

EMBRACING

**THE SUSTAINABLE
DEVELOPMENT GOALS THROUGH**

CREATIVE ARTS

THE

DANCE OPEN EDUCATION

RESOURCE PACK

2020

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This project addresses the United Nations 2030 Sustainable Development Goals (SDGs), focusing on three in particular: #14 Life Below Water - to conserve and sustainably use the oceans, seas, and marine resources for sustainable development, #4 Quality Education - to ensure inclusive and equitable quality education and promote lifelong learning opportunities for all, and #5 Gender Equality- to achieve gender equality and empower all women and girls.

All of this will be achieved through three Creative Art forms; digital Games, storytelling and dance in order to raise awareness of these global issues through innovative methods of learning whilst in an informal environment.



Produced by Fondazzjoni Ċentru għall-Kreattività, Spazju Kreattiv is a programme of creative art and cultural events: the Spazju Kreattiv season. The season activities are based on three strategic pillars: artistic excellence, community outreach and internationalisation. In this framework, the programme comprises a series of creative and cultural events that take place primarily at St James Cavalier, as well as other locations in Malta and Gozo. As part of the core initiatives, the season includes an artist-in-residence programme, the only arthouse cinema in Malta, and the ŽiguŽajg event series especially catered for children and families.



OFF Foundation is an art organisation of public utility whose main activity is to support the contemporary dance company Hodworks. The company focuses on mobility and educational projects. Its main activities are: education, organization and realization of dance performances and realization of international cultural collaboration.

THE TASKS IN THIS PACKAGE HAVE BEEN CREATED BY TAMARA ZSÓFIA VADAS, LUCA BORSOS AND RACHEL CALLEJA.



RACHEL is a Creative psychotherapist who works with groups and individuals using creativity as an expressive tool for inner worlds. Rachel also works as a freelance creative practitioner, educator and community artist. She has a special interest in improvisation, inclusive practices and the connection between arts and healing. Rachel has studied for a B.A in Dance Studies and B. Psychology Hons at the University of Malta as well as for an MSc in Creative Psychotherapy at Edge Hill University (UK).

PROJECT ROLES: Creative Collaborator, Pilot facilitator, Researcher and Author of the package



TAMARA is a freelance dance maker. She graduated at the Budapest Contemporary Dance Academy and The Danish National Performing Arts School. Since 2011 She has been creating her own creations in various collective creative processes. Tamara's interests include the acts of initiating interactions and the different disciplines in performative situations. She is working with children as a creative movement teacher. She regards the creation, performance and teaching of dance as a unit: for her these fields coexist.

PROJECT ROLES: Choreographer, Dance pedagogue, Creative collaborator, Pilot facilitator



LUCA is a freelance performer, drama pedagogue, drama instructor. She graduated from the Escuela de Teatro Cuarta Pared in Madrid as an actress, and then graduated as a drama instructor at the University of Theatre and Film Arts in Budapest. She is particularly interested in experienced-based learning, movement, and how rituals can be applied within creative processes.

PROJECT ROLES: Drama pedagogue, Creative collaborator, Pilot facilitator

FOREWORD

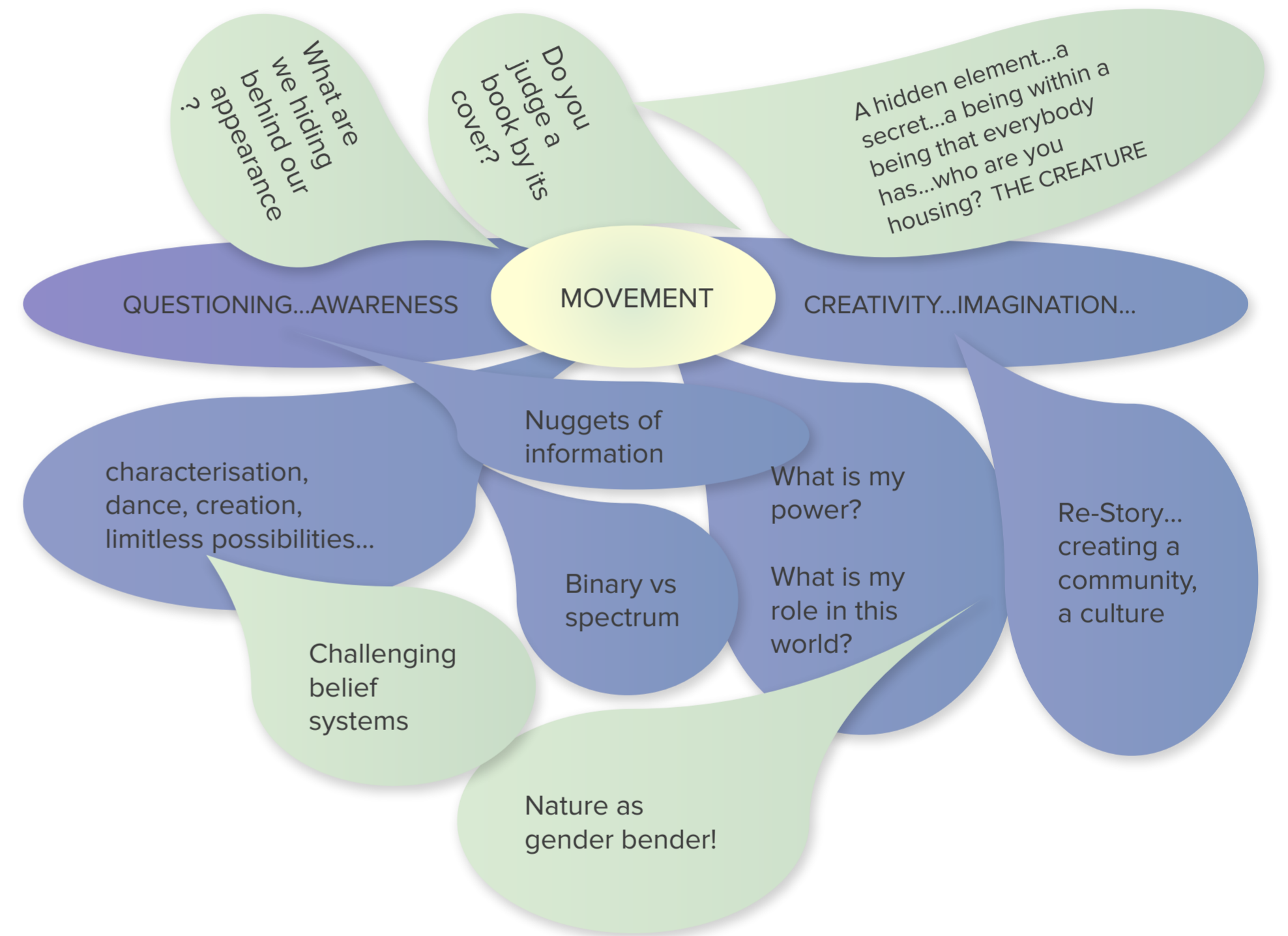
Welcome to this Dance Package !

We created this document with our love, knowledge and experience for teachers, educators, trainers, dancers, artists and anyone with a passion for movement and equality!

We are Rachel, Tamara and Luca, and on behalf of Spazju Kreattiv (Malta), produced by Fondazzjoni Ċentru għall-Kreattività, Hodworks Dance Company (Hungary) and C-SDGS: Embracing the Sustainable Development Goals through Creative Arts we welcome you to this Dance Education Pack.

We were asked to create a dance education pack that not only made people move but that was also rooted in two Sustainable Development Goals (SDGs) identified by Europe as significant and important for our communities to be made aware of. These 2 SDGs are: gender equality and quality in education. This project is part of a wider work that includes collaboration between scientists, game developers, storytellers and movers to find new ways of expressing and teaching SDGs in more creative ways. The project is a collaboration between eight organizations; four from Malta- The Malta Council for Science and Technology/ Esplora Interactive Science Centre, University of Malta/Faculty of ICT, Lignin Stories and Fondazzjoni Ċentru għall-Kreattività, together with four organisations from other European countries- Copernicus Science Centre-Poland, picapipe GmbH- Austria, Seven Stories- United Kingdom and OFF Foundation/Hodworks- Hungary, acting as their international counterpart.

This dance education pack is being developed with 8-15 year olds in mind. However, as with all creative tasks, with a little bit of adaptation, many of these games, tasks and choreographic scores can be adapted to people of all ages. In this work we have tried to weave in creativity and imagination with questioning real world issues and value development through a mix of movement and multi-modal learning. *We encourage you to be creative with this material and to use it as it serves you. And, most importantly, to enjoy the process !*



PACKAGE OVERVIEW: CLICK & GO!

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FOR TEACHERS

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PART 1: Manifesto for teachers / How we teach

- Think about **teaching as an offering**, an act of caring or a common adventure. Creating possibilities for students to think for themselves is more useful than teaching them what to think.
- The renowned psychologist Carl Rogers (1902–1987) spoke at length about the importance of empathy, non-judgement and unconditional positive regard. While this is not therapy, humans in learning benefit from **feeling seen, accepted and regarded positively**. Try to offer these conditions to all your students and watch them grow into their best selves.
- **This is an invitation to play**. Above everything, tasks and explorations are a game. As group leaders, playfulness and curiosity could be our best friends. Don't take it too seriously and let yourself enjoy the process too.
- **Our tasks and exercises are offered as starting points**. Adapt them as you need and let them serve your imagination. When you plan a lesson in advance, don't be afraid to leave your plan behind and react spontaneously! Sometimes a group shows us what it needs in the moment and being brave enough to react to the moment can lead to the most fruitful moments of learning.
- **Appreciate what is** - for one person eye contact may be a huge step, for another person a leap might be a big step. Appreciate each offering as significant for the individual and avoid comparison and competitiveness.
- **Sharing is caring**. From the tiniest movement, a common experience to a moment of shared laughter, trust in your intention and allow space for the unexpected.
- **Be yourself!** There is no need to play a role. Your openness and honesty will resonate with the participants as well.
- Give **space for individual creation** and experience. Your class should build up from children's own experiences and your common present situation!
- **Leading & co-leading:** When teaching large groups it may be useful to consider a co-leader as part of your team. You can have clear roles and a shared philosophy of working. Co-leading can increase your output by sharing energies and responsibilities, for example one leader can hold the space while the other leader energizes the group.
- **Teaching & learning:** Peter Jarvis (2002) reminds us that "teaching, like learning, is one of the most basic human activities." We are in a consistent exchange of teaching and learning from each other. Stay in dialogue with your student, and allow even them to be your masters.
- **Build a safe space for students to explore**, to find out about themselves and others, to ask questions, to try new things, to be honest. This means holding the space for the ones who hold discriminatory beliefs too.
- **If you are curious about children, they will be curious about you.**
- If there is **trust**, there is **safety**. Where there is safety, **free exploration** will appear with no shame or judgement.
- **Stay aware** - Stay in dialogue with yourself and with your students.

Three major rules to share in class :

- Be free but cause **no harm! Take care of yourself and others!**
- Focus on the **inner experience** and don't verbalize anything unless the exercise requires it.
- There are no good or bad answers, solutions, moves, or feelings. Don't judge yourself or others - **give space** for everyone to be themselves.

what we teach

The tasks in this pack aim to encourage the development of inner qualities and awareness such as:

- **Values of diversity** - We move differently, think differently, feel differently and perceive differently. Creativity and movement are perfect playgrounds to witness diversity, practice acceptance, develop empathy and challenge our perspectives.
- **Choice-fullness** - It's okay to say YES, it's okay to say NO. By encouraging children to stand out for their standpoints and feelings we can offer them inner security and a safe space to explore their beliefs. We are not here to judge, but to offer and listen and encourage new ways of thinking in aim of choice-fullness.
- **Awareness of ourselves, our body, others and their bodies, what I think, what others think and what else might be that I have no idea about.**
- **Self expression** - an opportunity to discover what's inside of us, how we feel and to practice expressing that through movement and conversation.
- **Leadership** - We give the opportunity for students to lead, to have authority. We wish to present scenarios where everyone gets the opportunity to lead and to follow and to learn how to take either role with respect, harmony and autonomy.
- **The Qualities of a Global Citizen** - asking questions, challenging assumptions, becoming aware of social justice within our community and in the wider world, learning about real-world issues, engaging in multiple perspectives, opportunities to take reflective action and having their voices heard. Learn more about applying this approach throughout your teaching [here](#).
- Gender is a constructed narrative and we wish to propose lessons that can **question this narrative** and encourage students to develop the qualities to deal with what students might face. At the same time we wish to encourage the possibility to deconstruct the narrative and find their own place in it, to have freedom of choice.
- **Connection with the body and other bodies** - to develop the ability to think with the body, enjoy movement and experience the freedom and joy in it! Our minds and bodies are wired to each others' and these tasks can offer such a beautiful playground to find deeper connections with others through movement.
- **Creativity** - our tasks aim to ignite the imagination and a students' personal creativity to think, move and act in new ways! This kind of experience can ignite more openness, independence, responsibility, creativity, teamwork and understanding!

Why we teach

We discover together, we build together, we make choices together,
we fall together, we rise together...we learn how to be together,
for this moment in dance, for a lifetime in life.

By creating these exercises and lesson plans our aim is to increase awareness of how different each human can be and how powerful each one of us is to make their own choices and accept others' choices. To give space for students to explore themselves, express themselves, be themselves, open their minds and heart and allow others to do so too. We believe that dance helps people become more open, flexible, responsible, independent and creative! We believe that education has an important role to play in this. If children know that diversity is natural then shame, bullying and binary thinking can be re-shaped early on and lead to a healthier development for our future generations. Imagine what our society would like then, when people learn to embrace humanity in all its diversity with equality and equity - we strive for this ideal. Such a vision requires the development of massive skills like 'empathy', 'listening to each other', 'being present', 'being honest and open'. Talking is useful but embodying these skills and putting them into practice is crucial. We offer physical experiences and games to students in which they can have their own understanding about these words and experience these concepts in action.

Emotional content

Some of these tasks can evoke memories and experiences that are high in emotion for some students. ***This is not therapy and doesn't substitute any kind of therapeutic process.*** Because it does not offer the frame for students to receive the safety and support to explore such emotions it is important **not** to push beyond what you and other students can hold safely in the space. Be mindful of your students and if necessary tone down the task. If anyone seems to have an emotional reaction to a task, it might be useful to speak to them alone after class and see whether they need further support. *Accepting our individual differences is a long and complex journey.*

Inclusivity

The content in this package is accessible to people with different physical and intellectual abilities. None of the movements are imposed. Everything derives from the group you are working with so that it is natural to their bodies. Despite this, people with learning difficulties may still require some extra time and attention to learn the material. People with different physical abilities may need some time and attention to interpret the movement in their body. Do not be scared to adapt the movement, difference adds richness. **We do not need to look the same to be performing one dance!**

Your logistical checklist :

In general it is important to arrive in your space approximately fifteen minutes before the beginning of your lesson to ensure the space is ready for action.

