

Puzzling

Music	Jacco Hendrixks, Floor Esselman, Rob van den Berg
Dance	Maria Speth, Floor Esselman en Nicole Senden
Time	6/8 and 4/4
Intro	2 bars
Interlude	4 bars
Formation	open space and together in puzzle format
Target group	suggested 4 – 10 years
Equipment	various puzzles; pictograms of poses (end of this PDF), Handheld drum



Background Information

- A large jigsaw puzzle has fallen from the highest shelf; all of the pieces are jumbled all over the floor. How can we fix this problem?
- How many different types of puzzles are there? Take various types of puzzles to explore and define. Discuss the shapes of the pieces. How do they fit together? What is the difference between a jigsaw puzzle and a sculpture puzzle?
- Don't think of traditional jigsaw puzzles only. Puzzles for young pupils are particularly varied in design. **Floor puzzles** with very large pieces that are easy to hold and piece together. **Jigsaw puzzles** vary in difficulty and number of pieces. Some pieces have extended parts others are more complicated in shape. **Layered puzzles** which vary from 2 to 16 pieces. Or even, 3 puzzles in one box... a large puzzle of 1000 pieces that will be put together during the dance (start your dance from a puzzle pose).
- At the bottom of this PDF, you'll find illustrations of poses that the pupils may use. Copy and laminate them to use as support tools for the dance lessons.
- Alter the puzzles and discussion to the age group!
- The music in this dance is divided over 4 tracks. This enables the various parts of the dance to be studied separately.

Dance Exploration

The key skill in this topic is shape awareness, creating various shapes with your body. Naturally, cooperation is essential. The following ideas use these skills.

- **The first verse** emphasizes finding support points on the floor. If, for example, you sit on your hands, feet and bottom, then you are using 5 support points. Can you find more? Or less? Or completely new ones?
- Puzzle pieces have a set shape, sometimes with many extended parts, sometimes few. Sometimes the extended parts are round, or angled or pointy. Using a small drum you can offer new shape ideas, sitting or lying down or standing up.
- Use figure cards for the **second verse** with poses of puzzle figures; each figure should be copied 2 or more times. The pupils each receive a card and begin to dance. When the music stops, the pupils each create the pose of the figure on the card. They then look around and spot who belongs with who. This is especially applied to groups from 6 -7-year-olds and older.
- Create 2 or more sub-groups and deal the cards out so that each member of the sub-groups has a different card. One group dances and the others look on to see if they can identify the shapes of the dancers on their cards. Then another group dances. Pupils search for their puzzle partner. Did they remember their partner?

- The previous assignment may be too difficult for young pupils. It can be simplified by hanging the pictograms on the walls. When the music stops the pupils choose a pose from one of the pictograms to copy.
- Some puzzles are made out of shapes that fit together side by side, or that fit into each other. Allow the pupils to work in pairs to create their own puzzle. Are they first able to show their separate shapes, and then show how they fit together? Are they able to do this in groups of 4 or 6, etc.? As the groups become larger the pupils will need more discussion time to determine their shapes. Provide attention for the individual shape of each pupil within the whole puzzle!

Practice Music: nr 13



Dance Structure

Bars

Intro

Open

the pupils 'fall' out of the puzzle box and search for their own space in the room

Interlude 1

1-2

the pupils sit spread out through the space

A

a1

1-8

the pupils sing the song while sitting

B

b

1 – 5

with each count the pupils touch the floor with another support point (2 hands, 2 feet, bottom)

6-26

the pupils move over the floor, taking turn to touch the floor with the various support points. During the breaks in the music they may show how many support points they are using.

Interlude 2

1 – 4

the pupils go back to sit in their place in the space

A

a2

1 – 8

repeat a1

C

c

1 – 21

the pupils dance through the room and during the breaks in

the music they create their own puzzle shape, or the pupils dance in pairs and during the stopping moments they show how their different shapes fit together

Interlude 3

1 – 4 the pupils go back to sit in their place in the space

A a3
1 – 8 repeat a1

D d
1 – 21 the pupils make a large puzzle together, during the music breaks another piece (pupil) may join in the group

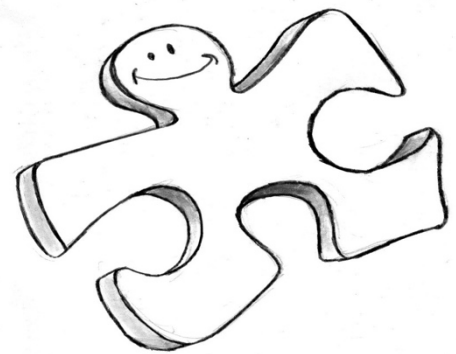
Interlude 4

1 – 4 the pupils remain on their own places in the puzzle(s)

A a4
1 – 17 the pupils sing the closing song (2X)

Chorus

All the pieces everywhere
A puzzle can't you see?
I am here and you are there
Who belongs with me?



Final Chorus

All the pieces side by side
A puzzle can't you see
I am here and you are there
You belong with me!

Intro: 2 bars

Musical notation for the chorus, consisting of two staves. The first staff contains the first line of lyrics: "All the pie- ces e- very- where, a puz- zle can't you see? I am here and". The second staff contains the second line of lyrics: "you are there, who be- longs with me?". Chords are indicated above the notes: C, am, F, C, F, G on the first staff; am, dm, G on the second staff.

Tips

- You may also wish to use different pictures (perhaps the pupils's own drawings) and cut them into pieces to distribute. The pupils may then search for the fitting parts and lay down the jigsaws they build. In this way you create sub-groups automatically and they may work on the group assignments together.
- Create a short presentation of their work. Allow the pupils a 'dry practice' first or make use of the Practice music. Then present as follows: the pupils dance throughout the room, the music stops and they make their first shape, the second stop in the music allows them to create the puzzle. This assignment works best in pairs to allow the pupils to observe each other. Finally, you may want to discuss the various puzzles. Can you remember the shapes in the puzzle?
- Create one puzzle with the entire group. A floor puzzle is perhaps the best example to use for this idea. It may be easier to create one long floor puzzle if working with young groups, matching their own shapes together. The older pupils may work on more complex ideas, perhaps leading to 3-dimensional puzzles, determining beforehand where each pupil will find their place. But, it's also exciting to simply begin and allow everyone to find their place during the puzzling.
- In creating a large group puzzle, it may be helpful to assign numbers to the pupils (1, 2, 3). At each break in the music the pupils follow each other in order. This is one way to slowly build the puzzle.

