



Let's Move

Autumn 2015



The presenter for this series is Naytalia Roni

Age: 4-6

Podcasts / Downloads: These programmes are available as podcasts / downloads for a limited period following transmission. Further information at the Podcasts page of the website:

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These Teacher's Notes are primarily intended for print. The content - with additional features - can also be found on the *Let's Move* pages of the School Radio website.

The website pages include details of all programmes for the coming year as well as a range of other supporting information. Go to:

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These programmes are available as podcasts and audio on demand from the School Radio website following transmission. Refer to the dates below.

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Introduction

Using *Let's Move*:

Let's Move needs plenty of space. The hall or a cleared and swept classroom or similar large space is ideal.

Use the best equipment that the school has to offer for playback. Check that the loudspeaker is facing the children to ensure the best possible listening environment.

Make sure the children dance in gym shoes or bare feet. Bare feet give a good sense of contact with the floor, if your floor is safe. The children should be in PE kit to allow easy movement and to ensure that they do not become too hot.

Encourage the children to listen carefully right from the start – not just to the presenter but also to the music.

Teaching points:

Some tips to help you get the best out of these programmes...

- Always encourage careful listening
- Reinforce the importance of safety – e.g. awareness of others to avoid collisions, spacing, sensible landings (with the whole foot, flexing as it comes down and knees bending).
- Help the children to observe each other's movement in a positive light and to learn from their observations.
- Give the children a sense of your own enthusiasm.

Podcasts / downloads:

These programmes are available as downloads or podcasts for a limited period following transmission. This means that you can download each programme (for free) as an mp3 file, for playback either from a computer or from an mp3 player, such as an iPod. If you subscribe to the series your computer will automatically search for each new episode when you connect to the internet, ensuring that you never miss a programme.

More information at the Podcasts page of the School Radio website:

www.bbc.co.uk/learning/schoolradio/podcasts

We are now also able to provide this particular series of *Let's Move* to download at any time from the School Radio website. Go to:

www.bbc.co.uk/learning/schoolradio/downloads

Then select 2011/2012 from the drop-down menu and search by unit titles.

Programmes are also available as audio on *demand*. The audio on demand is a reliable service that allows you to listen to the programmes 'streamed' over the internet.

Column headings used in these Teacher's Notes:

- **Add your timing** - add timings here to help you navigate the programme.
- **Content** - a guide to the movement activities in the programmes.
- **Guidance** - any special points such as groupings and things to watch out for such as safety points and ways of helping the children to improve their performance.
- **Evaluation** - a series of questions which help to focus on; the teaching points from the lesson, the National Curriculum objectives for dance and the children's learning and progression in dance.

Let's Move and the National Curriculum:

Dance makes a distinctive contribution to the education of all children, in that it uses the most fundamental mode of human expression – movement. Through its use of non-verbal communication, children are able to participate in a way that differs from any other area of learning. It provides aesthetic and cultural education, opportunities for personal expression, and it also introduces students to a wealth of traditional, social and theatrical forms. In a broad and balanced curriculum, this important area of human experience should not be neglected. (Dance in the School Curriculum, a paper by the National Dance Teacher's Association and others)

Dance is acknowledged as a vital ingredient of a child's education in the National Curriculum. The Expressive Arts documents for Scotland and Northern Ireland encourage teachers to develop dance as part of the Arts and PE curriculum.

There is an emphasis on performance and clear indications that dance should be taught in both a creative and a cultural context. The children should be taught to:

- develop control, coordination, balance, poise and elevation in the basic actions of travelling, jumping, turning, gesture and stillness
- perform movements or patterns, including some from existing dance traditions
- explore moods and feelings and to develop their response to music through dances, by using rhythmic responses and contrasts of speed, shape, direction and travel.

Warm up:

Your class will benefit from a warm up before the programme begins (if you have time). Yawning, stretching, jogging on the spot and pretending to wash the face and neck are all examples of ways of warming up.

Each programme ends with a 'cool down' to prepare them for the return to the classroom.

Feedback:

Feedback is vital to the series and is always welcome. Please visit the Contact us page of the School Radio website at:

www.bbc.co.uk/learning/schoolradio/contactusform

Or you can write to us at:

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Unit 1 - Space

Programme 1: Journey to the moon

This is a unit of two programmes exploring the theme of space. In Programme 1 the children take a trip in their spaceship to the moon. They see many interesting things on the way, including shooting stars and supernovas.

Lesson summary:

Warm up: children work on their own in a space, stretching out arms and legs in a controlled way and spreading and fluttering fingers, as though they are a star.

Take-off to the moon: leaping up and making a curvy pathway through the space, stretching up high.

Earth: stretching, with a wide, curved body shape and spinning gently, as though moving around the sun.

Sun: standing still in a space and moving arms and hands to depict the sun's rays.

Sun and the earth: working with a partner. The earth spins slowly around the sun.

Floating in space: isolating arms and legs. Taking light, controlled steps.

Shooting stars: spinning arms and zig-zagging quickly around the space.

Supernovas: star jumps on the spot.

Shooting stars / Supernovas: putting the above movements together to make a sequence, with group A and group B taking it in turns to move, then freeze.

Cool down: relaxing and taking deep breaths.

Movement focus:

- **Body:** contrasting heights; crouching down low, stretched up high, stretched out wide, hands and feet.
- **Action:** arms; spinning and jumping, leaping on the spot, slow, graceful movements, fast zig-zag movements, stepping in time, balancing.
- **Dynamics:** contrasts in speed, high and low.
- **Space:** awareness of different levels, moving in a controlled way around the space.
- **Relationships:** working alone and with a partner.



Add your timing	Content	Guidance	Evaluation
	<p>Warm up The children warm up in a space. They stretch out their arms and open and close their fingers, as though they are the twinkling stars.</p>	<p>Encourage the children to move from low to high, with slow, controlled movements. Help them to make themselves as small as they can to start with, then to reach upwards and outwards, to make a contrasting, stretched body shape.</p>	<p>Can the children move slowly and with control? Can they uncurl and move their arms slowly as they stretch, but make contrasting small, quick movements with their fingers? When they repeat this sequence, can they stretch out even wider, legs apart, to make a clear star shape?</p>
	<p>Take-off to the moon After the children have put on their space suits, they work on their own to show the fast, exciting action of the rocket blasting off to the moon. They start off in a low, crouched position, then leap up and move quickly around the space, hands together above their heads, as the pointy nose of the rocket.</p> <p>When they repeat the sequence, they flap their hands out behind them, as though they are the flames coming out of the rocket.</p>	<p>Encourage the children to listen carefully to the music and the 'Blast off!' instructions. Help them to make their own curvy pathway and not to follow anyone else. Encourage them to really reach upwards, as though they are climbing higher into the sky.</p>	<p>Can the children concentrate and jump up at the right moment, as though they are the rocket, blasting off into space? Can they move with control and maintain a consistent speed, not bumping into anyone else?</p>
	<p>Earth The children imagine that they are the earth, spinning gently, as it moves in a big circle around the sun. They stretch out their arms wide, and spin very slowly, making a curvy pathway through the space.</p>	<p>Help the children to travel with really light footsteps, as they stretch out their arms, to show the round, curved shape of the earth. They need move with control and make their own pathway, not bumping into anyone else.</p>	<p>Can the children respond to the gentle music, by moving slowly, with light footsteps? Can they maintain their wide, curved body shape? Can they spin slowly, with control and make their own pathway?</p>
	<p>Sun The children imagine that they are the sun. They stand on their own in a space, feet still, bending and straightening their arms and fluttering their fingers, as though they are the sun's rays.</p>	<p>Encourage the children to bend and straighten their arms with big, bold, steady movements. They need to make contrasting quick, light, fluttering movements with their fingers. Help them to really visualise the sun and to stand up straight and confidently, with both feet firmly on the floor.</p>	<p>Can the children really illustrate the power and magnitude of the sun? Are they able to stand in their space with their legs still, while only moving their arms and hands?</p>