<input type="checkbox"/>	What is your intention for this class?
<input type="checkbox"/>	Make sure the space is safe . - Is there enough space for the group? try to ensure a big and empty space for your group such as a gym, hall or theatre to really get your bodies activated to move big! - Put away chairs and unnecessary furniture, a cluttered space is hard to focus in! - Is the floor safe and clean? - Remove any glass cups and mugs that may be a hazard.
<input type="checkbox"/>	Is there enough oxygen in the room? Open the windows before starting your class.
<input type="checkbox"/>	Temperature is important, ensure you have fans if it's hot or heating if it's cold.
<input type="checkbox"/>	Point out where the bathrooms are at the start of the lesson and let them know your preferred protocol for that.
<input type="checkbox"/>	Mirrors or no mirrors? While mirrors are often used in a movement class, these lessons aim to encourage freedom and authenticity from movers. The subject matter is also sensitive and can be quite intimidating. Sensing the movement from within is more beneficial than creating pleasing shapes, for this reason our recommendation is no mirrors.
<input type="checkbox"/>	Music: Prepare your speaker - always ensure you have the charger and wires you need and connect to your device beforehand. Put your mobile on silent to avoid hearing calls and messages during a focused moment!
<input type="checkbox"/>	Make sure everyone is wearing their training clothes in which they can move freely. Ex: sweatpants and a t-shirt. Depending on the room and your preference movers can dance in trainers, socks or barefoot. It is important that either all wear shoes or nobody wears shoes as any mistaken footsteps can lead to toes getting seriously squashed.
<input type="checkbox"/>	Remove any jewelry that may be dangerous and be aware of students having any too!

Dealing with challenging behaviour

Diversity is present in many different ways. You may have students with challenging behaviour that is influenced by various factors. Sometimes the source may be clear, sometimes it is not clear at all. Here are some tips that may be helpful.

- **Attention seeking:** While all people want to be seen, some participants will wish to be seen more than others. They may even accept being seen negatively than not seen at all. For these students who are investing their energy in disruptive behaviour it may be good to help them invest their energy into something else. For instance: assign a responsibility : May you press play on the music device? May you open the window for me? Distribute these papers to everyone please, etc.
- Give a clear structure to your lesson and let the students know it: **intention, duration, contents, break time.** Also - when can a person talk? drink? use the bathroom? use their phone? be specific. Sometimes it's useful to write it out so that everyone can see it at the start of the lesson. In movement sessions we aim to keep quiet when practicing movement, improvising or warming up. However it is important to allow moments for questions. Therefore it can be clear, - teach a movement, ask for questions, continue to practice - no talking in between.
- People tend to **do more of what makes them feel good.** This is the power of positive reinforcement. If a participant does something you want to see more of - praise it, encourage it. This is a useful tool with participants showing challenging behaviours too. If a student is back on time from break - praise it, if they choose to focus for a task - praise it, whatever their challenge is look for the positive and praise it so that it may grow.
- Another challenging behaviour in this class may be dealing with students having discriminatory **beliefs.** This class is for them as much as it is for students dealing with gender differences and prejudice. It is important to encourage students to express their beliefs with respect to others and to discuss these beliefs without placing judgement on either party. Use this as an opportunity to explore and challenge beliefs as opposed to punishing different beliefs. In the course of discussing diversity their belief system can expand. Even if not they can learn a valuable lesson in expressing their own belief respectfully in a constructive way. If the space feels unsafe due to these beliefs consider developing a class code of conduct.
- As teachers it can sometimes be difficult to hold the space if you feel that students are not engaged or enjoying it. However we encourage you to trust in yourself and the process, sometimes you just don't know how the work may be impacting your students. We have experienced moments where at the end of a very quiet lesson that felt flat to us, we were told how meaningful it was for our quiet students to have a space to express themselves and all the while we thought they were bored! Research conducted by drama instructor Botka Dóra (2020) suggests that even students who seem passive in their involvement may be just as engaged on the inside as their more overtly active friends. So don't judge a situation by how it seems and trust the value of your work 😊

Other than that:

- ★ Be consistent in your words and actions.
- ★ Be the leader, but also share leadership and co-create with your students!
- ★ There is a key to each person, stay curious until you find it!
- ★ Have some extra games in mind so you can intervene with a game that might bring back concentration when students disengage!
- ★ Play with the speed and dynamics during class, feel free to make fast decisions to change the pace and keep that energy high!

Mixed versus segregated

8-15 is a very vast age group. The below work is well adapted to the whole spectrum of ages. It might be useful to tailor your questions and videographic content according to age. While the range of ages can work very well together, separating groups in smaller age brackets such as 8-10, 11-12, 13-15 may lead to deeper explorations of shared experiences and a safer space for their sharing.

Physical Contact

None of the tasks we propose make use of physical contact such as touch. We made this decision because touch can be very sensitive and requires a mature build-up to be used safely in dance. With COVID-19 and other safety procedures implemented in schools it's even more important to make an informed decision. If you do decide to propose exercises that make use of physical contact take it as an opportunity to teach students about consent. Ask the students if they are comfortable with contact. Let them know that it's ok to say NO. That they don't need a reason - if it doesn't feel good inside that's enough reason. Let them know that nobody has the right to touch them if they are not OK with it. This question in itself may be more important than the rest of the tasks in the lesson. In line with this, it's important that if someone says NO in class, that it is respected fully, no 'oh come on', 'just try for a bit'. **A person, no matter how small, must be respected.** If you choose to work with contact it's good to propose two options at the start of the explanation, one with contact and one without. Model each partner asking the other if they are comfortable with contact or not. This is a practice of asking, feeling inwards, expressing it then having it respected. It can be very empowering even if children may giggle with discomfort at first, this question can be carried elsewhere in their life.

music

We have compiled the following playlists that you can use during sessions. As with the rest of the package we encourage you to make it your own and you can use any music you see fit. Naturally it is important to ensure **appropriate lyrics to age group** and context. Be aware that **overly familiar songs may encourage overly familiar movement.** Also music is extremely powerful so use it to help you and the students bring out the **energy and emotion** you wish to release through the class. Example if you are attempting a movement story use songs that would, as the background of a movie, bring out the kind of feeling you desire. [link to playlists](#)

A note of acknowledgement :

In dance, as with most disciplines, knowledge is formed by experiences and by generous pedagogues, artists and creators who share their learnings and inventions with us. With creative activity it is always difficult to understand who had an idea first, or if it is even possible for there to be just one originator of an idea. Yet certainly each idea continues to grow each time it is shared and adapted. Therefore credit and thanks to all the inventors, innovators, creatives, teachers and pedagogues for all they have shared with each one of us, for now we can continue the creative act by adapting it and sharing it with you. Keep it growing!

In this section we have presented our philosophy of teaching and the conditions we feel are necessary to promote safety, expression and creativity in the classroom. We have also shared some practical considerations such as a logistical checklist, and thoughts about age groups, inclusivity, touch, emotional safety and some playlists for your classes.

02

PART 2: What the Books say / Gender and this age group

Research suggests that the concept of gender develops as early as the age of 2 (Karkou, Lycouris and Oliver, 2017). Eight to fifteen is a big transitional phase, moving from childhood to a teen comes with **physical, psychological, hormonal, emotional, and social changes happening at lightning speed**. The body and mind are changing at a rate that can barely be comprehended from the inside. Body parts develop, new urges develop, the voice changes, hormones are in full flux, friends become of central importance and everything changes. A person with female organs may experience their first period. Either gender may experience their first attraction and romantic or sexual experience. Self-esteem and self-identity are shaken and tested to the core. With all these new thoughts, feelings, drives and needs, people in this age group are vulnerable in that they feel a certain change that separates them from childhood and elders and yet information and knowledge may still be unavailable to them. It can be an isolating time for anybody, and can be especially so for someone questioning their rights, safety, gender identification, and sexual orientation.

Not boys versus girls

Not men versus women

Its equality versus inequality

These are the two groups.

Inspired by the talks of Khamla Bhasin

Some key experiences relating to gender that this age group may be experiencing include intersex, atypical sex, gender dysphoria, gender non-conformity and development of sexual orientation. **It is important to note that millions of people are born with sexual characteristics that do not fit the binary understanding of male or female bodies. We need to be sensitive for that which we can't see!** Below we present some key terms, if you are interested in learning more <https://www.hrc.org/resources/glossary-of-terms> provides a comprehensive list of definitions and knowledge and was a key resource in providing the below definitions.

What is...

Sex...	Refers to the set of biological, chromosomal, hormonal and sexual/ reproductive anatomy a person is born with (Canadian Institutes of Health Research, 2020).
Atypical sex	Results from different chromosome patterns, being born with too many or not enough copies of sex chromosomes leads to atypical chromosome patterns, which can cause developmental complications and variations that may affect puberty, reproduction, stature and organ development.
Gender...	Is a socially constructed role that denotes behaviours, expressions, identities and preferences of a person who is born looking like one sex or an other. It is a mix of biological, social and psychological factors that contribute to gender development and ultimately a role we live out as 'boy', 'girl', 'man' or 'woman'. It's that tick of the box that public and legal entities can recognise easily and a highly described and prescribed gender with stereotypes, norms and expectations tied to it. Gender is acquired, learned and performed. While mostly defined by binary thinking, gender actually occurs on a spectrum.
Intersex...	Also known as disorders of sexual development (DSD) are umbrella terms that describe a wide range of natural physical variations that may be visible at birth or may become evident during puberty. There are some chromosomal variations that may not be visible at all. While there is little awareness of the group Amnesty International (2018) suggests that 1.7% of the population are born intersex, that's equal to the number of people born with red hair! DSD include differences of sexual development (CSDS which can be discovered at birth but also later on in life) and CAIS which is generally discovered in teens. This may include variations in genitals/ ovaries or testes / mix of hormones and pattern of chromosomes which can lead to a sex anatomy that is neither male nor clearly female. Sometimes surgery is undertaken and decided upon by parents and doctors who may try to act from a social sense of what is right and good. In this sense a social problem is seen as a medical issue and action is taken to 'fix' this problem - to normalise the individual through hormones and surgery before the individual can give their own consent or discover their own gender identity. You can learn more about intersex in the nuggets of information section linked here .
Gender Identity...	Is one's own deeply held identification with being male, female, some of both or neither that does not necessarily correspond with one's biological sex. It's actually how a person sees themselves on the spectrum between male and female that starts from a human's first decade of life.
Cisgender...	Is when a person's gender identifies with the sex they were born as.
Gender dysphoria...	is a clinical term used to describe the distress children, adolescents and adults experience when a person is born into a gender they do not personally identify with.
Transgender...	is an umbrella term that describes when a person identifies with a gender different from their sex.
Transexual	is a person whose gender identity is not consistent with their sex and transition on different levels including physical medical interventions.
Sexual Orientation...	Is to whom a person feels emotional, romantic or sexual attraction towards.
Stereotypes...	And gender norms are ingrained in our society and can cause limitation and frustration. They can be prescriptive beliefs about when men or women should do. They can also be descriptive beliefs about when men and women typically do. A person may face both internal and external pressures to align with gender.

The factors most significant in a child's chances to grow up healthy and educated are poverty, geographical residence and **gender** (Educate a child, 2000). Issues of gender equality vary from one country to another and even from one family to another. However in Europe some main inequalities are present in the areas of health, time, power, knowledge, money, work and violence. From these themes identified by the European Institute for Gender Equality (EIGE, 2019) power shows the most alarming disparity indicating that women have far less footing in positions of power in political, economic and social decision-making. Our societies are not equal until decisions are made equally by its stake-holders. Women and transgender people are also more likely to experience psychological, sexual and physical violence including human trafficking. Teaching respect, empowerment and assertiveness is crucial in education, not only in teaching about gender but more importantly in preparing children to be adults that can bring forth a more equal and fortified vision of this world. The Sustainable Development Goal on gender equality outlined by the European Commission (2020) includes goals such as:

- Ending discrimination against women and girls,
- Eliminating all forms of violence and exploitation,
- Eliminating harmful practices such as forced marriage and female genital mutilation,
- Recognise and value unpaid care and domestic work and promote shared responsibility,
- Ensuring equal opportunities for leadership and decision-making roles,
- Reforming laws to allow all people to have equal access to land ownership, inheritance, financial services and resources,
- Adopt and strengthen policies and legislation to promote gender equality and empower women and girls at all levels.

Furthermore, not following gender stereotypes and violating gender norms may lead to discrimination from social groups, friendships, households, family, work places, society, anger and moral outrage as well as social and economic penalties. Gender stereotypes can be hard, restrictive and painful for either gender. For instance, studies suggest that women who show dominance may not be liked and employed even though they are seen as competent (Rudman et al., 2012) and that men are judged more harshly when they do not prescribe to stereotypes (Koenig, 2018). For this reason, a large number of men and women avoid expressing their true gender identity to avoid social and economic penalties (Koenig, 2018). Both challenging and conforming to gender stereotypes are difficult processes, let's equip our young with the qualities they need to face the storm.

We must equip our students with respect, self-respect and resilience to be whoever they want to be. We believe it's important to give as much space for students to **make choices and express their opinion** during these sessions so that they can get used to validating their voice. Pre-teens and teens are amongst the most vulnerable for sexual harassment and abuse, especially now in the age of social networking and online harassment. It is important to teach the meaning of consent, **the power of saying No** and who to go to for help if that No is not being respected. An alarming research conducted by 'Bark' speaks of the number of predators engaging children as young as 11 to engage in sexualised messaging and photos on platforms such as instagram (Ryan and Powell, 2019). A lack of knowledge may leave vulnerable people in transition thinking this is normal, that they must comply otherwise they will be in trouble. **Let's open the space for conversation and support. Let's back up our young to know their rights.**

For more information look at the videos in the **nuggets of information** section and read the sources in our reference list.

About Teaching

Engaging students may be a challenge at times, which is why presenting a clear hook that students can relate to can be very helpful. Roberts & Gilbert (2012) call this a 'lure'. A lure can be a theme to explore, a question to answer, a world problem to solve, something that can engage students' minds to think, act and contribute. A lure invites students to share their own view of the world and to find their place within it. It's important that this lure is relevant to the students for their participation to be meaningful and personal.

A lure encourages...



The Importance of Demonstration

In 1983, Howard Gardner, a professor of education at Harvard University proposed a theory of Multiple Intelligences. This theory outlines that people have different intelligences that are natural to them such as physical intelligence, emotional intelligence, and logical intelligence (Gardner, 2011). Having different combinations of these intelligences, means that people will absorb and remember information differently and that teaching needs to be equally multi-modal to be able to cater for diversity in learning capacities. Education is not inclusive to everyone if it is a one size fits all approach. For this reason we try to include as many tools as possible within these teaching methods to be able to engage and stimulate as many of these intelligences and therefore learning styles as possible.



Illustration by JR Bee, Verywell

Demonstration is extremely important. It gives people a visual - linguistic link of what you are instructing them to do. It gives them the opportunity to try it in the demonstration if they are kinesthetically intelligent and the opportunity to ask questions if they are unsure. Therefore we recommend to keep explanations of a task as short and concise as possible and invest some time to demonstrate before assigning time for the students to try out a task alone.

A lesson, like a recipe has some key recurrent ingredients, try to plan your lesson to have a flavour of each of the above. These are the 5 core components of the artistic process as outlined by Cone & Cone (2012).

LEARNING: requires observation, reproduction, repetition.

CREATING requires the opportunity to create new movements, to initiate the imagination, to improvise, explore and choreograph together.

PERFORMING: is the opportunity to share my dance, our dance in development or completion.

OBSERVING: is key in learning and is the opportunity to watch fellow students share in class, watching ourselves through video material, watching other dancers live in performance or online.

RESPONDING: allows students to voice their thoughts, to challenge their perceptions, to think critically, to reach further than they thought they could, for their voice to be heard and valued. This can be done through discussion, writing, demonstrating, drawing or even weaved into the choreography itself.

