

<p>Learning Outcomes – students will:</p> <ul style="list-style-type: none"> • Respond creatively and independently to an improvisational task. • Work in pairs to create two short solos. • Successfully teach material to peers. 	<p>Suggestions:</p> <ul style="list-style-type: none"> • Try to film the progression of your students. • Take time over improvisational tasks, as these are the foundations of movement material.
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Description
<ul style="list-style-type: none"> • Students should find a space with their partner, label themselves A and B, then stand back to back and take two steps away from each other. • As will improvise for 30 seconds in response to three set intentions. • Bs will look around twice per intention. <p><u>Person A:</u></p> <p>Intention One: Head – “imagine a snake hissing behind your ear, moving in a continuous motion using your head only.” Intention Two: Torso – “imagine a snake inside your torso, also allowing the arms to respond” Intention Three: Lower body – “move your pelvis and legs in a slow, articulated way”</p> <p>Peer teaching: Person B teaches Person A the 6 movements they embodied. This will become person A’s solo.</p> <p><u>Person B:</u></p> <p>Intention One: Head – “imagine you are attacking prey with your head, using jerky and sudden movements.” Intention Two: Torso – “imagine a snake is travelling up your whole vertebrae” Intention Three: Lower body – “imagine a snake controlling your hips”</p> <p>Peer Teaching: Person A teaches Person B the 6 movements they embodied. This will become person B’s solo.</p> <p>Performance and Feedback: ask the students to perform their solos.</p>

Objectives	Teaching Points	Differentiation
<ul style="list-style-type: none"> • Awareness of bodily isolation to create and explore movement possibilities. • Develop observation skills and improve movement memory, contributing to rehearsal discipline. • Use improvisation to create and explore a range of movement. 	<ul style="list-style-type: none"> • Encourage creative ways in which to isolate the body, start at a slower speed to get used to the isolation first. • Be responsive to your partner. • Keep the students focused; it is very easy to get carried away and begin to move the whole body. • Monitor the teaching process, interact with the students and encourage their creativity and constructive conversation. Ensure that they are focused on learning the movement, keep talking to a minimum. 	<p>UP: Explore the full range of movement for each intention. To extend: explore with varying body parts, e.g. movement in toes and ankles, focusing on producing the most interesting movement from body parts that wouldn't normally be focused upon.</p> <p>DOWN: Focus on one specific area of the body. Start slow and keep it simple until the student feels confident to move on. Take time as this task can be a little daunting to begin with.</p>

Assessment: What are we looking for?	Things to consider:	Discussion & appreciation:	Resources:
<ul style="list-style-type: none"> • Composing material with imagination and sensitivity and improvising freely and with confidence. • A good concept of movement memory. • Cooperation and communication. • Creative response to set tasks. • Performing movement phrases incorporating relevant dance techniques. • Positive responses to others' work. 	<ul style="list-style-type: none"> • Students feeling self-conscious. • Improvisation is a challenging task, ensure that all students are engaged. They may feel uneasy if others are watching their improvisational process. • Remember to highlight that whatever students create is valid and there is no right or wrong way of doing this task. • Try playing some non-lyrical music in the background so that the environment feels comfortable to move and explore in. 	<ul style="list-style-type: none"> • Guide students through the intentions, offering extra guidance if they become unsure. • After the performances, demonstrate dance appreciation by asking students to feedback what they liked about each other's work, and what could be improved. 	<ul style="list-style-type: none"> • Film 2 "Improvisational Task One" • Access to laptop /projector and internet. • Suitable space to carry out movement (studio, hall, gym).

SMSC:	Cross- Curricular Links:	Inclusion:	Risk Assessment:
<ul style="list-style-type: none"> • Working with partners allows students to build a positive relationship between peers. • Teaching and experiencing each other’s work allows students to hold discussions and deliver productive feedback. • Giving students roles as leaders offers them the opportunity to develop communication and leadership skills. 	<p>Art: producing creative work, exploring ideas and recording experiences</p>	<ul style="list-style-type: none"> • 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. 	<ul style="list-style-type: none"> • Ensure the space is clear, with equipment to the side of the room. • If your class is large, break it down into smaller groups to avoid accidents. • Ensure your students have had a thorough warmup before beginning any movement.