	<p>Sun and the earth The children join up with a partner. One of them is the sun and the other is the earth. Earth – moves around the sun in a big circle, spinning gently and slowly, sun – stands on the spot, with arms opening and closing and fingers fluttering, as the sun's rays.</p>	<p>Encourage the children to work together and to really focus on what they are showing in their movements. What does the sun look like? Think about how the earth travels around it, suspended in space. In each pair, the person who is the earth needs to be aware of their partner's position when they are spinning.</p>	<p>Can the children work together co-operatively? Are they able to show a clear difference between the sun and the moon in their movements? If they are the earth, can they move with control and with light footsteps around their partner?</p>
	<p>Floating in space Working on their own in a space, the children imagine that they are astronauts floating around in their spaceship. They first practise their floating, weightless movements on the spot, moving their arms only, then legs only. They then take slow, graceful steps around their spaceship.</p>	<p>Encourage the children to only move their arms first, then legs, then both together. They need to really concentrate and listen to the instructions here. Help them to keep their balance, by looking straight ahead and moving with slow, smooth movements.</p>	<p>Can the children really engage with the narrative - imagining what it is like to be weightless and are they able to show this in their controlled, floating movements? Can they take small, silent footsteps around the space?</p>
	<p>Shooting stars The children move like a shooting star, zooming through the sky. First, they stand on the spot and spin one arm, then the other, then move both arms together. Next, still spinning their arms, they move quickly through the space, making a zig-zag pathway, as though they are the shooting star.</p>	<p>Encourage the children to spin just one arm to start with, then the other, then both together. They will need to listen carefully to respond to the presenter's instructions. Encourage them to keep spinning their arms with lots of energy, as they move quickly through the space.</p>	<p>Can the children make their own pathway, not following anyone else, and avoid bumping into each other? Can they move energetically and continue to spin their arms, whilst travelling through the space?</p>
	<p>Supernovas The children imagine that they are an exploding supernova. They start off crouched down on their own in a space, but when they hear the music, they leap up high and do big star jumps on the spot.</p>	<p>Encourage the children to start off by making a very small, curled up body shape, then jump as high as they can when they hear the music, throwing out their arms and legs energetically. They need to try and jump in time to the strong beat of the music.</p>	<p>Can the children leap up high, the moment they hear the fast, energetic music? Can they jump quickly on the spot, in time to the beat?</p>



	<p>Supernovas and Shooting stars The class divides down the middle, into group A and group B. Group A moves first as the exploding supernovas – leaping up and doing star jumps on the spot, then they freeze. Next, group B zig-zags around the space, spinning their arms, as the shooting stars. The groups continue to take it in turns to move, then freeze.</p>	<p>Encourage the children to move and co-operate with the rest of their group when it is their turn. They need to make their own pathway when they are moving around. Help them to use the whole space and to freeze in their different shapes when the music stops.</p>	<p>Can the children hold their frozen pointy shapes and star shapes? Can they make these shapes bold and interesting? Can they work co-operatively with the rest of their group when they move around the space? Are they able to listen carefully for the changes in the music and be ready for their turn?</p>
	<p>Cool down Children lie down and relax. They take deep breaths and imagine that they are comfortably floating in mid air, as they travel in their spaceship, up towards the moon.</p>		

Programme 2: Meet the aliens!

In the second programme the children continue their journey in the spaceship. They reach the moon and encounter aliens.

Lesson summary:

Warm up: being a supernova. Working on your own and with a partner.

Take-off to the moon: working with a partner – showing the pointy nose and firey tail of the rocket, leaping up and making curvy pathways, reaching up high.

Saturn and the rings of rock and ice: working with a partner. Curved, outstretched arms and gentle swaying movements for Saturn, low to high swishing movements for the rings of rock and ice.

Walking on the moon: isolating arms and legs. Taking light steps around the space, as though on the surface of the moon. Adding an exaggerated jump to create a sequence.

The aliens: creating an alien, then exploring the interesting and unique way that it moves. Using a variety of body shapes and gestures to show this.

Aliens/ Astronauts: putting the above movements together, to make a sequence, with group A and group B taking it in turns to move, then freeze.

The escape: working with a partner, using detailed hand movements, to pull levers and press buttons in the rocket.

Blast off again: working with a partner to show the fast and exciting homeward rocket journey.

Cool down: relaxing and taking deep breaths.

Movement focus:

- **Body:** contrasting heights; crouching down small, stretching up high, stretching out wide, faces, arms, legs, hands and feet.
- **Action:** arms; spinning and jumping, balancing, leaping on the spot, curvy pathways, slow, graceful movements, fast zig-zag movements.
- **Dynamics:** contrasts in speed, high and low.
- **Space:** awareness of different levels, moving in a controlled way around the space, making your own pathway.
- **Relationships:** working alone and with a partner, leading and following, working in a larger group.

Add your timing	Content	Guidance	Evaluation
	<p>Warm up The children warm up, by being an exploding supernova. They crouch down in a low, curled up shape, then when they hear the music, leap up and do big star jumps on the spot, throwing out their arms and legs.</p>	<p>Encourage the children to leap up high, with lots of energy. Help them to respond to the fast beat in the music and to jump in time. Make sure that they jump in a space of their own, not near anyone else.</p>	<p>Can the children jump with lots of energy, quickly bending and straightening their arms and legs?</p>
	<p>Warm up continued The children continue to move as the supernova. They join up with a partner, then take it in turns to leap up high and do big star jumps.</p>	<p>Encourage the children to stand side by side, facing the front, and help them to be aware of their partner's position when they are jumping. They need to listen carefully to the presenter's instructions, so that they know when it is their turn.</p>	<p>Can the children work co-operatively with their partners, taking it in turns to jump? Can they listen to the instructions and only move when the presenter tells them? Can they jump up high and then return to their contrasting low, curled up shape?</p>
	<p>Take-off to the moon The children continue to work with their partner. After they have put on their space suits and helmets, they imagine that they are the rocket, blasting off to the moon. They jump up and move quickly around the space. Person in front - stretches out their hands together as the nose of the rocket. Person behind - flaps their hands, as though they are the firey tail.</p>	<p>Encourage the children to co-ordinate their movements and leap up at the same time for 'Blast off!' They need to stay very close together, and move with control around the space. They should try to maintain their rocket shape and be clear about who is moving in front and who is behind.</p>	<p>Can the children stay with their partner, as they move around the space? Can they move quickly, at the same speed, with the same sized steps and making a curvy pathway?</p>
	<p>Saturn and its rings Still working in pairs, one person depicts the planet Saturn, and the other shows its rings of rock and ice. Saturn makes a big round shape, holding curved arms out in front and swaying gently. The person who is the rings of rock and ice, swishes their arms up and down, from high to low, and spins around Saturn in a big circle.</p>	<p>Help the children to really visualise what Saturn looks like. Encourage them to think carefully about what they are showing and to really depict this confidently through their movements. They need to be aware of their partner's position when they are spinning around them.</p>	<p>Can the person who is Saturn maintain their wide body shape and sway very gently from side to side? Can the person who is the rings of rock and ice move with very light footsteps, swishing their arms up high, then low, as they move around their partner?</p>



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	<p>Walking on the moon Working on their own, the children take a walk on the moon. They step around the space, as though they are exploring. Next, they add a controlled jump, to make a sequence, which they repeat.</p>	<p>Encourage the children to move with control and smooth movements. Help them to step in time to the stepping sound effects. They need to listen carefully to the presenter's instructions and the music, so that they know when to jump.</p>	<p>Are the children able to move with slow, controlled movements around the space? Can they concentrate and jump at the right time, recognising this moment in the music?</p>
	<p>The aliens The children think about what an alien might look like. They then move around the space as this alien in a variety of interesting ways. The children move as their alien for a second time - a chance to really exaggerate the movement features.</p>	<p>Help the children to think carefully about what the alien might look like – it could have lots of wobbly legs, or hundreds of tentacles. How might they show the alien, in the way that they move? Do they wiggle their hands above their heads as tentacles? Do they crouch down low as they walk, or reach up high? Do jump or creep? Do they move slowly or quickly?</p>	<p>Can the children respond imaginatively to creating their own alien? Are they able to visualise it? Can they show an interesting and unique way that it might move, not copying anyone else?</p>
	<p>Astronauts and aliens The class divides into group A and group B. Group A are the astronauts, taking big, floating steps, as they explore the moon. They freeze and then it is group B's turn to move around the space as the aliens. This sequence is repeated. The astronauts and aliens then meet each other unexpectedly and freeze with surprised expressions.</p>	<p>Help the children to improve upon their astronaut and alien movements – making them more confident and pronounced. Encourage them to listen carefully to the instructions and the music, so that they know when to freeze.</p>	<p>Can the children work together co-operatively in their groups? Are they able to use all the space? Can they clearly show the characters of the aliens and the astronauts, by the way that they move? Can make good facial expressions, to show how surprised they are to bump into each other?</p>
	<p>The escape The children work in pairs again. They imagine that they are back in their rocket, trying to escape from the aliens. They pull out all the levers and press every button that they can, to start the rocket. They reach up high and down low.</p>	<p>Help the children to be busy with their hands, pressing buttons and pulling levers. Encourage them to use precise, urgent movements and to make these faster, as the aliens approach. They need to reach up high and then down low and use all of the space around them – behind, to the side and in front - as they try the different levers.</p>	<p>Can the children work together, using fine hand movements? Are they able to move quickly with the urgent music? Are they able to show how the astronauts are feeling?</p>



	<p>Blast off again Still working in their pairs, the children blast off from the moon in their rocket and travel back to earth. The front person holds their arms out in front of them, as the pointy nose of the rocket and the back person flaps their arms behind them as the fire tail.</p>	<p>Encourage the children to stay as close together as they can and help them to really clearly show the shape of their rocket. They need to make their own pathway and use all the space.</p>	<p>Can the children stay even more close together than before, co-ordinating their movements, as they move together through the space? Can they make a very clear rocket shape?</p>
	<p>Cool down The children imagine that they are lying in bed, gazing up at the night sky. They stretch and yawn. They reflect upon their exciting journey to the moon.</p>		

Unit 2 - The Elves and the Shoemaker

Programme 3: The smart new shoes

This is a two-programme unit based on the famous fairy story of a poor, hard-working shoemaker and how two elves come to his assistance. The first programme focuses on the old shoemaker - his quiet, solitary life and slow, sombre movements.

