

## THE VERY BUSY HOSPITAL

Music	Annelies Kole and Anke Doe
Arrangement	Steven Gerrits
Dance	Maria Speth, Annelies Kole and Anke Doe
Time	4/4
Prelude	2 bars
Formation	during the refrain: the space is divided into three areas (elevators), pupils find their own spot in their 'elevator' space
During couplets	pupils move free in the whole space, sometimes in pairs
Target Group	suggested 8 to 10 years

### ***Explanation***

- During this dance you will explore four different hospital wards. Discuss with the pupils how a hospital works. What are the different wards? Who has ever been in a hospital?
- The music in this dance is divided over 5 tracks. This enables the various parts of the dance to be studied separately.

### ***Dance Exploration***

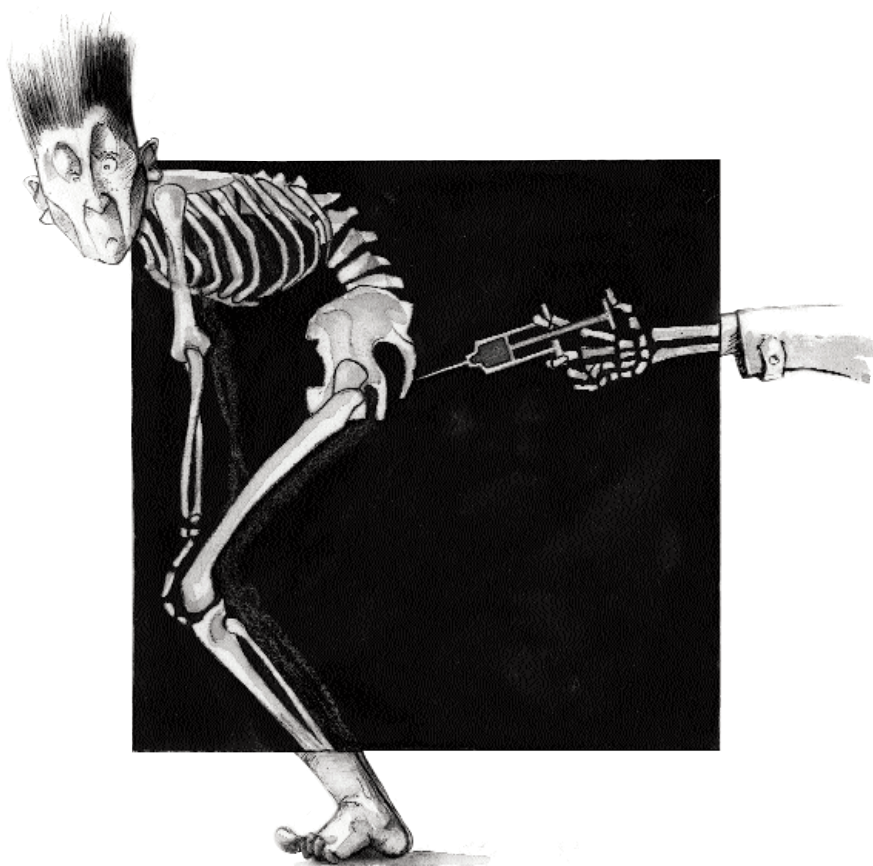
- Prepare the movements for each couplet carefully before lessons. Consider spreading the development of this dance over a number of lessons.
  - The **injection ward**: The patient should receive an injection but doesn't want it and escapes as quickly as possible. He moves randomly over and under the beds, along the cupboards, around the medicine cart, and on and on. The patient decides in which manner he wishes to move on. Everything is permitted except running! Skipping, sliding, zigzagging, rocking on his bottom, gliding, jumping and so on. The nurse follows the patient by copying his moves but cannot catch him. Encourage the pupils to experiment in partners. Repeat the couplet and the partners will reverse the roles.  
Practice Music #1, #11 or #18
  - The **plaster cast ward**: How do you dance with one leg in a cast? Or both arms in a cast? This can be shown by holding the body part stiff or sticking it straight out or keeping it bent. But... this is a very creative plaster ward where body parts are set in a twist or in a strange shape. There may even be two body parts set together making movements quite different than expected. On the accent in the music, the patient shakes all of the plaster casting off and then proceeds to set a different part of the body in a plaster cast. This is indicated in the actual dance music. During the practice music the change moments can be indicated by using a samba ball.  
Practice Music #5 or #8

