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WELCOME TO KEEPING DANCE ALIVE 2018

THE GREAT WAR CENTENARY

Keeping Dance Alive is an annual mass participation dance programme that seeks to celebrate and continue the legacy of the 2012 London Olympic and Paralympic Games' opening and closing celebration ceremonies.

Each year, school and community groups from across 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 their dances at 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, and last year we marked the announced year of culture with our 'Bard to Bollywood' programme.

In 2018 we mark a very special year and it is our pleasure to bring to you The Great War Centenary.

The Great War Centenary has been co-created and choreographed by Leon Hazlewood and Bobbie Gargrave and a team of students from the Jo Richardson Community School in Barking and Dagenham. You will also see these young artists in our DVD tutorial which accompanies this pack.

We have also been working with Peter Lovell from Essex Music Education Hub and Phil Toms from University Centre Colchester to create something musically unique to accompany our choreography. The music CD has been included for your use in the pack.

We must also thank the musicians across Essex who entered our 'front commission' competition whose music will feature at our events in Essex and Barking and Dagenham as the introduction to our performances.

The whole Keeping Dance Alive team, Emma Meek and I wish you every success on your KEEPING DANCE ALIVE journey this year and we look forward to working with you and your fantastic groups on the Great War Centenary in 2018!



Gemma Wright
Artistic Director

HOW TO USE THIS PACK

This pack will guide you through all the choreographic stages. It will offer support for creative tasks in the form of template lesson plans, which can be found in the appendix, along with the 'set' choreography in the 'Step by Step Guide' section.

The accompanying DVD 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, you are 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 noted numbers next to images that we have chosen to use to help you visualise and share with your groups for inspiration. Please see on page 55 an image source of where we have found these pictures.

We have also highlighted in **blue** 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

'Motif' - motif 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 World War 1

'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.

'Air Step' is when a dancer leaves the floor i.e in the form of a jump, lift or transference of weight.

'Counter Balance' when 2 or more dancers take the weight of one another in a balanced position.

'Formation' shapes or patterns created in the space whether stood still or moving.

THE GREAT WAR CENTENARY

OVERVIEW OF THE CHOREOGRAPHY

The dance is split into 5 sections along with an entrance and exit as follows:

ENTRANCE: Front Commission / Entrances

SECTION 1: LEAVING FOR WAR + CREATIVE 1

SECTION 2: BACK AT HOME - FACTORY WORK + CREATIVE 2

SECTION 3: CONFLICT - OVER THE TOP + CREATIVE 3

SECTION 4: REMEMBRANCE + CREATIVE 4

SECTION 5: CELEBRATION AND VICTORY + CREATIVE 5

EXIT

To set the scene at our events, we have chosen to have 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 us explores the range of relationships and emotions which are experienced during times of tension, fear and instability. Loved ones leaving for a battle that they have no real idea about. Fathers, sons, lovers and friends preparing for a journey that leads them to different countries to face terrible battles with no idea of when or how they will return. 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 brought this pack to use in your own settings 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. The remainder of the [choreography](#) has music supplied as part of the programme – please see your pack for the CD.

Each dancer, will be assigned to either a black or a red t-shirt, this is dependent on where they are standing in their [formations](#).

Each dancer will be arranged into grid positions and will dance with a partner and as a quartet. They will also be labelled, in two lines, A and B and numbered 1 and 2

Dancers Back

B1	B2	B1	B2	B1	B2	B1	B2
A1	A2	A1	A2	A1	A2	A1	A2

Dancers Performance Front

This diagram is representative of one group. if your group has more than 16 dancers, please stack dancers behind, creating 8 quartets and back again if you have more than 32 dancers.

ENTRANCES

All dancers will enter the space with dramatic intent as seen on the tutorial DVD and will be refined and rehearsed as a whole cast on the Mass Rehearsal dates.

The idea of the entrance is to 'create an emotional landscape so that the audience can join us on our reflection and journey through WW1'.

Dancers will enter the space and find their 'home base' watching the 'Front Commission' danced by identified performance groups. Once the 'Front Commission' has ended we will begin the full cast dance.

To quote Russel Maliphant when speaking of his piece called 'Second Breath' *"We don't have a set, so this dance is all about painting with movement"*.

SECTION 1: LEAVING FOR WAR + CREATIVE 1

Section one sets our scene and depicts the soldiers gathering to go to war. We follow our dancers as they create a marching **motif** which represents the soldiers being sent off to war and in the final moments of this section we see them being waved off by their friends, families and loved ones.

SECTION 2: BACK AT HOME - FACTORY WORK + CREATIVE 2

Section two looks back to what happened at home whilst the war was taking place. We move our attention to the workers at the munition factories where many of the jobs had to be taken over by the women of the towns. In the rural areas women also took over the jobs which had often been done by men.

SECTION 3: CONFLICT - OVER THE TOP + CREATIVE 3

The dancers show the conflict of war in section three and use a range of different methods to work with their partners to communicate this confrontation and pain of war. The dancers use strong and powerful

movements to highlight the destruction and horror of war. This is in stark contrast with the section which follows.

SECTION 4: REMEMBRANCE + CREATIVE 4

The remembrance section contrasts with all the other sections of the piece by taking the images of poppies to lead the dancers into reflection with complementary movement to show the importance of working together to create good things.

SECTION 5: CELEBRATION AND VICTORY + CREATIVE 5

Finally coming to the celebratory section of the dance, where we create a more joyous section which uses a dance style of the period. It sees friends and families united once again and be thankful for the end of a terrible conflict. It aims to unite all people by dancing together in a very uplifting style with uplifting music. Once again, the **dynamics** change to suit the **choreography** of this section.

EXIT

This is how you chose to ask your dancers to leave the space/stage/performance area. If, like us, you are dancing in a mass space such as a school sports field, we would suggest that you replay the celebration music and ask your dancers to dance off the ground in character and to continue their celebration of victory and peace by dancing 'off' using movement influences from era, until they are out of sight or off the performance space.

