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WELCOME TO 1 DAY 1 DANCE 1000 DANCERS 2019: WORLD CUP FEVER #WCF2019 @DANCENETESSEX

1 Day 1 Dance 1000 Dancers is a mass participation dance and sports programme that seeks to celebrate and continue the legacy of the 2012 London Olympic and Paralympic Games' opening and closing ceremonies.

Each year, school and community groups from across our county of Essex and Barking and Dagenham perform different themed pieces at many high profile sports and arts events. Many schools and community groups across the UK and now, internationally, also use our resources at their own performance events in schools or to share in their community platforms.

We've danced on mass to mix tape music in 2013 and 2014, danced the 'HAKA' for the Rugby World Cup in 2015, went to 'DANCE RIO' in the lead up to the Rio Olympics in 2016, highlighted the year of culture in 2017 with 'BARD TO BOLLYWOOD' and last year we made our own mark in history, commemorating 100 years since the end of World War 1 with 'THE GREAT WAR CENTENARY'.

In 2019 we are excited to bring to you 'WORLD CUP FEVER' as we celebrate the World Cups of Cricket and Netball in England as our chosen theme. If you come to one of our own events, we will also be including World Cup Rugby and the Canoe Slalom as a 'front commission' to our dance as this is also taking place this year.

Look out for updates from this year's World Cup Events!

The Cricket World Cup takes place between Thursday 30 May to Sunday 1 July 2019

@ICC @ECB_Cricket <https://www.ecb.co.uk/>

The Netball World Cup takes place between Friday 12 to Sunday 21 July 2019

#THISISNETBALL @Netballworldcup www.nwc2019.co.uk For the full competition listing please view: <https://www.nwc2019.co.uk/wp-content/uploads/2018/06/NETBALL-SEPT-SCHEDULE-DL-VITALITY.pdf>

WORLD CUP FEVER has been co-created and choreographed by Leon Hazlewood and Bobbie Gargrave, supported and rehearsal directed by Emma Meek, our Dance Development Manager, and our Youth Dance Company Dance Station. Peter Lovell from Essex Music Education Hub and Phil Toms from University Centre Colchester have created a musically unique accompaniment for our programme. The music CD has been included for your use in the pack or a file will be sent to you if you have bought the online only pack.

The Dance Network Association and the '1 Day 1 Dance 1000 Dancers' team wish you every success on your dancing journey and we look forward to working with some of you and your fantastic groups at our WORLD CUP FEVER EVENTS!



Gemma Wright Artistic Director

HOW TO USE THIS PACK

This pack will guide you through all the choreographic stages in order for you to complete the 9 minute 50 second dance piece. It will offer support through the creative tasks in the form of template ideas for lesson plans, which can be found in each choreographic section. The full 'set' choreography is within the 'Step by Step Guide' section and an accompanying DVD or online tutorial (if you have bought the online only resource) breaks down all the sections of the dance and is designed to work alongside this pack.

You will be able to watch, learn and teach the dance in sections. Remember, bite-sized chunks are a lovely way to deliver information. You can also choose to watch the dance in its entirety, aiding your dancers understanding of the overall narrative. Do whatever supports your needs, and nurtures your dancers learning styles.

We endeavour to include as much information as we can. Should any of the information feel irrelevant, or overwhelming for your setting please feel free to disregard it. However, please ensure that you teach your dancers the correct steps and counts so that the order of the dance is accurate and, for those of you joining our events, to ensure dancers are fully prepared for the mass rehearsal and performance days.

Throughout this pack you will see images that we have chosen to help you and your dancers visualise gestures, environments and so on. Each image will have a **number in blue** next to it which you can use to find its reference in the image source section. Image source correct as of 13 January 2019 as many of these images are online references. The image resource is for educational purposes only we do not own rights to any of the images where sourced.

We have also highlighted in **Orange** in this pack specific dance terminology to support your learning and delivery of the programme. Below is our dictionary to help understand the meaning and use of the words.

OUR DANCE DICTIONARY

'Home base' – this is where a dancer is based in their formation and returns to when directed in the choreography throughout the dance.

'Motif' – this is a piece of movement, that can vary in length and can be repeated and developed.

'Phrase' – a series of motifs put together to create a longer sequence.

'Choreography' – the sequence of steps.

'Gestures' – a movement from a part of the body used as mood, emotion or form of communication such as a hand wave to say 'hello'.

'Dynamics' – the quality of how a movement is delivered or changed, generally referring to speed, levels, flow and space.

‘Mirroring’ – working in partners and copying everything they are dancing as if looking in the mirror. So the dance will be created on the opposite sides of the body for each person.

‘Canon’ – means one after the other.

‘Unison’ – dancing together the same piece at the same time

‘Repetition’ – to repeat a section of the dance again or seen somewhere else in the dance.

‘Copy and contrast’ – to recreate the dance exactly as seen or to add new dynamics – speed/levels/spacing etc to create the contrast.

‘Improvise or to **contact improvise’** – explore an unrehearsed response to a stimulus as a solo or in contact with others.

‘Action and reaction’ – OR **‘Call and response’** a bit like having a conversation with a friend but in movement. So one person dances a motif/phrase/sequence and the partner responds by then dancing their motif/phrase/sequence.

‘Stimuli/ Stimulus’ – this is where you get your inspiration for the dance/movement you are creating. For example, our stimulus for our choreography is the Cricket and Netball World Cups.

‘Chance’ – a choreographic tool which uses methods to determine how something happens. For example, you could throw a dice and for each number on the dice you dance a different motif. You might choose to throw the dice 10 times and put all the numbers you threw into a sequence.

‘Choreographic device’ – any tool you add to the dance to create or change it. For example using chance to create a whole dance piece, or using unison on a piece already created.

‘Freeze frame’ – a pause in the dance to share something specific such as a frozen gesture, bit like looking at a photograph, a moment in time.

‘Formation’ – shapes or patterns created in the space whether stood still or moving.

‘Plié’ – in ballet terminology a movement which means to bend the legs at the knees slowly and recover to standing feet should be turned out from the hip joint.

‘Staccato’ – sharp movement, for the purpose of our choreography to open sharp at each angle we are asking the arms to be in – movement is staggered.

‘Neutral’ – arms resting by the side of the body lengthened, feet hip width apart and toes facing the front.

‘Pivot’ – to turn or twist from a fixed position.

OVERVIEW OF THE CHOREOGRAPHY

The dance is split into 6 sections along with an entrance and exit as follows:

ENTRANCE (Front Commission)

SECTION 1: WARM UP

SECTION 2: NETBALL + CREATIVE 1

SECTION 3: NETBALL CROWD (creating your own freeze frames)

SECTION 4: CRICKET + CREATIVE 2

SECTION 5: CRICKET CROWD (creating your own freeze frames)

SECTION 6: CELEBRATION

EXIT

To set the scene at our events, we have chosen to include a front commission to start the mass dance. This will consist of just one small group dancing and is designed to grab the full attention of the spectators and create an atmosphere of excitement for what is about to come.

If you are reading this pack and will be performing in one of our events, you will see our front commission take place while your dancers stand silently in place on the pitch or performance space waiting for the music to begin.

The front commission for 2019 uses the World Cup Rugby as its **stimulus** for movement and exploration. Each performance will have a unique front commission created by a different small group that is based on these ideas, so no event will be the same.

If you have bought this pack to use in your own setting, we would suggest that you use the front commission in the same way or leave it out completely. You will need to supply your own accompaniment to this section and create your own **choreography**. We have chosen to use a Rugby or Canoe Slalom themed piece to open our performances. The remainder of the **choreography** has music supplied as part of the programme – please see your pack for the CD or online version.

Each dancer will be assigned to either a Blue or Red sports bib, and this will be dependent on where they are standing in their **formations**. We have chosen to have 2019 written across our bibs so when dancing they showcase the year.

Each dancer will be arranged into grid positions and will dance with a partner and as a quartet. They will also be labelled into numbers 1s and 2s and referred to as front or back line.

Dancers Front



Dancers Back

This diagram is representative of one group of 8 dancers. If your group has more than 8 dancers, please create add another quartet either side so 8 dancers are along the front. After this, start to stack dancers behind, creating up to 4 quartets and continue to go backwards if you have more than 32 dancers.

ENTRANCE

Dancers will enter the space and find their **home base** whilst the front commission is danced by identified performance groups. The idea of the front commission is to support the larger cast of up to 1000 dancers get onto the performance space but also give the audience something to watch. Its intention is to set the mood and atmosphere and provide a viewing point as the other dancers get to their **home base**. Our front commission will be based on Rugby or a Canoe Canoe Slalom Canoe Slalom. Dancers will explore the athleticism, determination, strength and fitness of these sportsmen and women, and share with the audience **gestures**, movements and key skills of these sports.

SECTION 1 WARM UP invites us to take a look at the vigorous training which every sports person will undertake to become first class athletes at their chosen activity. It is a dynamic and energetic section focusing on 'body preparation' and using directional and speed changes to develop basic actions.

We then step into the wonderful world of **NETBALL IN SECTION 2**. A sport which is growing in both popularity and participation year on year. The English national team are going from strength to strength. This section is inspired by the articulate footwork – smooth yet rapid. It develops partner work showing attack and defense skills found in the game. We see constant changes of direction throughout this section which features so clearly in Netball.

SECTION 3 NETBALL CROWD invites us to become part of the supporter's crowd watching this important Netball match. We imagine that we are viewing and responding to a fast paced game. The moods and feelings of the supporters is the key feature of this section. The dancers will use body shapes, **gestures**, and facial expressions to express what is happening to their team... are they winning or losing?

SECTION FOUR transports us to the game and world of **CRICKET**. A striking and fielding game which will involve the players being able to deliver a host of different skills. We see the interpretation of these skills in whole body actions. We also get to see the umpire making decisions about the game which is created as a gestural **motif**.

SECTION FIVE CRICKET CROWD focuses on the crowd who are now watching the Cricket game and begin by moving into places to get the best view of the game. This time the crowd use large **gestures** of vocals and sounds they might make to enhance their characterisation. We see once again an emotional **call and response** created by using body shapes, **gestures** and facial expressions.

SECTION SIX THE CELEBRATION the final section is euphoric and fun. It allows the crowd to celebrate their team's victories! The crowd are celebrating now so the dancers' actions are light, funky, high energy and create patterns of movement that are repeated in various ways. Group work is a key feature in this section and using a variety of different **formations** to develop the patterns.

EXIT

The continuation of the celebratory mood will enable the dancers to exit from their **home base** positions to 'off' stage.

The next section of the pack addresses all these sections in greater detail, with ideas for delivery and creative work for you to use as you feel necessary.