Lesson summary:

Warm up: children imagine putting on a favourite pair of shoes; then they stand up and move around their space, swinging arms as they go.

At the shoe shop: the children imagine trying on two pairs of shoes - the first pair is very uncomfortable and hurt the feet; the second pair is just right.

The old shoemaker: the children imagine being the old shoemaker of the story. They move through cold, dark streets, shuffling along with the aid of a walking stick.

Cutting the leather: the children imagine being the shoemaker as he makes a pair of shoes. They begin by using their fingers as a pretend pair of scissors to cut out two pieces of leather for the new shoes.

Stitching and nailing the shoes: the movement continues with two further sequences requiring clear, precise hand movements.

The shoemaker goes to bed: the shoemaker leaves his task for the evening and shuffles through the spaces once again on his way to bed.

The shoemaker's surprise: in a brief sequence the children convey the delight and surprise of the shoemaker when he comes down the following morning to discover that someone has made a new pair of shoes for him.

The Elves in the shoe shop: working in pairs the children move through the shoe shop as the two Elves; they are tiny and the furniture in the shop seems enormous...they must also listen out for the shoemaker's cat!

Cool down: taking some deep breaths, down on the floor, while considering some of the things that have happened in today's story

Movement focus:

- **Body:** contrasting heights; contrasting micro and macro movements - hand detail for sewing and nailing; showing surprise on faces.
- **Action:** slow, shuffling steps contrasting with happy skipping; tip-toeing through spaces.
- **Dynamics:** contrasts in speed, contrasts in height; contrast in size of movement.
- **Space:** awareness of different levels, moving in a controlled way around the space, making your own pathway.
- **Relationships:** working alone and at the end with a partner, leading and following.

Add your timing	Content	Guidance	Evaluation
	<p>Warm up Children warm up by putting on a favourite pair of shoes. They wriggle a foot into the first shoe. Bend knees and stretch over to put on the other shoes. Then children stand up and walk through the spaces, swinging arms as they go.</p>	<p>Make sure that everyone is quiet and settled and sitting in their own space to begin. Listen carefully yourself and be ready to re-inforce the instructions heard in the programme - for example, the instruction for the children to get on their feet to move around.</p>	<p>Are the children able to listen carefully and maintain concentration? Do they convey the movement of putting shoes on accurately? Do they move through the spaces as requested, maintaining an awareness of everyone else's presence?</p>
	<p>At the shoe shop Children imagine their steps take them to a shoe shop. They try on a shiny pair of shoes in the shop. But the shoes are too tight and when the children walk through the spaces once again they show how uncomfortable the shoes are. Then the children try another pair of shoes - a pair they fit perfectly. They show off the comfortable new shoes by skipping through the spaces.</p>	<p>This sequence encourages a clear contrast between 'slow and uncomfortable' and 'quick and comfortable' - so encourage movements that display a clear contrast between the two. Make sure that children are conscious of everyone else as they move - making sure they steer clear of possible collisions.</p>	<p>Are the children able to convey how uncomfortable the first pair of shoes is? Are they able to convey how comfortable the second pair is? Do they convey a real contrast between the two? Are they aware of their peers as they move through the spaces and making sure they steer clear of possible collisions?</p>
	<p>The old shoemaker Nat tells the first part of the story - <i>once upon a time a poor shoemaker lives alone, trying to make a living.</i> The children imagine being the shoemaker moving through the cold, dark streets. They shuffle along using a walking stick, tapping to find the way.</p>	<p>The sequence encourages the children to empathise with the old shoemaker - his difficulty in moving, his difficulty in seeing. The children should respond to the slow tempo and sad mood of the music.</p>	<p>Do the children show their empathy for the shoemaker through their actions? Can they respond to the mood and tempo of the music? Do they convey the difficult movements of the shoemaker as he shuffles along?</p>
	<p>Cutting the leather <i>When he gets home the shoemaker sets to work on a pair of shoes - cutting the leather, sewing and then nailing with a small hammer.</i> Where they are sitting the children become the shoemaker: they use their fingers as imaginary scissors as they cut out two pieces of leather for the new shoes.</p>	<p>The movement requires careful attention to detail. The children need to sit in their own space and listen carefully for the instructions to 'snip', showing the detail of the movement with small, precise actions.</p>	<p>Do the children sit quietly, ready to listen to the next section of the story? Can they use their fingers carefully to show the detail of the scissor movement? Are they listening carefully for the instructions, so that they move in time with everyone else?</p>

Add your timing	Content	Guidance	Evaluation
	<p>Stitching and nailing the shoes The children continue the shoe-making sequence by sewing the leather and then nailing the soles. The sewing needs careful stitches; the nailing light tapping, in time with the music.</p>	<p>The children need to be listening carefully to hear the quality of movement they need to convey. These are two short sequences that follow quickly one after the other. The music for the nailing has a clear steady beat for the children to respond to.</p>	<p>Do the children listen carefully to hear the quality of movement they need to convey? Do they respond to the tone of the narrative and also the tempo and mood of the music as they move?</p>
	<p>The shoemaker goes to bed <i>The shoemaker is tired; he leaves his tools and materials on his work bench and moves slowly as he goes to bed.</i> The children get on their feet to be the shoemaker as he makes his way to bed. They use their walking sticks again as the tired shoemaker shuffles through the spaces on his way to bed.</p>	<p>Prior to the sequence the children have been seated making small, precise hand movements. This may feel to them like an opportunity to let off some steam...but they will need to maintain the slow and sombre control necessary to continue as the shoemaker as he moves to his bed. Slow, shuffling steps once again, using walking sticks to find a path through the spaces.</p>	<p>Do the children maintain the mood of the narrative? Are they able to remain focussed on the slow, sombre movements of the old shoemaker? Does the group as a whole maintain a sense of control?</p>
	<p>The shoemaker's surprise! <i>When the shoemaker comes down the following morning he can hardly believe his eyes - a fantastic pair of new shoes are sitting on his work bench!</i> The children use their faces to convey the shoemaker's surprise.</p>	<p>The children need to listening carefully, ready to respond to the music. You may wish to pause the programme immediately after the music for surprised faces so that everyone gets another chance to show their surprise and perhaps demonstrate their gestures to everyone else.</p>	<p>Are the children listening carefully and do they respond to the music at the right time with the correct facial gesture? Are they able to convey a sense of contrast in the narrative - the shoemaker's delight and surprise contrasting with his sombre, shuffling movements?</p>
	<p>The Elves in the shoe shop <i>The shoemaker sells the shoes and now has enough money to buy more materials.</i> Working in pairs - as A and B - the children move through the shoe shop as the two elves. They tip-toe through the furniture, watching out for the shoemaker's cat. Then pairs change so that both have a chance to lead.</p>	<p>Pause the programme so that all the children can get into pairs. The children need to think about making themselves very small... so that everything in the shoe shop looks really enormous to them. There are instructions during the music sequence for the children to respond to first time round - but not the second.</p>	<p>Do the children enjoy working in their pairs and maintain a strong sense of moving <i>together</i>? Do they listen carefully for the instructions and respond appropriately? Are they able to continue responding to each other in the repeat music sequence when their are no instructions?</p>
	<p>Cool down Deep breaths, down on the floor.</p>	<p>A chance for the children to calm down ready to leave.</p>	

Programme 4: The Elves are discovered

In the second programme the focus is on working in pairs as the elves to create a new pair of shoes for the shoemaker - showing how the elves work together to manipulate the shoemaker's tools. At the end the shoemaker discovers what has been happening...and sets about rewarding the elves.

Lesson summary:

Warm up: controlled stretches on tip-toe, with arms above head and then down to the side.

The old shoemaker: moving as the old shoemaker once again (as last time) but stopping at intervals to demonstrate the shoemaker's sense of bewilderment.