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

THEMES AND INSPIRATION

BACKGROUND AND OVERVIEW OF EACH SECTION

SECTION 1: LEAVING FOR WAR

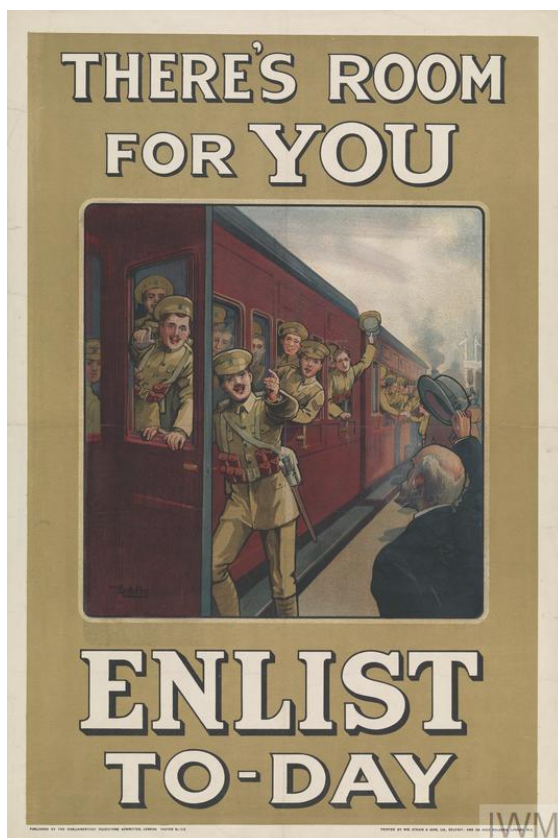
August 1914 saw the outbreak of World War 1. At this time, Britain did not have conscription and therefore had a very small professional army. In order to help the country, a recruitment campaign was launched, leaving sights of Alfred Leete's iconic poster throughout towns and cities.

With thousands of men and boys answering the call to fight, families and friends waved off loved ones, waiting and hoping for their return...

1



2



This section sees the beginning of the long journey towards war, where the soldiers are gathering together before departing. The 'marching' **motif** we have created is intended to tell us of the alliance of all the soldiers as they had to stay together, fight together and be unified against their enemy. This **motif** builds and becomes more powerful, with resonating rhythms and the fall of feet in a strong marching pattern.

The 'gestural' **motifs** included in this section depict the soldiers saluting their officers and carrying their weapons, rucksacks, and the pole bearers carrying the flags.

The final **motif** in this section is waving good-bye to loved ones at the train stations and their families and friends showing their own emotions as the soldiers go on their way.

CREATIVE TASK 1:

At the end of section 1 you have 16 counts to create a solo gestural **phrase** as if saying goodbye to your loved ones as they leave to go to war.

Here are some images you could use as a **stimulus** to create **gestural phrases**:

3



4



5



6



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

Smooth

Strong

Sustained

Levels

Shapes

Reach

Wave

Grasp

Sink

Slow

Melt

Leave

Turn

Closed

Grab

Sway

Small

Focus

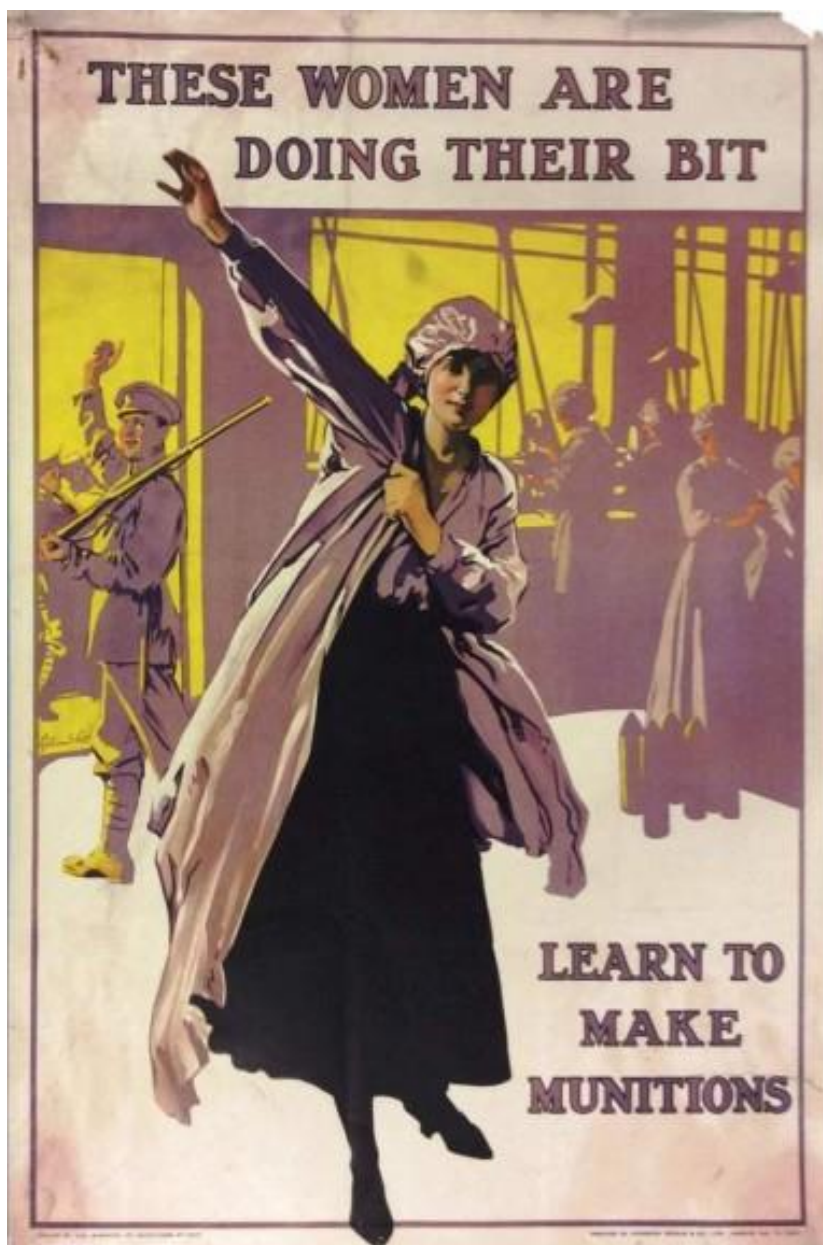
Further teaching ideas:

- Discuss in small groups the types of moods, feelings and emotions you may experience.
- Discuss ways of saying goodbye - what **gestures** could help to translate these feelings?
- What **dynamics** could support and develop these **gestures**?