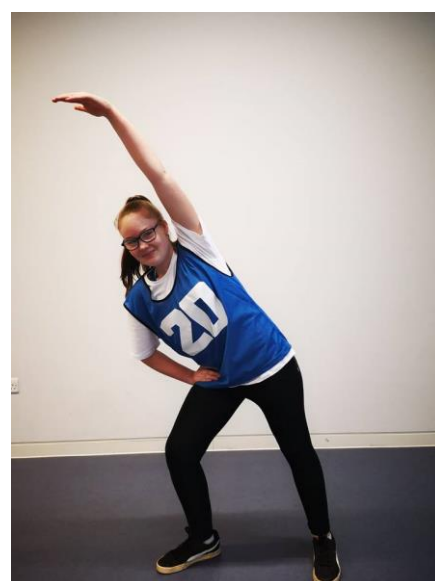
THEMES AND INSPIRATION

BACKGROUND AND OVERVIEW OF EACH SECTION

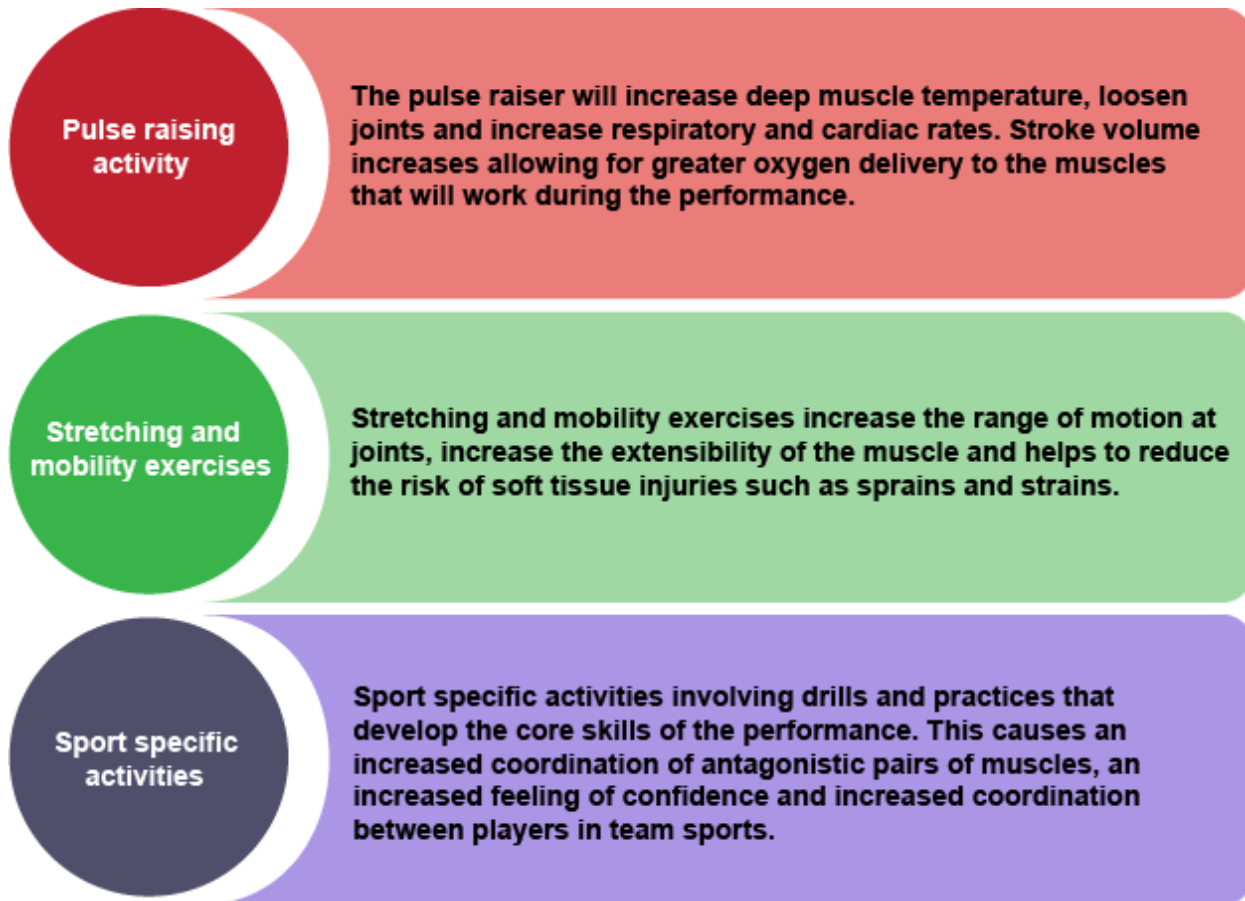
SECTION 1: WARM UP

This 'Warm Up' explores the vigorous training and preparation that should be undertaken when accessing sport and physical exercise. During this section we move through a range of static and dynamic stretches which are used and developed to increase speed and change of direction, providing challenge and stamina building in order to get our heart rate up high and the body ready for attack. Throughout our warm up journey, we focus on cardiovascular activities and mobilising of the joints and further supporting body and mind preparation.

Here are some of the static stretches that are visited during our warm up section. Please feel free to use these as inspiration for the opening.



In general, dance/sports session warm ups in school and community classes should last a minimum of 10 minutes at the start of a class. The pictures on page 8 are to support you in delivering and exploring your warm up stretches from the set [choreography](#). In a general class the below taken from BBC Bitesize website there are three primary components needed to create a safe and effective full body warm up.



1

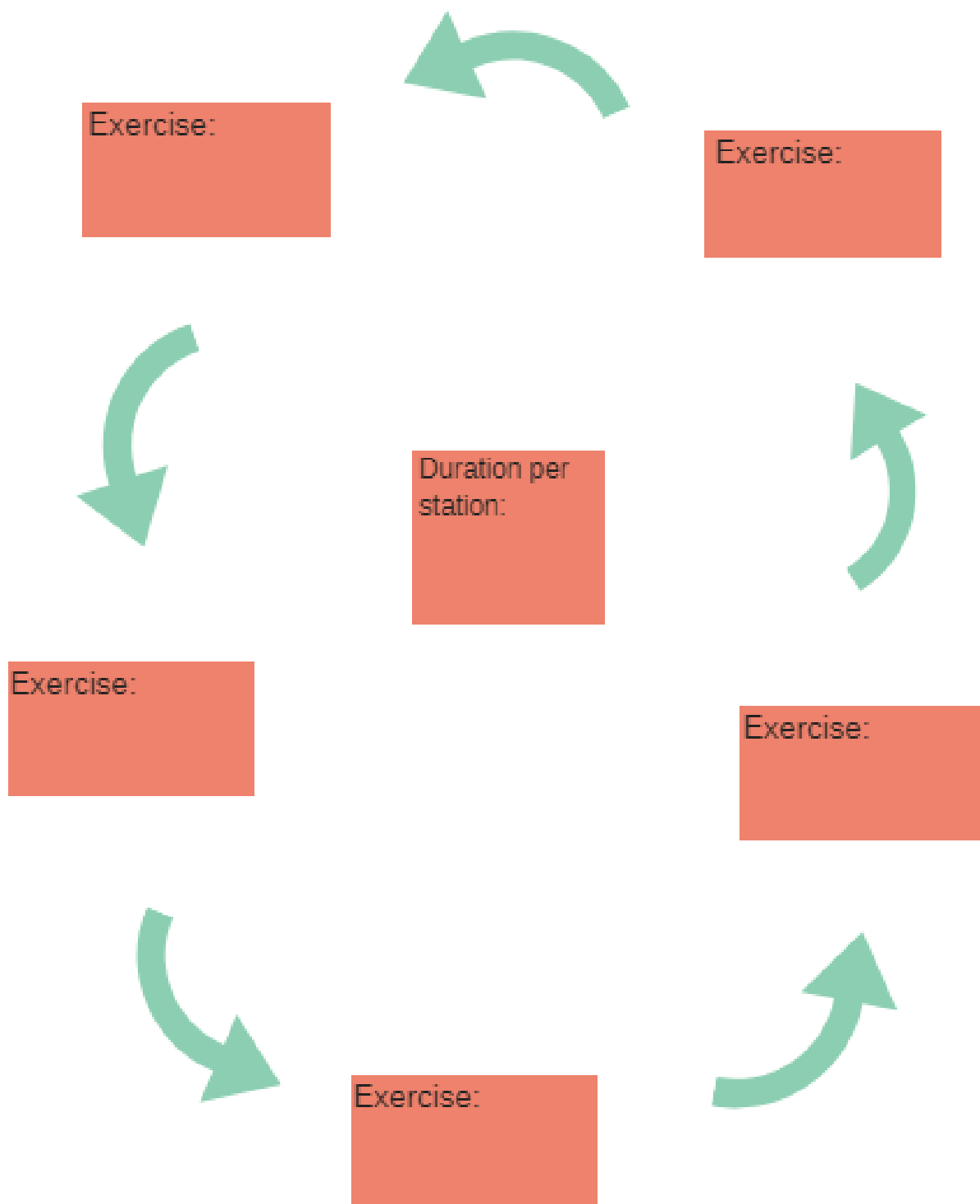
There are many methods you can use to frame your warm ups in class for a desired outcome, here are a few sports ideas you could explore:

Interval training: Developing strength, speed and muscular endurance through structured repeats and sets of activities. These are intense periods of work, interspersed by time rest.

Flexibility training: Developing flexibility through a range of stretches and holds. This can be measured by the length of the hold and the recovery between the holds

Circuit training: This type of warm up develops muscular endurance, strength and cardiovascular fitness and is a form of interval training. You can set out a range of stations to train and focus on one or more components of fitness. Performers complete and move from station to station, alternating from exercise to rest periods. To support the framing of your circuit training, consider the sport you are about to get involved in, themes, equipment, team work and set challenges to accompany this.

The diagram below is a visual resource you could use to set up and deliver your warm up



Here is a word bank to offer a range of exercises for your warm ups and circuits:

Star jumps

Plank

Lunges

High Knees

Sit ups

Stretch

Toe Taps

Burpees

Squats

Gallops

Elbow to knee

Sprints

Balance

Wall sit

Throw and catch

Bounce Ball

Dribble ball

Press ups

[illegible]

SECTION 2: NETBALL

This section explores the world of Netball. As we dance, we visit moments of attack, defense, articulate footwork, changes of direction and team work. All skills that are found and seen within the competitive and fun game of Netball. We would advise that you read up on the game and rules for further teaching points and we have included many resources and links in our biography which will support your learning of this.



2

The game of Netball was officially named in the 1960s after being developed and modified from Basketball for women. However, the transition from Basketball to Netball was not a clear pathway, lots of amendments and changes were made on the way.

Explore the time line below to see the journey and progression on Netball as a sport:

1890 – Britain was introduced to Basketball by American, Dr Toles. The sport was later renamed 'women's Basketball' due to the changes made to the sport eliminating dribbling and running. This was a result of the limitations and restrictions caused by their attire of long skirts, bussel backs, nipped waists and leg mutton sleeves.



3

1895 – The first game of Netball was played in England at an all-girls Physical Education College founded by Martina Bergman-Österberg.



1897 – Mary Tait, a student from the college designed the gymslip, a dress that facilitated practical movement for women playing sports. This replaced the restrictive attire previously referred to and then came a standard uniform during the 20th century.

You may even wear them now?

4

1898 – During this time people continued to play the sport on grass that was divided up into 3 sections and scored footballs into hoops with nets attached.

