



Art for life: Didactic unit

Title:

“Explore more about yourself through the art of dance”

Table of Contents

General description	3
Objects of the training	4
Beneficiaries	5
Structured, group-oriented dance forms	6
Dance descriptions	7-14
Explanations, Abbreviations, Steps	

Different structured, group - oriented dance forms

A la Una, a la Luna

Ocean of light

Gipsy Girl

Through the world

Methods to teach structured, group-oriented dances 15-16

Test 16-17

General description

Dance is used as a tool in the project that uses expressive movement and music as a process of creative personal development and social integration and can be used in a rehabilitation context. It sets at the centre of the own interest the psycho-somatic unity of the individual, where sound and movement are tools for communication.

Dancing in structures, as listed below, gives to the participants the chance to express them in a certain way. Because of the structures, they don't have to think the moves and what to do next, as they follow a schedule. Through dancing, people-participants learn to think in a different way. In a way that they could never think before, therefore dancing is making them more open-minded and thinking more artistic. Through dance people also integrate in a team. They get social skills and they get to know themselves and their body better. People's life is getting better in all sectors, with dancing. That includes the working life. For example, unemployed people get more self esteem, and in the next job interview they are more relaxed. The working people, who are facing a lot of stress in their jobs, can relax and release the pressure through dance. Younger people get to know their body better through different dancing moves and the elderly, who are alone, get surrounded with people. Last but not least, has to do with the health. Dancing is keeping you in good shape and makes your life better with less health problems.

The main areas of Integrative Dance are: dance forms in the group, body-movement-centred self-awareness and dance improvisation. These areas are integrated in a holistic and creative system of group work.

In the Integrative Dance the educational (maybe therapeutical) view takes the central stage. Different forms of dance, techniques and also artistic qualities take a back seat compared to the holistic approach, the advancement of individual growth and the experienced benefits of the participants. The Integrative Dance advances consequently the lifestyle and the self-development.

Structured, group-oriented dance forms are predominantly dances with clear choreography, which are danced in the group (f. E. in the circle). The structure

because of the choreography could convey safety to the participants, but sometimes it also could be experienced as confining.

Structured, group-oriented dances can be used for every kind of target group. The challenge when working Integrative dance pedagogical is to adapt the dance choreographies to the possibilities of the respective target group (cp. Orientation by resources).

Objects of the training

In the Integrative Dance the educational (maybe therapeutical) view takes the central stage. Different forms of dance, techniques and also artistic qualities take a back seat compared to the holistic approach, the advancement of individual growth and the experienced benefits of the participants. The Integrative Dance advances consequently the lifestyle and the self-development.

Other objectives are, to improve the recognition and interpretation of the body awareness and the emotions through self experience and through the observation of other people.

To promote the understanding of new practical tools concerning musictherapy and dancetherapy, such as playing music with instruments, work with body movement and free dance.

Beneficiaries

Structured, group-oriented dances can be used for the entire target groups. More specific,

Adults,

Kids,

Elderly,

Migrants,

People who want to get in contact with people from other cultures,

People who want to get in contact without oral communication,

People who want to join a group of people for social reasons.

Structured, group-oriented dance forms

As already mentioned in part 1 „Introduction to Integrative Dance“, the main areas of Integrative Dance are: dance forms in the group, body-movement-centred self-awareness and dance improvisation. These areas are integrated in a holistic and creative system of group work.

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Dance descriptions

a) Explanations, Abbreviations, Steps

Hand holds:

"V" position:	hands are held, arms hang straight down
"T" position:	hands rest on the shoulders of the neighbours, arms are stretched
"W" position:	hands are held comfortably at shoulder level, arms are bent

Formations in the circle:

Front circle	dancers face the centre
Flank circle	dancers face CCW (they are in front circle and make a quarter turn to the right)

Abbreviations:

CCW	counter-clockwise, often meaning: turning that direction in place (to the right)
CW	clockwise, often meaning: turning that direction in place (to the left)
R	right (e. g. foot or leg)
L	left (e. g. foot or leg)
D	dancer
Tog	(=together) the free foot is placed beside the supporting Foot