Add your own teaching notes here for the creative task:

Notes:

This image shows a single sheet of white paper with horizontal ruling lines. The lines are evenly spaced and run across the width of the page. There are no margins, text, or other markings on the paper.



SECTION 2: BACK AT HOME - FACTORY WORKERS

“As the first world war progressed, and more men were constricted, women were needed to carry out the work which had previously been a man’s job.... Women from all backgrounds found themselves involved in war work one way or another, from munitionettes to the military” (Women at war - Pitkin guide 1914-1918).

The labour shortages faced once the men had been recruited for war was massive. These shortages had to be filled and it was mainly women, as the ones left at home, who had to undertake all types of jobs. One of the more ‘dangerous’ jobs was working in the factories where the munitions were made. No one was aware at the time of the many hazards they faced in these environments including the toxic chemicals which could turn their skin yellow.

7

The second section is meant to convey the war effort in the factories back at home where these jobs were undertaken by the workforce of women.

It focuses on the ‘munition workers’ who helped to build the armaments and equipment the troops needed to fight with. They would fill shells with TNT and it was this explosive which turned the skin yellow if you had a lot of contact with it. These workers became known as ‘canaries’ due to the yellow tinge of their skin.

The initial movement **phrase** is based upon ‘action words’ taken from the everyday actions found in the factories. This initial **phrase** is developed using **canon**, **unison** and **repetition**.

The **dynamics** of this section are powerful, strong and direct. This section also develops the use of more mechanical and repetitive actions.

The second movement **phrase** is developed using **action and reaction** within the group of four. This uses four key words which represent 'working actions' - PUSH, TURN, LIFT and TWIST.

The final movement in this section, following the dancers creative work, is the 'melting' down of materials to be used in the war effort.

CREATIVE TASK 2:

Create a repetitive sequence in pairs, linked to working in the munitions factory. You have 4 counts of 8 to complete this task, which must show elements of **repetition**. Here are some ideas of how to explore the task:

- In pairs, create a language list from research of WW1 – consider using the further resources below.
- Explore different working actions to create their own rhythmical patterns (using the word bank on page 14).
- Think how you and your partner can use different **choreographic devices** to create or further develop your duet – e.g. using **unison**, **mirroring**, **copy and contrast**, **action and reaction**.

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

8



9



10



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

Pull

Push

Cut

Lift

Repeat

Rise

Twist

Drop

Lower

Slice

Fall

Chop

Turn

Catch

Swipe

Raise

Duck

Reach

As an extension task, explore other types of women's work e.g. nursing, transport and the land army. Can you create a more complex sequence in pairs or fours through using these stimuli?

As an extension task, explore other types of women's work e.g. nursing, transport and the land army. Can you create a more complex sequence in pairs or fours through using these stimuli?

Notes:

This image shows a full page of white paper with horizontal blue or grey ruling lines. The lines are evenly spaced and run across the width of the page, providing a template for handwriting practice or general note-taking. There are no margins, text, or other markings on the page.

SECTION 3: CONFLICT - OVER THE TOP

The third section depicts the conflict of the battlefield. The huge offensive launched on the western front in 1916 saw both sides suffer enormous casualties. More than 127,000 of the soldiers would not return.

This section opens with the idea of the soldiers climbing out of the trenches for what was called going 'over the top' and into the battle field. These soldiers had no experience of what they were about to face and therefore this was a very anxious and tense moment for them.



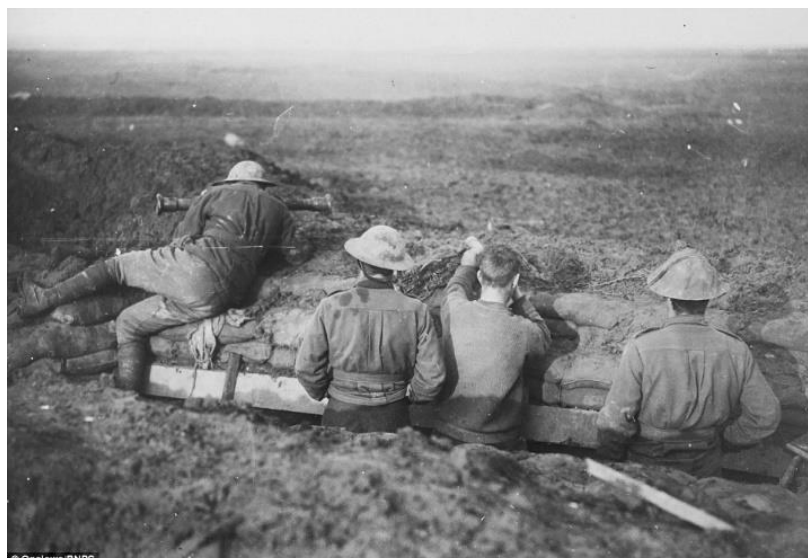
11

This section uses a range of partner work to show the battle itself. We have used a range of **choreographic devices** including **contact**, manipulation, action / reaction to continue to build the conflict between the dancers which you will see on the DVD.

Four **gestures** are used in this section to represent pain, protection, help and attack, all of which would have been experienced within the battles. These **gestures** are developed using changes of time and **dynamics**. Stills of these **gestures** will be explained on the DVD, but can also be seen in the step by step guide within this pack.

The creative task for this section gives the dancers their own **chance** to use a range of **choreographic devices** to interpret the many battles of WW1.

12



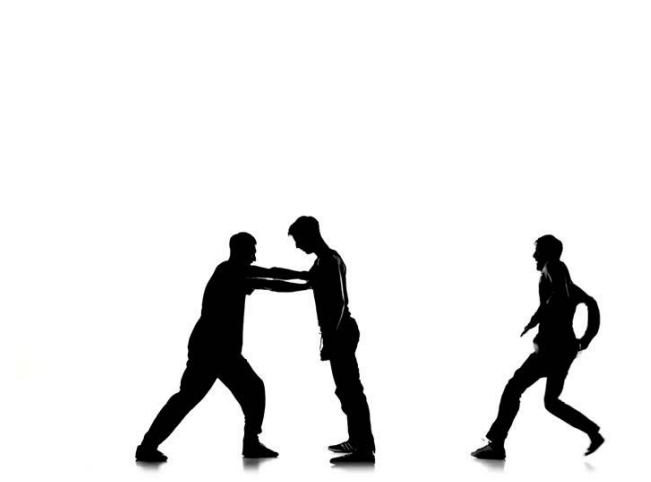
CREATIVE TASK 3:

Using a variety of different images, poems, texts and film clips as **stimulus**, create a **contact phrase** using 4 counts of 8 to show the elements of conflict. This creative task must be set on two people.