In this section we have presented some key research about gender as it relates to this age group and teaching movement in ways that can engage learners based on their own multiple intelligences. We highlight the importance of hooking students' attention with a lure, demonstrating your instructions and including some of the 5 key ingredients for a rich and diverse class. The research is endless and if you are interested we invite you to look at the references and nuggets of information for more information.

PART 3: Movement Games and Warm-ups.

MEET & GREET

Stand in a circle and find new ways to greet each other

- 2 people come out to the centre of the circle
- each one performs a no-touch greeting to the other.
- and states their name
- they take each other's place in the circle
- repeat a few times with the group until each person gets 2 or 3 turns.

💡 encourage a fast pace so that there is no time to overthink and the body starts getting activated



ROOM INDUCTION

This is a task to get the body moving and for participants to become aware of what's in the space around them.

- Run to the nearest wall
- run/crawl to the opposite wall
- walk to the fire extinguisher
- hop to the bench
- reach up to the ceiling
- fall to the floor
- walk to the door
- run to the toilet
- find your favourite space in the room.

💡 If you have students with physical limitations in your class, tailor your instructions to reflect a level of movement such as move as low as possible towards...move at your highest level towards, etc.

WAKE UP THE BODY

Stand in a circle and lead the following movements:

- Rub your hands
 - Rub your arms, chest and upper body
 - Rub your belly, thighs and shins
 - On the way back: Tap the same body parts
 - Once you arrive back to the neck and head, give a gentle
- massage to yourself
 - Release and shake your hands, then legs and whole body
 - Feel free to release any sound or voice while doing the exercise
 - Include head rotations, shoulder rotations, hip rotations, knee rotations, and ankle rotations to prepare the joints for movement.



SHAKING

Shaking is a consistent and constant movement that aims to activate the body and increase circulation and sensation throughout the body.

- You can lead shaking one body part at first or attempt shaking the whole body
- Release the body from tension or muscular rigidity
- Move through the tiredness and keep moving
- You can try it as a shake across the space OR

Try Flocking in a shake (see more about flocking [here](#)).

FLOORWORK WARM UP

VIDEO AVAILABLE

Floor work is a great way to continue warming up the body whilst having more surface area to take risks and try new movements. You can use any combination of dynamic stretching or strengthening exercise, here are some ideas (you can see an example of this in the video too):

- Going into a plank and back to standing
- Crawling into the circle and back out
- Cat cow
- Swaying from side to side using arm power
- Hip swings
- Transferring weight from arms to legs, one arm one leg and side to side



MOVING IN SPACE

Start with a simple walk in the space, then add variations step by step.

- Walking - Try to fill up the space - Try to be at the same distance from everyone - Don't crash
- Eye contact - may eye contact with the movers around you.
- Shake hands - If you meet someone, shake hands, then continue walking
- Gates - Seek for the gates (gaps) between two people and walk through as many as you can
- Use different different levels like rolling on the floor, jumping, moving backwards etc.
- Going in and out of the floor
- Use different speeds
- Different energy levels (0% to a 100%)
- Making as much contact to the floor as possible with the bottom of the foot
- Making as little contact to the floor as possible with the bottom of the foot - (jumping, tip toes...)
- (1) find someone and face each other - melt into the floor and roll, stand up and repeat with another partner (2) then jump before melting and rolling.

VHS PLAY

Everyone spreads out in the room and finds a space. The tutor explains the following commands. The tutor can start calling them out then inviting one student at a time or whoever volunteers to call out these commands too.

- Start - start moving however you like remembering levels, turns, jumps...
- Pause - freeze as you are.
- Play - start moving again
- Rewind - Reverse your movement and pathway as closely as you remember it - remind participants to be aware of their surroundings to avoid collisions.
- FFWD - speed through the movements trying to maintain clarity in each movement
- STOP - end of movement sequence.
- Eject - find your ending - out of the space or on the floor.

You can use this as:

- A movement warm - up where all the movements are improvised.
- To rehearse movement vocabulary generated through the tasks in the following sections.
- To rehearse set choreography in space.
- To create new time dynamics to a set choreography.

💡 It can be an effective fun way of rehearsing material, giving you time to see any problematic moments and challenges participants to improve their knowledge of the movement material.

SYNCHRONISED WALKERS

- Everyone starts to walk around the space keeping eye contact with each other
- Let yourself be influenced by each other and find a common pace
- Once you establish this everyone can have the freedom to move slower, faster or stop.
- If one person stops, you all stop, if one person slows down you all slow down, etc.

This is a useful practice to practice keeping eye contact and awareness of the other people in the space. It is also useful in exerting choice and agency. It is a good practice in class or when rehearsing for a performance for participants to tune into each other.

In this section we have proposed some options to warm up the body and mind, increase awareness of the space and the pace of others around us. Feel free to invent your own :)

You can see some of these warm-ups blend into each other taught by Tamara [here](#).

PART 4: Thematic Lesson Plans & Movement Explorations.

after a good warm up it's time to delve deeper into the subject.

We believe in creativity, story-telling and movement explorations as a way of experiencing and bringing forward honest inner experiences. For this reason we are proposing thematic movement stories and explorations linking the natural and imaginative to the inner experiential. Give the gift of time to draw out this movement and individuality from students.

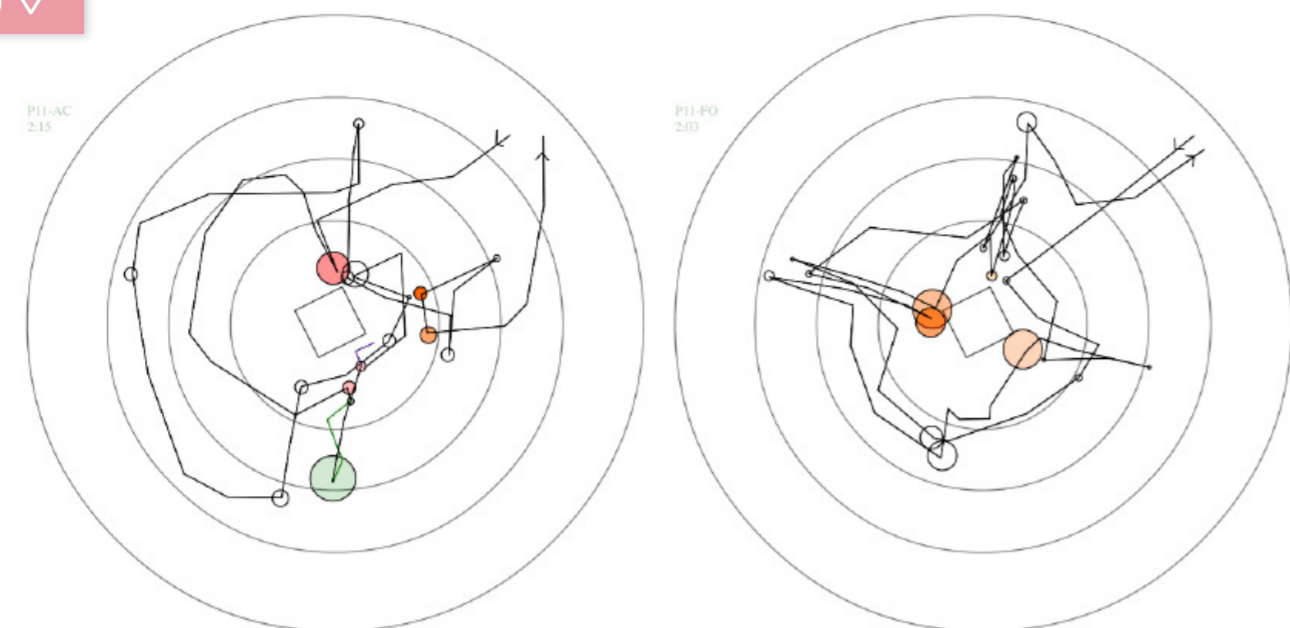
MAPPING CONNECTIONS



Mapping is a movement game that can be a part of the beginning, middle or end of your class depending on the questions you choose to ask! It can be used as a way of getting to know each other, to break the ice in the group, to introduce a theme or create space for reflection and give feedback. Feel free to use and change it depending on the group's needs.

The leader stands in the middle of the room and asks questions to the group. The group will choose a spot in the room that reflects their answer. The 'center point' - where the teacher stands can be used as the starting point / the zero kilometer / the current time / the zero. The important thing is, that students can relate themselves to it. For example: If we raise the question: 'Where do you live?', then the center point will be the exact place where the class is taking place. Then without words, everyone places themselves in space depending on how far they think their home is from here. After setting up each 'map', raise questions and let conversations unfold. Sharing information is priceless. Feel free to add questions and encourage students to ask their own!

💡 The aim is that students feel a sense of community and witness individual differences/similarities. If you ask a question about brothers/sisters it's nice to make the 'center point' where the teacher stands to be having no siblings, so at the end students with no siblings are there for each other as well. It's crucial to be clear what the centre point represents for each question.



Getting to know each other:

- Where do you live?
- At what time did you wake up this morning?
- How many brothers/sisters do you have?
- How does it feel to be in your body?
- How fresh do you feel?
- When was the last time you danced?

Self check-in:

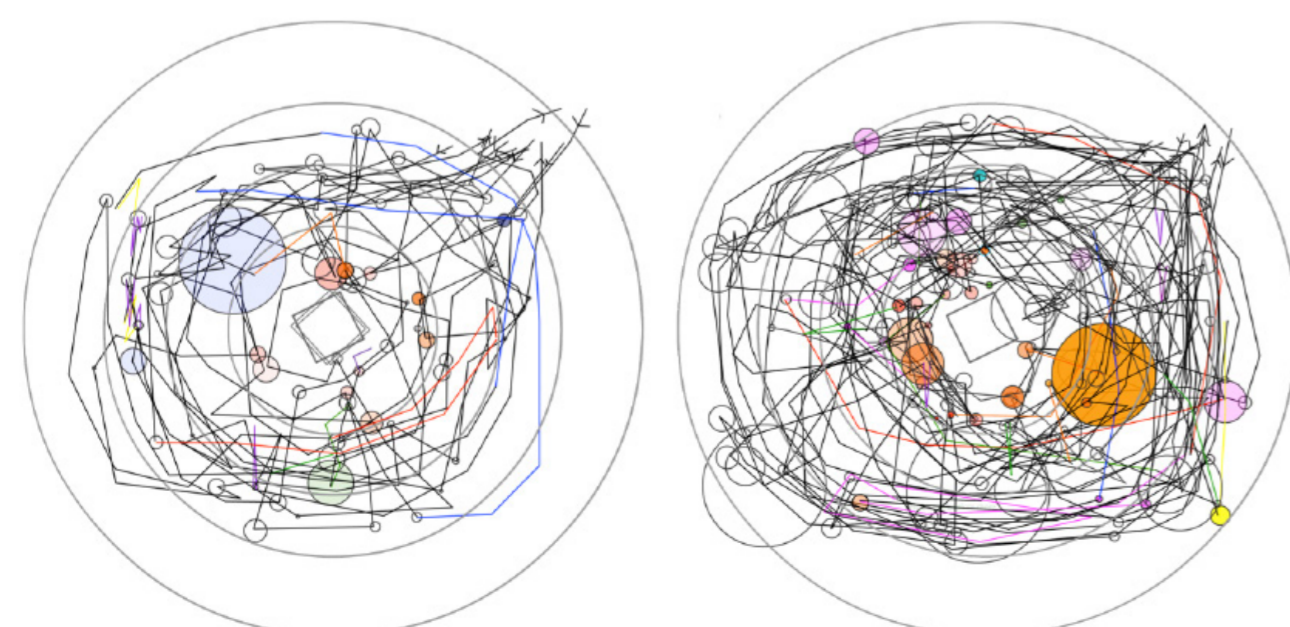
- How are you?
- How powerful do you feel?
- How does it feel to be in your body?
- How tired are you?
- How sweaty are you?

Getting to know myself:

- 5/6 questions by leader
- Do you feel you have choices?
- Are you a yes or a no person?
- Do you believe in what you can't see?
- Do you judge a book by its cover?
- How often do people surprise you?
- How curious are you of the unknown?
- Have you ever felt different?
- 5/6 questions by students and discussion in between

Go to a place in the room where during the session you felt:

- Comfortable / uncomfortable
- Excited
- Surprised
- Confused
- Critical
- Bored



PART 1: CONFORMITY FLOCK

Have you ever noticed how birds flock together? How they flock together as they fly and the beautiful unison they share so naturally? This task is inspired by their beautiful dance. The starlings have exceptionally beautiful ways of flocking called murmurations.

Watch this short clip of starlings murmurations filmed by Jan Van Ijken with your students: [Flight of the Starlings: Watch This Eerie but Beautiful Phenomenon | Short Film Showcase](#)



? **Ask your students what it made them think of.**

We are using this task to initiate a conversation about the experience of **conformity**.

Introduce the meaning of the word conformity.

Ask students if they ever feel like they are following the crowd and how that makes them feel.

Time to experience it in the body - The Instructions.

Find a space in flocks of 4 (smaller groups are easier to start with since identifying the leader becomes harder as the group expands). Find a formation in which a clear leader can be identified. The below formations are recommended.



Small group = 4



Large group = 10

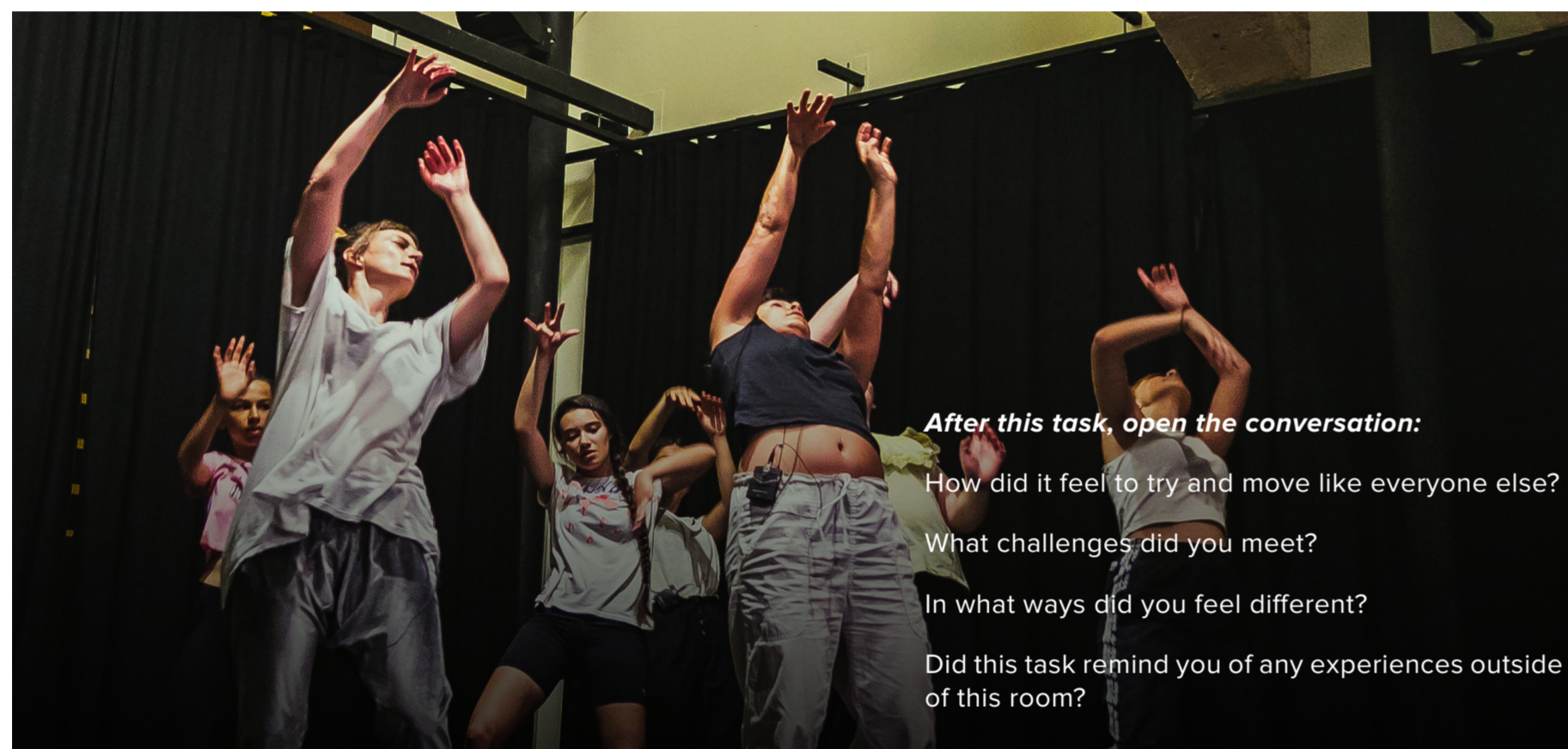
Demonstrate the task by leading it and asking a group to volunteer and act out your instructions.