1901 - The first set of rules were published and “ladies’ Basketball” came into existence. This version of the game then was getting taught in schools and nationally.

5

1939 - 1956

The outbreak of the WW2 caused the sport to be put on hold until 1956. Australia then came to England and played a match against them at Wembley stadium.

1957 – A conference was held in London where an international code of rules were agreed upon and set to be trialed in each country for the next 3 years.

1963 – The first world tournament was held with 11 teams taking part and celebrated a win by Australia as the first world champions.



1960s - Present - By this time Australia and New Zealand then officially changed the sporting name, from ‘women’s Basketball’ to ‘Netball’ and since has continued to develop into a competitive game of its own.

CREATIVE TASK 1: NETBALL

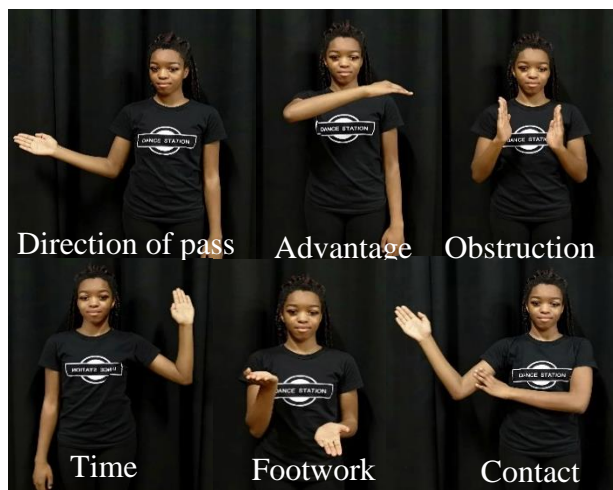
Create 8x8 counts in your quartets, exploring the themes of Netball. This could be interaction such as passing, blocking, tackling, umpire and travelling. Consider levels, timing, interaction and team spirit.

Here are some ideas of how to explore the task:

- Whilst considering your creative task, why not ask your dancers to try and search for this year's official ball design. This will support their understanding of the size and shape of the ball they should be visualising to hold in the whole of the Netball section. These balls can be brought from the official World Cup Netball page www.nwc2019.co.uk
- Consider watching some footage from a Netball game and replicating it in slow motion and real time, as if representing an action replay.
- **Action and reaction** - One dancer performs a movement or gesture, another can then respond to this action with another movement or gesture, consider changing levels and speed or use this method to explore the relationship between the umpire and player.
- Discuss in groups the types of Netball passes there are and then develop this into movement offering new ways of throwing, catching and shooting.
- Consider working with another partner, travelling over, under through and around whilst reaching for the ball.
- Look at the umpire **gestures** within a Netball match, see if you can link them together using **canon** and **unison**.

Here are some images you could use as a stimulus to create your phrase:

6



7



8

Here is a word bank to offer your dancers to help their thoughts in the creative task:

Over

Bounce

Throw

Catch

Jump

Side step

Twist

Tackle

Shoulder pass

Contact

Reach

Pivot

Turn

Chest pass

Swipe

Shoot

Block

Reach

[illegible]

SECTION 3: NETBALL CROWD

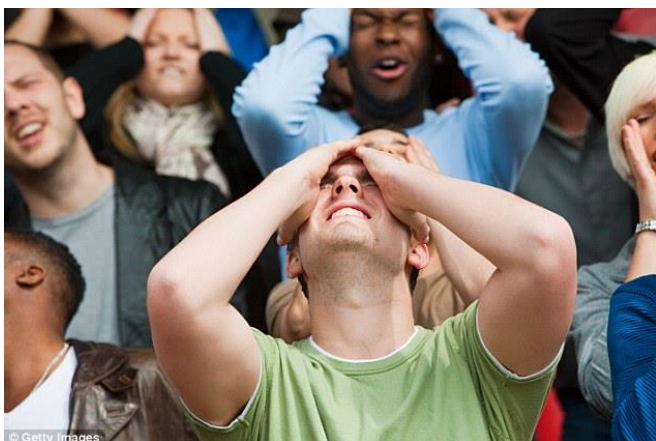
The Netball crowd section invites us to experience the game as a spectator. We explore a range of moods and feelings through a series of **freeze frames** and group interaction, reflecting cheering and happiness contrasting with the frustration of losing. How is your team getting on?!

Here are some images you could use as a **stimulus** to create your **freeze frames**:

9



10



11



12

With interest in Netball growing, so are the numbers in those accessing the sport, whether this be through participation or as an audience member. Part of the reasons behind delivering the programme and performing at high profile sporting events is not only to engage people in dance but to engage them in sports too as we invite them to be spectator.

To keep up with the ever-changing growth and interest, rules have begun changing over the years. Changes such as speeding up the game or having more time to play is more entertaining to spectators due to more attack. One change in the Netball game is umpires no longer have to blow their whistle to indicate a goal has been scored, or when the ball has clearly gone out of court.

"The new rules aim to meet the changing needs of the game, reflect the modern forward looking sport of Netball, improve player's enjoyment of the game, create consistency in the interpretation of the rules across all world regions, and make the game more attractive to spectators"

Netball Australia's Head of Strategy and Development AnneMarie Phippard. (SKYSPORTS 2005)

England Netball's **Code of Conduct** set out the standards and expectations expected of those in the sports of Netball, and these promote respect, good sportsmanship, high standards of behavior and ethics. The Codes of Conduct have common standards which apply to all, and some specific to the role being carried out, e.g. official, coach, committee members and parent/carer.

CODE OF CONDUCT

"It is key that the codes are well known and promoted, so that there is a culture of respect and a discrimination free environment for all to enjoy the sport." (ENGLAND NETBALL 2019)

You can explore the different Codes of Conduct by referring to the further resources at the back of the pack.

Why not create your own Codes of conduct to inform and support your physical activity class?

Here is a word bank to offer your dancers to inspire their gestures:

Stamp

Sulk

Cheer

Grin

Thumbs up

Shake hands

Focus low

Fold arms

Thumbs down

High 5

Head in hands

Slouch

[illegible]

SECTION 4: CRICKET

In section four, we enter the world of striking and fielding, as we explore the game of Cricket. Throughout this section, the body will represent key movements seen within the game such as catching, throwing and running, whilst we also represent a range of umpire decisions through gestural **motifs**. We would suggest that you read up on the rules of the game so you can inform your dancers of why particular movements have been included or even see if they can pick out of the **choreography** the rules. Please see our further resources section where you will find details for your learning of the game.

13



The sport of Cricket has a known history beginning in the late 16th century. Having originated in South East England, it became the country's national sport in the 18th century and has developed globally in the 19th and 20th centuries.

Cricket grew out of the many stick and ball games played in England 500 years ago. The word 'bat' is an old English word that simply means stick or club. By the 17th century Cricket had evolved enough to become a recognisable game. Until the middle of the 18th century, bats were roughly the same shape as hockey sticks, curving outwards at the bottom. As the ball was bowled under arm, the curve at the end of the bat gave the batsman the best chance of making contact

The first laws of Cricket were drawn up in **1744** and included rules such as *“the principles shall choose from amongst the gentleman present two umpires who shall absolutely decide all disputes. The stumps must be 22 inches high and the bail across them six inches. The ball must be between 5-6 ounces, and the two set of stump 22 yards apart”*.

The world’s first Cricket club was formed in Hambledon in the 1760 and the Marylebone Cricket Club founded in **1787**.

Between **1760-1770** it became common to pitch the ball through the air, rather than roll it along the ground. This change gave bowlers the options of length, deception through the air and increased pace. This also offered new possibilities for spin and swing. An immediate response to this was changing the bat from a curved bat to a straight one.

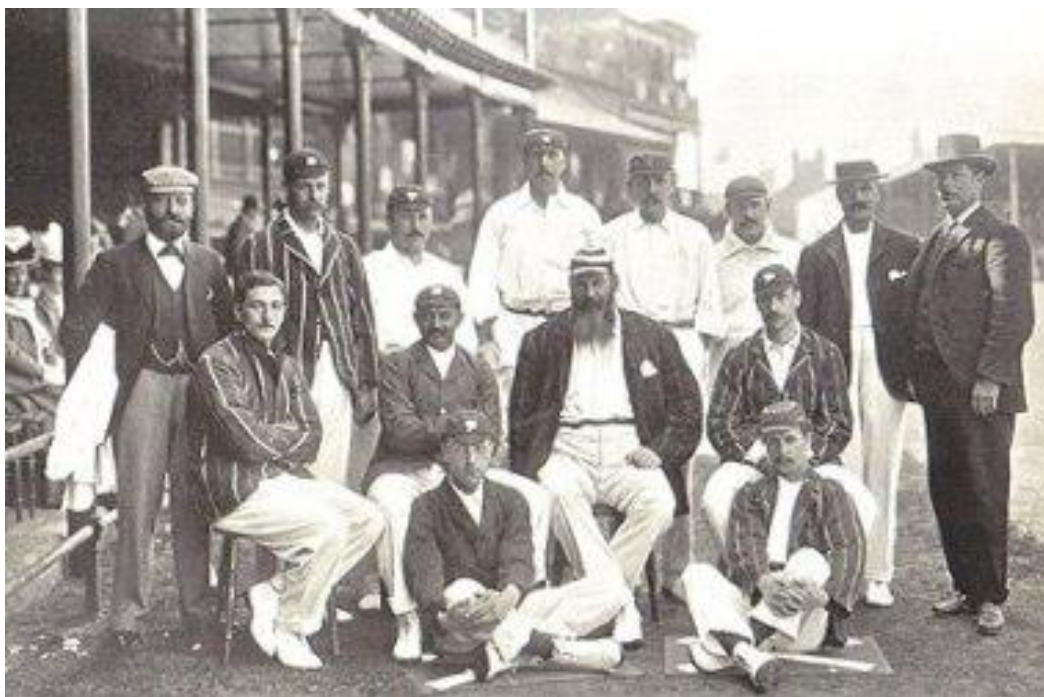


14

1780 - 3 days had become the length of a major match and the creation of the 6 seam ball.

1836 - Introduction of the batting pads and soon after the protective gloves for the batsman.

1850 - First wicket keeping gloves.



Here is the England Cricket team in **1899**

1900 –the first ‘over’ of 6 balls.

1927 – 1968 - first broadcastings of Cricket, first on radio, then black and white television and then colour television.

1979 - The first use of colour uniform. This was also the same year of the first day/night match.

15

This use of colour uniform is still used today, dependent on the game time and duration.

CREATIVE TASK 2:

Create 4x8 counts in your quartets, exploring the themes of Cricket. This could be a range of throwing, catching, fielding and umpire **gestures**. Consider travelling around the space and creating new **formations** to support your game of Cricket.