For this task you could explore:

- **Contact** improvisation with your partner
- Weight bearing and transference of weight
- **Mirroring** with your partner
- Different kinds of **gestures** or **freeze frames** to represent the conflict
- Creating a language list to inspire movement and using this list through the method of 'chance'

Here are some images you could use as a **stimulus** to create your **contact** duet:



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

Stamp

Rise

Fall

Balance

Suspend

Extend

Contract

Scurry

Crawl

Step

Hold

Push

Pull

Catch

Release

Lean

Duck

Roll

Here is a poem to offer your dancers, written by Roger McGough, to help their thoughts in the creative task:

A SQUARE DANCE ROGER MCGOUGH 1937

(McGough. R. P89/90. The Mersey Sound, 1967 Penguin Modern Poets 10. Penguin Books Ltd).

In Flanders fields in Northern France
They're all doing a brand new dance
It makes you happy and out of breath
And it's called the Dance of Death
Everybody stands in line
Everybody's feeling fine
We're all going to hop
1 - 2 - 3 and over the top
It's the dance designed to thrill
It's the mustard gas quadrille
A dance for men - girls have no say in it
For your partner is a bayonet
See how the dancers sway and run
To the rhythm of the gun
Swing your partner dos-y-doed
All around the shells explode
Honour your partner form a square
Smell the burning in the air
Over the barbed wire kicking high
Men like shirts hung out to dry

If you fall that's no disgrace
Someone else will take your place
'Old soldiers never die. . .'
. . . Only young ones
In Flanders fields where mortars blaze
They're all going the latest craze
Khaki dancers out of breath
Doing the glorious Dance of Death
Doing the glorious (clap, clap) Dance of Death.

As an extension task watch some dance company contact pieces. We recommend 'Critical Mass' ([choreography](#) by Russell Maliphant) and 'Young Men' by the Ballet Boyz ([choreography](#) by Ivan Perez).

Add your own teaching notes here for the creative task:

This image shows a blank sheet of white paper with horizontal ruling lines. The lines are evenly spaced and run across the width of the page. There are no margins, text, or other markings on the paper.

SECTION 4: REMEMBRANCE

“In 1919 Britain came to a standstill in honour of the dead the First World War”

(The First World War Story - BBC History Magazine)

The armistice of 11th November 1918 effectively ended the Great War. However, the conflict itself was only ‘officially’ concluded with the signing of the peace treaties in 1919.



17

The minutiae of everyday life ceased completely in what THE TIMES called “a great awful silence”

Remembrance Day commemorates rather than celebrates so is a reflective time for all. Key features on this day are silent moments and the wearing of poppies as a symbol of both the battlefields where men died and the spilling of red blood as shed in warfare.

The BBC History Magazine author Fiona Reid poses a thought for us all to consider:

“Remembrance Day has provoked a variety of responses over the years: triumphalism, reverence, anger, pacifism, celebration... Perhaps we should take this annual opportunity to think seriously about wars and their consequences.”

In Flanders Field John McCrae May 1915

*In Flanders fields the poppies blow
Between the crosses, row on row,
That mark our place; and in the sky
The larks, still bravely singing, fly
Scarce heard amid the guns below.
We are the Dead. Short days ago
We lived, felt dawn, saw sunset glow,
Loved and were loved, and now we lie
In Flanders fields.
Take up our quarrel with the foe:
To you from failing hands we throw
The torch; be yours to hold it high.
If ye break faith with us who die
We shall not sleep, though poppies grow
In Flanders fields.*



18

The fourth section takes us to the present day where each year the country recognises the importance of the sacrifice that all service men, women and their families made to ensure our country was free and that the world became a better place for those of us that are alive now.

Throughout the whole section the dancers work in groups of four. The dancers represent the image of the 'poppy' and use its shape to create the initial footwork patterns. The group then work on travelling actions into and out of the centre of this image. We have used both **unison** and **canon** to develop the movement throughout this section and given it a change of tempo, **dynamics** and action to reflect stillness and silence.

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CREATIVE TASK 4:

In your groups of four you have 3 counts of 8 to create a sequence using the poppy's shape, texture, movement as your main **stimulus**. Consider the aspects of reflection, representation and the other emotions that the poppy and text by Fiona Reid raises.

The final position of the group must conclude with all dancers in **contact**.

NOTE: If you have 32 dancers your group will create 8 sequences and so on.

Appreciation and reflection ideas:

- Imagine looking at this section from above and observing the connection between all dancers – offer feedback on this.
- Think about abstract movements - could you apply these to the task?
- You could consider the range of moods and feelings which this symbol and day have created in people.

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

Open

In

Close

Out

Around

Red

Small

Grounded

Levels

Stretch

Rounded

Grow

Extend

Sway

Floating

Light

Airy

Rooted

Here is a poem to give to your dancers, written by one of our participants of RE:Generation (dance and movement classes for the over 50's) to help their thoughts in the creative task:

NEVER FORGOTTEN – FRANCES MAYNARD MARCH 2016

Originally written and recited for Essex County Councils: Last Poppy Project performance evening
<https://lastpoppyproject.wordpress.com/>

Each red flower cradled in care worn hands
A symbol of young hearts lost in foreign lands
We have lived long in freedom and peace
For that, our gratitude will never cease
The many years we have had are what they lost
And our hearts are still saddened by the cost
Each father, son and brother answered the call
Grieved for, not just by loved ones, but by us all
Each bloom a simple tribute of love and respect
For the generation whose sacrifice we'll never forget.

Add your own teaching notes here for the creative task:

Notes:

SECTION 5: CELEBRATION AND VICTORY

"The war is over, and in a million household's fathers and mothers, wives and sisters, will breathe freely, relieved at length of all dread of that curt message which has shattered the hope and joy of so many. The war is over. The drama is played out". The Guardian, 1918.

Available at:

<https://www.theguardian.com/world/2008/nov/14/first-world-war-armistice-end>

Escaping the horrors of war, Brits turned to music and dance as an opportunity to release emotions.

Ragtime dance was popular during and after the war, with piano jazz influencing jaunty rhythms and whimsical moods.