(1) On the spot, the leader moves, the rest of the group try to follow that person as closely as possible. The movements must be slow at first so that the rest of the group can mirror the leader. If the leader moves to face another direction, and someone else is at the front of that group then leadership transfers to that person. The goal is to try to look like one group - acting together and acting the same.

(2) Moving in space: Once the group becomes confident and each person has had the chance to be a leader you can start to move the task in space.

(3) Demonstration: It can be interesting to watch how even the smallest movements look large within a group, you can offer time for each group to improvise a section of flocking while another group watches.

(4) Larger Group: For a bigger challenge try a bigger group such as the example of 10 shown above. You will need to alternate between the people at the edges so that everyone gets the opportunity to lead.



(5) Standing out: Try the flocking task again, but this time when you want you can leave the group and do your own dance or movement exploration.

- When you want, you are free to leave the group and explore your own movement and direction
- There is no right or wrong, but if you are with the group you continue moving as a flock, tightening the space between you as people leave and if you are solo you must continue moving as you wish.
- You can join the group whenever you want, you can leave the group whenever you want.

After this task, open the conversation along these lines:

Did you leave? Why? Why not?

How did it feel when you left?

Was it easy to join back in the group? How did it feel if you were dancing alone?

How did it feel to copy someone else's movements? How did it feel to do your own?

How does it feel to conform to gender norms ?

How does it feel to **not** conform to gender norms?

Do these norms represent what it means for you to be you?

Is conformity the same as belonging?

PART 2: BELONGING

Belonging is one of the basic human needs and people go to great lengths to feel that they belong within a group. Very often it is mistaken with conformity and people act as limited versions of themselves to secure acceptance and companionship even if it means not being true to themselves.

- With your students question the difference between conforming and belonging, write out the differences on some papers starting with 'Belonging is...' and 'Conforming is'.
- Divide students in two groups, one group will explore statements related to conformity, while the other group will explore statements related to belonging.
- Give the students 20-30 minutes to create movements for each statement. To encourage inner experience, ask the groups to explore each statement individually with their eyes closed for 2-3 minutes and then share a movement they felt towards the statement with the group. Remind students that creating this work together does not mean having to create the same movements as long as they agree together on how they will present it.
- Invite students to perform their piece one group at a time. Give them space to discuss the work and how they created it together. Give space to the other group to ask questions or give constructive feedback. Then change roles and watch the other group.
 - 💡 If there is time and the group is still engaged you can invite them to swap and create a piece for the other theme (conforming or belonging depending which they did first).

At the end review

- How does belonging feel?
- How does conforming feel?
- Is there space for freedom in both?
- Do you feel accepted in both? And see if any other changes have emerged from the process

Power

As was discussed in the information about gender, power is the area where most of gender inequality persists in Europe at this time. Discussing and experiencing different forms of power seems crucial to the aim of this work. Below you will find 3 parts exploring power from the outside in:

(1) External Power (power over others and their power over me)

(2) Internal Power (power over myself and the power inside me)

(3) Super Power (the limitless stuff that I can contribute to society by just being me)

PART 1: EXTERNAL POWER

TASK : POWER PALMS

(1) Find a partner to work with in duos.

(2) One partner is the leader, one is the follower.

(3) The leader sits on the floor, and raises one of their hands. By moving their fingers they can indicate the timing and shape of the movement they wish to project onto their partner.

(4) Their partner focuses attentively on the leader's hand and interprets it in their own way through their body in real time.

(5) Change roles a couple of times.

(6) Give space for each duet to show their collaboration.

💡 No talking - make sure the space remains safe. There is no room for correction or speaking out 'no I want you to do this etc', all the direction needs to happen in movement and everyone can interpret it as it makes sense in their body.

One leader, one hand, many followers

choose one student to be the leader and choose 2 or 3 students to be the followers. (the number of students to participate is up to you, this is only a guideline). Now you have 1 leader, 2 or 3 followers and an audience sitting in between. This creates an effect of having two people moving with some consistency with an 'invisible leader'.



One leader, two hands, two followers.

Next repeat the task with a new leader and two followers with an audience in between. The leader can use both hands now. The right hand directs the dancer in front of their right hand and the left hand directs the dancer in front of their left hand.

One leader, two hands, many followers.

The leader uses both hands and the rest of the group becomes a follower. They can choose which hand to follow.

After this task open the conversation:

- How does it feel to be the person in power?
- How does it feel to be the follower?
- Are there situations when you don't want to follow? Do you feel you have choices?
- Are there situations when you feel you don't have power?
- What do you do when you feel that way?
- Do you always need another person to experience power?

Fluid Leader

With your students watch the following video: <https://www.youtube.com/watch?v=yHyrWyekRMc>

Ask students who is the one in power? Is there a clear leader or follower here?

Go back into the task in pairs and practice fluidly changing roles between leader and follower, no need to ask or wait for permission, simply transition naturally between each other.

💡 Very often a lack of power comes with a sense of perceived lack of choices, encourage your students to always come up with as many choices as possible, this creative lateral thinking could really help them in all facets of life! Encourage **Choice-fullness!**

PART 2: INTERNAL POWER FROM THE LIMBS TO THE HEART

 VIDEO AVAILABLE

Leading movement with different body parts is a great task to get into the body and into the improvisation/imaginative zone. This task helps to explore the numerous possibilities in moving different body parts. It also tends to lead to moments of surprise as the body moves in new ways or finds better balance and strength to accomplish challenging movements. You can use it on its own or as lead in to more thematic based explorations described below. In this case we are also presenting it as a way of exploring internal power.

BODY LEADS



Head

- Find all the different ways it can move and all the different directions
- Let it guide you wherever it wants to go
- Feel its weight, let the weight guide you
- Let the eyes, our receptors to the world placed in our head, guide you and take you where they want to go.



Find groundedness in your feet

- Connect through your feet, spread out your toes to really connect with every part of your foot.
- Distributing the weight evenly through your feet and really grounding through your feet
- How can these body parts move? your knees, your ankles...
- Let them guide you in the space
- Now be led completely by your feet




Arms

- Place your attention in your arms,
- What are all their possibilities for movement,
- Every finger, your wrists, your elbows, your shoulders
- Where do they wish to take you, follow them.



Chest and upper body


- Place your attention in your arms,
- What are all their possibilities for movement,
- Every finger, your wrists, your elbows, your shoulders
- Where do they wish to take you, follow them.

 You can use imagery to help students keep the body part as their main guide by saying things like; imagine that you are being pulled from your hand; imagine you are a tree grounding your roots through the ground (feet) ; imagine that fireflies surround you and your head wanders as it searches for the biggest one (head), etc.. Also remind students to change their patterns.



Heart


- And without stopping the movement, lets see what's moving in our heart,
- Is there a colour, an image, an emotion?
- Be curious and give it time to come out...
- There's a power inside of you that might want to come out and express itself
- And we are going to invite that power to be completely free
- And when you get a sense of this power being freed, find a movement that represents it. **(movement of freedom: When you find that movement repeat it 3 times)**
- Keep moving in space with all your body and feel that this power is limitless and infinite, **(movement of limitless power: choose a movement for that feeling)**
- And we are going to keep moving in the space and we are going to feel like our power has been felt, it helped someone, can you imagine how that makes you feel in movement, explore that feeling **(movement of felt power: choose a movement for that feeling)**
- We're going to make it bigger and louder like everyone can feel it, now continue to move in the space with this sense of power in your body and move as you wish to, listen to your voice and express it safely as you wish.
- Keeping that sense of power strong within, start to calm down your body, calm your speed, calm your energy and focus your attention back on your breath as you find an ending to this dance.

 Ask your students about their movement journey: What did they explore? How did they feel? What did they find out? How was it to have so many different points of internal leadership? What was their inner power like? How did it feel to be powerful and limitless? How does empowerment feel in your body? What does it look like? Can you experience it alone? How did it feel to share it?

PART 3: FINDING MY SUPER POWER


We have moved from exploring external power to sensing internal power in our body and heart. Now it's time to get in touch with our gifts, with the qualities we each have that make us unique, beautiful and important to ourselves and our communities - our super powers!


 Show this video: <https://www.youtube.com/watch?v=vNVPumETpuA> as an example of physical theatre, encouraging the solo piece they are about to develop to have both verbal and physical elements.

 **Task:** Imagine you are meeting a group of aliens and you are presenting yourself as a human prototype. You are the first human they will meet and they might never meet another one. You need to show off your exquisite capabilities.

Prepare a physical theatre presentation that features your great


- physical properties
- mental properties
- emotional properties
- Point out a superpower of yours, something you have which is really great for you and your world. (remind students of that voice they explored in part 2 and bring back any of its strengths).

 You can supply props, clothing, colouring materials and anything else for this task too.

 Let students know beforehand that no one will be forced to share their solo, and therefore they can create it for themselves if they feel this is safer for them.

Assign approximately 30 mins for this solo to be developed. You can take this time to visit students individually and support them in expressing their ideas.


 When everyone is done, invite students to perform their solo and watch each other.

 Open a discussion about their superpowers and how they found they wish to use it for themselves and the world.


MY SAFE SPACE - VISUALISATION TO MOVEMENT

Personal space and the safe space inside of me

If a home is safe what are the features it has that make it so? - walls, metal bars, gate, closed door, choosing who is invited, cleanliness, temperature setting, food, comfort etc? Can we find physical, mental, emotional equivalents for this to create our own safe space? within our own body?

 **Materials:** Papers and colours if you choose to include the optional drawing task.

- Think of a place that is safe to you
- Think of the features of this space
- What does it look like?
- What makes it safe?
- Is it a closed space or an open space?
- What is in it?
- Is there anyone else in it?
- What can you see?
- Continue to move in your space...notice the temperature, the smell, how do you feel on the inside when you are safe?
- Focus on that feeling and start to feel it grow, notice where that feeling is in your body, slowly start to grow it, start to travel it in every part of your body
- Let yourself enjoy this feeling of safety and start to notice the people around you moving from their safe space.
- Continue to maintain your safety, even when finding moments of connection with others.
- When the task has escalated and developed sufficiently, ask students to find a safe place where they would like to end this exploration, and to find a shape to end in.

 **Optional:** On a piece of paper with colours capture this feeling of safety in your body on paper. You can also mark how much space your body needs for its safety on this paper.

 Give space for students to share any part of their experience that they wish to if they wish to.

Task in 2: Find another student and discuss what you found out about your needs for safety. If you've done a picture you can discuss through it too. What do your safe spaces have in common? What is different?

- Devise movements that represent elements of this safe space to you.
- 2 - 4 movements that represent the safety features you share.
- 2 - 4 movements to represent the safety features which are personal to you.
- Learn these movements together and find a way to present them as a duet together.

 Give space for students to share any part of their experience that they wish to if they wish to.

- After the movement is done speak about safety safely. This can be a precarious topic so it's important not to push anything but it's important to speak of body respect, consent and who to contact if they feel their safety is threatened.
- Here are some videos you can choose to present:
- Younger groups <https://www.youtube.com/watch?v=h3nhM9UIJjc>
- Middle groups <https://www.youtube.com/watch?v=1wOqcU79Rh8> There are many videos available for teens however it's important you find one you are comfortable with depending on which topics you wish to talk about.

THE CREATURE

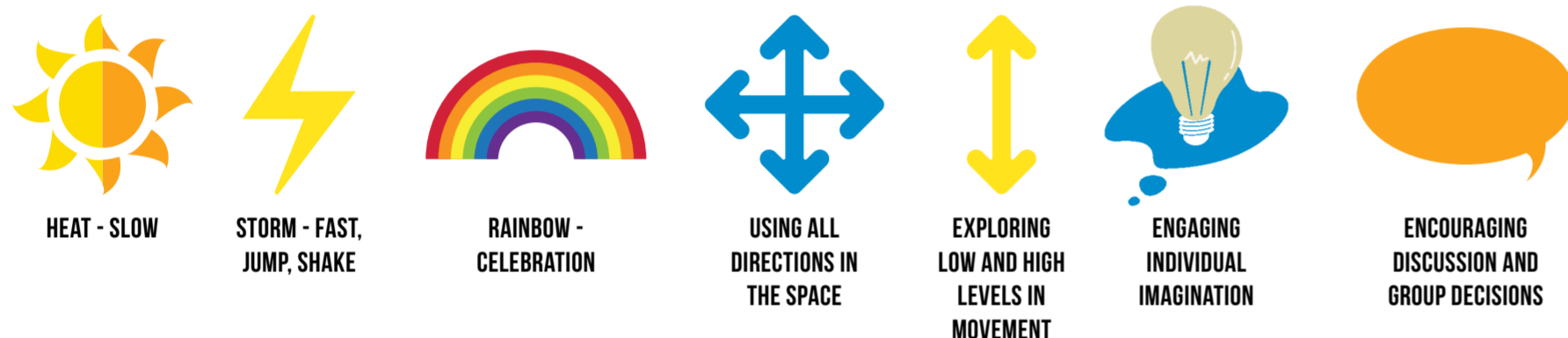
Whilst researching and discussing gender and the wide spectrum of possibilities we started thinking of ways we could explore this inner diversity. Because age groups vary and confidentiality and safety are important we came up with the idea of manifesting and creating an inner creature in movement. This creature can be anything we choose, and that way people can share whatever they feel comfortable with. It's about who we are housing within? The one that may be a secret, seen by none, or the one who comes out just once a year on a wild day! Let's give them a voice and see who's in there :) The wildest creature within ourselves! Here are some tips on how you can develop this concept. The participants in our pilot loved the liberty and rawness of the **creature**.

PART 1: CREATURE MOVEMENT STORY

VIDEO AVAILABLE

To introduce the idea of creatures and how they might behave and move differently you can start by guiding the students through a movement story. A movement story is one that you recite as you move, what you say you and the students embody and act out, for this reason each sentence requires some time to process and is not read continuously. This can be anything you want it to be, we chose to introduce the idea of being a flock of birds facing different weather elements together. We encourage you to build your own story!

