

## The Catwalk

Music	Rob van den Berg, Maria Speth
Dance	Maria Speth
Time	4/4 and 2/4 (pavane)
Intro	none
Musical genre	dance, pavane, pop, tango
Formation	open space, solo or in sub-groups, walking in line or diagonally (catwalk)
Target group	suggested 8 – 16 years
Equipment	fashion photographs (fashion magazines), clothing, Fashion accessories

### Background Information

- Put it on, pull it on, wrap around, hide, reveal, step into, turn around. The new fashion line is being presented and we must be there! Models walk on and off over the catwalk and show their wares from all sides.
- Clothing can restrict the way a person moves. Tight, hip, festive, uniform, extravagant, bizarre etc. The starting point for this dance is based upon the movement elicited by what we are wearing on or around our body. How much space are we left to move, which parts of our body are restricted and which parts are not?
- The dress-up box is very useful!
- 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 Catwalk:** explore various fashion magazines together with the pupils or watch a video of a fashion show. Focus attention on the movement, the posture, the poses that the models hold. Begin with the walking style of the models, diagonally (solo or in pairs). How can you enlarge your walk, exaggerate it.  
**Practise music: nr 25**
- Fashion models use more than their feet, what happens to the rest of their body? Do they all walk in the same tempo? Allow the pupils to experiment with their own model walk. Do you keep walking or do you make (short) stops? During such a stop you may wish to strike a pose. Do all of the models go on stage together? Do they all walk the same direction? Do they pose together or take turns? Try out various methods.
- A nice exercise in cooperation and creativity is the following:  
divide half of a group of pupils in pairs (one behind the other) across the width of the room. The other half watches from the other side. On a sign, the numbers 1 walk halfway through the room and make their own pose there. Nr. 2 first look very carefully at how they can complement and at the next sign they walk forward and take their place next to, opposite, under or with their partner. In any case, there must be physical contact. Then, on another cue, nr.1 are allowed to step out of the pose and go back to the starting spot. It is now their turn to come up with a complementary pose, can they adjust in a completely different way?
- To prevent the pupils from copying each other's poses, the teacher can first show a number of possibilities together with a student that can be a source of inspiration. Have the pupil assume a pose and then offer some suggestions. Use variation in height, shape,

contact points, etc. The result is usually that pupils become inspired by this and come up with nice additions. Which in turn leads to inspiration among the viewers!

Variation: start with the exercise as described above. After switching several times, the couples hold their pose. The teacher now counts slowly to 4 and in the meantime the pairs try to come together in slow motion from their original pose to a joint new pose. Rule of the game: as long as counting is in progress, the movement may not stop.

Of course, the teacher can make counting very exciting by slowing down or speeding up!

- Besides walking on the catwalk, there are also three new fashion lines to be presented this season. You may do this either from the point of view of movement variation or you may wish to assign the following project: 'You are all top fashion designers and you have each been asked to design clothing that compliments the different styles of music.' Allow the pupils to listen to the music and in sub-groups to develop and eventually present their ideas. Extend this by giving the groups an assignment to search the fashion magazines for poses or accents that they find striking. How do you give form to this in dance? During the exploration of the fashion styles put the focus on the clothing and the possible movements (total or isolated) that could emerge from there.



- **Haute Couture** (pavane): You move with precise and defined motion and show the beautiful details of the design: high collars, pleated sleeves. Are you wearing a hat? How can you show this? You are showing perfectly finished clothing, thus your movements are perfectly executed. Sometimes the movements use one body part. And whatever you do: turning from the hip in flowing motion, placing your foot with accent on your toes, a slow closing step, elegant arm movements, everything you do is with great control. It sometimes looks like ‘mathematics in motion’. This style of clothing is very expensive, each movement costs money. What does a \$1000 movement look like?
- **Modern** (pop): The music for this line was composed by special request for the pupils! So, anything is possible, from sportswear to skate wear, from max to plush, from disco to dance. You can literally, bend over backwards, follow the different rhythms, dance with others or go solo, or even make video clips in small groups!
- **‘2 Tight’** (tango): This newest fashion is so tightly fitted that it is difficult to move at all! There is very limited freedom of movement. That is why your movements will be short, sometimes twisted, sharp and wobbly, and you move mostly with small parts of your body. If a movement cannot be extended further then you attempt to find more space with other body parts. Your movements may, as it were, barely glide by or over each other. And, although your moves are short and not too far-reaching you are still able to move in all directions. Focus upon how you raise and place your feet. Do you walk or shuffle? Even the pattern that you determine to walk is squared and sharp and changes levels or direction quickly. But beware; large steps or unexpected moves may lead to a tear in your clothing. Be careful!

## Dance Structure

Bars

A a1  
1 – 18 walk the catwalk, solo or in small groups

Interlude

Open walk, walk, short wiggle with your bottom,  
Large slow arm waving and a quick turn on your axle

B b  
1 – 25 show possibilities of the Haute Couture, end with a freeze  
A a2  
1 – 18 walk the catwalk, solo or in small groups

Interlude

Open walk, walk, short wiggle with your bottom,  
Large slow arm waving and a quick turn on your axle

C c  
1 – 39 show possibilities of Modern Fashion, end with a freeze

A a3  
1 – 18 walk the catwalk, solo or in small groups

Interlude

Open walk, walk, short wiggle with your bottom,

Large slow arm waving and a quick turn on your axle

D  
1 – 30

d  
show possibilities of the '2Tight' line, end with a freeze  
(the tear!)

### Speaking text/ support text with the Interlude

I walk, I walk, I wiggle and I play  
And... I turn around with a swinging sway.



### Tips

- Collect different styles of hats. Discuss with the pupils how hats can affect movement. Does it make a difference what style of hat is being worn? Can you make your own dance for a chosen hat? Are the others able to guess which hat you are wearing?
- You may do the same as above using shoes or laps of material. Sometimes it helps the pupils' imagination by first allowing them to dress-up in clothing or accessories and dance to get the feeling.
- Of course, fashion styles change regularly.
- Using the different tracks, you may choose which fashion style you wish to work with.