Steps

Side Step	a step to the side (R or L), the other foot is placed
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	beside
Step together step	a sequence of 3 steps (R-L-R or L-R-L) rhythms: long-short-long or short-long-short
Open Cross	open one leg to R or L, cross the other leg in front of or behind (e. g. open right leg to the right, cross the left leg over in front of/behind the right)
Hop	start on one foot, go airborne, land on the same foot
Leap	start on one foot, go airborne, land on the other foot (change weight from one foot to the other, leaving contact with the ground)
Step-Hop	make a step and a hop with the same foot.

AIF: Additional Information for Trainers

AIF: When teaching structured, group-oriented dances it's firstly important to use uniform, correct and precise terms for single steps, movements, hand holds, formations etc. That conveys safety to the participants, it makes it much easier for them to learn these movements, and choreographies etc. as well as the acquisition of the competence to teach dance in a correct and precise way themselves.

b) Different structured, group-oriented dances

In the following text, there are some structured, group-oriented dances with different qualities.

AIF: Every one of these structured, group-oriented dances should be danced together at least once during the presence version of the course.

The participants should also have the possibility to practice the teaching of the dances. This offer should be optional for the participants. Trainers should encourage them to do it. Trainers should make participants aware of the fact, that it's easier to dance dances than teaching them.

The participants should take the chance to practice the teaching of dances AND also other contents of teaching in the protected area of this course. After finishing the course they wouldn't get this chance anymore.

1) A la una, a la luna

Choreography

Formation: free formation, as someone likes

Prelude: 4 measures (start with the introduction of the singing)

Dance description:

Part A 16 steps somewhere across the dance space („spaghetti-going“)
Look for a partner and move 8 steps at their pleasure in one direction
Change of direction: together with the partner move 8 steps in the
opposite direction

Past B the R hands of all dancers meet in the centre, make 16 steps all
together, CW (= „sun-wheel“)
all dancers exchange the R hand for the L hand, make 16 steps all
together, CCW (= „sun-wheel“)

Start from the beginning

Explanatory notes:

This dance is characterised by its simplicity. It could be danced without any introduction. This dance is specially suitable for getting to know each other in a group (because of the change of the partners) and for beginning situations (e. g. after a break).

Summary (maybe symbolic tenor): walk alone, meet a partner, become a group.

2) Ocean of light

Music: Ocean of light, Choreography

Formation: in the circle, CCW, no hand hold, every dancer has one scarf in each hand

Prelude: 4 measures (Start with the introduction of the beat)

Dance description:

- Part A* 4 steps beginning with R (R-L-R-L), facing CCW, arms swinging
 ¼ turn to the L to the centre, move to the R, to the L, to the R,
 to the L, arms swinging (to the R, to the L, to the R in the circle)
 1 whole turn around the R shoulder (R-L-R- L tog), arms swinging
 1 whole turn around the L shoulder (L-R-L- R tog), arms swinging
- Part B* 4 steps to the centre beginning with R (R-L-R-L), arms from the hips
 the head
 and down while making 4 steps back beginning with R (R-L-R-L)
 arms from the floor over the head and down while staying in place
- Part C* "Playing time" = all dancers play with their scarves (from small to
 bigger movements, like waves) while going in the centre and back

Dance sequence: 4x Part A, 2x Part B

 3x Part A, 2x Part B, Part C

 2x Part A, 2x Part B, 2x Part A, 1x Part B

Explanatory notes:

This dance is vitalising, lively and refreshing. It's a symbolic "drawing upon a spring", to regain one's strength, to recharge one's batteries.

When dancing the "Ocean of light" with the scarves there is also a playful element in it. It feels and looks very impressive.