Cutting leather for the giant pair of shoes: children work in pairs as the elves to make the new pair of shoes - which to them are giant. They begin by cutting the leather.

Sewing leather for the giant pair of shoes: next, still working in pairs, the children make slow, stitching actions in unison.

Hammering and nailing the giant pair of shoes: still working in pairs, one child uses an imaginary hammer while the other holds an imaginary nail. They show how the imaginary nail slowly 'goes in' to the sole of the shoe.

Scurrying away from the cat: the shoemaker's cat is about to pounce and children have to scurry away and find a place to hide.

The shoemaker discovers the elves: the children work on their own to show the shoemaker's reactions when he sees the two elves for the first time.

The new suits of clothes: the children become the elves again, getting dressed in their new suit of clothes and then skipping around the space to show how happy they are.

Cool down: deep breaths down on the floor, while thinking about how the story might end.

Movement focus:

- **Body:** contrasting heights; contrasting levels; whole-body movements contrasting with isolations - eg face.
- **Action:** slow, shuffling steps contrasting with happy skipping; tip-toeing through spaces.
- **Dynamics:** contrasts in speed, contrasts in height; contrast in size of movement, working in unison.
- **Space:** awareness of different levels, moving in a controlled way around the space, making your own pathway.
- **Relationships:** focus on working with a partner, closely following each other's movements.



Add your timing	Content	Guidance	Evaluation
	<p>Warm up Stretching up with arms above head...then bringing arms down to the sides...in time with the music.</p>	<p>The class needs to be standing in a space of their own, listening carefully and ready to move when invited.</p>	<p>Do the children respond to the instructions? Can they maintain balance and control as they stretch?</p>
	<p>The old shoemaker <i>Two new pairs of shoes have been made for the shoemaker - now he has enough money to buy leather for many new pairs.</i> The children move as the old shoemaker once again, using a stick to feel for a pathway through the spaces. They stop at intervals to display a sense of wonder at what has happened.</p>	<p>The children need to remember their movements for the shoemaker from last time - slow, shuffling steps in time with the sombre music...and small movements with an imaginary stick, while feeling for a pathway through the spaces. There are instructions to respond to during the music - help to reinforce these with your own actions.</p>	<p>Do the children quickly remember the mood and dynamic of moving as the old shoemaker from last time? Do they respond to the mood of the music? Do they pause when instructed to do so in order to show their puzzled expressions? Can they convey the sense of bewilderment experienced by the shoemaker?</p>
	<p>Cutting leather for the giant pair of shoes Children work in pairs as the two elves as they make a pair of shoes - because they are so small everything on the work bench is enormous for them!</p>	<p>Pause the programme when invited to do so in order for children to get into pairs. The movements are: i) they stand facing each other, then pretend to carry a huge piece of leather to a new space ii) they stand side by side, with hands clasped as fists and move fists towards each other rhythmically iii) they step towards each other maintaining the same rhythmic swinging of fists - in time with the music (track 34).</p>	<p>Can children work together in pairs and show co-operation? Do they move together and take account of each other as they move? Can they synchronise their actions when moving as the scissors cutting the leather? Can they maintain a sense of rhythm and control throughout?</p>
	<p>Sewing leather for the giant pair of shoes Children stand side by side in their pairs and sew together with an imaginary needle. They stretch up and then reach low, making large 'S' shapes in the air as they stitch the two pieces of leather together.</p>	<p>The children need to listen carefully to the instructions. They practise first, then move with the music. The children should try to demonstrate a high degree of synchronicity, moving in unison as they both stitch and move carefully along their pathway.</p>	<p>As above - how do the children move together? Do they take account of each other as they move? Can they maintain a strong sense of rhythm and control?</p>

Add your timing	Content	Guidance	Evaluation
	<p>Scurrying away from the cat! The children remain in their pairs. While they've been working, Thomas - the shoemaker's cat - has been creeping up on them and is ready to pounce! The children as elves scurry away.</p>	<p>The sequence starts with the sound of Thomas and the children scurry away. They hide behind a chair or table leg...but when they hear Thomas 'Meow' again they know they've been seen and must scurry on again. The tempo is quick, so you'll need to listen carefully to ensure that everyone is aware of when to scurry and when to hide.</p>	<p>Can the children move in time with the music, scurrying when they need to and hiding when they need to? Can they convey the excitement of the situation without losing control?</p>
	<p>The shoemaker discovers the elves! <i>The shoemaker decides the only way to find out what is happening is to stay up all night and watch. When he sees the two elves he reacts with amazement...</i> Pairs split apart and children work on their own to show how the shoemaker reacts when he sees the elves making shoes for him.</p>	<p>The suggestions within the programme for how the shoemaker might react are: - clapping excitedly - creeping towards them to take a closer look - laughing silently so that his whole body shakes The children will need to react instantly to the music, so you may wish to pause briefly so that everyone is clear on what they will show.</p>	<p>Are the children able to think of a suitable expression for the shoemaker? Do they show one of the programme suggestions - or one of their own? Can they react quickly to the music?</p>
	<p>The new suits of clothes <i>The shoemaker determines the only way to say thank you is to make new suits of clothes for the two elves.</i> Children dress in the new clothes as one of the elves...then skip around the space to show them off.</p>	<p>The children start by putting on the trousers...then the jacket... and finally bend low to put on the new shoes. When everyone has dressed they skip around the space to show off the new clothes.</p>	<p>Can the children convey clearly the actions for putting on clothes? Do they skip carefully through the spaces, avoiding any danger of collision, and show how happy they are as one of the elves in new clothes?</p>
	<p>Cool down Deep breaths down on the floor... and considering how the story might end - do the elves continue to help the shoemaker...or is their work done now...so that they go to help someone else?</p>	<p>A chance for everyone to calm down again before returning to the classroom.</p>	

Unit 3 - Minibeasts

In this unit of three programmes we meet some friendly creatures from the garden and learn various movement sequences which build towards a final extended 'Minibeasts' dance (for which there is a separate music track on the CD).

Programme 5: Bees do the Waggle Dance

The first programme of the unit is based on simple movements inspired by bees and in particular patterns of movement as bees pass on messages.

Lesson summary:

Bee shake and wiggle: the children move on their own, wiggling their arms and hands and then shaking their bodies

Bee shake and wiggle down to the ground: the movement is extended by introducing movement on different levels, as the children wiggle and shake down to the ground and back up again.

Bee flight in circles: the children run around in small, precise circles in one direction; then they turn and repeat the circle in the other direction.

Bee flight with shake and wiggle: now children combine both elements of the movement - first shake and wiggle, then running in small, precise circles.

Bee shake and wiggle in pairs: the movement is further developed as children get into pairs and shake and wiggle in time together.

Bee flight in pairs: one member of the pair runs in their precise circle around the other; then they swap over and repeat.

Bees do the Waggle Dance in 4s: two pairs join up and each member of the group moves in turn, creating their own pathway around the other members of the group.

Bees do the Waggle Dance - complete: all the elements of the dance are put together - shaking and wiggling; pairs making circles in turn; shaking and wiggling; individual members making their own pathways.

Cool down: shaking and wiggling as individuals again...getting slower and slower...and taking a seat on the floor.

Movement focus:

- **Body:** contrasting heights.
- **Action:** quick, light steps in precise circles; creating own pathways.
- **Dynamics:** contrasts in speed and height.
- **Space:** awareness of different levels, moving in a controlled way around the space, making your own pathway.
- **Relationships:** an emphasis on working in pairs and also in groups of 4.