Due to this new and faster paced music, new dance styles flourished and evolved and steps like the Turkey Trot and the Grizzly Bear started to appear in social dances. Some of these steps can be seen in the **choreography** of this section.

These steps also subsequently became part of many dance styles of the 1920's and 30's including the Lindy Hop and the Charleston.

20

Dancing with happiness and celebration, the British people re-established life!

Many of the patterns throughout this section are performed as a solo and then are developed with a partner. One section introduces '**air steps**' which become a big feature in dances at the time and which continued to be found in dance styles going forward.



We also have a short **motif** in this section which alludes to the Grizzly Bear step. Many of the social dances of the period had animal names given to them.

Our grand final moment ends as a **freeze frame** when the dancers create their own celebratory picture to be taken.

21

CREATIVE TASK 5:

It is time to celebrate! You have 4 counts of 8 to create a duet, based upon the style of this period. You can use already choreographed movements from this section or create your own movement linked to the era.

Creative ideas:

- Listen to the set music and just dance in the space, enjoy the freedom of movement and how the music it makes you feel.
- Two people partner up as A and B and observe each other. A shows B their free dancing and asks for feedback from B on what moves they liked the best or found the most interesting. Swap over and repeat the task. Start with these movements to create your celebration duet.

Further teaching ideas:

Research 'social dances' of the period and share ideas with each other. Show video clips and identify movement influences from steps of the era such as the Grizzly Bear and Turkey Trot. Select some key movements or features from these dances.

You could also refer to Strictly Come Dancing as they highlight some of the base steps of this period.



Pictures from Keeping Dance Alive 2016 of our cast in the finale celebrations. (Pictures by Nigel Sagar).

Add your own teaching notes here for the creative task:

Notes:

[illegible]

Picture from Keeping Dance Alive 2016 of our cast in the finale celebration. (Picture by Jennifer Irons)

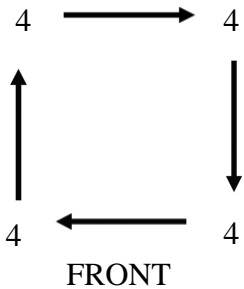
STEP BY STEP GUIDE

Counts	Movement
Entrance/Front Commission	All dancers enter the space into their home bases to the entrance music. Dancers will wait in a crouched position, left foot in front / weight on hands and feet / heads neutral. This will face the front commission.

SECTION 1: Going to War

Music begins	Slow rise up from crouch position.
1-4	All number 1's rise
5-8	All number 1's rise
1-4	Turn over the right shoulder to face front
5-8	Hold position facing front
	Marching
1-4	Four marches on the spot
5-8	Number 1's quarter turn to the right then march for four on the spot.
1-4	Continue clockwise with four marches in each direction until back to their front.
5-8	Number 2's perform the same sequence of actions, anticlockwise.
1-4	March for 4 counts in unison , facing front
5-8	Number 1's march forward for 4, whilst number 2 marches backward
1-4	March for 4 on the spot
5-8	March back to home base for 4 (Number 1's march backwards number 2's march forward)
	Add arms - all marching facing forwards on the spot whilst performing gestures
1-4	Salute - right arm to temple
5-8	Rifle – right hand to right to right shoulder as the left hand supports the right elbow
1-4	Rucksack - thumbs to shoulders with elbows pointing forwards
5-8	Flag - left arm up at head height with right arm open across body with hands clasped
	Lead and follow: Lines march in opposite directions with arm gestures

1-4	Line A march towards the right, line B march towards the left whilst saluting
5-8	On the spot continue marching, changing to the rifle gesture
1-4	March backwards to home base performing rucksack gesture rucksack position
5-8	March to face front performing the flag gesture .
1-2 3-4 5-6 7-8 1-2 3-4 5-6 7-8	Box - Changing places with partner using long strong strides 1 and 2 work together
	Number 1s Take one step back Step to the left side Step forwards Step to the right side back to home base
	At the same time number 2's:
	Number 2's Take one step forward Step to the right side Step backwards Step to the left side back to home base
	Once returning to home base, repeat the counts going back the other way:
	Number 1's Take one to left Step backwards Step to the right Stepping forwards back to home base
	At the same time number 2's:
	Number 2's Take one to right Step forward Step to the left Stepping backwards to home base

1-4 5-8 1-4 5-8	<p>Square</p> <p>Marching in a clockwise direction, change places as a four.</p> <p>Marching 1,2,3, jumping a 1/4 turn on 4. Continue each straight pathway, repeating it four times until you are back to home base.</p>	
1-4 5-8	<p>Salute and march on the spot for 4 counts</p> <p>Continue marching whilst releasing the right hand slowly down from the salute</p>	
1-8	<p>Leaving</p> <p>In unison lines A and B</p> <p>Line A Lunge towards the left with the right arm slicing over the head slowly over 8 counts to create a diagonal line.</p> <p>At the same time Line B:</p> <p>Line B Lunge towards the right with the left arm slicing over the head slowly over 8 counts to create a diagonal line</p>	
1-8	In unison reverse the arm action over 8 counts, maintaining their lunge.	
1-2 3-4 5-6 7-8	<p>In canon step to face the front, feet together and right hand goes to their heart.</p> <p>A1</p> <p>A2</p> <p>B1</p> <p>B2</p>	
2x8	<p>Creative task 1:</p> <p>You have 16 counts to create a solo gestural phrase as if saying goodbye to your loved ones as they leave to go to war.</p> <p>See 'themes and inspiration- going to war' for help. – pages 8-11</p>	

Notes:

SECTION 2: Back at home – Factory workers

- | | |
|------------|--|
| 1-8 | <p>Transition – As the music changes rise in unison over 8 counts to face the front.</p> <p>For this section, number 2's perform first, number 1's then repeat the routine whilst 2's hold their final pose. EVERYONE then performs the sequence for a third time in unison.</p> |
| 1-2
3-4 | <p>Mixing motif: Stepping forward on the left leg, use the right arm to create a large, circular mixing action. Repeat this twice, 2 counts per mixing gesture.</p> |
| 5-6 | <p>Throw motif: Right arm shoots out to the right side, right leg lunges and body faces the front whilst stretching out sideways, right foot then joins the left rebounding back to face the left diagonal</p> |
| 7-8 | <p>Push and pull motif: Feet in parallel, push your right hand down toward to floor followed by the left hand, pulling them back up together.</p> |
| 1-4 | <p>Pouring motif: Cross the right foot over the left to create a turn over the left shoulder. With your arms create a pouring action as if lifting a very heavy pot of liquid, keeping your left hand low and your right hand high.</p> |
| 5-8 | <p>Lift and twist motif: Step and lower towards the left, using arms to 'lift' something up. Keep the palms facing upwards, with elbows creating a right angle.</p> <p>Once lifting, straighten the legs and twist towards the right, as if passing it on.</p> |