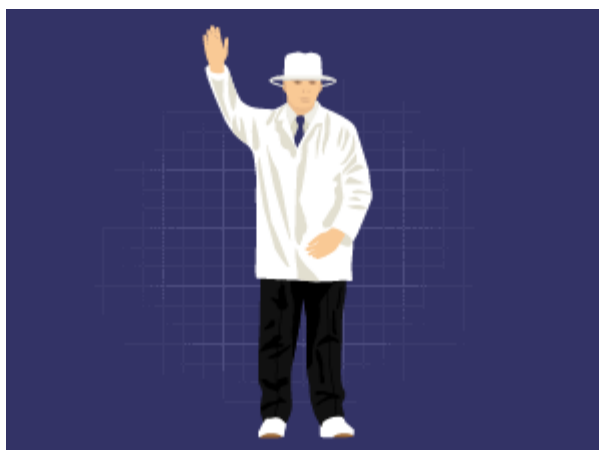
Here are some ideas of how to explore the task:

- Consider portraying a game of Cricket. As a team select dancers to be fielders, batsman and umpires. This can then develop into dance movement and actions.
- **Action and reaction** – Throwing, catching, fielding, out!
- Link together a range of umpire **gestures** to create a sequence, you could develop this using 'chance' by labelling the umpire **gestures** 1 – 6 and then rolling a dice, for each number this will give you a gesture and you could then create a short **phrase** if you rolled 3 – 6 times and put together all the **gestures**.
- Use words from the word bank and to generate movement content

Here are some images to inspire your creative section:

Umpire gesture/signals

16



Bye: A bye is called when a legal delivery passes the stumps without the ball touching either the bat or the batsman's body.

The number of byes scored depends on the number of runs taken.

The signal is one arm stretched high above the body.

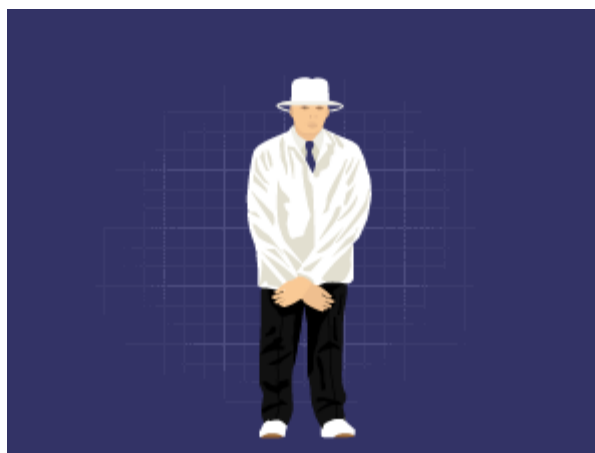
From BBC Bitesize

Dead ball: The dead ball is called when someone is injured and either the players or the umpire require medical attention.

Umpires would make the same signal if a batsman steps away from his crease when he is not ready to receive the delivery.

That signal is the crossing of the wrists below the knee and the delivery should recommence without the original one counting. From BBC Bitesize

17





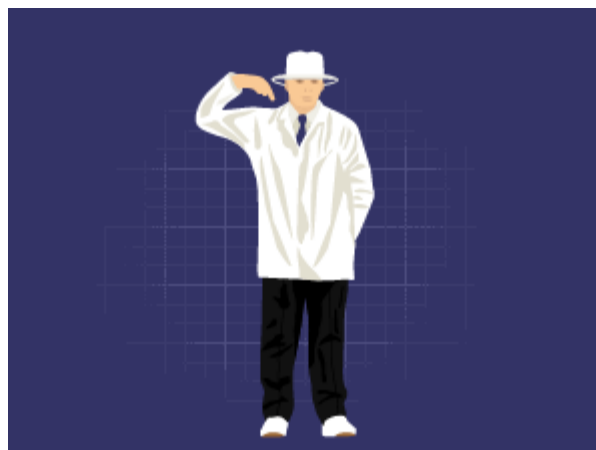
Four: The boundary four is signalled by waving an arm from side to side, finishing with the arm across the chest. Each individual umpire has his own way of signalling a four. They all vary slightly - we've all got our own style. For any boundary incident, like whether a four has been scored, we can call for a TV replay and get an adjudication from the third umpire if required. From BBC Bitesize

18

19

One short: This would be called when a batsman is running for a two or more, but fails to make his ground and puts his bat in short at one of the turns.

Knocking a run off the score is signalled by touching one shoulder with the hand of the same arm. From BBC Bitesize



20

21



22



Here is a word bank to further support your creative task:

Signals

Chase

Catch

Throw

Around

Barrier

Reach

Point

Watch

Stretch

Run

Stop

Bowl

Out

Cheer

[illegible]

SECTION 5: CRICKET CROWD

Within this section we focus on representing the audience of a Cricket game. This consists of group interaction, cheering, laughter, pointing and applauding. All of which are in response to the intense Cricket game. This should embark on a range of emotional responses, facial expressions, body shapes and gestures.

23



Cricket is beloved worldwide for its polite nature, gentlemanly conduct and spirit of fair play. The importance of the spirit of Cricket is set out in the opening (preamble) to the rules of the game for both player and spectator on and off the Cricket field. This allows for competitive games to be free from underhand tactics, gamesmanship and cheating.

Here are some rules of which are to be respected and followed by all, both on and off the Cricket field, in order to adhere to the spirit of fair play:

- Once a decision has been made, there's no turning back. So that means no arguing with the umpire, even if you're adamant the batsman's out.
- No matter whether you're playing for your school or your country, it's good to clap the new batsman making their way to the wicket.
- Do not change the condition of the ball - polishing, drying or removing mud from the ball is fine - using any sort of artificial substance is not.
- As a fielder you can't distract or obstruct a batsman on purpose - if this happens a dead ball will be called by the umpire and five penalty runs will be added to the batting side's total.
- If a bowler keeps bowling short-pitched or high full-pitched balls which could injure the batsman, then these deliveries will be called a no-ball by the umpire - they'll also be warned for dangerous bowling by the umpire.
- Show respect for your captain, team-mates, opponents, umpires and the game's traditional values.
- Do not be arrogant in victory nor surly in defeat.
- When the 'home' team, create a hospitable environment for opponents and umpires.

- Show self-discipline both on and off the field.
- Look the part – clothing and equipment should be clean, tidy and properly worn.
- Show appreciation of the efforts of workers within the game – for example, the people who provide lunches and afternoon teas, ground staff and club officials.
- Always be punctual for matches and training sessions.
- At the end of the match shake hands with opponents and thank the umpires.
- After the day's play participate in social interaction with team-mates, opponents and umpires.

Here are some photos to support your spectator freeze frames:

24



25



26



Here is a word bank to offer your dancers to inspire their gestures of being within the audience of a Cricket match:

Point

Look

Cheer

Grin

Thumbs up

Shake hands

Hug

Applaud

High 5

Jump

Drink your drink

[illegible]

SECTION 6: CELEBRATION



27

In our final section we celebrate our teams' victories! Both the crowd and players share energy, joy and happiness through a range of light funky movement and creative pathways and floor patterns. Dance your heart out and cheer with your friends as we celebrate together, the hard work and training has led to success!

The celebration brings our dance to a finale, this should be the most energetic and heartwarming section and our final few moments to woo the crowd or audience.

Take a look on page 30 for photos of celebrations during Cricket and Netball to inspire you.

CREATIVE TASK 3:

Create 8x8 count in your quartets, exploring the themes of celebration. This should reflect your feelings, interaction and energy of when you have won!

Here are some ideas of how to explore the task:

- On page 36 a starting ideas page for your dancers to explore the theme of 'celebration' ideas such as a party, religious celebration or celebrating a win at a sporting event. Create your own celebration for your creative task using **improvised** movement.
- Repeat and rework some of the **choreography** previously learned and explore your favourite parts in this section.

- Work in your group, explore space, lifts and energy.
- Consider handshakes, hugs and contact work.
- Cheering – use of levels.

Here are some photos to inspire your creative process:

<http://www.replayo.com/index.php/2017/02/11/here-are-the-of-most-expected-candidates-to-lead-england-Cricket-team/>



28



29



30



31

Here is a word bank to offer your dancers to inspire movement:

Lift

Jump

Cheer

Grin

Hug

Shake hands

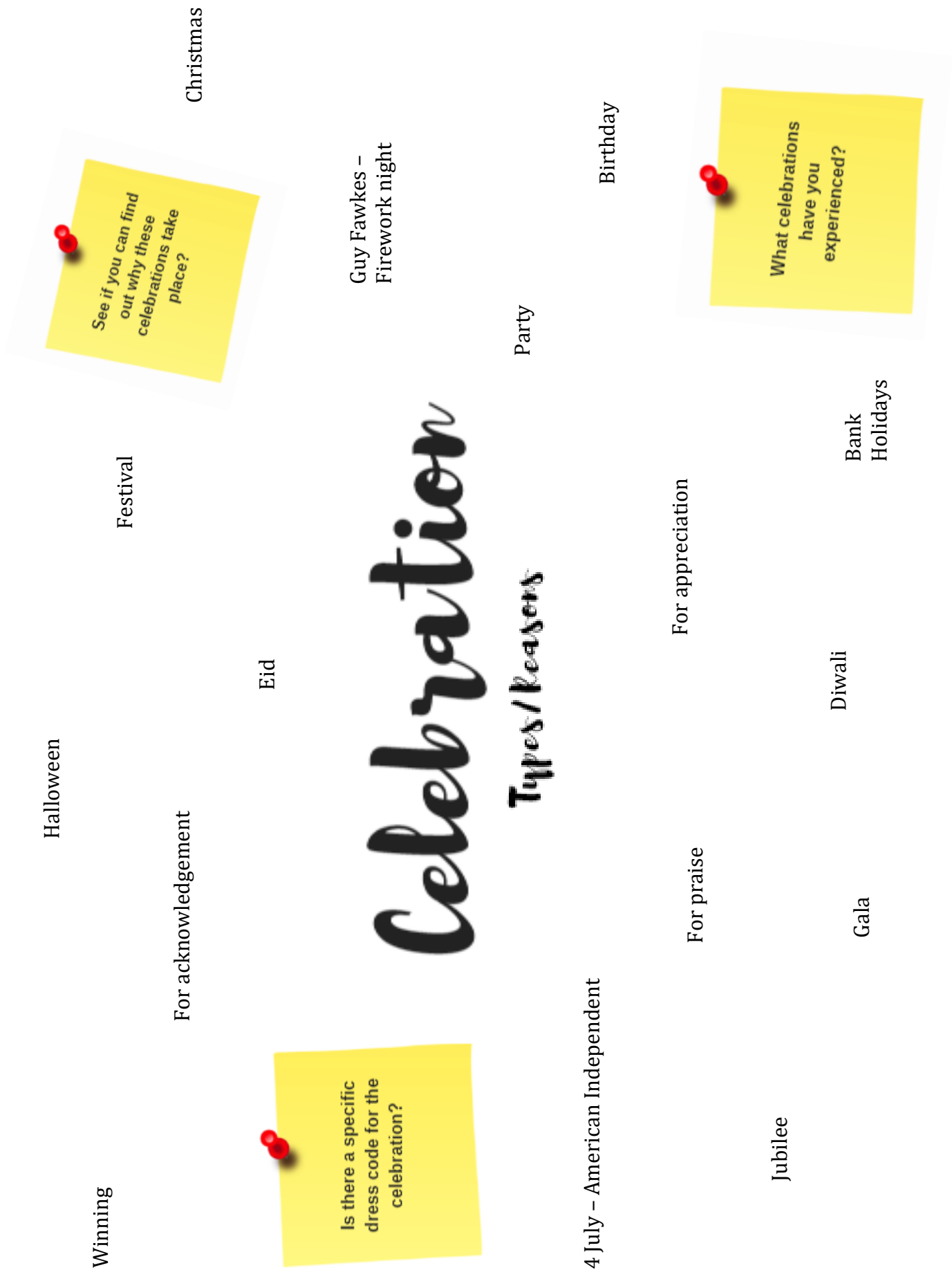
Waving

Groove

Energy

High 5

Skipping



FURTHER IDEAS AND RESOURCES LINKED TO THE PROGRAMME

IDEAS AND RESOURCES FOR NETBALL

WEBSITES

- Lesson ideas and cards: <https://www.englandNetball.co.uk/my-game/schools/my-gameschoolsmy-gameschoolsmy-gameschoolsmy-gameschoolssecondary-schools/>
- High 5 Netball resources: <https://www.englandNetball.co.uk/high5/resources-downloads/>
- Netball coaching resources: <https://www.englandNetball.co.uk/performance-pathway/coach-resources/>
- Netball coaching resources: <https://www.englandNetball.co.uk/coaching/resources/>
- Netball fact file: <https://www.bbc.com/bitesize/guides/zpg3rdm/revision/1>
- Techniques and skills: <https://www.bbc.com/bitesize/guides/zqspfrd/revision/1>
- Hand gestures in Netball: <https://Netballzug.com/2013/10/03/umpiring-hand-signals/>
- Netball scheme of work:
https://beaufort.coop/files/the_academy/parents/Scheme%20of%20Work/Year_7_Netball_Scheme_of_Work.pdf
- Netball poems: <https://markpirie.com/media/21749/pirieNetballpoems.pdf>

VIDEOS

- Netball passes:
http://www.bbc.co.uk/schools/gcsebitesize/pe/video/Netball/bounce_and_chest_passrev1.shtml
- Netball drills: <http://www.bbc.co.uk/schools/gcsebitesize/pe/video/Netball/drillrev1.shtml>
- History of Netball: <https://www.youtube.com/watch?v=4V13IMlukXY>

IDEAS AND RESOURCES FOR CRICKET

WEBSITES

- Cricket fact file/overview: <https://www.bbc.com/bitesize/guides/ztg3rdm/revision/2>
- Skills and techniques: <https://www.bbc.com/bitesize/guides/ztpnbnk/revision/2>
- Language lists and plans: <http://www.dorsetCricketboard.co.uk/page/school/teacher-resources/teacher-resources-11445/>
- Cricket leaflet resource: <https://s3-eu-west-1.amazonaws.com/files.pitchero.com/counties/178/1512472209.pdf?AWSAccessKeyId=AKIAITBHWE46F2QIZWKQ&Expires=1547120422&Signature=CQjPKDt8b%2FXXKnzKQc8JcbsRQYQ%3D#>
- Cricket etiquette: <http://cowdreycc.co.uk/club-news/Cricket-etiquette/>
- Rules and etiquette:
http://news.bbc.co.uk/sportacademy/hi/sa/Cricket/rules/etiquette/newsid_3830000/3830937.stm
- Rules and equipment:
http://news.bbc.co.uk/sport1/hi/Cricket/rules_and_equipment/6135848.stm

VIDEOS

- Cricket skills: <http://www.bbc.co.uk/schools/gcsebitesize/pe/video/Cricket/>
- History of Cricket: <https://www.youtube.com/watch?v=IXvBVMjSNy4>
- Story of Cricket: <https://www.youtube.com/watch?v=X7kY8M01Zy0>

OTHER AREAS TO EXPLORE FOR CROSS CURRICULAR LINKS:

ARTS

You can get your hands on the official vitality Netball world cup 2019 'Netball'. Can you design your own Netball on large paper and bring it to the events for us to use as part of our set design?

MATHS

Counting and scoring – points systems, adding, subtracting, multiplying, measurements, distance.

ENGLISH

Different language and terminology for each sport and spelling.

SCIENCE

Speed, weight, time, tactics, team work, techniques, stance, body position, the human body and health, injury, recovery, lifestyle.

MULTICULTURAL

Rules, celebrations, training, attire.

FURTHER MUSIC IDEAS

As part of the programme we have created a Spotify playlist for your use. These music song titles are also shown below if you do not have a Spotify account. To get to the playlist please follow the link

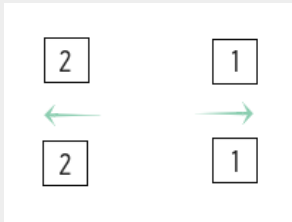
Spotify playlist -

<https://open.spotify.com/user/emurrrr/playlist/1gf3o0kxMLcwCSX04sRKCM?si=TkrNAqCzQQOG2StNuttidA>

- Brazillian Parade - Drumagick, Summer Samba Club EP
- Played - A - Live (The Bongo Song) - Champs United, Football Hits 2010
- Shake Break Bounce - Chemical Brothers
- Soul Limbo - BBC Cricket Theme
- Reach up - Perfecto Allstarz
- Cricket on 5 - Channel 5 Cricket Theme, Phase Music
- Groove Maker - Original Mix, Newball
- Driving to deep - IVA Remix Goran Geto
- The little things in life - Sound nomaden
- Caibu - SCB
- Fine Again - Lexer - Prophecy
- The meaning of memory - Steffi
- Echo - Original, Time Green
- Film - Monobox
- Changes - Thomas Lizzara
- Serenade - Stil & Bense

STEP BY STEP GUIDE

Counts	Movement
Entrance/Front Commission	All dancers enter the space and go to their home base to the entrance music. Dancers with wait standing still heads down whilst a front commission is being performed.
SECTION 1: Warm Up (Music timings 0.00 – 1.20)	
Music begins 1-8 1-8	Perform own stretches to present getting ready
1-4	All dancers jog on the spot for four counts
5-8	Number 1s travel forwards and number 2s travel backwards All dancers jog for four counts
1-4	All dancers run on the spot eight counts, double speed
5-8	All dancers jog for four counts, returning to their home base
1-4	All dancers perform two star jumps on the spot, facing the front
5-8	All dancers perform two star jumps facing the side. Number 1s facing the right and number 2s facing the left. Dancers should have their backs facing each other (back to back, but on home bases)
	
1-4	Facing the side, all dancers cross their right elbow to touch their knee and repeat on the other side, using their left elbow
5-8	All dancers continue this action whilst turning to face the front. Two alternating actions in each direction.
Number 1s move into a lunge position, right leg shooting back first, bring the right leg back to centre then swap to extend the left leg	



1-8 Number 2s perform the spotty dog jumping eight times, alternating the legs forward and backward, with opposing arms. This is double speed. The right leg should jump forward first and then alternate

1-8 This is repeated swapping over actions number 1s complete the spotty dog and number 2s the lunges

1-8 All dancers perform two deep **Plié** squats, with hands on their knees, merging into a vertical line, one behind the other. Numbers 1s should be in front of the number 2s



1-4 Once arriving in the line, all dancers shoot arms up high with palms facing front, looking towards hands

5-8 All dancers arms lower in **staccato**, stopping in each angle. As arms drop, focus returning to **neutral**.

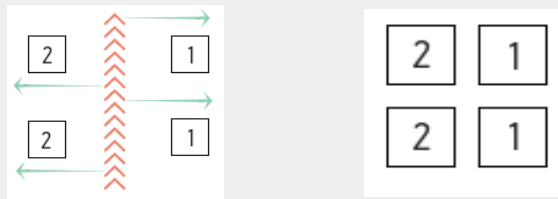
Teaching tip: Highlight the positions on a clock as imagery, stopping and o'clock, ten past, quarter past, twenty past and half past.

Dancers now move in opposite directions by stepping out of the line and back in.

1-8 Number 1s step out on their left leg, back to centre and then their right. They mirror this action swinging out their left arm across their body, back to **neutral** and then repeat with the right. Eye focus should be looking at the wrist as if checking the time. At the same time Number 2s step out on their right leg, back to centre and then their left. They mirror this action swinging out their right arm across their body, back to **neutral** and then repeat with the left. Eye focus should be looking at the wrist as if checking the time.

1-8 Dancers repeat their footwork however swap to perform an overhead stretch. Eye focus should be towards the hands

1-8 All Dancers revisit the two deep **Plié** squats, returning to their **home base**, with their hands on their knees



- 1-4 Facing the front,
Number 1s stretch arms high with focus up towards their hands
Number 2s bend low with hands on their knees
- 5-8 All dancers repeat, performing opposite direction
- Continue to repeat these actions but increasing the timing
- 1-2 Number 1s: High
Number 2s: Low
- 3-4 Number 1s: Low
Number 2s: High
- 5-6 Number 1s: High
Number 2s: Low
- Switch to last movement level, completing on count 8 with all dancers finishing reaching high
- 7-8 Number 1s: Low to high
Number 2s: High and hold up high
- 1-8 All dancer's lower arms slowly the right leg lifts, transitioning to into a stretch with the knee towards the chest
- 1-8 All dancers lower their right leg backwards into a low lunge with arms slowly opening outwards, extending fully including the palms facing forwards
- 1-8 Maintaining the low lunge, all dancers twist their upper body towards the right, arms moving into a diagonal angle with the left arm pointing towards the ground and right arm up into the air
- 1-8 Bring feet back into **neutral** and slowly roll up the spine to face front, head comes up last

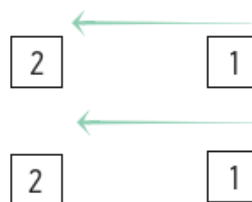
1-4	Sharp stamp right leg sideways to bent knees, arms bent beside the body with palms facing front
5-8	Hold and maintain position until music begins for section 2

Notes:

Counts	Movement
--------	----------

SECTION 2: Netball (Music timings 1.20 – 3.20)

1-8	Maintaining your current position, shift from side to side by bending knees and hopping onto left leg, both feet return to centre but in second position, hop onto the right leg into the centre, left leg, centre, right leg
1-2	Jump both legs together toes facing the right corner and bend arms into chest, shift forward, bending and extending, arms reach as if shooting from the side
3-4	Repeat
5-6	Turn the whole body facing front, bending and shooting to the top right corner
7-8	Repeat to the top left corner
1-4	Number 1s step and turn to their left to form a vertical line. Number 1s should be in front and Number 2s arms lower to neutral



5-8	Once they have arrived, Number 2s shift from right to left four times, stepping and leaning outside of the line and looking either side of the person in front, as if dodging a Netball
-----	---

Number 2s continue to move by travelling in a box shape around the person in front and back to their space in the following counts

1-2	Step together, step to the right
3-4	Take two steps forward
5-6	Step together, step to the left
7-8	Two steps back to their place