SOME CONCEPTS YOU CAN EXPLORE IN A MOVEMENT STORY:



OUR PILOT STORY ABOUT A FAMILY OF BIRDS WENT SOMETHING LIKE THIS...

One sunny morning, a family of birds woke their neighbours up with the sound of their chirping. As the birds woke up they started to gather in preparation for their day. They flew over the neighbourhood noticing the people and sounds around them. As they flocked, the birds took it in turns exploring their movement and leading their group around the planes. They explored their quality, their freedom, the way in which they move. The birds are curious, so they start to fly higher and higher towards the sun. But the hotter they felt, the slower they moved, until they noticed they could not take it anymore.

One bird leaves the flock to find a cooler spot for the group, they noticed they had to fly low this time to cool down. Suddenly this cool air becomes stronger and the sky becomes darker. A storm is brewing, so the birds gather on a tree and they start to discuss a plan to face the oncoming storm. They decided that by jumping and moving a lot they could try to avoid the big rain drops. If a raindrop falls on their wings they can shake it off quickly and keep going. They left doing their best to stick to the plan, their technique was successful! As the rain increased they had to be faster and everybody discovered their own technique to survive the storm.

The storm was over, they all survived! They realise that the rain has made their colours brighter, their feathers sparkled as they flew. They saw the rainbow forming and they decided to fly right through it. Their moods elated, they painted the skies with colours celebrating their journey. They felt playful sometimes copying another bird's movement, or remembering a movement they enjoyed from their journey. They saw the land they called home, they slowed down and started to find their nest, where they could settle for the night.

When the exploration is over you can ask questions such as:

- Go back to the place where you did something you never thought you would do
- Go back to the place where you did not feel comfortable
- Go back to the place where you had your favourite moment.

PART 2: DEVELOPING THE CREATURE

Imagine something you can change into – anything at all. How can your body morph?

METAMORPHOSIS

STEP 1: ENTER YOUR BODY

Start with a body scan, zooming in on the sensation in your own body one body part at a time to increase inner body awareness by exploring questions such as:

- What level of energy do you find here?
- What is the sensation in this part of the body?
- What is its colour, its texture?
- Continue moving around the space and connecting with different parts of the body

STEP 2: SCULPT A CREATURE

I invite you to start sculpting a creature that represents these energies, sensations and colours inside of you. Start to sculpt it with different parts of your body

- Notice the **skin**. What quality does it have? Does it feel soft? Does it perhaps have feathers? Or is it furry?
- Notice the **size** of your creature, what shape does it have, is it big or small?
- How does the creature feel in their body? **Heavy? Light?**
- It might need some time, you may not recognise what it is yet...
- But start to try see what **colours** it might have?

STEP 3: ENTER THE CREATURE


Now that you have sculpted the creature, when you are ready, can you step into its skin and feel what it feels, move as it moves, see as it sees.


- How does it **move** - fast, slow, heavy, light, in flight, crawling, jumping, hopping
- What **energy** does it have?
- What **mood** is your creature in?
- What kind of **eyes** does it have?
- How does it **look upon the world**?
- How does it feel **around the other** creatures?
- Does it feel like it **belongs** with the other creatures?
- What is its sense of **power**?
- What is its special **gift**?


PART 3: CREATURE SHARING PARTY

Bring the group in a circle and try out any or all of the following - pump up some fun music!

- **Round 1:** Introduce yourself and the creature; how you call yourself and a way to move - everybody greets back as their creature
- **Round 2:** Share a movement from your creature movement vocabulary & everyone copies that movement.
- **Round 3:** Two at a time come in the centre of the circle and perform their creature movements in relation to each other
- **Round 4:** Everyone follows one person as their creature across the space, changing leader as you go.
- **Round 5:** Everyone performs their movements : in space, fast, slow, big, small, freely
- **Round 6:** Free creature dance party

 You can also give space for students to draw their creature and find some words to represent it whilst it's still fresh.

 Give space to students to speak about their creature experience, you can ask how it felt to be in the creature/s body? how it felt to sculpt it? how it felt to be amongst so many other creatures? did it feel different, the same, comfortable, not...? What was your creature like? What surprised you about it? How did you see others as a creature? What gifts did it have? Any impact to the world thanks to your metamorphosis?

 You can further this task by creating duets, solos or a unison piece.

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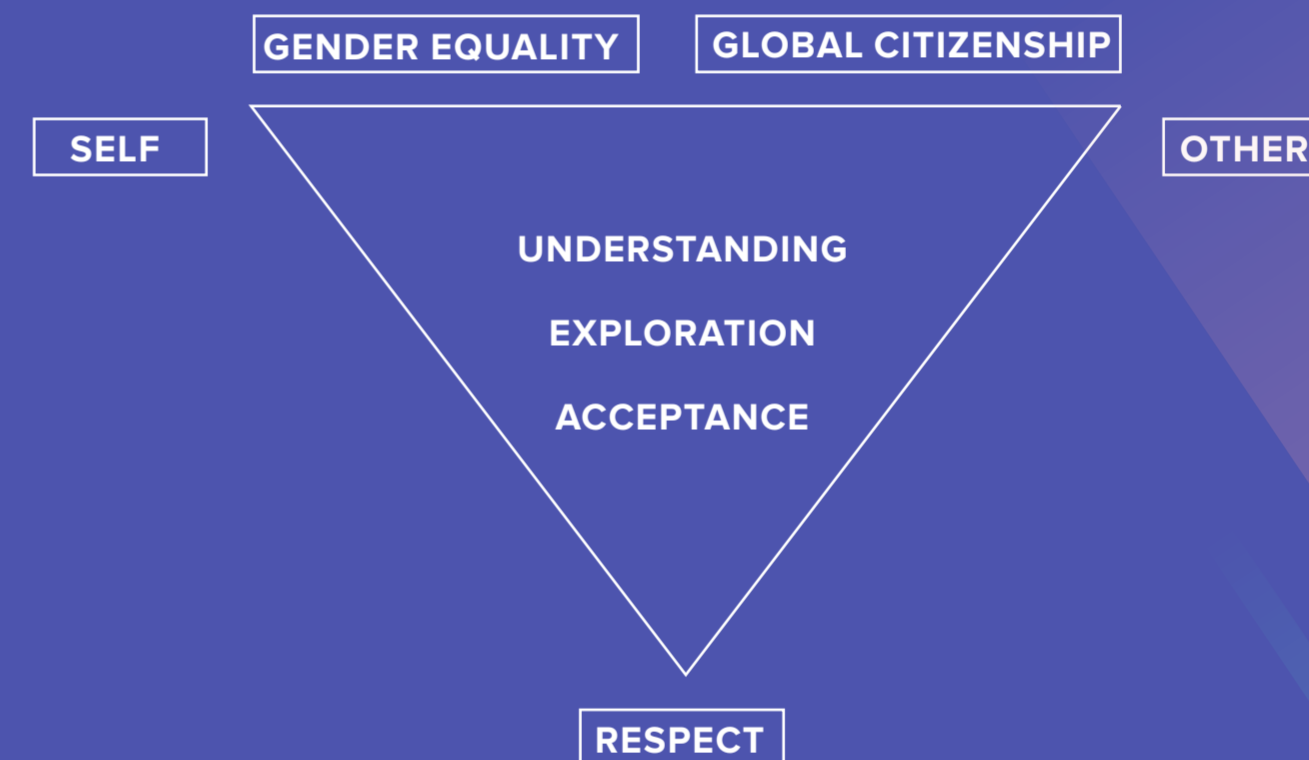
BUILDING A GLOBAL CITIZEN

This section aims to break down gender, choicefulness and some key skills that we need to develop to be empowered global citizens who embrace diversity. There are many ways you can do this, here are some proposals.

what do you want your world to look like?

and who do you want to be in it?

what are the values that make us human aside from gender?



FLUIDITY * FREEDOM * RESPONSIBILITY * ADAPTABILITY * AUTHENTICITY *
 LEADERSHIP * TEAM WORK * COMMUNICATING * LISTENING * KNOWING THAT I DON'T
 KNOW * DECISION MAKING * STRENGTH * VULNERABILITY* EXPRESSING YOUR-SELF
 * RESPECT * RESPECTING MY BODY * RESPECTING OTHERS BODIES * RESPECTING
 DIVERSITY * EMBRACING DIVERSITY * HOW TO WORK WITH IT * HOW TO BE OK WITH
 BEING DIFFERENT* RESILIENCE *

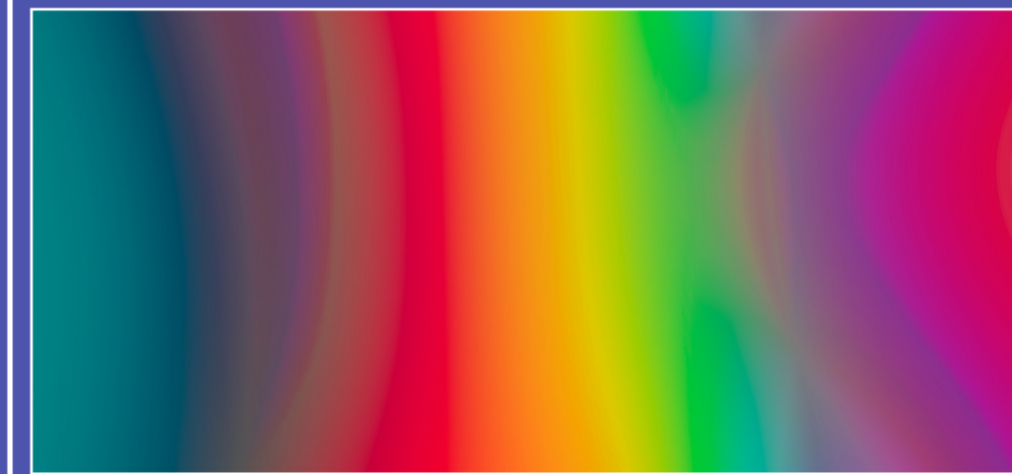
PART 1: GENDER AS CHOICEFUL

“Gender is created by society and can therefore be changed by society”

Kamla Bhasin

1. 👁️ As a fun introduction to the topic of challenging gender norms watch this clip with students of the fish who change their sex and live in a matriarchal society > <https://www.youtube.com/watch?v=2rPtMrwMhJU>
2. 💬 Discuss gender: On a chart, board or large piece of paper write boy on one side and girl on the other. Ask students to write as many stereotypes they can possibly think of. Endesa (2018) recommends some of the following questions :‘How are boys/girls supposed to behave?’ ‘What are they supposed to like and dislike?’, ‘How are they supposed to look?’, ‘What are they supposed to be good at?’. You can use magazines, stories, gestures, movements, costumes, props, drawing etc. to aid with this brainstorm. Discuss what the group comes up with and challenge students by questioning where they think these stereotypes arise from.
3. Construct your own gender: how do they move, what do they do? how do they feel? how do they feel on the inside, how do people think they feel on the inside etc. You can do this task in groups of 2 or individually. Focus on movement and showing these qualities through the body too. Give space for students to be as imaginative as they wish to be.
4. 👁️ Present your genders to each other, watch and discuss.

PART 2: THINKING ON A SPECTRUM



SPECTRUM:

*LIFE OCCURS ON ONE,
GENDER OCCURS ON ONE,
SEXUAL ORIENTATION OCCURS ON ONE,
EMOTIONS OCCUR ON ONE
INTELLIGENCE OCCURS ON ONE
AND MOST EVERY OTHER EXPERIENCE OF BEING
HUMAN OCCUR ON SPECTRUMS.
PITY THAT WE SEEM DETERMINED TO THINK IN BINARY.*

Try the following game, without saying a word and working together in one group :

- Organise yourselves in order of height
- Organise yourselves according to the colour of your hair
- Organise yourselves according to the colour of your clothes
- Organise yourselves according to the colour of your eyes
- Organise yourselves according to whose the loudest (add as many others as you may think of)
- Organise yourselves according to your gender.

Chances are that whereas all the previous instructions brought out a range, a spectrum, gender ended up in 2 groups. Now discuss how just as other perceivable qualities occur on a spectrum, so does gender, it's just harder to see most times.

PART 3: HUMAN QUALITIES AS GENDERLESS

This class will serve to brainstorm the qualities that make humans beautiful, practice embodying them, question if they have a gender or if they simply belong to all of us to choose on the daily.

✍️ Encourage your groups to mix once again and split up groups in 5's. Assign 5-10 minutes for students to come up with as many human qualities they can think of. (write them on a whiteboard or big piece of paper).

👁️ Watch this dance by James O'Hara and ask students to start drawing out words for qualities that represent his movement. > <https://www.youtube.com/watch?v=vbfUUKIKMok> - if any other qualities come to mind add them to the list.

💬 Read out the human qualities that have been brainstormed? Can they only belong to one gender or are they genderless?

👁️👤 Invite anyone who wishes to share their solo to perform it in front of the group.

💬 Discuss the experience and how it felt to embody those qualities?

Some ideas of genderless qualities are

FLUIDITY * FREEDOM * RESPONSIBILITY * ADAPTABILITY * AUTHENTICITY * LEADERSHIP *
 TEAM WORK * COMMUNICATIVE * STRENGTH * VULNERABILITY* EXPRESSIVITY * RESPECT
 * RESILIENCE * COURAGE* KINDNESS * ACCEPTING * STRONG * SENSITIVE * CONFIDENCE *
 POWERFUL* LOVING * ASSERTIVE

PART 4: EMPOWERMENT AND CREATING CULTURE!

“gender is created by society and can therefore be changed by society” Kamla Bhasin

Culture changes with time, how would you like to see it change?

What do you want your world to look like? and who do you want to be in it?

1. 🎮 Together create a movement game.

Choose rules for : how to move

: when to move

: what happens when music is on & off

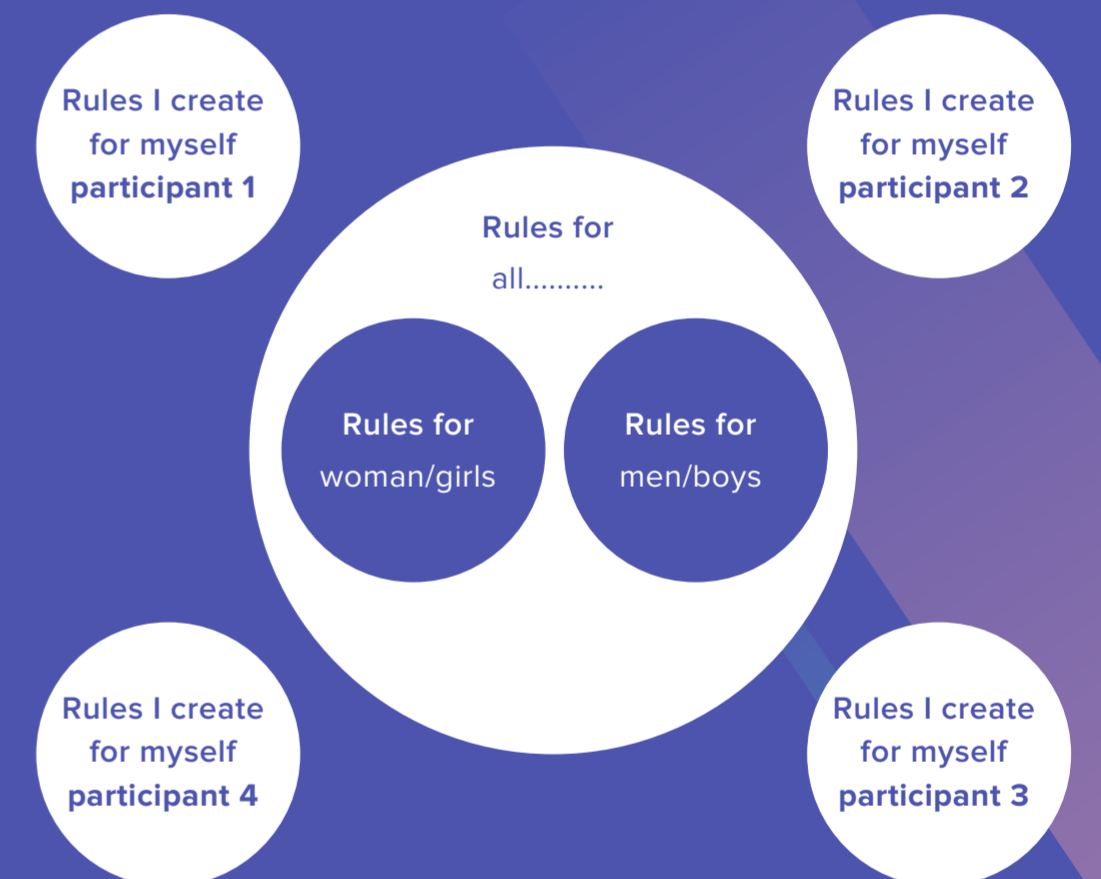
: what happens when a person says particular chosen words

: etc...the possibilities are endless.

