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| Lesson 2: Basic Training | Recommended age group: 11 – 14 Years | Learning Outcomes: Students will: -* Respond to imagery in a creative way.
* Feel comfortable with improvising on their own.
* Work creatively as a duet to create and develop a partner phrase by travelling and transferring movement to the floor.
 | Suggestions: Try and film the students’ work. |

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| Activity | Description  | Objectives | Teaching Points | Differentiation |
| Warm-up: Compass Game | Label each side of the room, North, South, East, West. Students begin by jogging around the space, taking it easy to start off with. When a compass point is shouted, they must run to that area. Reverse the command (For example, South you run to the North, and East you run West)- Add 10 star jumps if they go wrong.  | This task aims to get the students listening and reacting to instructions whilst gradually warming the body up in a safe way. Students begin to explore directions and travelling between areas quickly and dynamically.  | * Use imagery to help transform the space.
* Build the warm up gradually to ensure no injuries occur.
 | 🡹 Use imagery to alter the way in which students change direction. Use levels and increase the speed of instruction. 🡻 Begin the task at a slow pace and increase this gently. Repeat the task weekly, gradually increase the speed and add imagery.  |
| Extended Warm-up:Pass it on  | Form a circle in the centre of the space and spread out. Nominate one student to begin the clapping sequence. * One Clap – Sends the clapping in a clockwise direction.
* Two Claps- changes the direction.
* Three Claps- The clap skips a person.

Experiment with the instruction order.  | This task aims to get students responding quickly to non-verbal instruction. It requires a large amount of concentration and great to get the group working together as a team.  | * Divide the group into smaller teams to begin with, then introduce more people into the game.
* Manage the speed of the group to begin with. Then allow to lead themselves.
 | 🡹 Increase the speed of the circle. Introduce a rhythm that the students must stick to as well as responding to a non-verbal instruction.🡻 Divide into smaller groups. Begin the task with less people. Gradually progress to the whole class. |
| Experimentation- Imagery and Improvisation.  | Students should find a space in the room, spread out and close their eyes. Read the students the short narrative or create your own short narrative incorporating different scenarios. Students should react to the narrative as it is being read. The students should line up in four lines at the back of the space. Moving one row of four at a time, students should respond to the imagery presented and travel forward in the space with this in mind. * Imagery 1: a tunnel is close to your head. Your legs have sunk into the ground and you have mud up to your knees.
* Imagery 2: the tunnel has shrunk to waist height and the ground beneath your feet is uneven, try and move in a continuous motion, transferring weight as you go.
* Imagery 3: the tunnel is now knee height, you can only travel across the floor and need to exit before it caves in.
 | This task aims to get students thinking on their own in relation to material given. It gives them the creative freedom to decide how they wish to pursue a theme. The imagery gives them a visual ‘scene’ in which they need to perform.  | * Encourage the pupils to have a go. There is no right or wrong way to develop a creative piece of work.
* Encourage the students to stay true to the task. The enforced restriction of space makes the intention clearer and produces a more honest response.
* Being very visual can trigger creativity, show a range of pictures and videos related to the theme and a tunnel.

Progression points: * Physically respond to imagery presented.
* Interpret imagery to create levels
* Embody the character throughout.
 | 🡹 Increase the length of each improvisation, include differing scenarios so that the students have more to think about.🡻 : Instead of varying the improvisations, work on one imagery for a longer period of time.  |
| Create and Perform: 5 down, 5 up  | In pairs, students should transfer their first five movements of their extended travelling solo to the floor. To begin- recap the extended travelling solo. Within their duet they can decide if they both wish to create the movement together, or one student directs the other through the process. Movements 6-10 remain the same.  | The objective is to creatively work in pairs, sharing creative ideas, and responding to another person being in the space with them. They must develop their phrase to meet the criteria of 5 down, 5 up.  | * This is a great way to encourage students to develop a sequence without have to start from the beginning.
* Ensure the students that there is no right or wrong answer to this task.

Progression Points: * Approach floor softly
* Careful on the knees
* Keep movements fluid
 | 🡹 Ask the student to repeat/reverse their phrase. This will mean that each of the 5 action solos have been transferred to the floor.🡻 Instead of transfer 5 movements to the floor, only transfer 3. |

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| Assessment: What are we looking for? | Things to consider: | Inclusion | Discussion and appreciation |
| * + Focus and concentration when responding to the tasks, specifically the quick reactions in the extended warm up – pass it on.
	+ A strong sense of team work and cooperation when working as a duet, to creatively develop their piece.
	+ Creative ideas- a creative challenge by replicating movements on a different level.
	+ Confidence with improvisation in relation to imagery provided.
	+ An understanding of tools and techniques used to develop a piece.
	+ Close attention to the progression points, throughout and using these to develop and better their work.
 | * Students may feel self-conscious when initially beginning the tasks, especially improvisation. Beginning the class with a group task is a great way to make everyone in the group feel equal.
* Reiterate that when creating there is no right or wrong answer
* Try playing different types of music to help the dynamic range and offer ideas.
 | * All tasks are easily adaptable to suit everyone’s needs.
* Introduce and conclude classes with the learning outcomes provided.
* Allow students to ask questions throughout the process.
* Open up opportunities for students to feedback to each other.
 | During the experimentation section of this lesson you could divide the students into smaller groups. Half the group could observe whilst the other half perform and then swap. Pair up the students, so that they can give personal positive feedback. After the create and perform section is complete, students should perform their duets to the rest of the class. This can be divided so half the pairs perform and half watch. Things to consider: * 3 positive and 1 point to improve.
* Which sequences stood out and why?
* What did the students enjoy about making the sequence and what was challenging?
* What suggestions could we give if we were to do it again?
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| SMSC: | Cross-Curricular Links:  | Risk Assessment:  |
| * Moral development: Students are required to communicate in pairs and groups meaning that they gain an understanding of how their actions influence others.
* Spiritual development: Students learn a lot about themselves through their expressions.
 | History:* Respond to historical events and language.

Art:* Produce creative work, exploring their ideas and recording their experiences.

PE:* Perform dances using advanced dance techniques with a range of dance styles and forms.
* Develop their technique ad improve their performance.
 | * Ensure the space is clear, with equipment to the side of the room.
* If your class is big, break it down into smaller groups to avoid accidents.
* Ensure your students have had a thorough warm- up before partaking in any movement.
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