- 1-4 Number 1s jump a half turn to the right to face number 2s. Number 2s jump to mirror the action. Both dancer's hands are out arms bent palms facing one another as if blocking
- 5-8 All dancers bend their knees and stretch their arms towards the right top corner and then again towards the left top corner
- Key movement: **Pivot** is the changing of direction by stepping, twisting and rebounding, transferring on one foot.
- 1-2 All dancers use their right foot to step towards to left diagonal, they then twist on the ball of their foot, performing a **pivot** action, to change direction
- 3-4 This is repeated again in the opposite direction
- 5-8 The final **pivot** does not change direction. It lands and both arms shoot up extended towards the diagonal that they are facing
- 1-8 All dancers slowly lower their arms from extended to bent, at chest level
- 1-4 Everyone **pivots** using their right foot, to move towards the left circular pathway
- 5-8 All dancers travel back to their **home base** using small runs or runs on tiptoes
- 1-4 Number 1s perform a blocking position - stepping out and reaching up towards the right diagonal with their right arm
- 5-8 Number 2s perform another blocking action - right leg stepping forward crouching, with arms low, beside the body, hands spread with palms facing front
- 1-4 Number 1s performs their own shooting or blocking position
- 5-8 Number 2s performs their own shooting or blocking position
- 1-4 Number 1s then perform a step and a reach towards the right and rebound to side step three times towards the left

5-8	Number 2s then performs the same movement however reaching to the left first and side stepping towards the right
1-4	All dancers then perform this movement again, mirroring each other's direction and travelling them back towards their home space
5-8	Everyone runs on the spot for four counts to reconfirm positions on home base
1-4	All dancers step and face the side with bent legs, hands low and splayed. Dancers should have their back facing each other with number 1s facing right and number 2s facing left.
5-8	All dancers turn towards each other over their left shoulder, reaching arms high and extended, as if both catching a ball
1-4	Number 1s step to face the front, whilst number 2s step to face the back, All dancers do this whilst bending knees and splaying the hands arms bent out to the sides
5-8	Number 1s turn to face the back and number 2s turn to face the front both stepping with the left foot and extending the right arm high diagonally
Creative task	Creative task 1: Create 8x8 counts exploring the theme of Netball. This could be areas such as passing, blocking, tackling and umpire gestures in your quartets. Consider levels, timing, interaction and team spirit. See page 15 for inspiration and support
1-4	All dancers jog towards the centre number 1s and 2s should be facing one another. Number 1s facing towards the left and Number 2s facing towards the right
5-6	With legs in wide stance, all dancers bend and reach the right arm swiping over towards the left
7-8	Repeat again bending and sweeping the left arm the opposite way
1-4	All dancers perform two pivots using their right leg, towards the left diagonal
5-8	Everyone runs back to their home base (double time)

1-4 All dancers **pivot** for four counts in a circular pathway towards to left, stepping with the right foot

5-8 Repeat again, travelling the opposite way with the other foot

Dancers bend and shoot with their right hand high, in **canon**, one after the other.

1-2 Front number 1

3-4 Front number 2

5-6 Back number 1

7-8 Back number 2

1-4 All dancers walk into a group in the centre

5-8 Dancers extend their right arm in a backwards circular motion finishing with hands layering in the centre (with the other dancers) and bending the knees

1-4 Right arm rebounds backwards through the same pathway, with focus following the hand

5-8 All dancers cheer and travel back to their **home base**, pumping arms high

1-8 All dancers applaud whilst walking in their own circular pathway, finishing facing the front.
(Number 1s turning over their left shoulder and number 2s turning over their right shoulder)

1-8 All dancers walk into a tight group positioned down stage left, focus facing front ready for section 3

Notes:

Counts	Movement
--------	----------

SECTION 3: Netball Crowd (Music timings 3.20 – 3.52)

1-8	In the formation of the quartet, all dancers use 8 counts to lean and look towards the left diagonal, transferring the weight onto the left leg
-----	--

	Extension: Consider using different levels
--	--

1-2	Number 1s turn their head and upper body towards the right side
-----	---

3-4	Number 2s perform the same movement in canon
-----	---

5-6	Number 1s repeat the movement, but towards the left side
-----	--

7	Number 2s copy this movement over one count
---	---

8	All dancers turn quickly towards the front, in an upright position
---	--

	All dancers will now perform 2 freeze frames of their own choosing. Number 1s pose should reflect winning and celebrating a goal and Number 2s show the frustration of losing. All dancers will move in slow motion to transition from one position to the other
--	---

1-8	Use eight counts in slow motion to form dancers first freeze frame
-----	---

1-8	Hold position for eight counts
-----	--------------------------------

1-8	Transition into freeze frame two, in slow motion over eight counts
-----	---

1-8	Hold position for eight counts
-----	--------------------------------

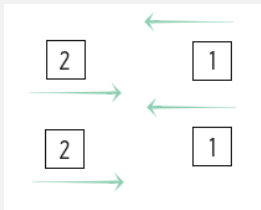
1-8	All dancers travel back to their home base continuing their actions of winning and losing as they move and then on the spot ready for section 4
-----	--

Notes:

Counts	Movement
--------	----------

SECTION 4: Cricket (Music timings 3.52 – 5.35)

1-8	As the music changes, dancers have 3 x 8 counts to perform actions showing their preparation for a Cricket match. e.g brushing off kit, group interaction, clapping, stretching etc
1-8	
1-8	
1-8	All dancers hold stillness for eight counts facing the front
1-2	All dancers step and reach over their head with their right arm, reaching towards the left
3-4	Repeat again on the other side
5-6	Right leg steps back, whilst the arms extend in front, grasping together and pull arms into the chest
7-8	Legs step together and step travelling backwards, with arms travelling from back to front in a circular motion, with extended arms, then return arms to side of the body
1-4	All dancers invert their right knee with the right hand connected to the leg, bouncing and twisting twice, as if rubbing a Cricket ball
5-8	All dancers step back on their right foot, swinging their right arm forwards in a circular motion
1-2	Step and reach towards the right diagonal corner as if catching a Cricket ball with the right hand, slightly travel towards the front
3-4	Repeat the same action stepping towards the left diagonal corner
5-6	Repeat the catching action for the final time towards the right, finishing with the upper body facing to left, by crossing the right arm down towards the left knee, creating a twisting action with the right knee inverted
7-8	Hold position with head down for two counts
1-4	All dancers roll up the head slowly to face front in a neutral position with the right arm shooting up and splayed on four
	In canon dancers clasp their extended hand as if catching a Cricket ball in the following order
5	Front number 1

6	Front number 2
7	Back number 1
8	Back number 2
1-4	All dancers walk in their own circle pathway. Number 1s turning towards their right shoulder and number 2s towards their left shoulder
5-6	All dancers perform the Cricket barrier position, lowering the right knee towards the ground, twisting the upper body to face the left
7-8	This is then repeated in the opposite direction
1-2	Number 1s take one step forward
3-4	All dancers clasp their hands above their head with focus looking up, as if catching a Cricket ball
5-8	Pull the clasped hands down vertically to point towards the ground, bending the knees
Dancers perform 4 side steps travelling past each other	
1-4	Number 1s travel towards the left in front of number 2s as they wait in place
5-8	Number 2s travel towards the right whilst number 1s wait in place
	
1-2	On the spot Number 1s step and gallop towards the right as number 2s step and gallop towards the left
3-4	Both numbers repeat in the opposite direction

5-8 All numbers perform four side steps with bent knees to return to their **home base**

1-4 All dancers step their right leg backwards whilst extending their right arm backwards and circling towards the front

5-8 Step forward transferring the weight onto the left leg, pushing both hands forward

All dancers **pivot** towards the left in a circular motion using their right leg. This is performed in **canon**.

1-2 Front number 1s

3-4 Front number 2s

5-6 Back number 1s

7-8 Back number 2s

1-4 All dancers lunge forwards on their right leg whilst reaching out with their right arm, palm outwards, this then rebounds to be repeated towards the back by turning over the left shoulder on a **pivot** turn

5-8 Number 1s repeat this action, beginning from back to front
Number 2s repeat this action, as previous

Using the **pivot** turn

All dancers finish facing front

All dancers perform umpire **gestures** some of these can be seen on page 24 - 25

1-2 Extend the right arm up above the head, palm facing front

3-4 Right hand moves down to touch the right shoulder

5-6 Arms extend low towards the ground, one hand over the other

7-8 Bring the right leg up to meet hand, hand taps the leg

1-2 Extend the right arm out towards the right hand side, palm facing down

- 3-4 Right hand moves to touch the right shoulder
- 5-6 Arms extend low towards the ground, one hand over the other this time double time with hands switching
- 7-8 Bring the left leg up to meet hand, hand taps the left leg

ADD UMPIRE NAMES E>G DEAD BALL/BYE/SHORT RUN/FOUR

Creative Task Creative task 2: 4x8 counts exploring the theme of Cricket. This could be throwing, catching, hitting, scoring, team interaction, umpire **gestures**. Use pages 24 – 28 to support your task.

All dancers **pivot** towards the left in a circular motion using their right leg. This is performed in **canon**.

- 1-2 Front number 1s
- 3-4 Front number 2s
- 5-6 Back number 1s
- 7-8 Back number 2s

1-4 As previously performed - All dancers lunge forwards on their right leg whilst reaching out with their right arm, palm outwards, this then rebounds to be repeated towards the back by turning over the right shoulder - **pivot** turn

- 5-8 Number 1s repeat this action, beginning from back to front
Number 2s repeat this action, as previous

Using the **pivot** turn



All dancers finish facing towards each other



All dancers perform umpire **gestures** as done earlier,

- 1-2 Extend the right arm up above the head, palm facing front
- 3-4 Right hand moves down to touch the right shoulder
- 5-6 Arms extend low towards the ground, one hand over the other

7-8	Bring the right leg up to meet hand, hand taps the leg
1-2	Extend the right arm out towards the right hand side, palm facing down
3-4	Right hand moves to touch the right shoulder
5-6	Arms extend low towards the ground, one hand over the other this time double time with hands switching
7-8	Bring the left leg up to meet hand, hand taps the left leg
ADD UMPIRE NAMES E>G DEAD BALL/BYE/SHORT RUN/FOUR	
1-4	All dancers walk in their own circle, turning over their right shoulder, finishing facing front

Notes:

Counts

Movement

SECTION 5: Cricket Crowd (Music timings 5.35 – 6.24)

1-8 All dancers applaud whilst walking into a tight group in the centre

1-8 All dancers point the right arm which extends towards the front
Teaching tip/extension: Consider imagery of watching a team nearly score. Consider levels.

All dancers perform a set **phrase** in partners, front line first, followed by the back line, who join in after holding 8 counts.