Add your timing	Content	Guidance	Evaluation
	<p>Bee shake and wiggle Children stand in a space of their own, feet apart arms down at their sides. They lift arms out a little to the side and shake arms and hands...then shake bodies. Then they repeat the movements with the music.</p>	<p>Make sure everyone has sufficient space. Everyone should remain still, on the spot, for this activity.</p>	<p>Do the children shake and wiggle in time to the instructions and the music? Do they remain on the spot while shaking and wiggling.</p>
	<p>Bee shake and wiggle down to the ground The shaking and wiggling is repeating, this time moving down to the ground by bending knees and then coming up again.</p>	<p>There are two practise sequences without the music and then one sequence with the music. Again, children need to remain on the spot, so wiggling down to the floor is achieved by bending knees.</p>	<p>Can the children wiggle down to the floor and back again by bending knees in time to the instructions and music? Do they remain on the spot while doing so?</p>
	<p>Bee flight in circles The children run round in a circle then turn and run in the other direction back to their starting places. Then they run in a circle in the opposite direction, turn again and run back to starting place again.</p>	<p>The circles should be small and precise. Look for children who can create precise circles and take their timing from the instructions, so that circles are completed at the correct time.</p>	<p>Can the children run in small, precise circles? Are they able to take their timing from the instructions, so that circles are completed at the correct time? Do they follow the instructions, changing direction when asked to do so?</p>
	<p>Bee flight with shake and wiggle Children now combine their shaking and wiggling with running in circles.</p>	<p>The children begin by shaking and wiggling down to the ground, then move on to running in small, precise circles in one direction and then the other.</p>	<p>Are the children becoming familiar with the movements? Are they beginning to polish their movements and predict which movements will come next?</p>
	<p>Bee shake and wiggle in pairs Children join into pairs and stand in a space. Then they repeat the shake and wiggle in time together - down, up, down again and up again.</p>	<p>Pause the programme when invited to do so in order to organise the children in their pairs. Resume the programme when each pair is standing ready in a space.</p>	<p>Do children get into pairs quickly and quietly and then stand ready to resume their dances?</p>
	<p>Bee flight in pairs One member of the pair stands still while the other runs around their partner in a small, precise circle. Then pairs swap over, so that they both have a turn at running and standing still.</p>	<p>The sequence begins with a practise of each member of the pair running around the other. Then, with the music, pairs combine the shake and wiggle down to the ground with the running in small, precise circles.</p>	<p>Look for pairs who manage the whole sequence accurately: wiggle down, then up, down again, then up again, then person A runs around person B, then person B runs around person A, then finish.</p>

Add your timing	Content	Guidance	Evaluation
	<p>Bees do the Waggle Dance in 4s Each pairs joins with another pair to make a four. The existing dance movements are then extended by each member of the group moving in turn, using their own pathways to move around the other members of their group.</p>	<p>Some organisation is needed here to ensure success. Pause the programme for pairs to join together to makes 4s. Then each member of the group needs to decide who will move first, second, third and fourth. Each child moves in turn, following their own pathway around the other members of their group. The music for the sequence includes instructions telling each person when to move.</p>	<p>Do the groups organise themselves quickly and efficiently? Do they wait for their turn to move? Are they able to create their own pathways as they move around the other members of the group. Do they move in the correct order, at the right time?</p>
	<p>Bees do the Waggle Dance - complete Now the groups of 4 combine all the movements: they shake and wiggle together down to the ground and back again; then one pairs runs in small circles, one after the other; then the whole group shakes and wiggles again; then the second pairs takes it in turn to run in circles, one after the other; finally the four members of group make their own pathways in turn, running around the other members of the group.</p>	<p>This is quite an extended sequence, but it builds on the movements the children have been practising throughout the programme and they should be gaining familiarity with the sequence by now. There are instructions throughout the sequence, telling each child or pair when to move. At some future point, when the children are ready, you'll be able to use the additional music track on the CD to allow the children to dance the sequence <i>without</i> the instructions.</p>	<p>Do the children listen carefully to the instructions and move in the correct order and at the correct time? Are they gaining confidence as they gain greater familiarity with the sequence? Are they enjoying working as a group? Is the dance something that they are all contributing to equally as individuals?</p>
	<p>Cooldown The children return to being on their won again for the cool down. They shake and wiggle - getting slower and slower - finally taking a seat on the floor, as the bees returning to their hives.</p>	<p>This is simply a repeat of the opening movements of the programme, but adding a controlled change in speed and level.</p>	<p>Do the children slow down in time to the music? Do they gradually become stationary?</p>

Programme 6: Digging for worms

The movements in the second programme are inspired by that most useful of garden creatures - the common earth worm. Our worm nearly becomes a tasty meal for a robin in the garden - but this worm is stubborn and manages to escape.

Lesson summary:

Warm up - digging: children begin with digging movements, using their hands as a shovel and throwing earth over their shoulders.

Digging and jumping: the sequence is modified by adding a small jump between the digging movement and the throwing.

Hopping robins in the garden: the class divides in two and takes it in turn to move as a hopping robin in the garden.

Pull that worm! Children use their hands as beaks and pull at the worm, trying to get it out of the earth.

Pull that worm - harder! The pulling sequence is developed by adding a step backwards after each pull, ending with children falling forward to the floor as the worm escapes.

The adventures of an earth worm: the movement sequences are combined to create the earth worm dance - children begin by digging and throwing, then move as hopping robins in their own space, then reform group circles to pull at the worm...finally making a controlled fall forwards to the floor as the worm escapes.

Movement focus:

- **Body:** contrasting heights.
- **Action:** hopping on one foot and then the other; jumping; using hands for pulling; reaching low to dig.
- **Dynamics:** contrasts in speed; contrasts in movement and stasis.
- **Space:** awareness of different levels, moving in a controlled way around the space, making your own pathway.
- **Relationships:** working individually and working as part of a large group.

Add your timing	Content	Guidance	Evaluation
	<p>Warm up - digging Children stand on their own in a space. They make their hands into the shape of a shovel, with palms facing upwards. They then dig, using bent knees to reach low. Then they throw the earth over their shoulders.</p>	<p>The children practise without the music first...then move with the music. The music sequence lasts for 40 seconds and allows for three digging and throwing movements. But beware, the instructions become sparse as the movement continues, so children will need to be able to find their own timing for the end of the activity.</p>	<p>Do children move in time to the instructions and music? Can they make clear digging and throwing actions? Are they able to maintain a consistent rhythm and clear actions <i>without</i> the instructions?</p>
	<p>Digging and jumping The digging and throwing sequence is repeated with the music, but this time a little jump is added after the digging and before the throwing.</p>	<p>As before, the sequence allows for three repeats of the digging, jumping, throwing motif.</p>	<p>Are the children listening carefully to know when to move? Do they incorporate the jump neatly into their sequence?</p>
	<p>Hopping robins in the garden The class divides into two groups. The first group moves as a robin, hopping around the garden, while the other group watches. Then the group sits down while the other group moves.</p>	<p>Pause the programme when invited to divide the class into two groups. The robin movements are: - hop on one leg - change leg and continue hopping - small jumps, first forwards then backwards - gradually slowing to 'land' on the handle of the garden spade The first group moves to Track 13, the second to Track 14.</p>	<p>Do the children divide quickly into two groups? Can they sustain hopping on one leg and maintain balance? Are they listening carefully for when to change movements? Do they get up quickly ready to dance when it is their turn to do so?</p>
	<p>Pull that worm! The class divides into four groups, each standing in its own space. Each group stands as a circle, facing inwards. The children then become robins, but using their hands to pull up the worm.</p>	<p>Pause the programme when invited to do to get the groups organised. There are two short sequences with music for the children to use their hands pulling at the stubborn worm.</p>	<p>Do they children get organised quickly? Do they perform their pulling actions in time with the music?</p>



Add your timing	Content	Guidance	Evaluation
	<p>Pull that worm - harder! Repeat with music This track repeats the pulling, stepping, falling sequence with the music. The repeat the sequence simply replay the track.</p>	<p>Make sure everyone resumes their original places, standing in a circle facing inwards - ready to begin pulling then stepping backwards one again.</p>	<p>Are the children gaining familiarity with the movements? Are they gaining in confidence and control?</p>
	<p>The adventures of an earth worm Movement sequences from the programme are combined. Children begin on their own, starting with digging and throwing. Then children hop and jump lightly as the robin, but this time remaining in their own space, getting slower to 'land' on the handle of the spade. Then, beginning at Track 20, children get back into their four groups and resume pulling the worm and taking a step backwards, until the worm escapes and they topple forward to the floor.</p>	<p>The complete sequence lasts for approximately 4 minutes - so children will need to listen carefully and concentrate throughout. Be aware that the sequence of movements is not exactly as practised - e.g. the group does not split into two this time for the hopping robin. Be ready to pause the programme if necessary when the groups must reform.</p>	<p>Are the children able to retain a sense of shape and control throughout the dance? Do they move smoothly from one section of the dance to the next? Are they able to sustain their focus throughout the complete sequence? Do they reform groups quickly and efficiently? Do they enjoy dancing the complete sequence together?</p>

Programme 7: A dragonfly hovers in the garden

In the final programme of the unit the children begin by moving as dragonflies, before combining elements from all the programmes to make a narrative 'minibeasts' dance. This can be danced all the way through - without the presenter's instructions - using Track 31 of the CDs.

Lesson summary:

Dragonfly feet: children run quickly on the spot with quick, light steps while raising their arms slowly to the sides.

Dragonfly eyes: children turn in slow motion on the spot with wide eyes to face the back...then turn in the opposite direction to face the front again.

Dragonflies complete: the arm and leg movements are combined with the slow motion turning.

Revision of previous minibeast dance elements...

Bees do the Waggle Dance in 4s: two pairs join up and each member of the group moves in turn, creating their own pathway around the other members of the group.

Digging: children make their hands into shovels and dig, throwing the earth over their shoulders

Hopping robins: they create four circles and hop as robins in the circle, turning one way then the over.