	Changing spaces:
1-4	Number 1 performs a squat position at a low level with feet parallel in second. Number 2 passes behind number 1 back to back with windmill arms.
5-8	Both 1 and 2 then turn around to face each other taking hold of each other's wrists (right arm of number 2 and left arm of number 1). Together they drop 3 times lowering on each one.
1-8	Pull each other across with 1 passing in front of returning to original positions - hold stillness for 4 counts
	Action and reaction around square - return to home base after each action
1-2	A2 Step and push towards the right, reaching with both hands, returning to neutral
3-4	A1 Turn towards right shoulder, on the right foot, swing arms high and stretched
5-6	B1 Step and jump up on the left foot whilst right knee lifts up high and arms stretch high above head
7-8	B2 Left foot steps back and arms wraparound the body, towards the back left diagonal
1-8	Repeat all again
4x8	<p>Creative task 2:</p> <p>Create a sequence in pairs, linked to working in the munitions factory. You have 4x 8 which must show elements of repetition.</p> <p>Transition:</p> <p>In the final set of eight prepare for next section by sinking to the floor onto hands and feet, left foot in front. - Crouching</p> <p>See 'themes and inspiration – 'Back at home – factory workers' for help. – pages 12-15</p>

Notes:

SECTION 3: Conflict – Over the top

1-8	Slowly rise up to standing
1-8	Lift right knee and hands to create the effect of climbing to go 'over the top' slow motion
	Conflict Number 1 working with number 2 in their lines.
1-4	Turn sharply to stare at your partner then hold (count 1 turn and hold 2.3.4.)
5-8	Walk directly towards each other
1-4	Number 1 lift right arm up as a fist towards number 2. Number 2 catches the forearm and holds
5-8	Number 2 turns number 1 around using the forearm, back to face their partner
1-2	Number 1 and 2 touch forearms together right to right and the left to left
3-4	Take each other's hands one after the other, making sure they cross

5-8	Then pull away from each other (counter balance) lowering down slowly together
1-4	Rise slowly together
5-8	Jump past each other and turn around look back at each other
4x8	<p>Creative task 3:</p> <p>Using a variety different images, poems, texts and film clips, create 4 x 8 counts, with your partner to show the elements of conflict using a range of partner work skills.</p> <p>See 'themes and inspiration – 'conflict – over the top' for help. – pages 16-20</p>

Notes:

Emotions

All perform key shapes in **unison** smoothly and slowly, 8 counts per shape

1-8

Pain - The Arch (facing to the right of the space) - right leg forwards with a bend - left leg backwards straight, upper body arching back and arms raise over head in a curved shape, fingers leading

1-8

Protect - The Plie (facing to the front of the space) - open to second position and plie the arms raise from the sides and finish over the head pushing down

1-8

Help - The Lunge (facing the left side of the space) - left leg forwards with a bend and right leg straight - arms reaching through diagonally high

1-8

The Arrow (facing the front) Legs stay where they are and the upper body twists away looking to the right shoulder, the arms fold across the body towards the right. The right arm is in a straight line towards the right side of the room and the left arm coming across in front of the chest with a bend in the elbow

4x4

Repeat these shapes with a change of **dynamics** and timing. Hold each shape for 4 counts each.



Pain



Protect




Help



Arrow

1-4	Walk towards your partner in your line (1 and 2)
5-8	Hold still and focus
1-4	1 and 2 face each other and raise arms together in parallel, lifting high and mirroring
5-8	Wrap arms around each other - 1 moves arms to the right and 2 to the left and soften the knees
1-4	Arms meet back at the top stretching high
5-8	Repeat the arm wrap to the opposite sides
1-4	Arms meet back at the top stretching high
5-8	Move away to square formation using turning action

SECTION 4: Remembrance

	<p>Begin facing inward within your square formation.</p> <p>All dancers should create this formation to start the Remembrance section</p> 
1-8	Lift both arms up slowly over 8 counts to hold hands
	<p>Continue holding hands whilst travelling in the square.</p> <p>Step pattern</p>
1-4	<p>Travelling to the left first:</p> <p>Right foot crosses over left foot the body twists towards that direction and bends at the knees which lowers body centre. Left foot opens out and steps to the left side, right foot closes to the left foot and body is raised by standing straight on both feet, Pause in this position.</p>
1-4	This repeats to the right using opposite foot pattern
1-4	Repeats again toward the left
1-4	Final time towards the right - total of four times

	In and Out
	Maintain the square formation .
1-4	Dancers in red tshirts move into the centre and reach hands high
5-8	Dancers in black tshirts repeat this action as the red tshirts over back to the outside slowly lowering arms
1-4 and 5-8	Repeat this whole phrase
	All finish lunging on the left leg with hands on knee and heads down, facing out from the centre of the square
	In canon raise arms over the top and create an arc air pattern, transferring the weight on to right leg lunge with hands finish on right knee. 2 counts for each dancer to perform this gestural action so the whole group is now facing out of the square.
1-2	Dancer 1
3-4	Dancer 2
5-6	Dancer 3
7-8	Dancer 4
4x8	<p>Creative Task 4:</p> <p>Within your square, use 4 x 8 to create your own remembrance sequence. Consider use of imagery. The final position must show elements of contact between the group.</p> <p>See 'themes and inspiration – 'remembrance' for help. – pages 21-24</p>

Notes:

SECTION 5: Celebration and Victory

1-8	Transition: Bounce within your contact shape
1-8	Move out to home base positions – lines A and B
	Basic Charleston step twice - hands swing from side to side. Always stepping on right foot first:
1-4	Step right, tap left for forwards, step back on left and tap right foot behind
5-8	Step right, tap left for forwards, step back on left and tap right foot behind
1-4	Travel forwards right, left, right tap left at the front (voice shouts yeah)
5-8	Travel backwards left, right, left tap right foot behind (voice shouts yeah)

