**Ages 7 – 11 Years**

**Lesson 2 – City Machines**

**Themes:** Living in the city, crowds, factories, machines, bridges. This lesson will set up contact-work, focusing on building trust and problem-solving

**Set up:** What do you think of when you imagine a factory, machines? Discuss famous City bridges.

**Key Words:** Factories, busy work-places, noisy machines, cities, bridges, crowds of people

**Visual resource suggestions from YouTube/Google Images:** Bridges / Factory machines / Crowds of people that look as if they are moving as a group.

**Top Teaching Tips:**

* Make sure that students are still and calm before they start any movement; this discipline echoes professional dancer practice.
* Encourage making the movement as big as possible. This will help to get the students in tune with their bodies and commit to their movement choices.
* Encourage students to look up when they are practising their sequences; this will help to develop performance skills.
* Experiment with different music choices to encourage a range of movement dynamics.
* The students may want to talk about their movement choices. Encourage this, in order to develop confidence and thought to creative decision-making.

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| Lesson 1: Cameras and Gadgets | Recommended age group:  7 – 11 Years | Learning Outcomes: Students will: -   * Respond creatively to four set movement tasks * Work in pairs to create a short sequence of movement * Work independently to create a short solo phrase * Observe how tasks can be assembled to make a piece | Suggestions:  Time permitting, try to film the students’ own sequences so that you can refer back to these when assembling a piece. |

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| Activity | Description | Objectives | Teaching points | Differentiation |
| Task 1: Mirror Machines | Students find a space, pair up and face each-other. They label themselves A and B. Facing each other, A starts to move in any way they choose, and B has to follow. The students should explore the head, arms, torso and lower body and play with speeds and levels. The pairs swap over so that they both have a chance to lead. | * Use a simple game to focus students for the lesson * Develop observation skills and the ability to respond to and follow non-verbal instruction. * Build the foundations of body and movement attunement needed for effective contact-work. * Introduce a task that BalletBoyz dancers use in the creative improvisation process. | * Make sure the students go at a medium speed so that their partners can copy them. * Encourage creative and interesting ways to move, using the whole body. * Levels, jumps, twists and different speeds can be explored. * Don’t talk through the movement, just follow and respond. | 🡹 Really explore the full range of movement possibility working through the upper and lower body, levels, twists, jumps.  🡻 Focus on one area of the body first; maybe just the head and upper body. Keep the movements simple and don’t delve into level changes. |
| Task 2: Make a Machine | Students find a space, pair up and label themselves A and B. A’s are the machines and B is the controller. A stand in front, arms out by their side, B stand directly behind. B can only move A using push and pull motions. They need to come up with 4 movements then swap over with B in front, A behind. Come up with another 4 movements so they should have 8 in total. | * To introduce the concept of movement manipulation, a crucial part of contact-work. * To creatively problem-solve using movement. * Introduces a task that has similarities to Torsion choreographed by Russell Maliphant (see inspiration clip for this lesson) – specifically the use of manipulation to move and guide a partner’s body. | * Be very careful! Don’t let the students push or pull their partners too hard. * Try to use the push and pull motions as creatively as possible. * Talk through movement decisions so partners are prepared. * Be responsive to your partner. | 🡹 Inspired by Brad and Ed’s version, students create 8 movements in total that use levels and the whole body; the swap between partners is creative and seamless.  🡻 Students perform simple push and pull movements; they can focus on perfecting 4 only or move on and have a go at 8. |
| Task 3: City Dance | Students move to the back of the room to begin this task. They spread out, face the front and start with their feet slightly apart, facing forward (in parallel) knees slightly bent. They learn a full sequence as a group (see Ed doing the broken-down phrase on film)  NOTE: This task might require more time as the phrase is in 3 sections. Focus on one section at a time and repeat this as many times as necessary. | * To develop students’ technical ability, co-ordination and agility. * Teach a dance that uses a range of movement patterns. * Develop awareness of each other in the space when performing the same movement * Teaches the technique of unison | * Encourage the students to have fun with this task and be as creative as they can. * Think about creating bridges at different levels. * Encourage students to move between the bridge positions smoothly and without too much of a pause. * Work as a team and be careful | 🡹 Students come up with bridge positions at different levels, they use jumps, rolls and slides and can perform their 6 positions smoothly and fluidly.  🡻 Students use simple bridge positions, copying the boys’ versions if they wish. They might only come up with 3 bridges if this is easier. |
| Putting it all together | Teachers show students the Part 2: Putting it all Together film. Observe how the dancers have put each of the four tasks together to make a piece. Time permitting, try doing this as a class. | * To show students how four separate tasks can be put together to make a group dance piece. * To inspire students with a professional example of good practice. | * If your class is large, split the group in half for this performance section. * Make sure students are still and quiet before they begin performing. * Keep the focus up and the movements big and bold. * They should finish standing tall, arms by their side. | NOTE:  This is great to do if you have a class assembly, end of term sharing or simply to develop the students’ performance skills. It’s also a good test of memory as they will need to remember what they created for each task. |
| Inspiration Clip | These clips are taken from Ivan Perez’s *Young Men* (basic training) and Russell Maliphant’s *Torsion*. | * To show students a professional example of movement from BalletBoyz repertoire. * To show a group sequence performed in unison like City Dance and a duet that uses manipulation of the body to move a dancer like Make a Machine. | * Note the use of the unison in basic training and the precision and accuracy of this group movement. * Note the use of pushing and pulling in the Torsion duets; do the students notice any similarities to Make a Machine? |  |

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| Assessment: What are we looking for? | Things to consider: | Inclusion: | Discussion & appreciation: |
| * Focus and concentration * Creative responses to set tasks * Co-operation and communication * Effective problem-solving independently and in pairs * Paying attention to teaching tips * Being careful and aware of each other in the space * Dance appreciation and discussion | * Feeling self-conscious; students start with the tasks that have been set so they feel equal in the group. * When students are creating their sequences reiterate that there is no correct way of making up their sequence – all movement choices are valid. * Try playing different types of music to help guide dynamic range and offer ideas. | All tasks can be adapted to suit the needs of the group. Introduce and conclude lessons with learning outcomes, provide and encourage questions throughout the process and offer a space for student feedback. | * Watch the filmed example mode and dancers’ versions of each task; initiate conversation about what students notice, speed, directions, small or big movement. * Undertake sharing of work for students to show their peers what they came up with. Encourage positive discussion about what they liked and what could be improved. |
| Cross Curricular Links: | | SMSC: | Risk Assessment: |
| **PE:**   * Develop balance, agility and co-ordination * Perform dances using a range of movement patterns * Make actions and sequences of movement * Communication and Collaboration * Develop flexibility, strength technique, control and balance * Compare performances with previous ones and show improvement to achieve their personal best   **Maths:**   * sequencing and problem solving   **English:**   * Consider and evaluate different viewpoints (dance appreciation) * Secured encoding of unfamiliar words (dance vocabulary) * Use spoken language to speculate and explore (communicate with partners and in groups; evaluate and comment on peer performances) | | * Social working in teams, building positive relationships between peers. * Inviting positive discussion and feedback. * Introducing students to professional pieces of dance. | * Ensure that students are warmed up and ready to dance (you can use a Warm Up game or movement task from the Warm Up section on MoovBank) * Make sure students keep well hydrated throughout the class. * Ensure you are aware of any medical/health needs of the participating students prior to any physical activities taking place. * Ensure that the dance space is clear of any obstructions or trip hazards. * Ensure drinks are in bottles to avoid spillages. Spillages to be mopped up immediately and a wet floor sign to be visible until the floor is dry. |