Pull that worm! Staying in circles, facing in, using arms and hands to pull the stubborn worm.

Dragonflies complete: the final element of the dance brings us back to the beginning of this programme and the dragonfly movements.

Movement focus:

- **Body:** contrasting heights; contrasting speeds.
- **Action:** quick steps, slow motion steps; graceful arms; hopping, hands and arms pulling.
- **Dynamics:** contrasts in speed, high and low.
- **Relationships:** working alone and with a partner, leading and following, working in a larger group.

Add your timing	Content	Guidance	Evaluation
	<p>Dragonfly feet Children become dragonflies hovering above a pond. They begin by running on the spot with very fast light steps - as quietly as possible.</p>	<p>The running sequence is repeated 3 times. The aim is to run as quickly and silently as possible - you don't want to hear lots of heavy feet on the floor!</p>	<p>Are the children listening carefully and looking forward to extending their minibeast dance? Are they able to run quickly, lightly - and quietly?</p>
	<p>Dragonfly arms Arms are added to the dragonfly feet. First there's a practise without the music. Arms are lifted slowly to the side, while feet run quickly on the spot.</p>	<p>The sequence is repeated twice. The tricky part is to raise the arms <i>slowly</i> until they are out to the side, while running quickly on the spot. There should be a strong contrast between the upper and lower body.</p>	<p>Do the children continue to run on the spot with quick, light, silent steps? Are they able to add arm movements, showing a clear contrast between the upper and lower body?</p>
	<p>Dragonfly eyes Children add searching movements to their dragonfly sequence. They open eyes wide and turn slowly in a semi-circle - with dragonfly arms raised - to face the back of the room. Then slowly they turn to face the front again.</p>	<p>The movements should be slow and smooth and the children should only turn half a circle - before turning in the opposite direction back to the front again. The sequence is performed twice.</p>	<p>Do the children turn slowly and smoothly? Do they turn a half-circle and then stop? Do they follow the instructions and return to face the front again?</p>
	<p>Dragonflies complete The movements of the dragonfly are combined to create a sequence.</p>	<p>The order of the sequence is: - quick running steps and arms raised slowly to the sides - arms slow down, then repeat - wide eyes and slow motion turn on the spot to face the back - wide eyes and slow motion turn in the opposite direction to face the front again</p>	<p>Are the children beginning to polish and refine their movements? Do they respond to the change in tempo of the music - predicting the movements that will come next?</p>
	<p>Bees do the Waggle Dance in 4s The dance now reverts to revision of some of the other 'minibeast' dance motifs, beginning with the Waggle Dance.</p>	<p>Pause the programme when invited to do so, in order that children can find their partners from the Waggle Dance. Then in their fours they wiggle and shake down to the ground again. Then each member of the group makes their own pathway as they fly between the other members of their group.</p>	<p>Do the children get quickly into their groups? Do they remember clearly the moves for the Waggle Dance? Do they repeat their pathways from last time - or do they find new ways to move?</p>

Add your timing	Content	Guidance	Evaluation
	<p>Digging The revision of dance moves from the previous 'minibeast' programmes continues with the digging sequence in the garden.</p>	<p>The children make their hands into shovels again and reach low to the ground to dig, then stand up straight and throw the earth over their shoulders.</p>	<p>Do the children get quickly into their own space? Do they recall the movements and rhythm of the movements from last time?</p>
	<p>Hopping robins The class creates four large groups again and stands in a circle. Then the circle hops as robins in one direction...then stops, turns and hops again in the other direction.</p>	<p>Pause the programme when invited to do so in order to get organised. Make sure the children maintain the shape of the circle and maintain an even spacing between themselves and the child in front / behind.</p>	<p>Do the children make four roughly equal groups? Do they maintain the shape of the circle and the distance between themselves and their neighbours?</p>
	<p>Pull that worm! The children remain in their four circles, facing inwards. They bend down and use hands and arms to pull at their worm, taking a step back each time. At the end they fall to floor and take one final pull at the worm.</p>	<p>As before, the key thing is to create a strong rhythmic connection between the pulling action and the stepping back.</p>	<p>Do the children remember the actions from last time? Do they create a strong rhythmic connection between the pulling actions and the stepping back? Do they maintain a sense of control as they fall to the floor?</p>
	<p>Dragonflies complete The final element of the minibeast dance narrative is a return to the dragonfly movements. Children raise arms slowly to the sides while running quickly on the spot. Then they stop and turn slowly with wide eyes to face the back... then return to the front again.</p>	<p>The section of the dance repeats the movements of Track 25. The slow, controlled dragonfly movements also serve as a cool down for today's programme. If you have time go straight on to a complete performance of the minibeast dance using Track 31 on the CD (or replay this programme at another session to practise the dance once more and then use the complete music track).</p>	<p>Have the children gained in confidence with the movements as they've gained greater familiarity? Have they enjoyed dancing in groups?</p>
	<p>Minibeast dance - complete music This 'bonus' track offers the complete music for the minibeast dance - a chance for your group to dance it from start to finish without the instructions from the presenter.</p>	<p>The complete dance comprises: - Dragonfly feet and arms - Dragonfly eyes - Bees do the Waggle Dance in 4s - Pull that worm! - Hopping robins - Dragonfly feet and arms - Dragonfly eyes - Coda (create your own sign-off!)</p>	

Unit 4 - The Smartest Giant in Town

Programme 8. The smart new clothes

This is a unit of three programmes based on the story of 'The smartest giant in town' by Julia Donaldson. In this first programme, the children follow the adventures of the amiable giant, George, who buys himself some smart new clothes.

Lesson summary:

Warm up: skipping around the space, freezing in a small, curled up mouse shape, skipping again, then freezing in a tall, giant shape.

Walking as George the giant: taking large, heavy steps, walking tall.

George's happy jig: kicking out legs and hopping from one foot to another.

The sad giraffe: taking stiff, straight-legged steps on tip-toes. Reaching one arm up high, then down low (as though this is the giraffe's long neck).

Wrapping a scarf around the giraffe: working in pairs. One person is the giraffe, the other is George, skipping quickly around them in a circle.

A jig and a skip: building upon the jiggling sequence. Alternating between jiggling on the spot – hands on hips, kicking out legs and hopping from one foot to another – and skipping around the space, making a curvy pathway.

The sail blows gently: swaying gently, arms outstretched, backwards and forwards on the spot.

The sail blows away in the storm: repeating the swaying action above, but moving more and more vigorously; then moving off quickly around the room, rising and dipping, as though being carried by the wind.

A jig, a skip and a clap: building upon the jiggling sequence. First jiggling – hands on hips, kicking out legs and hopping from one foot to another, then skipping – making a curvy pathway, then clapping – in time to the music.

Cool down: relaxing and taking deep breaths.

Movement focus:

- **Body:** contrasting heights; crouching down low, stretched up high, stretched out wide, shoulders, head, hands, arms, feet and faces, upper body.
- **Action:** swaying, skipping, kicking out legs, clapping, slow, graceful movements, walking in time, dipping down low, reaching up high.
- **Dynamics:** contrasts in speed, high and low.
- **Space:** awareness of different levels, moving in a controlled way around the space, making a curvy pathway, increasing speed when moving around the space, skipping in small circles.
- **Relationships:** working alone and with a partner.

Add your timing	Content	Guidance	Evaluation
	<p>The children warm up, skipping around the space, then freezing in a curled up mouse shape. They repeat this, then freeze in a tall, stretched shape, as though they are an enormous giant.</p>	<p>Encourage the children to skip with light footsteps, making their own pathway around the space. They need to be able to hold their frozen shape as still as they can.</p>	<p>Can the children show the character of the mouse, in their small, curled up shape? Can they make their bodies tall and imposing, to show the character of the giant? Are they able to show a clear contrast between these two very different body shapes?</p>
	<p>After they have put on their old sandals and gown, the children walk around the space, taking big giant's steps. They repeat this, hanging their heads low, with sad expressions.</p>	<p>Encourage the children to listen to the beat in the music and step in time, using all of the space and making their own pathway. They need to make their bodies less imposing this time – eyes looking down to the ground, shoulders hunched, to show how fed up they are.</p>	<p>Can they move with control and maintain a consistent rhythm, as they step in time to the music? Are they able to engage with the narrative and show how sad and fed up George, the giant is feeling?</p>
	<p>After they have put on their smart new clothes, the children do a lively jig on the spot, to show how happy George is feeling.</p>	<p>Make sure that the children are standing in a space of their own, not near anyone else. They need to keep their hands firmly on their hips, as they dance. Encourage them to hop lightly from one leg to the other, as they kick out their legs and to hold their heads up high.</p>	<p>Can the children dance energetically to the lively, happy music? Are they able to dance and kick out their legs in time and maintaining this rhythm? Are they wearing a happy expression as they dance?</p>
	<p>The children imagine that they are a giraffe. They stretch one arm high above their heads, then move around the space on tip-toes, with stiff, straight legs. They repeat this, stretching up high to eat the leaves on the trees, then down low to sniff the ground.</p>	<p>Encourage the children to keep their arms stretched high above their heads, swaying them gently as they walk. They need to stretch up really high to reach the leaves and down low to sniff the ground.</p>	<p>Can the children show the character of the giraffe? Are they able to give a sense of how tall he is? Can they take small, light steps, in time to the music?</p>
	<p>The children join up with a partner. One of them is the giraffe and the other is George the giant. The person who is the giraffe – stands still in the middle, with one arm stretched above their head. The person who is George – skips round and round the giraffe with big, happy steps, as though they are winding the scarf around him. They repeat this sequence, swapping roles.</p>	<p>In each pair, the person who is the giraffe needs to be aware of their partner's position when they are dancing around them. The person who is the giant needs to skip in time to the music, with lots of energy.</p>	<p>Can the children work together co-operatively? Are they able to show the characters of George the giant and the giraffe? Can the person who is skipping do this in a controlled way, making a small circle around their partner?</p>