: play the game

2. 💬👤 Now discuss what kind of rules society has designed for you that you have to follow. Students can work in groups of 4 and each group will require a large paper which they will split as seen in this image >

- Write down all the rules you feel are present in your community on the outside of the circle.
- Now draw two circles on the inside of this circle and write the rules present for women/girls and the rules present for men/boys
- Now in small circles around the circle write the rules you create for yourself.

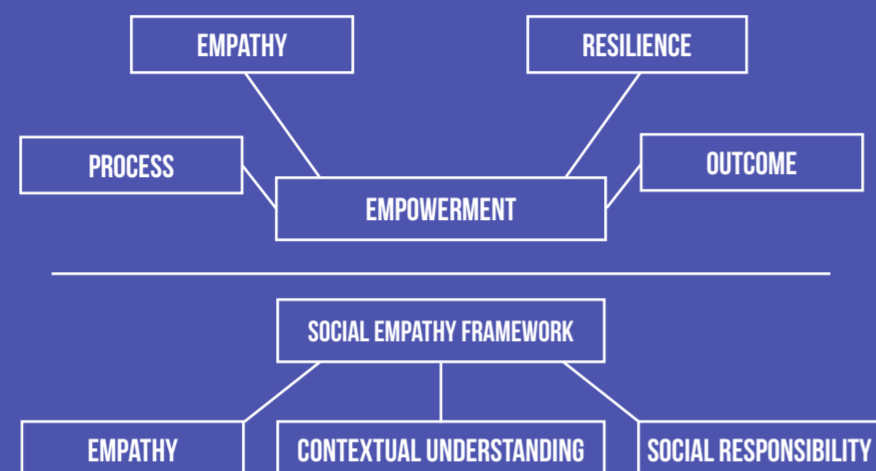


3. review this with your group and highlight the rules you believe need to change.

4. ● In your group using your full imagination, costumes, props and all your movement possibilities imagine you are limitlessly powerful and that you will present at a world summit, the new culture, the new society the one without those old rules, the world you will create. Convince them and tell them how you will create this new culture. Supply each group 15-20 minutes. They can be scientists, politicians, business men, kids, aliens whatever they wish as long as they propose this new culture they will create together,

5. 👁️👤💬 Each group performs their proposal and after watching a discussion can ensue.

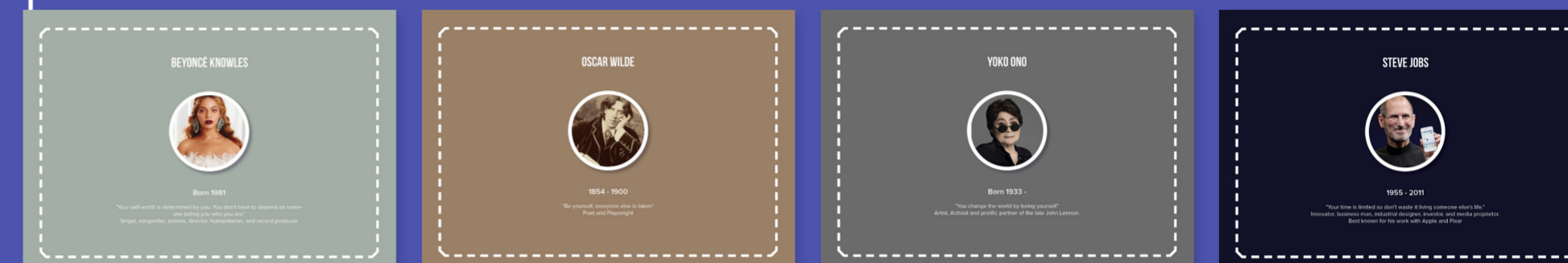
PART 5: DEVELOPING EMPATHY



(inspired from the writings of Wagaman, 2011)

- students can choose to embody different bodies to explore ex: dinosaur body or famous persons body - how did it feel being in that body? (you can use the a brief version of the **creature creation** task here to experience this feeling)
- perspective taking
 - Present a situation
 - Identify 4 or 5 people who this situation will affect
 - With tape mark a circle in the room or use the corners of a room and mark 4 or 5 Different points that correspond with the affected people
 - Move from one perspective to the other embodying different perspectives finding out how the perspective can be seen, felt and lived from the different people.
 - Now a player takes an action - let the players enact any effects this decision has on their personal life.
 - Allow each player to take at least 1 action in the game.
- what did you find out from living out the different perspectives? What can we do to keep others' perspectives in mind? How can my actions affect others?
- Partner up in duets. Face each other. One person is to express nonverbally through a dance, gestures or other, one of their favourite days. The partner simply watches and takes in the dance. Switch roles. perspectives in mind? How can my actions affect others?
- Now the same task is repeated, this time expressing in movement a challenging day. Switch roles.
- Now let the duets discuss their experience - what did they feel? What did the observer understand? did they feel anything? how did the mover feel expressing only non-verbally. After a few minutes you can open the discussion to the group.

PART 6: COURAGE & POWER TO DO YOU



Print the postcards from the printables section of this package, and ask your students to have a look at them and choose one they wish to keep. (make sure you have enough for the number of students in your class).

In a circle give time for each person to read their postcard and then as a group discuss what kind of qualities they are seeing in this person.

Who are you?

- Take some time to explore this question in movement
- Find a movement that represents your strengths
- Find a movement that represents what's beautiful about you
- Find movements that represent your story
- Find movements that represent your hardships
- Find movements that represent your triumphs
- Find movements that represent your gifts
- Find movements that represent who you choose to be in this world
- Find movements that represent what you wish to offer.
- Take time to weave the movements together and you can think of a song that you want to perform your solo to. Assign the class approximately 30 minutes to work individually.

Allow the students to perform their solos in their own space at the same time for them to get used to performing this brave task, you can do this 2 or 3 times.

Now fill up the back of that postcard with your own name and write your own quote and what you will be known for.

Invite students to present their solo and postcard if they wish to.

Every person in the group can then express one word for what they have seen in this being.

In this section we have proposed lesson plans that can take your class on a journey to discover aspects of self, gender, diversity and the human qualities that can see us create a more accepting and tolerant world together. We have mixed movement with story-telling, imagination, philosophy and current world issues.

05

PART 5: CHOREOGRAPHY BUILDING BLOCKS

A choreography is built in different stages and requires a range of ingredients to bring out its flavours. Here are some main ingredients that we would like to propose as well as some herbs and spices to bring out all the flavours. As with the rest of the package, we wanted to leave space for freedom whilst offering guidance so please feel free to mix, match and create your own.

Below you will find:

Movement Vocabulary

- ▶ Creating Movement vocabulary:
 - From thematic exploration
 - From gender-related words

Choreographic Herbs & Spices:

- ▶ Timing - when
- ▶ Pathway - where
- ▶ Quality - how

Choreographic scores:

- ▶ Belong in Diversity
- ▶ Gender Gesture
- ▶ Open Choreographic Score

MOVEMENT VOCABULARY 1

 VIDEO AVAILABLE

BUILDING CHOREOGRAPHY FROM THEMATIC TASKS:

In the previous section we introduced the concept of movement explorations and movement stories. While the exploration can stand alone as a task, it can also be used to generate movement vocabulary, by choosing words you want a movement for and repeating that move three times during the exploration. Now to build that into a choreography you can use the following guidance. The vocabulary you set depends on the exploration you take your class on. One way of doing it is demonstrated on this [video](#).








A basic structure to generate movement vocabulary during the exploration:

- Guide students on a movement exploration (such as the ones for **internal power** and **safety**)
- Identify 4-8 words from your exploration that you deem are crucial to what you want to communicate in the choreography.
- During the exploration, ask students to explore movements for that word. When they find their personal movement they can repeat it 3 times (this is a non-verbal cue for you to know who is ready and for them to clarify the movement).
- You then continue with the exploration. Whenever you add a new word movement repeat the previous one so that by the end students still remember their full collection of movements.

Some examples of vocabulary you can secure through movement explorations are below. We recommend you build 4-8 movements from each exploration as too many may mean too much vocabulary and too long a movement generating exploration.

HOME	FREEDOM	POWERFUL	LIMITLESS
FEELING IN BODY	FEELING IN MIND	FEELING IN HEART	FEELING ACCEPTED

How to build it into a choreography with the group:

1. Each participant offers a movement generated during the exploration.
2. When every participant has offered a movement, start to call them out and practice them all together - freedom, gift, home, etc. depending on the words used to mark movement in the exploration, and you all repeat them.
 -  If a student is being resistant to offering a movement for whatever reason, let it be OK, show acceptance and ask if anyone else would like to offer a movement in their name. This shows acceptance for what is and builds a sense of community.
3. When the group has learned the movement vocabulary you can start to vary the order of these movements, and increase in speed.
 -  Give the participants a chance to call out the names too. This can be very empowering and builds confidence.
4. Now you can choose an order for the movements that everybody learns as a unison piece. Alternatively everyone can choose an order for themselves and memorise it.
 -  Your group can learn one movement from each person and create a unison phrase.
 -  Each person can develop their own movements into a solo.
 -  You can choose to do a combination of both unison and solo.
 -  Divide groups in duets or trios - they can mix their movements and build a dance together.
 -  Small groups or the whole group can learn one person's movement, etc...

The options are endless!

MOVEMENT VOCABULARY 2

GENDER MOVES

 Materials: Three small pieces of paper per participant

: something to write with. *You can use the words provided on [this page](#).*

This can be done using free flowing movement or gestures. Gestures are shorter, sharper movements using more focused parts of the body. You can show a video to show this kind of movement here. ([link to the video shown by Tamara](#))


1. Propose the question: What comes to your mind when you think of gender? (this question can be changed, example: What comes to your mind when you think of acceptance? What comes to your mind when you think of equality?)
2. On three small pieces of paper each participant writes down 3 words.
3. Now each participant has three small pieces of paper with a word on each one

DIVERSITY

DISCRIMINATION

RULES

4. Give 5 - 10 minutes for each participant to come up with a movement that represents each word. Instruct the participants to be clear and consistent on what the movement is, where it begins and where it ends.
5. Each participant teaches their 3 movements to the group. So if you have 5 students you now have a phrase of 15 movements. Practice these movements until they are clear.
6. Find transitions between movements - find a way to go from one movement to the other depending on where one movement ends and the other one begins. Be free to change the order and even tweak the movement if necessary.

 Different participants will have different ranges of movements and that's OK. For movements that can not be performed by everyone, give some time for participants to find their own interpretation of that movement. Example, one person might do a cartwheel which is a horizontal spin using arms and legs. a person may choose to rotate their arms horizontally in the same direction.

CHOREOGRAPHIC HERBS AND SPICES

TIMING

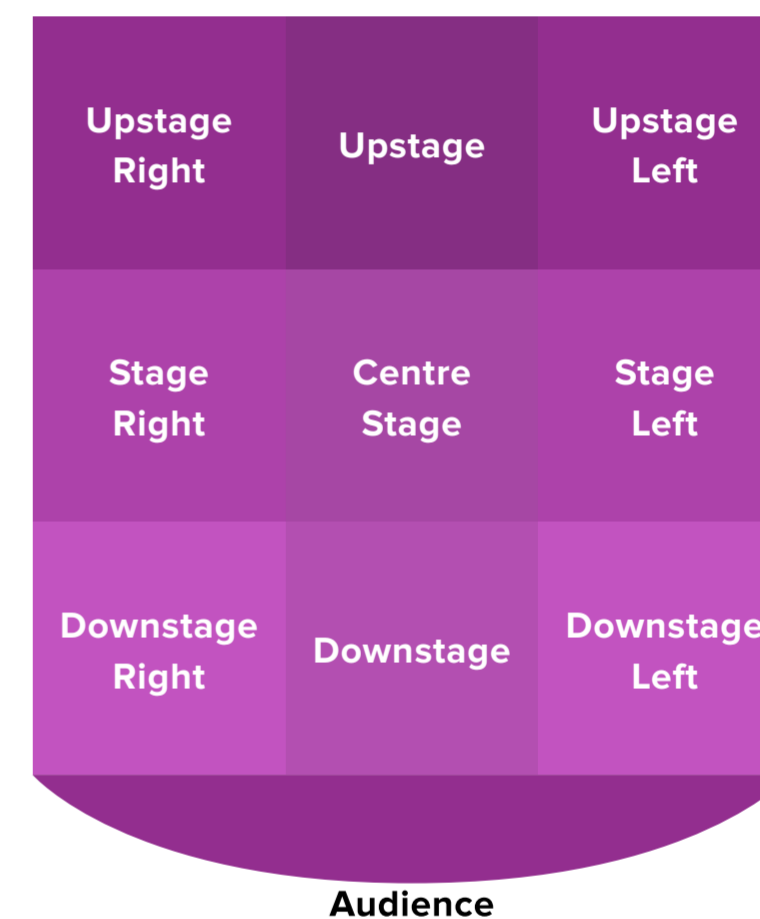
Now that you have your movement phrase, it's important to get clear about the counts for each movement. Being dynamic with your timing creates an interesting piece. You can move slowly, fast, and stop altogether.

Take some time to give each movement counts (example turn 1, 2, jump 3 drop 4, and suspended stretch 5, 6, 7, 8.)

Practice the phrase with these counts together and clean any movements which are not clear.


ADDING A PATHWAY - Inspired by the method used with Amy Butler.

When talking about pathway it may help to know the stage directions shown in this picture →



Devising an Original Pathway

Here is one way you can create a pathway if you do not have a direction in mind already. You can follow this method together as one group, or all have your individual pathways and choose a point to meet together.