	All face the right diagonal. 1 and 2 performing opposing movements at the same time:
1-4	Number 1's - Step on right foot towards the diagonal and kick out left leg - arms swing in opposition to the legs step back on left leg and place right leg behind and low - right hand on floor and left hand placed on knee
5-8	Number 2's - Step back on left leg and place right leg behind and low - right hand on floor and left hand placed on knee step forward on right leg and kick out left leg
	Both repeat the same movement again
1-2	2's jump to face front and does 'scarecrow' pose
3-4	1's jump to face front and does 'scarecrow' pose (canon)
5-8	Altogether - feet swivel and hands push high right then left, voice calls Yeah, Yeah, Yeah, Yeah.
1-2	Stepping the right leg in front with a bounce, push the arms high to the right side twice
3-4	Step on left foot bouncing, pushing the arms high to the left side twice
5-8	Alternate the steps in front as the arms push singularly to the right, then left then double to the right.
1-8	Repeat the movement pattern whilst travelling clockwise around your partner next to you
1-2	Number 1 jump a 1/4 turn to the right to face the right side
3-4	Number 2 jump a 1/4 turn to the right to face the right side put hands on number 1's hips
5-8	Bend and stretch knees twice
	Perform the basic Charleston step - towards the right
1-4	Step right foot first, left, right and tap left

5-8	Repeat travelling backwards - left, right, left tap right
1-2	Number 2 jump a ¼ turn to the left to face the left side
3-4	Number 1 jump a ¼ turn to the left to face the left side
	Both bend and stretch knees twice
1-2	With the first bend and stretch, reach both arms to the right diagonal
3-4	With the second bend and stretch, number 1's places their hands on number 2's hips
	Repeat the Charleston step pattern again –
1-4	Step right foot first, left, right and tap left
5-8	Repeat travelling backwards - left, right, left tap right
1-2	Number 2 jumps a half turn to the right face partner
3-4	Number 1 jumps on the spot to copy number 2
5-7	Both put hands together fingers pointing towards ceiling, raise arms up and out and take hold of hands
8	Both step back on the right foot on count 8
	Air Step
1-8	Number 1 step forward on right, kick left, back on left and further back right
1-8	Number 2 right foot joins left foot, star jump in the air and land feet together step back on right again
1-4	Repeat this three times
5-8	Swivel steps on the spot facing the front, arms high, voice calls 'yeah, yeah, yeah, yeah'
	In unison :
1-2	Jump on the spot with feet together and hands beside the chest, then shift feet towards the left diagonal whilst both arms reach towards the front right diagonal.

3-4	
5-6	Repeat four times, alternating sides.
7-8	
	All facing the front, perform 4 nose brushes:
1-4	Begin with the right thumb moving towards the left side
	Repeat alternating sides
5-6	Right arm sweeps over backwards towards hips and place the hand on the hips - repeat with left hand
7-8	Open arms out to front with large wide palms facing - bend knees and shake hips and arms (Grizzly Bear)
	Basic Charleston step twice - hands swing from side to side. Always stepping on right foot first:
1-4	Step right, tap left for forwards, step back on left and tap right foot behind
5-8	Step right, tap left for forwards, step back on left and tap right foot behind
1-4	Travel forwards right, left, right tap left at the front (voice shouts yeah)
5-8	Travel backwards left, right, left tap right foot behind (voice shouts yeah)
	All face the right diagonal. 1's and 2's performing opposing movements at the same time:
1-4	Number 1's - Step on right foot towards the diagonal and kick out left leg - arms swing in opposition to the legs step back on left leg and place right leg behind and low - right hand on floor and left hand placed on knee
5-8	Number 2's - Step back on left leg and place right leg behind and low - right hand on floor and left hand placed on knee step forward on right leg and kick out left leg
	Both repeat the same movement again
1-2	2's jump to face front and does 'scarecrow' pose
3-4	1's jump to face front and does 'scarecrow' pose (canon)
5-8	Altogether - feet swivel and hands push high right then left, voice calls Yeah, Yeah, Yeah, Yeah.

1-2	Stepping the right leg in front with a bounce, push the arms high to the right side twice
3-4	Step on left foot bouncing, pushing the arms high to the left side twice
5-8	Alternate the steps in front as the arms push singularly to the right, then left then double to the right.
1-8	Repeat the movement pattern whilst travelling clockwise around your partner next to you
	Shapes - Each dancer creates their own 2 shapes
1-4	Shape 1 - hit on count 1 and hold for 3 counts (total 4)
5-8	Shape 2 - hit on count 1 and hold for 3 counts (total 4)
	Creative Task 5:
4x8	Using 4x8 create a duet with your partner. You can either use any taught choreography or research and use steps from the style or period.
	See 'themes and inspiration – 'Celebration and victory' for help. – page 25

Notes:

1-4	Swivel feet, moving towards the right side whilst facing front, hands flexed in front of body
5-8	Swivel feet towards the left side whilst facing front, hands flexed in front of body
1-2	Feet together and bend at knees arms into breast bone and open out right arm high diagonal right and left arm low diagonal left
3-4	Repeat action on the other side open arms left to high diagonal left and right to low diagonal right
5-6	Arms come into breast bone then reach high to the centre
7-8	Bring arms down by opening them out to sparkle down to sides of body
	In canon :
	Side step towards the right and cross left foot behind with the arms reaching high above the head then crossing the body towards the right side
1-2	A1
3-4	A2
5-6	B1
7-8	B2
1-8	Create a final group shape reflecting celebration and victory.
	EXIT MUSIC; When this starts all dancers will start to move out of the space using the travelling Charleston steps and dancing with high energy, reflecting celebration.

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 Marching on the spot (section 1)
- Allow lines to march together in the same direction (section 1)
- Reduce the amount of **gestures** used, repeat one **gesture** or modify if necessary (section 1)
- Simplify any group work by performing as a solo in your own space (All sections)
- Simplify movement E.G Replace windmill with side step (section 2)
- Replace **canon** with **unison** (Any section)
- If required change body part to represent the ongoing **choreography** (section 4 head **gestures** instead of walking pattern)

- Consider use of language when teaching the **choreography**, use of metaphors, similes and imagery to support children's understanding.