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	<p>Working on their own again, the children skip around the space, do their happy jig, then skip again, then repeat their happy jig.</p>	<p>Encourage the children to really concentrate and listen to the presenter's instructions here, so that they know when to skip and when to do their happy jig. They need to keep their bodies straight when they jig and heads up. Encourage them to kick their legs out straight in front of them.</p>	<p>Can the children skip and do their jigs in time to the music? Are they able to respond quickly to the instructions, and change their steps when they are told?</p>
	<p>The children imagine they are the sail on the little goat's boat. They first make their bodies as wide as they can as the sail, then sway gently, backwards and forwards, as though they are moving slowly in the wind.</p>	<p>The children need to move with control – swaying really gently. They should keep their arms outstretched and legs a little apart, transferring their weight from one leg to another.</p>	<p>Can the children respond to the soft and gentle music, swaying with slow, smooth movements? Are they able to keep their balance as they sway?</p>
	<p>The children continue to imagine that they are the sail on the little goat's boat. As the music becomes more agitated, they sway more and more, until they blow away in the storm. They move around the room, as though they are flying through the air.</p>	<p>Encourage the children to really listen to the change in the music and to sway their bodies more and more, until they 'blow away.' As they fly around the space, they need to keep their arms outstretched and make a curvy pathway. Encourage them to stretch up high and reach down low – as they are carried by the wind.</p>	<p>Can the children really listen to the change in the music and the presenter's instructions, so that they know when to move more quickly around the space? Can they make their movements initially relaxed and fluid, then more vigorous as the storm grows?</p>
	<p>The children do their happy jig again, as though they are George, the giant. This time, they add clapping to the sequence. They now skip, do their jig and clap.</p>	<p>Encourage the children to skip – using all the space, do their jig and clap in time to the music. They need do this with lots of energy and to really listen to the beat so that they stay in time.</p>	<p>Can the children make a smooth and quick transition, as they move from skipping, to jiggling, then clapping? Can they maintain their energetic dancing? Are they able to listen well to the presenter's instructions?</p>
	<p>The children lie down and relax. They imagine that they are George, lying in the sun on a lovely warm day. They stretch out their arms, wiggle their fingers, stretch out their legs and wiggle their toes.</p>		

Programme 9: George helps out

In this second programme of the unit, George the giant meets some more animals in need of his help.

Lesson summary:

Warm up: skipping around the space, then freezing in a wide, stretched shape.

Scurrying mouse: learning a short, repeated movement pattern – scurrying, then stopping to sniff the air, then scurrying again.

Flames rising: rising up on the spot and swaying from side to side, as the flames growing around the mouse's house.

The fire grows worse: moving around the space as the fierce flames, using fast, swirling movements, changing direction quickly.

Scurrying mice / flames rising: putting together the above mouse and flames sequences. The class divides into two groups, taking it in turns to move, then freeze.

George hops: hopping around the space, making a curvy pathway.

The fox jumps over the puddles: skipping, then stopping when the music changes and leaping high over a puddle.

The fox jumps in his sleeping bag: jumping, feet together, holding hands up to ears, as though holding the sleeping bag.

George does a jig: practising the jig from last time, hands on hips, kicking out legs and hopping from one foot to another.

A skip and a jig in pairs: joining up with a partner. Skipping around the space, giant leading, then doing a happy jig together.

Cool down: relaxing and taking deep breathes.

Movement focus:

- **Body:** contrasting heights; crouching down small, stretching up high, stretching out wide, faces, arms, legs, hands and feet.
- **Action:** jumping - feet together, kicking out legs, hopping, skipping, leaping, swaying, scurrying, growing, turning; slow, graceful movements, fast swirling movements.
- **Dynamics:** contrasts in speed, high and low.
- **Relationships:** working alone and with a partner, leading and following, working in a larger group.



Add your timing	Content	Guidance	Evaluation
	<p>The children warm up, by skipping around the space. When the music stops, they freeze, making their bodies as wide as they can.</p>	<p>Encourage the children skip in time to the music and listen carefully, so that they know when to stop and freeze.</p>	<p>Can the children skip with lots of energy? When the music stops, are they able to hold their frozen positions – as still as they can? Can they change the shape of their bodies to make them really wide?</p>
	<p>The children imagine that they are a little mouse. They move around the space on tip-toes, with quick, light footsteps. When the presenter tells them, they stop and look quickly from side to side and sniff the air. They repeat this sequence, but this time, sniff the air and scurry more anxiously – they can smell smoke!</p>	<p>Encourage the children to hunch their shoulders a little and hold their hands in front of them, bending their fingers like claws. They need to listen carefully, so that they know when to stop and sniff the air.</p>	<p>Can the children engage with the narrative and really show the character of the little mouse? Are they able to listen carefully to the instructions? Can they build their scurrying and sniffing sequence and do this without the presenter telling them what to do?</p>
	<p>Working on their own in a space, the children show the flames rising up from the mouse's house. They start off crouched down small, then stand up slowly and sway from side to side, as though the flames are getting bigger and bigger.</p>	<p>Encourage the children stay in their own space. They need to start off as small as they can, but really stretch up high, reaching their arms upwards and lifting up their heads, as the flames grow. It is useful if they have both feet firmly on the ground when they are swaying, so that they can keep their balance.</p>	<p>Can the children work independently, as they show the flames rising? Are they able to move slowly and with control, as they stand up and stretch?</p>
	<p>The flames are now covering the whole house! The children stretch their arms up high and make big, swirling movements. They move around the space as the flames, making a curvy pathway, with light footsteps.</p>	<p>Help the children to really think about what the flames look like. Encourage them to maintain their big, smooth swirling movements, as they step lightly through the space. Help them move in an imaginative way – rising and falling, twisting and turning and changing direction quickly, as the fire grows in intensity.</p>	<p>Can the children make their swirling flame movements bigger than last time? Are they able to show how the fire grows and the flames engulf the house? Can they sway with smooth, bold movements? Are they able to change direction quickly, not bumping into anyone else?</p>

	<p>The class divides down the middle into two groups – group A and group B. Group A move first – they are the worried mice, scuttling and sniffing and feeling frightened, because their house is on fire. Group B moves next – they are the flames, swirling around the house. Groups A and B take it in turns to move then freeze.</p>	<p>Encourage the children to work with the other members of their group and use the whole space when it is their turn. They need to be able to hold their freeze as still as they can, while the other group moves around them.</p>	<p>Are the children able to listen carefully to the instructions and the changes in the music, so that they know when it is their turn? Can they work co-operatively with the other members of their large group? Are they able to move confidently through the space, clearly showing the characters of the little mice, and the fearsome nature of the big, swirling flames.</p>
	<p>The children imagine that they are George, feeling very pleased with himself. He now has to hop, as he has given away one of his shoes to the mice.</p>	<p>Encourage the children to hop in time to the music and make their own curvy pathway through the space. If they get tired, they can swap legs!</p>	<p>Can the children hop in time to the music? Are they able to maintain their rhythm? Can they show the character of George and how happy he is? Are they able to make their own pathway, not following anyone else?</p>
	<p>The children skip around the space as though they are the fox. When they reach a puddle, they jump over it.</p>	<p>Help the children to listen to the change in the music and the presenter's instructions, especially when it is time to get ready to jump. Here, they need to make sure that they are in a space of their own and bend their knees, poised ready to spring! Encourage them to wait, then all jump at the same, when they hear the big chord in the music.</p>	<p>Can the children lift up their feet when they skip? Can they stop quickly, when they are instructed to? Are they able to reach up high and jump with lots of energy and both feet together?</p>
	<p>After they have wiggled into their new sleeping bag, the children jump, both feet together, around the space, as though they are the fox, jumping happily.</p>	<p>The children need to hold their hands right up to their ears, as though they are pulling up the sleeping bag. They should jump with both feet together, not following anyone else.</p>	<p>Can they jump, feet together, in time to the strong beat of the music? Are they able to use all of the space? Are they engaging with the narrative of the story?</p>



