arts Alive - Canada

Appendix A: Resources

These books and resources are available from Edulis Library in the Western Cape of which all educators can become members for free. The contact number for the library is 021 957 9618. The library is in Bellville but they do deliver books or resources locally as requested. Take time to look through this list as there are many valuable teaching tools available. Other libraries will have additional books.

<i>No.</i>	Title	Author	Description
1	Approaches to choreography: a resource pack for educators based on the choreography of Christopher Bruce	Lorna Sanders	Not available
2	Be a winner!: run your own business and make lots of money	Eric Parker with Kurt Illetschko	This inspiring book deals with setting up a business. It contains useful information and tips regarding the practical implementation of business plans and goals. The 12 chapters cover aspects of entrepreneurship such as: team building; finance; a business plan; infrastructure and image; service; marketing; franchising; personal development; brand building; ethics; and, expansion.
3	Body Talk	Nigel Nelson	Expressions and gestures can often convey to us how a person is feeling, and they help to elucidate matters. Human beings as well as animals use body language to pass on information. This interesting book discusses how various signs, body decorations, clothes, signals and dance forms can play a role in communicating messages without the use of words. Pupils should enjoy performing the easy, stimulating activities.
4	Building more dances: blueprints for putting movements together	Susan McGreevy-Nichols, Helene Scheff, Marty Sprague	Not available

5	Changing steps: a resource pack for educators based on Merce Cunningham's choreography	Lorna Sanders	Not available
6	Choreography: a basic approach using improvisation	Sandra Cerny Minton	Solve common problems in choreography, design and shape movements into a dance, and organise a concert with choreography: A basic approach
7	Dance into Schools Unit B (video)		An old-time jazz dance is demonstrated by the Jiving Lindy Hoppers company. Learners between 9-11 years are then taught to jive. At the end of the program there is another demonstration of the jive by the group.
8	Dance into Schools Unit C (video)		We see the Adzido Pan-African Dance Ensemble performing various dances from Africa. After that the dance instructor teaches learners of various nationalities how to do some of these dances. He starts off by teaching them rhythm.
9	Dance with 16 – 19 year olds Unit D – contemporary dance (video)		Taken together, the four units give a picture of a typical weekly dance program at a further education college. Each of the workshops shown is preceded and followed by a piece of choreography which is a direct result of the dance style and teaching of the workshop, in this case contemporary dance.
10	Dance Design: Space (video)		The defining and describing of the space surrounding learners as they move within their environment.
11	Dance Design: Motion (video)		Problem-solving is presented as one important way to increase a kinetic vocabulary, develop a continuity of movement images, and designing concepts.

12	Dance Design: Shape and Time (video)		A study of how the learner moves, utilising the value of time, acceleration, deceleration, providing accent and visual punctuation, occupying or vacating are demonstrated.
13	Dance composition: a practical guide for educators	Jacqueline M. Smith-Autard	Not available
14	Dance education tips from the trenches	Cheryl M. Willis	Establishing class rules--Managing your class--Creating a dance space--Planning and organizing your classes--Grades, assessments, and rubrics--Your role as a dance educator--The creative process : the idea-- The process continues : performance--Dance education for parents and faculty--The dance audience.
15	Dance about anything	Marty Sprague, Helene Scheff, Susan McGreevy-Nichols	Lesson plans – Thematic approach – Integrated activities
16	The Knowing Body: elements of contemporary performance and dance	Louise Steinman	Includes material for Trisha Brown
17	Let's look at dance: using professional dance on video	Linda Rolfe and Mary Harlow	Not available
18	Music and Me: Rhythm (video)		Rhythm is the beat in music. This point is demonstrated by means of tap dance, ballet, ballroom dancing and modern dancing. The terms 'measure' and 'meter signature' are explained.
19	No handicap to dance: creative improvisation for people with and without disabilities	Gina Leveté	Not available

20	Perpetual motion: creative movement exercises for dance and dramatic arts	Janice Pomer	Not available
21	Teaching creative movement	Johanna Exiner, in collaboration with Phyllis Lloyd	Not available
22	Teaching creative dance: a handbook	Jennifer van Papendorp and Sharon Friedman	South African guide and support material for teachers and trainee teacher on the teaching of Creative Dance from pre-school to tertiary level
23	Teaching movement and dance: a sequential approach to rhythmic movement	Phyllis S. Weikart	Not available
24	That way and this: poetry for creative dance	Chosen by Frances Baldwin and Margaret Whitehead	Not available

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Appendix C: Lesson ideas in alphabetical order

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