LEVEL:

There are not any transfers to lying on the ground due to the programme in its event form, dancing outside in large groups on sporting grounds. High level material is also minimal but jumps and lifts can be omitted (or including in the creative tasks) if you feel this is too difficult or you wish your group to have an additional challenge.

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** as 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**.

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 t-shirt that corresponds to their **formation** – black or red, a pair of black joggers or leggings and suitable comfortable and supportive black trainers.

If dancing in one of the Dance Network Events a compulsory branded t-shirt 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.

RED WRIST RIBBON

To support with choreographic direction, we ask that you tie a single piece of red ribbon around your right wrist. (If you have signed up to the programme this will be supplied for you).

FURTHER RESOURCES

Below you will find additional resources to enrich your teaching of THE GREAT WAR CENTENARY choreography which we specifically recommend for use.

Books:

1. The Mersey Sound - Penguin Modern Poets 10 > Penguin Books Ltd 1967
2. The Lost Generation - (The Young Persons Guide to World War 1) by Martyn Barr - Out of The Box publishing 2014
3. The story of the First World War for children 1914 - 1918 - John Malam (In association with Imperial War Museum) Carlton Books
4. The First World War - The Pitkin Guide published by Pitkin 2009
5. The First World War Story from the makers of BBC History Magazine
6. Women at War 1914 - 1918 - Pitkin Guide published by Pitkin 2014
7. Tommy - First World War Soldier Pitkin Guide published by Pitkin 2012
8. 'ELEGY' The First Day of The Somme by Andrew Roberts published by Head Zeus 2015
9. Michael Morpurgo – Private peaceful / War Horse/ 'Only Remembered'

Some specific texts to look at taken from 'Elegy by Andrew Roberts':

P171

I see rows of British Soldiers lying dead, dying or wounded, in no mans land. Here and there I see an officer urging on his followers. Occasionally I can see the hands thrown up and then a body flops to the ground.

P178

As their officers gave the signal to advance I saw the piper - I think he was the Pipe Major - jump out of the trenches and march straight over no man's land towards the German linesHow he escaped death I can't understand for the ground around him was literally ploughed up by the hail of bullets. But he seemed to bear a charmed life and the last glimpse i had of him, as we too dashed out, showed him still marching erect, playing furiously, and quite regardless of the flying bullets and the men dropping all around him.

P186

At 7.30 the infantry were ready to leave the trenches at the given signal.....In a second the men were over the top and rushing towards no man's land shouting and singing at the tops of their voices, hundreds of the falling never to rise again.

Poster Calendars:

1. Imperial War Museum Calendar 2015 'There's Room for You' Enlist Today
2. First World War Posters - Calendar 2018 (Flame Tree Publishing)
3. First World War Centenary in partnership with the Imperial War Museum - Posters of The First World War 2015 (Salmon Calendars)
4. Songs of the World War 1 1914 - 18 G03CD7331
5. Images - Ballet Boyz 2016 Calendar

DVDs and reference to Professional Dance works :

1. Lest We Forget - English National Ballet Dance Programme: This programme commissioned to mark WW1 centenary was a triple bill including:
2. 'No Man's Land' Choreography by Liam Scarlett
3. 'Second Breath' Choreography Russell Maliphant
4. 'Dust' Choreography Akram Kahn
5. 'Young Men' - Ballet Boyz Choreography by Ivan Perez

Useful websites for further teaching, delivery and general research:

1. <https://prezi.com/os2auggu8cdp/dancing-during-ww1/>
2. <http://www.dailymail.co.uk/news/article-2679205/War-lens-Poignant-photos-reveal-reality-life-Western-Front-First-World-War-troops-used-border-collie-send-message-no-mans-land.html>
3. <http://www.1920-30.com/dance/>
4. <http://www.bbc.co.uk/schools/0/ww1/25403869>
5. <http://www.bbc.co.uk/guides/zcvdhyc>

Other Poems:

1. Dulce Et Decorum Est - Wilfred Owen
2. POEMS from the First World War selected by Gaby Morgan > Macmillan Press 2014

Perhaps (To R.A.L.) by Vera Brittain

Perhaps some day the sun will shine again,
And I shall see that still the skies are blue,
And feel once more I do not live in vain,
Although bereft of You.

Perhaps the golden meadows at my feet
Will make the sunny hours of spring seem gay,
And I shall find the white May-blossoms sweet,
Though You have passed away.

Perhaps the summer woods will shimmer bright,
And crimson roses once again be fair,
And autumn harvest fields a rich delight,
Although You are not there.

Perhaps some day I shall not shrink in pain
To see the passing of the dying year,
And listen to Christmas songs again,
Although You cannot hear.'

But though kind Time may many joys renew,
There is one greatest joy I shall not know
Again, because my heart for loss of You
Was broken, long ago.

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](https://www.facebook.com/TheDanceNetworkAssociation)

Twitter: [@DanceNetEssex](https://twitter.com/DanceNetEssex)

Website: www.dancenetworkassociation.org.uk

Address: The Dance Network Association c/o Learning and Participation at the Mercury Theatre, Balmerne 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.

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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. 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.

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Picture of our RE:Generation Dancers rehearsing Keeping Dance Alive 2017. (Photo by Rachel Cherry)

OUR PARTNERS:



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 Education Engagement Officer

Email: Dawn.Catley@ActiveEssex.org

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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



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.

We have recently launched our new 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 to compose the Great War Centenary soundtrack incorporating a number of musical styles performed via his workstation synth with the addition of sound effects and music composed by school pupils. Phil is regarded for his fast turnaround on quality musical arrangements and compositions and this brief has been an exciting and challenging project!

We would like to take this time to thank all our partners as without them this programme could not go ahead. We would also like to thank:

Our videographer – Jim Horsfield

Our CD/DVD and cover page designer – Thea King

Our T-Shirt company – My Icon Branding

Jo Richardson Community School from Barking and Dagenham for allowing us to use your dance space for rehearsals and creation. Additionally, a special thank you to all of the dancers at the school who took part in the creation and filming of the tutorial DVD. Finally thanks to Headteacher Ges Smith and Dance teachers, Sarah England and Rebecca Simpson for their continued support on the programme.

LEAD ARTISTS AND CO-CHOREOGRAPHERS



LEON HAZLEWOOD

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 third year of being involved with KDA but his first year as our Choreographer.



BOBBIE GARGRAVE

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.

IMAGE SOURCE WHERE NUMBERED THROUGHOUT

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