

EQUALS Semi-Formal (SLD)

Curriculum Scheme of Work

Preview



My Dance



Equals Semi-Formal (SLD) Curriculum Schemes of Work

My Dance

Basic Principles

Preview - Some pages from the Basic Principles

WHAT IS DANCE?

Responding to life's rhythms is an innate drive in us all. We all come into the world with a rudimentary ability to move. We all have a body with parts that can move, internally and externally. We use our body to experience our internal landscape and the world around us, by noticing our inner sensations, moving through space and connecting with others. We can use dance and movement in education to enhance our understanding of ourselves, others and the environment. Historically and across cultures, dance has formed a language without words - *'To watch us dance is to hear us speak'* (Hopi Indian saying). Aspects of experience have been shared through giving significance to movement and everyday actions, for example the dance moves in the sailor's hornpipe capturing tasks on board ship. In order to move creatively and expressively, dancers of all abilities need to develop:

- awareness of their body and its possibilities
- control over their musculature in order to be able to adjust their strength and tension to give movement an expressive quality.

Additionally, they need to be able to

- harness movement in different combinations
- execute actions with control, balance, co-ordination, poise and elevation
- transfer weight onto different parts of the body
- execute transitions between actions smoothly and fluently
- learn to make contact between their body and the body of another/others

Developing movement skills will have additional benefits of underpinning attention, balance and co-ordination within other aspects of life, for example, fine-motor skills which are required for a range of practical activities from doing up a button to handwriting.

Understanding of abstract basic concepts such as big/little, fast/slow, over/under can be internalized and memorised better through active learning. By refining and honing movement skills, dance can be used to express ideas and feelings through choreography, share them in performance and understand intentions through appreciation. Performances give the opportunity to consolidate, celebrate, connect, be witnessed and evaluate. This will further enhance a sense of self, the capacity to communicate and promote emotional well-being.

APPROACHING DANCE FOR GROUPS WITH SEND

Rudolf Laban in the 1930s, saw the potential of the development of the whole person through movement, and identified the elements of dance as the focus for promoting children’s expressive potential; his approach is still the basis for educational dance today. One of his students, Veronica Sherborne, devised a developmental approach to movement that became prevalent in special education in the 1980s and 90s, and there has been a recent revival of interest in her work. She concluded that:

‘...all children have two basic movement needs: they need to feel at home in their bodies and so to gain body mastery, and they need to be able to form relationships. The fulfilment of these needs – relating to oneself and to other people – can be achieved through good movement teaching’. (Sherborne, 1990, p v)

Identifying needs

Everyone is a ‘natural dancer’, whatever their starting point. Observing how someone moves will indicate their learning needs. For example, some will rush and need to learn to slow down, others may be tense and need to learn to relax. Some may feel more comfortable and confident in a floating action that is slow and sustained, flexible, delicate and free-flowing. They will benefit from extending themselves in a thrusting action that in contrast is fast and sudden, direct, firm and contained. The emphasis is less on physical prowess as in gymnastics, and rather on how movement can be used to develop bodily confidence and knowledge, and give it quality to express an idea or feeling. Movement is driven from an inner urge to express oneself using the body as a medium. It is possible to learn how to use the body expressively while working on developing movement skills at the same time – a case of ‘learning how to do dance while doing it!’ *‘There is no limit to the improvement of movement’* (Moshe Feldenkrais, founder of the Feldenkrais Method).

Physiological and neurological considerations

A child’s starting point for dance will be influenced by their age and stage of physical development (see below), and/or possible limiting factors. Advice should be sought from physiotherapists regarding a physical disability to ensure the person is not pushed beyond their physical limitations.

Preview - few pages

My Dance

ROUTE 1 – SEQUENCING MOVEMENT

This route eases groups into dance work. The lesson will primarily focus on the Development section of the lesson framework above (Figure 3), and will be based on Sherborne Developmental Movement. This prioritises development of relationships, body awareness and the basic actions (travelling, jumping, turning, gesture and holding stillness), **as well as** the movement dynamics. It may be possible to introduce some ‘light touch’ sequencing of two or three movement experiences at the end of a lesson, perhaps accompanied by two or three contrasting percussion instruments, before a calm finish.