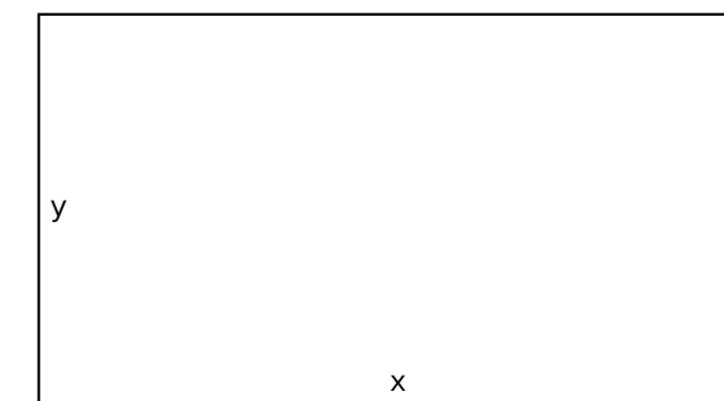
 Materials: A4 paper - one for each participant

: Pen or Marker.

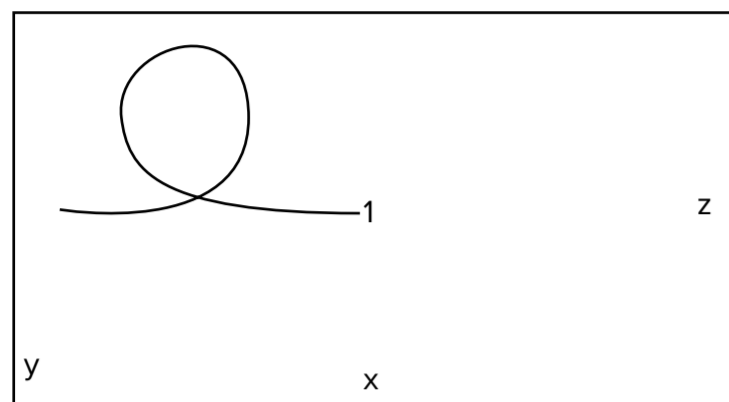
- On the paper mark downstage with an X.



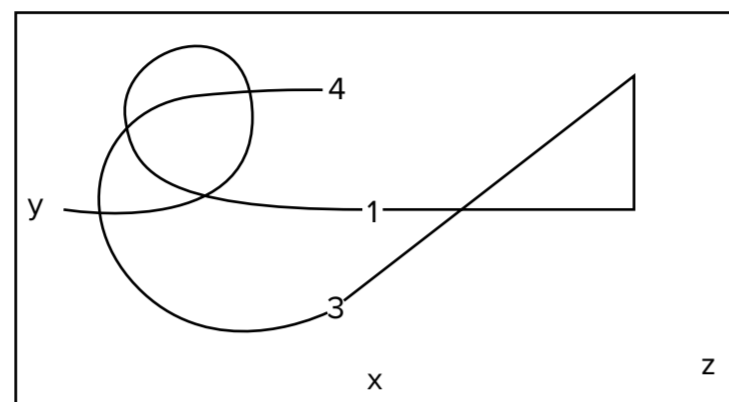
- The wings of a stage are generally placed on the side of the stage. In preparation of that possibility, mark Y on stage right and Z on stage left.



- A participant can choose to start their journey from point Y or point Z.
- Draw a pathway (doodle, line, circle) from point Y or Z and instruct a STOP - write 1 at the end of the first line



- The wings of a stage are generally placed on the side of the stage. In preparation of that possibility, mark Y on stage right and Z on stage left.



- 4 can be a place where the phrase is repeated in Unison.

Now that we have a map we can start to walk it.

- Everyone finds their starting position (Y or Z)
- Everyone walks to point 1. Look out for any possible moments of connection or clashing. Repeat this process with each of these stops.
- Modify any spacing to make sure that the full potential of the space is looking good and feel free to tweak any spaces to improve the aesthetic composition of the space.

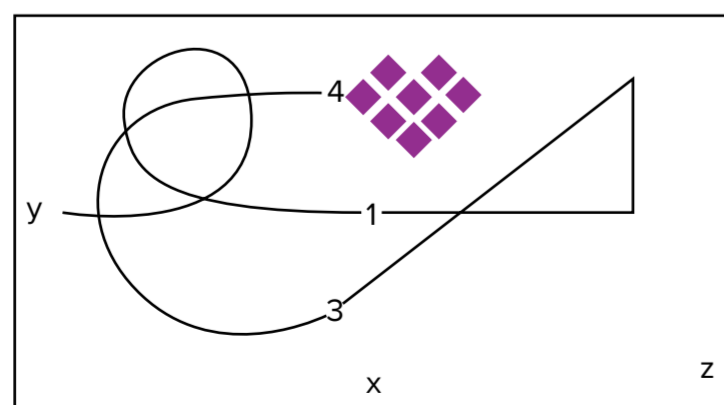
Moving the vocabulary on the pathway

- Once each participant's spacing is clear, allow time for each person to find a way to travel their movement vocabulary on their pathway and memorise it.
- Everybody starts from their beginning position.
- Travel from Z or Y to point 1 - slowly at first to avoid collisions. If there are moments of interest, elaborate them - ask the group where there any moments of connection that you noticed? Together come up with a way of developing that. Practice this trajectory again and see that you are happy with it and that everyone is clear.
- Repeat this process with all the other points.

Unison Moment

- Arrival at point 4 : Now everyone faces the same direction and when the last person arrives, the thematic movement vocabulary phrase is repeated from start to finish.

Repeat until the choreography is clear.

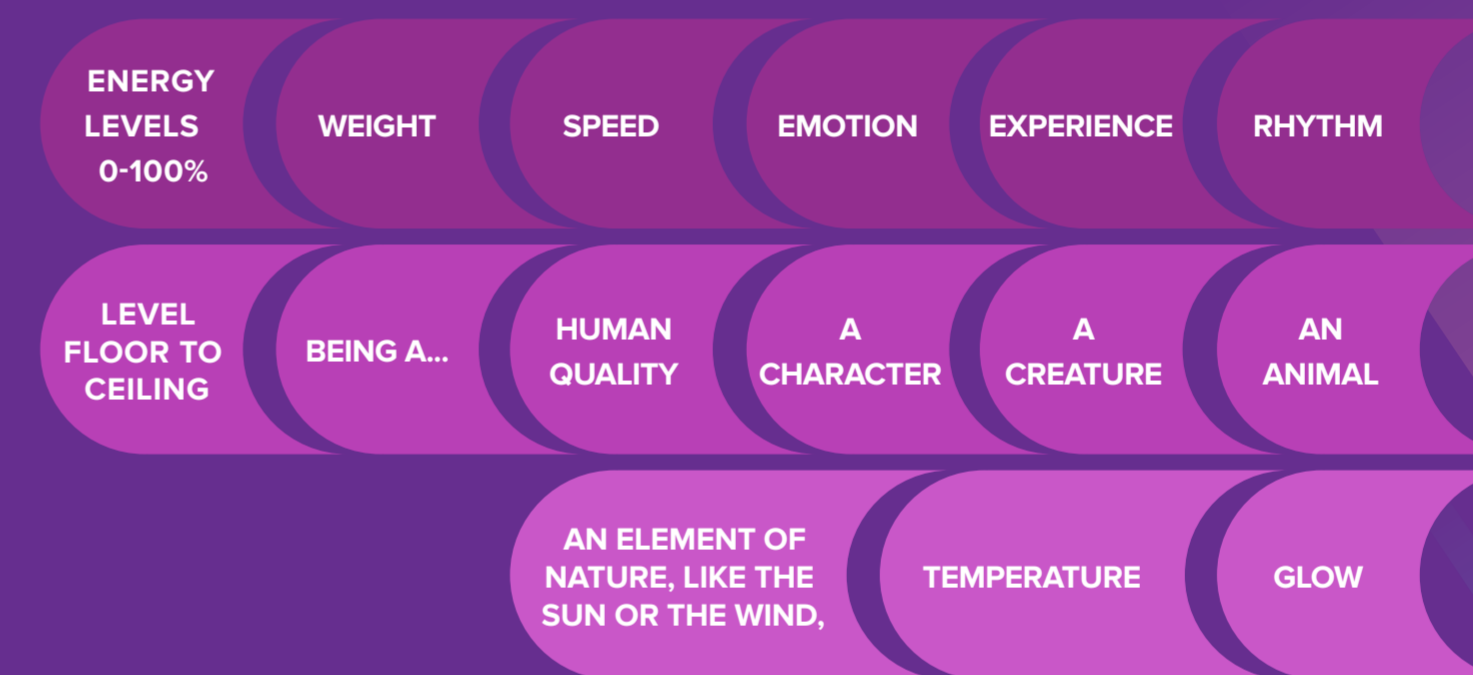


QUALITY

Quality represents the way movement feels from the inside and looks from the outside. It's about the quality, emotion, element or message the dance is trying to embody and communicate through the motion of the body, emotion in the eyes and overall energy, every step of the way.

Here are some different qualities or elements that can influence quality.

Qualities of movement you can explore and layer



Human Quality refers to qualities relating to the themes we have discussed such as acceptance, sensitivity, confidence, power, safety, pain, power, dominance. You can choose these qualities depending on the theme of your choreography.

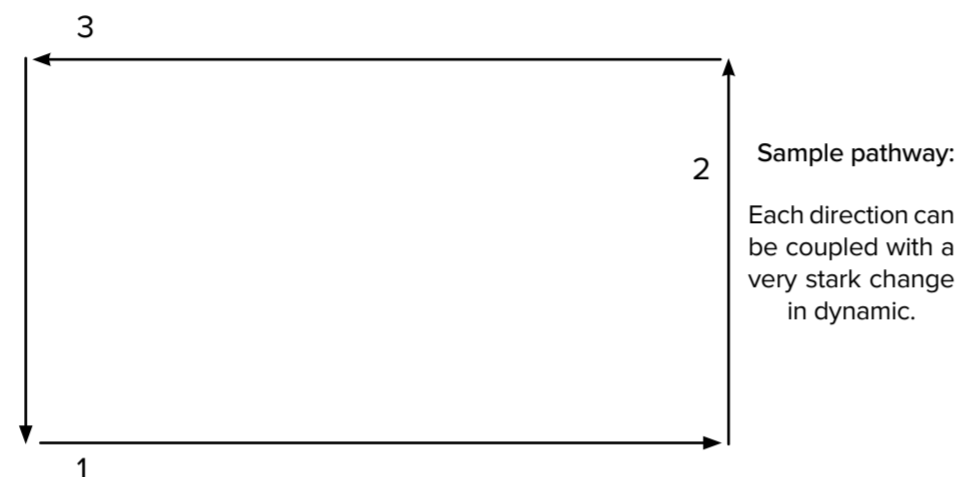
💡 Remember you can have everyone showing the same quality, or individuals showing different qualities. Exploring two opposite qualities in a duet can also be very interesting.

CHOREOGRAPHIC SCORES

CHOREOGRAPHIC SCORE 1: BELONG IN DIVERSITY

This choreography explores how it feels to try and fit in and act like the rest when there is something else lurking within. An individual energy, a being waiting to be set free.

- **Phase 1: Flocking** - Revisit the flocking task and after giving space for the students to experience it, start to make some choices about - who will stand in which position, what direction the flock will take, what is their pathway and what quality of movement will they be attempting?



💡 Depending on the confidence of the group you can leave this improvised or you can choose to set the movement. If you choose to set the movement you can use the movement vocabulary building blocks outlined above.

- **Phase 2: Unison on the Spot** As the flock continues to move they can find a stationary position on the stage such as at the centrestage or downstage right. Here they can continue to follow the leader of the flock or you can create a movement phrase following one of the two **movement vocabulary** methods 1 & 2 outlined.

- **Phase 3: Individuality Solos:** As they repeat the movement phrase, their movements become bigger, each person needs more space but trying to keep fitting in within the group is creating too much tension. One at a time the performers need to break free. They tumble into movement in their own individuality solos. To devise this solo you can follow the guidance on '**Part 5: Courage and Power to do you**' or '**Developing the Creature**' or any other task. You can place these solos in different spots around the stage, or in a formation such as this.



- **Phase 4: Belong in diversity:** 1 person runs to another person, doing their solo next to them and finding points of connection as a duet. One by one the performers start to come together, doing their solos, finding points of connection, finding ways to be themselves together, to belong in diversity; until they find a common ending, a place they are happy to stop.

- **Phase 5: Practice the sequence**

- **Phase 6: Add herbs and spices:** timing, quality, moments of connection, etc. and continue practicing.

GENDER GESTURE - HAND-GESTURE CHOREOGRAPHY

LONG VERSION VIDEO

SHORT VERSION VIDEO

LONG VERSION VIDEO INC MUSIC

SHORT VERSION VIDEO INC MUSIC

📄 Materials: Paper and Pens.

This choreographic score offers an opportunity for the group to get creative and learn new ways of generating movement, both individually and as a group.

Here are three ways you can approach it:

1. Watch **the video above** and copy our gestures, repeating them enough times so that your mind-body can remember them.
2. to integrate into dance class as a creative task as previously described in the task '**Gender Moves**'.
3. **Build up a gesture choreography in a 60 minute lesson by following our instructions below!**

A guide to creating a choreography in 60 minutes

1. Conversation - Introduction (10-15 minutes)

- Sit down in a large circle.
- Introduce a topic and engage the students by: asking questions and inviting students to ask their own questions, telling a story and/or processing through an example.
- Each student is invited to choose one or two words from the conversation that feel important to them and to write each word on a piece of paper.

2. Card Hunting & Creating a Word Map in Collaboration (10-12 minutes)

- Invite students to place their papers in different spaces across the floor.
- Divide students in groups of 3-4 students and assign the space of the room according to the number of groups you have. The students then organize the words in their space in a map. There is no right or wrong way, the map is simply to represent their view of how these words connect together.. This will involve discussion between the members of the small group and the cooperation to come to common conclusions.
- When each group is ready, walk around each word map inviting the groups to share their thinking around the way they have organised their words.
- Each student chooses 2 words from the word map that resonate with them. Invite students to copy their chosen words on another piece of paper so that the original paper is left on the floor for others to copy as well.
- At the end of this section everyone has 4 words: 2 that they chose and 2 that they wrote originally.

3. Creating Gestural Movement - Individual Work (10 min)

When creating gestural movement, it's useful to focus more attention on moving the upper body such as in the arms, hands, head and face. It can be a gesture or a more complex movement. The key is that it can be performed in one count.

Instructions and guiding questions movement creation:

- What do you associate with the word?
- What is your own secret sign language for this word?
- Try to figure out something that does not show off but reinterprets the word in a particularly abstract way.
- What does that word mean to you in that movement? Let your imagination run wild!
- Number your moves from 1-4 in the order you want.
- Memorize the movements along with the numbers. Which is 1, 2, etc. ...

4. Random score (5 minutes)

- Prepare a random score on an A3 paper with large numbers so you can see it from afar.
- There must be 4 numbers in one beat. For example: 1,1,3,2 / 2,2,4,1 / 3,4,2,1 Etc.
- You can add a 'pause' signal as well, which you are also free to use within the beat.
- Hold up the score and the kids should show their movements according to the score.
- Set the tempo in 4/4, tap,count or knock aloud to help students keep to the rhythm.
- Knock twice for each count, so at the end, during each line, we will hear 8 knocks. For every first knock, participants show their gesture.
- On every second knock return to neutral, so between each gesture there is a knock to release-lower from the previous position. If there is a break in the score students will just be standing with arms down.

1, 1, 3, 2,
2, -, 1, 4,
2, 2, 4, 1,
3, 4, 1, 2.