- **Quarantine ward:** What does this mean? You can see each other through a glass window but you cannot touch each other. Partners stand in front of each other. One partner leads and the other partner mirrors the motions of the leader. All movements must be done at a slow tempo to allow the partner to follow. Practice this first with the students and let them follow your movements so they can experience what it feels like to move in slow motion. Suggestions: clean the glass wall using nose to nose or hand to hand movements. You can stand but also kneel down, sit or stand on one leg while performing daily chores and other actions. Switch the roles to repeat the couplet and the partner taking the new leading role may determine the moves.

Practice Music #4 or #16

- **X-ray ward:** Here you must move from one X-ray machine to another. Stop and stand still for an x-ray at each of 3 new spots in the X-ray ward space. In how many ways can you take an X-ray photo? Standing, lying down, bent over and so forth. The X-rays must be as original as possible. You can also take an X-ray of a specific body part from 3 different angles in order to provide a complete diagnosis. In particular circumstances you might wish to be together in the X-ray. The stop (X-ray pose) moments for the X-rays are only indicated in the dance music itself. When using the practice track you can stop the music for every X-ray stop.

Practice Music #2



## *Dance Structure*

### **Bars**

A a  
1 - 2 shake your head while holding it with both hands  
3 - 4 push the buttons in the imaginary elevator  
5 - 6 alternate crouching down and standing up or standing on your toes and coming back to stand  
7 count 1 place hands on a body part of choice  
count 2 repeat with a different body part  
count 3-4 repeat with a different body part  
8 bend forwards with hands on stomach  
9 this bar allows time to call in the next ward

B b1  
1 - 8 the Injection Ward: partners lead and follow travelling with their own choice of motions  
9 - 16 switch roles and repeat the couplet

### **interlude**

1 - 2 all pupils return to their elevator (their allocated spot in the space)

A a  
1 - 9 repeat a

B b2  
1 - 18 the Plaster Cast Ward: alternate setting body parts in a plaster cast and then shaking the entire body to remove the cast

### **interlude**

1 - 2 all pupils return to their elevator (their allocated spot in the space)

A a  
1 - 9 repeat a

B b3  
1 - 8 The Quarantine Ward: Partners stand facing each other. One partner mirrors the motions of the other partner. The motions are done in a slow tempo.

### **Bars**

9 - 16 switch roles and repeat the couplet

### **interlude**

1 - 2 all pupils return to their elevator (their allocated spot in the space)

A  
1 - 9 repeat a

B  
1 - 25 X-ray Ward: The pupils march in tempo through the space and stand still in different poses for each of the three stop moments; taking the three X-ray photos. This is indicated in the music  
26 the pupils 'freeze' in their last pose – the X-ray photo

### Tips

- This dance may also be used as a performance. In this case, you may wish to provide accessories such as paper towel tubes for injections, foam with Velcro fasteners for the plaster cast and don't forget disposable face masks and caps, etc.
- The presentation may also be done with three groups (for the first three wards) spread out in the space of three elevators. Each group represents one of the wards so they will dance in turns. The refrain may then be sung and danced by all groups in their own elevator space. For the last couplet all groups may then leave their elevator space, join together and dance the X-ray ward.

prelude

A hos- pi- tal is such a show

Oh no no, where do I go? E- le- va- tors up and

e- le- va- tors down, Ow, ow, ow, I wear a frown!

Chords: C, F, C, G, F, C, Am, D7, Am, D7, G7, C, G7, C

### Lyrics

A hospital is such a show  
Oh no no, where do I go?  
Elevators up and elevators down  
Ow, ow, ow,  
I wear a frown!

### Corresponding Motions

Shake your head while holding it with both hands.  
Push many buttons anxiously on the imaginary elevator.  
Alternate crouching low and standing up or rising on your toes and coming back to stand.  
Alternate hands on three different body parts.  
Bend forwards with hands on head.