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	<p>The children do their jig from last time, as though they are a very happy George. They put their hands on their hips and kick out their legs, whilst hopping from one foot to the other.</p>	<p>Encourage the children to kick in time to the fast music. They need to keep their hands on their hips and hold their heads up high.</p>	<p>Can the children kick out in front of them with straight legs? Are they able to maintain their fast rhythm and kick and hop in time to the music? Can they show how happy George is?</p>
	<p>The children work in pairs. One person is George, the giant and the other is an animal chosen from today's story – either the mouse, or the fox. They skip around the space together, the giant leading the way and the mouse or fox following behind. Then they face each other and do their happy jig.</p>	<p>Encourage the children to work co-operatively together and help them to think about the different ways in which the giant and their chosen animal will move, for example, using heavy or light footsteps, stretching up tall, crouching down low. The person who is following needs to stay very close to their leader and move at the same pace.</p>	<p>Can the children work together and show clearly in their movements and gestures who they are? Are they able to stay close together as they move around the space?</p>
	<p>The children lie down in a space and relax, taking slow, deep breaths. They imagine that they are George, lying in the sun.</p>		

Programme 10: A present for the animals

In this third programme of the unit, George, the giant meets some more animals in need of his help.

Lesson summary:

Warm up: hopping energetically around the space as George, who is wearing just one sock.

The dog crosses the bog: taking slow, heavy steps through the thick bog. Making these even slower, as the mud rises.

The dog balances on George's belt: wobbly balancing steps, making a straight pathway, arms outstretched across the belt.

George hops sadly: slow hopping, with hunched shoulders and dejected expressions.

George wraps his scarf around the giraffe: working in pairs, building upon the sequence learnt in episode one, but this time with the giraffe jumping up and down on the spot.

The mouse and the flames: working in pairs, building upon the sequence learnt in episode one, this time dancing without the instructions and listening carefully for the changes in the music.

Fox jumps over a puddle: building upon the sequence learnt earlier in today's programme. This time, leaping without the help of the presenter.

A happy jig and spin: working in pairs, jigging together, then holding hands and spinning on the spot.

Cool down: relaxing and taking deep breathes.

Movement focus:

- **Body:** contrasting heights; crouching down small, stretching up high, faces, arms, legs, hands and feet.
- **Action:** kicking out legs, balancing, dragging heavy feet, hopping, skipping, leaping, swaying, scurrying, slow, graceful movements.
- **Dynamics:** contrasts in speed, high and low.
- **Space:** awareness of different levels, moving in a controlled way around the space, making your own curvy pathway.
- **Relationships:** working alone and with a partner, leading and following, working in a larger group.

Add your timing	Content	Guidance	Evaluation
	<p>The children warm up. They remember how George, the giant gave away one of his socks to a fox who needed it for a sleeping bag. They hop around the space as though they are George.</p>	<p>The children need to hop around the space with lots of energy, making their own pathway. If they get tired, they can change feet!</p>	<p>Can they work independently, not following anyone else? Are they able to use the whole space? Can they hop in time to the music?</p>
	<p>Children imagine that they are the dog, trying to step across the bog. They hold up their curled hands in front of them, as though they are their paws, pant, then take slow, heavy footsteps in time to the music. They repeat this, imagining that the mud is now even deeper – up to their knees!</p>	<p>Encourage the children to make their footsteps as slow and heavy as possible. They need to use lots of control and lift their legs and feet slowly, as though they are really struggling in the sticky mud. When they repeat this sequence, they need to make their steps even more slow and laboured.</p>	<p>Are the children able to show how sticky the mud is with their heavy footsteps? Can they show how it gets deeper and stickier still? Do they have good expressions on their faces, showing how difficult it is to walk?</p>
	<p>The children continue to move around the space, as though they are the dog. This time, they imagine that they are tip-toeing across the belt, which is stretched across the bog.</p>	<p>The children need to keep their arms stretched out to their sides, as though they are trying to balance, as they walk across the belt. Encourage them to take small, wobbly balancing footsteps. They need to walk in a very straight line and imagine that they can see the belt lying across the bog in front of them.</p>	<p>Are the children able to really engage with the narrative, imagining that they are the dog and that the belt is lying across the bog in front of them? Are they able to demonstrate this in their slow, wobbly steps? Can they look down at their feet, as though they can really see the belt?</p>
	<p>Poor George! Now he doesn't have a belt, his trousers have fallen down! The children imagine that they are George and hop back to the shop to get some more clothes. They hop slowly this time, as they are shivering with cold.</p>	<p>Encourage the children to hop in time to the new, slow beat of the music. They could also shiver a little with the cold and cross their arms, hugging themselves quickly to try and warm up. They can show how cold and fed up they are, by lowering their heads, hunching their shoulders a little and by the sad expressions on their faces.</p>	<p>Are the children able to hop in time to the music? Can they move with control, not touching anyone else? Are they able to show how sad and cold the giant is feeling?</p>



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	<p>The children get into pairs. They remember the first creature that George met on his walk. It was the giraffe! One person is the giraffe and the other is George, skipping around in a circle and wrapping the scarf around the giraffe to keep him warm.</p>	<p>The person who is George needs to be very aware of their partner's position, as they skip around them in a small circle. The person who is the giraffe needs to jump up and down energetically on the spot, with one arm raised above their head, as their long neck.</p>	<p>Can the children remember this sequence? Are the giraffes able to jump up and down in time to the music, whilst holding up their arms? Can they jump and skip with lots of energy?</p>
	<p>In their pairs, the children remember the next creature that George helped. It was the goat, whose sail blew away in a storm. Now, they make a big sail together – even bigger than last time. They sway gently, then fly around the room together – with small light footsteps, as though they are being carried along in the wind.</p>	<p>The children need to stand back to back to start with, with outstretched arms and feet apart. Encourage them to make their bodies as wide as they can. They need to listen carefully to the instructions and the music, so that they know when to start swaying more roughly, then when to take off and move around the space.</p>	<p>Are they able to work co-operatively together, to create an interesting sequence, which progresses from slow, gentle movements, to faster, bolder movements?</p>
	<p>Still working with their partners, the children now remember the next animal that George met. It was the mouse, whose house had caught fire. One person in the pair is the mouse, scuttling around in a worried way, and the other person is the flames, darting around the house. The children take it in turns to do this and freeze when their section of music stops. This time, they do this without the presenter's help.</p>	<p>The children need to really listen to the changes in the music and only move when it is their turn, as this time, the presenter is not helping them. The children who are mice should hunch their bodies up small and scuttle in time, with small, quick footsteps. The flames need to move freely around the room, twisting and turning and swaying their raised arms from side to side.</p>	<p>Are they able to work co-operatively in their pairs? Now that they do not have the presenter helping them, are they able to respond quickly to the changes in the music and move only when it is their turn? Can they move confidently, to clearly show the scuttling mice and the swirling flames?</p>
	<p>The children remember the next creature that George met. It was the fox! Working on their own, they skip around the space, then, when the music changes, they jump over a puddle. The presenter helps them the first time, but then they have to do it without her help and just be guided by the music.</p>	<p>Encourage the children to jump even higher and further than last time! They need to wait, get ready and be very controlled before they jump. They should jump with both feet together. They need to listen carefully to the change in the music and the big jumping chord, so that they know when to do this.</p>	<p>Can the children jump at exactly the right moment in the music? Are they able to move quickly and smoothly from the skipping to the jumping sequence? Are they able to maintain their concentration after they have jumped and skip again?</p>



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	<p>The giant has found his old clothes again and he is very happy! Working with their partner, the children do their happy jig. One of them is George and the other is one of the animals that he has met in the story. The children do their happy jig together, then, holding hands, spin on the spot.</p>	<p>The children need to remember to face each other, but stand far enough apart, so that they have space to kick out their legs. Encourage them to hop and kick in time to the music and with each other. They need to join hands and spin around in a controlled way.</p>	<p>Can the children dance with lots of energy, with joyful expressions, to show how happy they are? Are they able to stay in their own space when they are kicking and spinning with each other? Can they move quickly and smoothly, from the kicking and hopping, to the spinning sequence? Are they listening to the music and to the presenter?</p>
	<p>The children lie down in a space. They imagine that they are George, lying in his cosy bed. They take deep breaths and relax.</p>		