Phrase instructions:

1-2 All dancers use their right hand to clap the palm of their
3-4 partner's hand and repeats this action again touching the back
of the hand

Dancers bring their right palms together to hold each other's hands and pull down together

5-6 Pull bodies in towards each other, right shoulders connecting
Tap partners back twice (Back line start from count 1 of this
7-8 **phrase**)

Both dancers walk around each other, towards the right, in a clockwise pathway

1-4 All dancers finish facing each other

5-8 Front line stands still as back line finish the phase

1-8 All dancers perform 4 **freeze frames** representing the spectator's reaction e.g pointing, cheering, reactions

1-4 Position 1

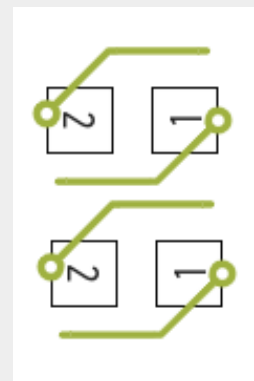
5-8 Position 2

1-4 Position 3

5-8 Position 4

Be sure to use levels

1-8 All dancers use 16 counts to get back to their **home base** and continuing their audience
1-8 celebration (cheering and group interaction) for these counts



1-8 Number 1s point as if noticing the scoring of a 'run'

1-8 Number 2s applaud and cheer together to celebrate

1-8 All dancers all return to **neutral**, standing, facing front

Notes:

Counts	Movement
--------	----------

SECTION 6: Celebration (Music timings 6.24 – 9.50)

1-4	As the music changes, hold still and focus facing front
5	All dancers clap high above their head per count (8 in total)
6	
7	
8	
1	
2	
3	
4	
5 and 6 and 7 and 8	Continue clapping however perform them double time (7 in total)
1-2	All dancers push and extend their arms high towards the right diagonal whilst stepping their feet toward the same direction
3-4	This is then performed towards the top, left diagonal
5-6	Repeat
7-8	
1-4	Number 1s roll their arms towards the left, keeping their right leg straight and their left on the ball of their foot, this will help to create a bouncing action
	Number 2s Perform the same action but towards the right
5-8	All dancers repeat this action towards to opposite direction
1-2	Number 1s extend their arms and slice them horizontally, right, left right, whilst taking a step towards the right
3-4	Number 2s then perform this action too (canon)
5-6	Number 1s repeat the slicing action along with feet stepping, moving towards the left

7-8 Number 2s follow in **canon**

1-4 Number 1s jump their legs out into second and then again crossing their right leg in front of their left. Continue to unravel by turning towards the left. Arms are held horizontally out to the side and are dropped as dancers turn.

5-8 Number 1s repeat this again, with Number 2s joining them

All dancers then perform the following foot pattern:

1-2 Right foot stepping towards the right then bring in the left

3-4 Left foot stepping towards the left then bring in the right

5-6 Right foot stepping towards the front then bring in the left

7-8 Left foot stepping towards the back and bring in right

This foot pattern is then repeated again adding the following arms:

1-2 Right hand touches left shoulder, then moves to the right and then down to the right hand side

3-4 Left hand touches right shoulder, then moves to the left shoulder and then down to the left hand side

5-6 Both hands cross, touching opposite shoulders, uncross touching shoulders

7-8

Repeat 5-8

1-4

1-8 All dancers groove their way into a vertical line, one behind the other. Number 1s travel towards their left and Number 2s towards their right. Number 1s should be in front



1-8 Once dancers have arrived in the line, extend arms in front and hold onto dancer's hips, bending knees and leaning forwards
Continue to walk through the feet, slightly moving forwards as a line

1-8 Lift the body up and using the same foot pattern to travel backwards, whilst raising the arms high above head and opening them out palms facing upwards

At the same time dancers use the following steps to travel back to **home base**.
 1-8 Number 1s step to right then put left together, step to left then put right together, step right then left together, then one final step towards right and bring the left foot together
 Whilst number 2s step to left then put right together, step to right then put left together, step left then put the right together, and finally step towards the left and bring the right foot together.

Whilst the feet are moving the dancer's arms follow towards the direction they are travelling, floating and lifting up and lowering gently down - breathing

1-8 Repeat all these steps a second time but each number starts on the opposite side. Number 1s to the left first and number 2s to the right.

Each dancer creates 4 of their own individual shapes
 1-2 Position 1
 3-4 Position 2
 5-6 Position 3
 7-8 Position 4

1-4 Number 1s travel forward rolling arms high above head
 Number 2s travel backwards rolling arms low towards knees

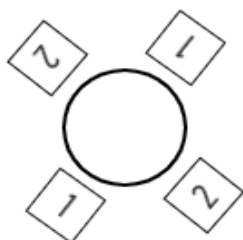
5-8 Repeat again in the opposite direction and levels

1-4 Number 1s step sideways towards the left and cross the right foot in front, step again on the left and dig the right heel
 Number 2s perform the same movement, towards the right hand side, digging the left heel



5-8 Repeat again in the opposite direction

Shimmying with the upper half of the body throughout

1-8 All dancers skip into the centre waving arms high, side to side above their head. This will travel dancers into a circular **formation** with 1s facing 1s and 2s facing 2s



1-4	Everyone travel into the centre of the circle, with arms moving from low to high
5-8	This pathway is then reversed, expanding the circle, arms moving from high to low
1-8	Move the left hand onto the left hip with the right arm extended high diagonally whilst pivoting towards the left using the right foot
1-4	All dancers travel towards the centre creating a circle, with arms moving from low to high
5-8	This pathway is then reversed, expanding the circle, arms moving from high to low
1-8	All dancers extend arms diagonally, left hand low and right hand high whilst travelling and turning (airplane) back to their home space
1-4	Walk towards your partner and join hands, front line with front, back line with back
5-8	Turn together under each other's arms, continuing to hold hands, leading towards the front
1-2	All dancers open their body towards the front. Number 1s step out to the right with their right hand extending. Number 2s do the same but towards the left
3-4	All dancers close back in to hold both hands and face their partner
5-6	Repeat the opening action on the other side - Number 1s toward the left and number 2s to the right
7-8	All dancers close back in to hold both hands and face their partner
1-2	Number 2s bend with hands on their knees, focus toward to ground, towards the front
3-4	Number 1s jump or leap frog around them to the other side
5-6	All dancers hold each other's right hands with the opposite arm high in the air, swiveling feet on the spot

1-4	All dancers walk and crossover back to their home base , facing towards their partner
5-8 1-4	Dancers shimmy towards and away from their partner - Number 1s begin shimmying in and Number 2s away then switch and repeat
Creative Task	Creative task 3: 8x8 Exploration the theme of celebration, consider feelings, interaction, happiness, energy etc see pages 33- 36 to support this
1-4	All dancers perform a V step towards the front - Right foot steps forward followed by the left foot, then returning one by one to back together.
5-8	At the same time, arms reach high (eyes looking at the hands) to match the pathway of the legs - Reaching up as they step forward and down as they step backwards Repeat
1-4	The above step is repeated one final time, but facing their partner - Number 1s facing Number 2s
5-8	All dancers jump their feet whilst shuffling backwards, away from their partner
Motif development	
1-4	All dancers travel towards each other with arms moving from low to high
5-8	This pathway is then reversed, moving backwards, arms moving from high to low
	
	
1-8	Move the left hand onto the left hip with the right arm extended high diagonally whilst pivoting towards the left using the right foot
1-4	All dancers travel towards each other with arms moving from low to high
5-8	This pathway is then reversed, moving backwards, arms moving from high to low
1-8	All dancers extend arms diagonally, left hand low and right hand high whilst travelling and turning (airplane) back to their home space

All dancers extend their arms and slice them horizontally, right, left right, whilst taking a step towards the right in **canon**

1-2 Front number 1s
 3-4 Front number 2s
 5-6 Back number 1s
 7-8 Back number 2s

All dancers repeat the slicing action along with feet stepping, moving towards the left in **canon**

1-2 Front number 1s
 3-4 Front number 2s
 5-6 Back number 1s
 7-8 Back number 2s

In **canon**, all dancers jump their legs out into second and then again crossing their right leg in front of their left. Continue to unravel by turning towards the left. Arms are held horizontally out to the side and are dropped as dancers turn.

1-4 Front number 1s
 5-8 Front number 2s
 1-4 Back number 1s
 5-8 Back number 2s

In **canon** dancers bend and perform a jump of their choice

1-2 Front number 1s
 3-4 Front number 2s
 5-6 Back number 1s
 7-8 Back number 2s

Ongoing Dance and travel off stage, using movements of your own or movements explored within the celebration section.

Notes:

[illegible]

ADAPTATION AND INCLUSIVE PRACTICE

We have designed the **choreography** to be accessible for all participants and abilities. We also want the leaders delivering the work to feel empowered and able to make changes to suit the needs of their groups. On our training day different ideas and approaches within the **choreography** will be highlighted and discussed. Please use the orange 'notes' boxes in the step by step guide to jot alternatives down. If you are picking up the resource pack and have not attended our training, please feel free to contact us if you have any questions or queries about adaptations or if anything feels unclear.

Please, feel free to adapt the work as you feel necessary. The performance intention in terms of direction and emotion is the most important thing to retain and will also help dancers with adapted material to feel part of the **choreography** as a whole.

HERE ARE SOME FURTHER TEACHING SUGGESTIONS TO HELP YOU ADAPT MATERIAL:

"Helping to modify, adapt and develop movement so all young people can achieve and have fun dancing"
Youth Sport Trust – Matalan Sporting promise working in partnership 2011

A good task that we suggest using is the 'STEP PRINCIPLE' from Youth Sport Trust and how to make **choreography** easier where needed.

This principle questions the following:

SPACE – Where in space can I move?

TASK – Which body parts can I move and what can they do? How can I perform the movements?

EQUIPMENT – What equipment, resources or props can we use?

PEOPLE – With whom do I dance?

So, for example if you are marching forwards and backwards or in a spatial pattern you would apply the Step Principle 'SPACE' and therefore that would change your approach to that step and perhaps you would make the march on the spot rather than through the space.

SPECIFIC SECTIONAL ADAPTATIONS THAT WE WOULD SUGGEST:

- Reduce or remove any changes of direction E.G jogging on the spot rather than moving direction
- Reduce the amount of **gestures** used, repeat one **gesture** or modify if necessary
- Simplify any group work by performing as a solo in your own space
- Simplify movement E.G Replace a **pivot** with a turn on the spot
- Replace **canon** with **unison**
- If required change body part to represent the ongoing **choreography**
- Consider use of language when teaching the **choreography**, use of metaphors, similes and imagery to support learners understanding.

LEVELS:

We have chosen not to choreograph any floor work due to the programme in its event form, i.e. dancing outside in large groups on sporting grounds (sometimes in wet weather). High level/challenging material is also minimal such as tricks, jumps and lifts these can be omitted all together where present in the **choreography** or where this might be too difficult for your group or included fully so that your group to have an additional challenge especially in the creative sections.

Additional teaching points for those with wheelchair users: high levels can be indicated for by encouraging a good upright posture the use of outward focus (if appropriate).

FACINGS:

Feel free to use your judgement and simplify or omit material to achieve the correct facing. This will allow the overall impact and focus of the **choreography** to look the most effective and helps the dancer to remain orientated with the rest of their group.

GESTURES:

We have used lots of different **gestures** to signal movements and rules of the sporting games and these are the most likely to be seen during a mass performance and really stand out as a form of communication for our dance. If these are too fast at any stage they can be slowed down, simplified, change of body part, or omitted as you see fit. The performance quality should be the focus for that dancer to gain the most satisfaction from performing the movements and feeling integrated with the performance.