5. Sharing (5 minutes)

- Divide the class in small groups and invite each small group to stand side by side and follow the common score using their individual gesture choreography. The rest of the class get to watch each unique performance.



6. Creating and Performing Group Scores (15 minutes)

- In groups of 3 students will collaborate to create a new score.
- Advise the groups on the number of beats the score should consist of (for example 16 - equal to 4 lines of 4 gestures each as in the box above).
- The members of each trio share their individual gestures with one another and choose a gesture from each person. Learn these 3 gestures and choose which number each of these movements will be assigned (1, 2 or 3). Therefore the group now has a common movement for numbers 1, 2 and 3.
- The fourth movement will be everyone's own individual movement from the previous individual task.
- The trio practice their new score and perform it to the rest of the class.

Extra Questions

- Where are the spectators located?
- Where are the performers located?
- What position do the performers use for sharing? (standing, sitting ,lying ,walking, close to each other or far away etc....)
- Who shares? One or more trios come together at the same time?

Choose any music you like for watching the performances or keep quiet in the own rhythm of the group.

OPEN SCORE CHOREOGRAPHY

This choreography challenges the idea of what choreography really is. It is a space for exploration and experimentation. It is not intended for an audience, but rather for the group to experience themselves and each other in a dynamic creative reality where anything is possible. It can also reveal interesting ways of dividing or curating a space you may want to use for the devised choreography on stage. It is devised by preparing materials in the space and then offering instructions that students can choose to interpret or follow in their own way. The aim is not to do the same thing, but to do something together. Encourage students to act in the way that comes naturally to them after hearing each instruction. Give time for each action to unfold. Give them time to improvise. Encourage focus and a lack of verbal commentary about what is happening so as to stay present in the moment.

The common elements are **sharing the same time and the same space**. Everything else is unknown and up to the individual. Below are some invitations that you can propose for this spontaneous creation. Feel free to add any ideas that come to mind. To us this choreography is a frame which provides security for liberation. This task is recommended for a more mature age group and consists of 3 different parts.

PREPARATION:

In the days leading to this spontaneous creation ask students to prepare a 40 minute playlist with the songs they wish to listen to. Each student will listen to their own playlist and therefore they can be free to fill it with the songs that make them buzz. Together with the playlist, students need to bring their phone (or device from which they are playing it) and headphones, ensuring the setup allows mobility. If some students do not have access to these devices then find a common solution that would make everyone feel equal and included.

Required materials:

- 'mood' lights (any kind of light that can change the ambiance of the space)
- tapes
- paper and pen
- instructions printed out on separate papers for each space
- -envelopes (for the instructions)

General instruction:

- You can't talk during the exercise.
- Because of the first rule, make sure to share all the information with the participants before starting.
- -Enjoy.

15 minutes of SPACE CONSTRUCTION in silence

Arrange the space to be suitable for the party. A space where you feel comfortable. The space needs to be divided for the three activities. One for moving, one for drawing/writing and one for observing. The aim is to create the space all together and to give very simple instructions during the exercise. Make sure that the three different spaces are right next to each other but clearly separated. Feel free to use any kind of material you find in the room. Tapes can be very useful for marking the borders. While the spaces are being done they have to agree which space is going to be used for which activity. No talking! Place the printed instructions as well. Each instruction has to be in a separate envelope.

The group creates 3 different spaces:

First space: for moving (here you move to the music the way you want to, create your dance hall)

Printed instructions in envelopes, on the ground:

- try to embody the music while dancing
- try to move in a completely different way to your music
- try to connect to another person in the space without touching them
- try different speeds
- choose and move only one body part
- explore the space

Second space: for drawing (here you can choose to write or draw what you see or anything that comes to your mind)

Printed instructions in envelopes, on the ground:

- draw anything you feel like
- draw the movements that you see (don't lift up your pen)
- write or draw what you see, what you feel while watching the others. Free associations.

Third space: for observing (here you can just watch or rest) - here you can take off your headphones or not. Free decision.

Printed instructions in envelopes, on the ground:

- try to see the space as one whole
- try to focus on one small detail
- change perspective - watch your surroundings upside down or through a telescope formed by your hand
- lay back and enjoy what you see

PUT THE HEADPHONES ON. START YOUR PLAYLIST.

30 minutes in total for visiting all spaces for all groups

The role of the teacher:

After the preparation, divide the group into three smaller groups. One for each space. In the next part, the teacher is taking the role of time-keeper. Each group will have 10 minutes in each space. Once the time is over, the teacher gives a predetermined sign for rotation (How will you give the sign? Be aware: They won't hear you, just seeing you. By hand? Lights? Decide together with the group.) When they arrive at a new space they can follow the 'general' rule of the space and open the envelope to follow the written instructions of the new space. Each time a group leaves a space they need to put the instructions back in the envelope for the next group. During the exercise let the happenings and surprises unfold and the space to transform.

Now it's time to bring your headphones and get the party started!

10 minutes of general PARTY

Once each group has visited all spaces its time for one common big disco party to start for 10 minutes. This is a time to let go without borders and instructions. Remember to let students know about this in advance as they will not be able to hear your instructions once the party starts.

 **unlimited time for REFLECTION**

After finishing, sit down in the space, without changing anything in it. With your group discuss the experience, and some questions can be:

How is everyone? How did it feel? How was the collaboration during the preparation? And the party? What happened to the space? What happened to us? What did this choreography mean to you?

Share your experience with the other groups.

In this section we have presented the main choreographic building blocks. Ones which you can use to create your own individual piece or scores which you can follow like a recipe. These are just guidelines and we encourage you to enjoy the creative act with your students and devise a work that truly represents you! If you would like to send your creation with us, send it over to spazju@kreativita.org.

PART 6: SAMPLE LESSON PLANS

BELONGING VS. ALONE	MUSIC USED	ESTIMATE DURATION
This is a lesson plan we used with a group of 8-11 year olds who we had never met before.		
Sitting in a circle everyone (teacher/s and students alike) take a minute or two to introduce themselves.		5 mins
Introduce the structure of the lesson - an overview of what you are going to do, when there is a break, when to talk, go to the loo and drink. Also take this time to introduce the ethos by reminding students that all movement is accepted		2 mins
Physical Room Induction		2 mins
Meet & Greet		3 mins
Wake up the Body ▶ Lillies of the Valley - Jun Miyake		5 mins
Warm up in Space ▶ Blue Monday - New Order		10 mins
Shaking		3 mins
Movement Story: Birds Belonging ▶ Cumbria Sobre el Mar - Quantic, Flowering Inferno ▶ Flight of the Bumblebee - Nikolai Rimsky- Korsakov, Andre Previn, LondonSymphony Orchestra		10 mins
Mapping: How did your bird feel?		3 mins
Break		10 mins
Power Palms • in pairs, • 1 leader, 2 followers, • 1 leader, 2 hands, 2 followers, • 1 leader, 2 hands, many followers		15 mins
Creature Exploration ▶ Every Passing Hour - Helios ▶ Geometria del Universo - Colleen ▶ Bye Bye Macadam - Rone		10 mins
Creature Party ▶ Under Pressure		10 mins
Hand Feedback		5 mins
Total		95 mins

MAPPING CONNECTIONS AND BUILDING MOVEMENT VOCABULARY

MUSIC USED

ESTIMATE DURATION

This is the lesson plan we used with a group of 12-15 year olds who we had not worked with before.	
Sitting in a circle everyone (teacher/s and students alike) take a minute or two to introduce themselves.	5 mins
Introduce the structure of the lesson - an overview of what you are going to do, when there is a break, when to talk, go to the loo and drink. Also take this time to introduce the ethos by reminding students that all movement is accepted.	2 mins
Meet & Greet	5 mins
Mapping: Introduction	5 mins
Wake up the Body ▶ Lillies of the Valley - Jun Miyake	5 mins
Warm up in Space ▶ Blue Monday - New Order	10 mins
Shaking	3 mins
Flocking	7 mins
Mapping: Getting to know each other	3 mins
Body Leads	7 mins
Creature Solo : Exploration and movement generation	15 mins
Break	10 mins
Gestural Movement Generation • using words • to a score	15 mins
Practicing choreography building blocks as in choreo structure 'Belong in Diversity'	15 mins
Mapping: Feedback: Feedback	5 mins
Hand Feedback	5 mins
Total	117 mins

CHOREOGRAPHY WORKSHOP: SAFE SPACE

ESTIMATE DURATION

Circle: Quick check-in, how are you feeling?	5 mins
Share intention and plan of the day	2 mins
Wake up the Body	5 mins
Moving in Space	10 mins
VHS Tape - teacher calls out instructions - students call out instructions	10 mins
Movement exploration 'My Safe Space' & generating movement vocabulary	15 mins
Share movement vocabulary and build a unison phrase	10 mins
Break	10 mins
Add timing to the unison piece	10 mins
Try the pathway task and find a pathway for the unison piece.	10 mins
If you have time, follow the exact same steps to develop a solo or duet based on that movement vocabulary and find a pathway and timing for it. Practice and find common moments that can be developed.	10 mins
VHS TAPE: Use this task to practice what was created. • play with different speeds • play with different emotive qualities • let students call out too	10 mins
Cool Down	7 mins
Total	115 mins

PART 7: NUGGETS OF INFORMATION

Here are some links to videos that relate to gender, education and movement. Use them as sources for your own growth of knowledge on the topic or with your students. Do review the video alone first to ensure you are happy with the content for the age group and context in which you are teaching.

VIDEO MATERIAL, LURES AND NUGGETS OF INFORMATION:

What is gender? by Kamla Bhasin

https://www.youtube.com/watch?v=KEI2_kAn1uM

Gender diversity explained by teens

<https://www.youtube.com/watch?v=qlyYj0sf6ec>

When Masculinity Harms Men - "if you don't understand your emotions...you lose control over yourself." Kamla Bhasin

<https://www.youtube.com/watch?v=aOLYIzJnKT4>

Intersexuality

<https://www.theguardian.com/world/2016/jul/02/male-and-female-what-is-it-like-to-be-intersex>
https://www.youtube.com/watch?v=stUI_OapUso

Partnering Liquid lead: lead and follow tasks

https://www.ted.com/talks/trevor_copp_and_jeff_fox_ballroom_dance_that_breaks_gender_roles#t-277150

One woman - Five characters

https://www.ted.com/talks/sarah_jones_one_woman_five_characters_and_a_sex_lesson_from_the_future?referrer=playlist-check_your_assumptions#t-1516244

James O'Hara - embodying physical fluidity - movement inspiration - Ondos Do Mar

<https://www.youtube.com/watch?v=vbfUUKiKMok>

Eleni Papapaioannou contact improvisation - strength and equality in movement

<https://www.youtube.com/watch?v=yHrWyeKRMc>

Spirit youth performers - things told to girls

<https://www.youtube.com/watch?v=atTCheJs5bw>

Stories from nature: The fish that change sex

<http://scienceinpoland.pap.pl/en/news/news%2C27385%2Cabout->

450-species-fish-can-change-their-sex.html

<https://www.youtube.com/watch?v=2rPtMrwMhJU>

Gender Differences as lived by a Transgender Woman.

<https://www.youtube.com/watch?v=IrYx7HaUIMY>

Transgender children documentary

<https://www.youtube.com/watch?v=mWSAdWhB6yM>

Global Citizenship and Teaching Controversial Subjects <https://www.oxfam.org.uk/education/who-we-are/global-citizenship-guides/>

Videos about consent for a young audience

<https://youtu.be/h3nhM9UIJjc>
<https://youtu.be/1wOqcU79Rh8>

Ken Robinson - Changing Education Paradigms

<https://youtu.be/zDZFcDGpL4U>

Ken Robinson - Do schools kill creativity?

<https://youtu.be/tQzC7ubJriE>

Judith Butler - Performing Gender

<https://youtu.be/Bo7o2LYATDc>

Short Creative Movement Class led by Tamara

<https://vimeo.com/428513626>

Inspiration for Physical Theatre Solo - DV8

<https://www.youtube.com/watch?v=vNVPumETpuA>

PART 8: GETTING FEEDBACK

Getting feedback from your students is a great way to understand which kind of tasks resonate with them the most. You can do this by having a discussion or by using feedback tasks. Here are two feedback tasks we would like to share with you.

- **Mapping** - Follow the mapping task outlined in the previous section and tailor the questions you ask to gather the feedback you wish to gain.

- **Feedback Hands**

Give each student a paper and ask them to place their hand on the paper and draw its outline.

Where there is the thumb write **something you really like**.

Where there is the index finger write **something you want to point out**.

Where there is the middle finger write **something that was a challenge for you or something that could be improved**.

Where there is the ring finger write **something you have engaged with**.

Where there is the pinky writing **something small which was notable to you**.



PRINTABLES

  GENDER MOVES - GENDER RELATED VOCABULARY FOR DIFFERENT ACTIVITIES. CHOOSE THE ONES THAT SUIT YOUR AGE GROUP AND CHOSEN THEME.

gender	different	equality	safe
suppression	consent	freedom	discrimination
just be normal	like us	not like us	acceptance
like a boy	like a girl	not like a boy	not like a girl
belong	conform	acceptance	love
diversity	spectrum	binary	secret
inferior	superior	unsafe	shame
confused	no	inside	outside
self conscious	yes	love	choice
power	fluidity	love of power	power of love
leader	limitless	self-acceptance	self-love
empathy	strength	compassion	expectation

POSTCARDS

✂️ TO BE USED WITH 'PART 5: COURAGE & POWER TO DO YOU!' OR FOR ANY OTHER PURPOSE.

ELEANOR ROOSEVELT



1884-1962

"One's philosophy is not best expressed in words; it is expressed in the choices one makes. In the long run, we shape our lives, and we shape ourselves. The process never ends until we die. And the choices we make are ultimately our own responsibility"

Human Rights Activist and Longest Standing First Lady

SALVADOR DALÍ



1904 - 1989

"Every morning when I wake up, I experience an exquisite joy - the joy of being Salvador Dalí - and I ask myself in rapture: what wonderful things is this Salvador Dalí going to accomplish today?"

Surrealist Visual Artist

BEYONCÉ KNOWLES



Born 1981

"Your self-worth is determined by you. You don't have to depend on someone telling you who you are."
Singer, songwriter, actress, director, humanitarian, and record producer.

STEVE JOBS



1955 - 2011

"Your time is limited so don't waste it living someone else's life."
Innovator, business man, industrial designer, investor, and media proprietor.
Best known for his work with Apple and Pixar

OSCAR WILDE



1854 - 1900

"Be yourself, everyone else is taken"
Poet and Playwright

YOKO ONO



Born 1933 -

"You change the world by being yourself"
Artist, Activist and prolific partner of the late John Lennon.

ALFRED HITCHCOCK



1899 - 1980

"If I won't be myself, who will?"
Film director, screenwriter and producer.

RUPAUL



Born 1960

"The only thing wrong with me was that I thought there was something wrong with me."
Drag queen, actor, model, singer, songwriter, and television personality

COCO CHANEL



1883 - 1971

"A girl should be two things: who and what she wants."
Fashion designer and businesswoman.

SARAH MCBRIDE



Born 1990

"Our identities matter. They help make us who we are and shape our outlook. Existing in them is a radical act, one that requires, in many instances, courage, hard work, and determination. I am a better person because of the experiences and insights that I've had because I'm transgender. I'm a more compassionate person than I was before I accepted that part of my identity."
Activist and Politician

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