3) Gipsy Girl

Music: Gipsy Caravan, Choreograph: Gudrun Gutdeutsch

Formation: Flank circle, CCW, „V“-position

Prelude : 2 measures (start with the introduction of singing)

Dance description:

Part A 4 steps beginning with the R (R-L-R-L), facing CCW

4 step-hops (R hop – L hop – R hop – L hop)

Repeat Part A once

Part B ¼ turn to the L to the centre, 4 steps beginning with the R to the

Centre (R-L-R-L) while raising the arms to head level

Move to the R, to the L, to the R, to the L while snapping one's
fingers a bit time-delayed in between

4 steps back beginning with R (R-L-R-L) while bringing the arms
down

1 whole turn around the R shoulder

Repeat Part B once

Start from the beginning

Explanatory notes:

„Gipsy Girl“ is a calm, comfortable dance, which is also vitalising. It is especially suitable for the transition from an active to a calmer period, but also to move into gear. It could be furthermore a “dance-snack” in between or a dance for farewell-situations. “Gipsy Girl” is versatile.

4) *Through the World*

Finnish song, Choreography: Nanni Kloke

Formation: Flank circle, CCW, „V“-position

Prelude: 8 measures (start with the introduction of the singing)

Dance description:

Part A 3 steps beginning with the R (R-L-R), CCW

1 beat break

3 steps beginning with the L (L-R-L), CCW

1 beat break

R forward, L backward, R forward

1 beat break

L forward, R backward, L forward

1 beat break

Repeat Part A once

Part B $\frac{3}{4}$ turn around the R shoulder (R-L-R) while bending forward until
facing the centre

while 1 beat break clap once

3 steps to the centre beginning with L (L-R-L) while raising the arms
to head level

1 beat break

in the centre move to the R, to the L, to the R, to the L, raised arms
swinging

Part C 1 whole turn around the R shoulder (R-L-R) while bending forward
while 1 beat break clap once

3 steps back beginning with the L (L-R-L) while raising the arms to
head level

1 beat break

in place move to the R, to the L, to the R, to the L, raised arms
swinging

Start from the beginning

Explanatory notes:

This is a quite easy circle dance with its calm movements. This dance is especially suitable for beginning situations (e. g. after a break), for the transition from an active to a calmer period or in group situations with low level of energy (to move into gear). It is vitalising and supports to recharge one's batteries. At the same time it's also meditative.

Methods to teach structured, group-oriented dances

When working integrative-dance the basic aim concerning teaching structured, group-oriented dances is following: The quality and wisdom of a dance should be perceptible and can be experienced by the participants!

AIF: An exercise to percept and experience the quality and wisdom of a dance:

The trainers choose 2 dances with different qualities (e. g. "A la una, a la luna" and "Through the world"). Play the music of the first dance to the participants. The participants can/should move themselves a bit to this music. How does this music and the movement feel? Which pictures, imaginations, feelings, stories etc. develop in me? Which catchwords are in my mind? When the music is over give the participants a few seconds time before everyone of them writes the outstanding quality of this music/dance on a piece of paper.

Do the same with the second dance.

Subsequently all participants meet in the big group and collect all the different qualities from both pieces of music on two posters (music A – poster A, music B – poster B). These posters support to demonstrate, what music and movement can be and affect. Everything is possible. There is no right or wrong.

In general under mentioned points have to be noticed:

- precise terms of single steps, movements etc.
(e. g. step, hop, CCW etc.)
- rhythmic announcement of the dance sequence
- accompanying or hurried-ahead announcement of the dance sequence
- Connection between announcement and symbols of body language.

Test

1. What are structured dances?

- Dance improvisation
- dances with clear choreography
- character dance

2. When dancers are facing CCW, they are in which formation ...?

- Flank circle
- Feldenkrais
- Front circle

3. What means CCW?

- Clock work orange
- counter-clockwise
- clockwise

4. Hands are held, arms hang straight down. Which arm position is this?

- „V“-position
- „Y“-position
- « T »-position

5. A step to the side, the other foot is placed beside. This is the ... ?

- step-hop
- open cross
- side step

6. A Hop is ...

without with a change of weight.

7. What is in general important when teaching structured dances?

precise terms symbols of body language accompanying announcement