TRAVELLING:

Our travelling movements generally avoid diagonals and always return to **home base**. For example, if you have a wheelchair user then we would suggest omitting the upper body movements that occur with moments of travel, in order that they can move from and return to their own **home base** and remain in time with the rest of the group. This can also be applied to any performer who may find travel and coordination challenging.

CREATIVE TASKS:

These are a great opportunity to choreograph material that is 'tailor made' to your group. Use the guidance notes and resources at your discretion but also feel free to encourage creativity within the group. Furthermore, you may want to use these sections to repeat **choreography** from another section or take aspects of it, so that your dancers can consolidate it and therefore increase their enjoyment of the **choreography**. You are also welcome to copy what we have created on the DVD tutorial. Where possible further examples may also be added to our video channel as groups get going with the **choreography**. We encourage you to send these in so we can share your resources with others to use, borrow, adapt and be inspired by.

ENTRANCE AND EXITS:

Everybody will enter the space at the same time. We are including entrance and exit music so the performance starts and ends at the edges of the space. We will take into consideration groups with additional needs and will give them an appropriate location to perform so that these transitions run smoothly.

PERFORMANCE SKILLS:

However, you choose to adapt or modify the choreography, the performance skills are key. Please ensure your dancers understand the context of the choreography, so they can perform with confidence through having their own connection with the piece. This will allow them to show clear communication and intention.

COSTUMES AND APPEARANCE

As part of the performance, we recommend all dancers to be dressed in a red or blue bib that corresponds to their formation, a pair of black joggers or leggings and suitable comfortable and supportive trainers.

If dancing in one of the Dance Network Events a compulsory branded bib must be worn by all members of your group, including teachers/ artists/ teaching assistants and any other adult chaperones that are performing, and an order form will be provided for you.

We also suggest that long hair is in a plaited style for example French plaits or a bun. Short hair should be styled to ensure fringes are not in dancer's eyes and using spray or gel. For example, gelled neatly in a side parting or shorter fringes secured with grips or in a plait.

Make-up is not a requirement but if it is worn please use your discretion to ensure it is appropriate and not radically different to an 'everyday' look.

THE DANCE NETWORK ASSOCIATION

The Dance Network Association is passionate about offering a wealth of dance participation and education to local communities in Essex and its neighbouring counties.

Our mission is to raise the profile of dance in Essex and further afield. We seek to do this through the provision of affordable high-quality dance delivery for local communities, individuals, schools and young people more generally.

We seek to:

- increase the opportunities available for everyone in the community to engage in dance
- encourage happy and healthy lifestyles through dance activity by promoting self-esteem, confidence, mobility and general fitness
- widen aspirations by providing both performance opportunities and the opportunity to be part of a community audience
- enhance the quality of dance provision across the county by offering support in schools and through professional development programmes and qualifications
- build a coherent and progressive dance future for Essex and its neighbouring counties
- (above all) have fun dancing!

CONTACT DETAILS:

General Enquiries: info@dancenetworkassociation.org.uk

Facebook: /TheDanceNetworkAssociation

Twitter: @DanceNetEssex

Website: www.dancenetworkassociation.org.uk

Address: The Dance Network Association c/o Learning and Participation at the Mercury Theatre, Balkerne Gate, Colchester CO1 1PT



GEMMA WRIGHT - ARTISTIC DIRECTOR

Gemma has always had a passion for dance and continued this love by studying Performance Studies at the University of Northampton and then completing her dance teaching qualifications at Trinity Laban. Gemma's background in arts management includes posts at the Royal Academy of Dance, Trinity Laban and DanceDigital. Gemma has also run her own dance school that specialised in teaching dance for the early years and in which she created her own methods of delivery. Gemma's background has helped her to develop a wide understanding of the positive impact dance can have on people's lives and in turn motivated her to form The Dance Network Association.

Email: gemma@dancenetworkassociation.org.uk

EMMA MEEK - DANCE DEVELOPMENT MANAGER



Emma studied Dance at Bath Spa University before working at Green Candle Dance Company as the Learning & Participation Assistant. She now works as the Dance Development Manager for The Dance Network Association which includes managing and delivering on various programmes including the RE:Generation dance classes for over 50's and our Active Start and Active Families programmes. Emma also maintains her status as a contemporary and street dance artist through teaching technique and creative dance to children, adults and youth dance companies. Emma also created this wonderful resource pack and we hope you very much enjoy learning and teaching from it.

Email: emma@dancenetworkassociation.org.uk

Phone: +44 (0)7561 267 332

JASMINE HALL - DANCE DEVELOPMENT ARTIST



Jasmine studied Dance at Bath Spa University. In February 2018 Jasmine began her journey with us. Jasmine shared a passion for our dance for health programmes and we have further supported her to train alongside Green Candle Dance Company, Danielle Teale and attending People Dancing Summer School. Jasmine's energetic and kind natured personality has made it so that she is one of our main sought after artists in the community. Jasmine also looks after general enquiries so please contact her for any dance queries, she would love to talk to you.

Email: jasmine@dancenetworkassociation.org.uk

Phone: +44 (0)7490 374 717

OUR FUNDING PARTNERS



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We would like to thank Arts Council for supporting our 1 Day 1 Dance 1000 Dancers programme to create this year's work. www.artscouncil.org.uk



ACTIVE ESSEX is the Sport and Physical Activity Partnership for Greater Essex with the vision: *"To create a more physically active and sporting environment for all people in Greater Essex to enable everyone*

to participate in the activity of their choice at their chosen level"

Active Essex is hosted by Essex County Council.

For more information, please visit: <http://www.activeessex.org/home/>

Or contact Dawn Catley Relationship Manager

Email: Dawn.Catley@ActiveEssex.org / Follow us on twitter @ActiveEssex

We would like to thank Active Essex for supporting our 1 Day 1 Dance 1000 Dancers project by supporting secondary schools in Essex to access the programme.



BARKING AND DAGENHAM SCHOOL SPORTS PARTNERSHIP

'Enhancing physical education, dance and sport for school-aged children in the fast growing and diverse London borough of Barking and Dagenham'

For more info, please contact: Elaine Burgess School Games Manager, Barking and Dagenham SSP

Address: Barking Abbey School, Sandringham Road, Barking IG11 9AG

E-mail: burgesse@barkingabbeyschool.co.uk / Follow us on twitter @BandDSSP

We would like to thank Barking and Dagenham School Sports Partnership for supporting our 1 Day 1 Dance 1000 Dancers programme by providing provision for all their schools in the Borough to access the programme.

OUR CREATORS



Essex Music

Education Hub

ESSEX MUSIC EDUCATION HUB (EMEH)

aims to provide high-quality, diverse, sustainable music education opportunities for all children and young people.

We strive to ensure that opportunities are available regardless of a child/young person's background or circumstances, and that those reaping the benefits represent the varied demographic of the county we serve.

EMEH offers a vast range of musical education – from whole-class First Access instrumental tuition, to ensembles, choirs and projects across the county, as well as instrumental tuition and hire. Working with partners including Dance Network Association, STOMP, Royal Opera House and Trinity College London, to name but a few, we seek to be at the forefront of music education and offer bursaries and grants to ensure that music is open to all – not just the privileged few.

Website: www.essexmusichub.org.uk

Where you can get in touch with us about opportunities available.

Follow us on Twitter: @essexmusichub and Facebook: EssexMusicEducationHub

PETER LOVELL:



Having worked as a secondary head of music for 13 years, Peter now works for Essex Music Services as a curriculum specialist – supporting schools with their music provision, and working with a wide range of national partners including orchestras such as City of London Sinfonia and the Britten Sinfonia, as well as groups such as STOMP, the London Gospel Community Choir, and many other national organisations and groups, to bring inspirational educational opportunities to the young people of Essex.

As someone who has a passion for music of all styles, Peter enjoys exploring the abilities of music technology and producing new versions of some well-known tracks, as well as creating his own material. He has been involved in organising a large range of concerts and music festivals across Essex, and recently organised a world record attempt at the most amount of people performing a Stomp routine at once – which was performed in Colchester Castle Park with well over 200 more than the current world record.



PHIL TOMS:

Phil Toms is Head of School for Creative Arts degree programmes at University Centre Colchester at Colchester Institute.

He is known internationally as a multi-instrumentalist, composer and conductor and works across all genres. Phil regularly works with singer Judy Dyble (Fairport Convention) and with violinist Steve Bingham. Phil has also worked with Jon Anderson (Yes), Tom Newman (Tubular Bells) and David Bedford. In his spare time, Phil is the daily film critic for BBC Essex.

Phil has worked with Peter Lovell over a number of years to compose unique soundtracks for our performance programmes. Phil is regarded for his fast turnaround on quality musical arrangements and compositions and this brief has been an exciting and challenging project!



LEON HAZLEWOOD

CO-CHOREOGRAPHER

Leon trained at the London Studio Centre for 3 years studying Performing Arts, during which time he appeared in several productions and later joined a professional dance company. As an accomplished performer Leon worked in the West End and on various UK tours.

Leon is also an accomplished dance teacher and choreographer whose work includes numerous Dance-in Education projects throughout the UK. As a company member of Bullies Ballerinas, he has taught and collaborated on jazz dance pieces in the UK, South Africa and the Netherlands. Most recently, Leon has been Choreographing for Kinetika Bloco, numerous schools in Barking and Dagenham and for Essex Dance.

This is Leon's fourth year of being involved with our mass programmes and the second year as our Choreographer by popular demand!



BOBBIE GARGRAVE

Co-CHOREOGRAPHER

Bobbie is a highly experienced specialist PE/dance teacher and consultant who works with all ages across London and Essex.

Bobbie has an extensive training background having studied at St. Marys College, Cheltenham, Trinity Laban and Roehampton. She has authored many early years dance and music books in

collaboration with Daria Wignall such as *Let's Go Zudie-O* and its sister book *Let's go Shoolie-Shoo*. She was also the collaborative author along with Sue Trotman for the Top Dance programme for Youth Sport Trust. Bobbie now spends her time sharing her practice within Barking and Dagenham, Enfield, Newham and Braintree, in addition to working and supporting The Dance Network Association.

Bobbie and Leon worked together collaboratively on our World War 1 programme the Great War Centenary so we are pleased to have her back as a co-creator on World Cup Fever.

Bobbies photo image taken by Photographer Rachel Cherry.

DANCERS WHO SUPPORTED THE CREATION OF THE TUTORIAL

Many thanks to all the lovely dancers from both our Youth Dance Company *Dance Station* and also Colchester Academy for all their hard work and dedication to bring the tutorial and resource pack to life.

THE FILMING AND CREATION OF THE TUTORIAL

Many thanks to Julien, Joe and the University Centre Colchester for all their support, commitment and hours that they have put into creating our tutorial. A special thank you to CoCoCare and Open Space for use of their beautiful studios.

IMAGE SOURCE WHERE NUMBERED THROUGHOUT

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