LEARNING INTENTIONS	TEACHING ACTIVITIES	POINTS TO NOTE
	<p style="text-align: center;">SNAKES</p> <p>Element: The body – awareness of middles</p> <p>Actions: travelling (wiggling, sliding)</p> <p>Dynamics: slow, sustained, flexible, free</p> <p>Resources: Youtube – animated story of <i>Dear Zoo</i> https://www.youtube.com/watch?v=KzI9IyeMWto ; jointed wooden snake; blanket</p> <p>Accompaniment: tambourine and guiro; snake charmer music – Youtube https://www.youtube.com/watch?v=e-E1-Xv2Vsg</p>	

<p>Encountering: <i>Establish movement themes; use of stimulus to capture movement themes; warm-ups – bend, stretch, twist</i></p>	<p>Watch the story of <i>Dear Zoo</i>, then in the hall, show the group the snake toy – elicit action words to describe (wriggling, sliding, slithering);</p> <p>Sit in a circle: wriggle toes and fingers; close-open-wriggle; wriggly toes to say ‘hello’</p> <p>Curl up small, open into a long thin shape along the floor</p> <p>Spin onto tummy, facing the group: slide into the centre and then push out again; repeat at speed, then push out to the edge of the room and only use hands/arms back to the centre</p>	
<p>Exploration: <i>Expand possibilities relating to movement themes. Enhance quality through contrasting dynamics. Encourage extension, poise and elevation, transferring weight onto different body parts and in relation to the floor.</i></p>	<p>Individually, find a way to travel round the room on your tummy, then on your back (choose examples to watch and try)</p> <p>Build in a wriggle, by bringing elbows and knees close together</p> <p>In 2s, help one another to wriggle by giving them a slide (pull along by ankles) and feeding in a wiggle; participants with mobility challenges can be placed on blankets and given a wiggly slide or explore snake-like slithering movements with their limbs, tongue or fingers</p> <p>In 2s, one makes a shape on all fours for their partner to explore by wriggling in and out</p> <p>Whole group: make a tunnel, for ‘snakes’ to slide through one at a time</p>	
<p>Developing Understanding: <i>Combining material into phrases/sequences. Rehearsing and perfecting – presenting and reflecting</i></p>	<p>Teacher-led dance: Starting position: curled up on the floor – open out</p> <p>‘Snakes’ to go for an improvised wriggly slither on tummy and/or back, wriggling and sliding over other snakes if they encounter them</p> <p>Either finish in group pile of snakes, or coil up individually on shake of the tambourine.</p> <p>Pairs or small group: Each share their favourite snake move and agree a third</p> <p>Practise the sequence until smoot;</p> <p>Negotiate start and finish positions and how they will perform in relation to each other (towards, away from, around, over and under etc).</p>	

LEARNING INTENTIONS	TEACHING ACTIVITIES	POINTS TO NOTE
	<p style="text-align: center;">DANCE BY CHANCE</p> <p>Element: Space – pathways</p> <p>Actions: examples of travelling, jumping, turning, gesture, holding stillness (See Section 3 – Glossary)</p> <p>Dynamics: (as influenced by which action words are selected)</p> <p>Resources: Packs of cards with different kinds of actions; large dice; abstract art prints featuring symbols (eg by Mondrian, Miro, Klee, Riley)</p> <p>Accompaniment: Boogie Woogie (eg Louis Jordan’s Choo Choo Ch’ Boogie) https://www.youtube.com/watch?v=c8uxrypkqv4) or the theme music to <i>Peter Gunn</i> https://www.youtube.com/watch?v=oysMt8iL9UE</p>	
<p>Encountering: <i>Establish movement themes; use of stimulus to capture movement themes; warm-ups – bend, stretch, twist</i></p>	<p>Warm ups: jumping on the spot, walk and turn in time to set number of drum beats.</p> <p>Use an abstract painting by an artist (eg Mondrian, Klee, Miro), and ascribe different types of actions to symbols in the work (eg Mondrian’s colours: red=gesture, blue=jump, white=turn, black=travel, grey=hold stillness). The painting will provide a pathway – a ‘script’ that will be danced or a projector could be used creatively to show different sections of the painting on the floor, into which dancers could move/reach/travel.</p> <p>ALTERNATIVELY, each action could be ascribed a number, and then a dice rolled</p> <p>ALTERNATIVELY Individuals to select three or four cards from different piles of cards (eg a kind of jump, turn, gesture, travelling)</p>	<p>Limit the number of actions according to the group.</p> <p>Individuals could be on behalf of the whole group, so that everyone will explore the same actions, OR each individual may have their own set of actions, OR selects on behalf of a pair/small group</p>
<p>Exploring: <i>Expand possibilities relating to movement themes. Enhance quality through contrasting dynamics. Encourage extension, poise and elevation, transferring weight onto different body parts and onto the floor.</i></p>	<p>Experiment with different ways of interpreting the actions – explore contrasts in levels, speeds, strength, as suggested by the vocabulary on the cards.</p> <p>Select a final sequence.</p> <p>Fit the sequence to the script in the print to decide the sequence for the actions and for how long they will be performed, as influenced by the length of the block of colour – transfer the painting to the floor.</p> <p>Work on transitions between each action so that they become smooth.</p>	