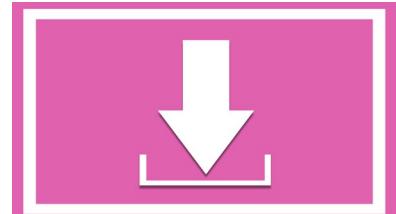


Dance KS1: Time to Move

Alice in Wonderland



Look for the download icon on each of the webpages or in these Notes to download an mp3 of each dance session



1: Down the rabbit hole

[Go to webpage](#)



2: A mad tea party

[Go to webpage](#)



3: The Queen of Hearts

[Go to webpage](#)



Time to 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 speakers are 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 dance sessions:

- always encourage careful listening
- reinforce the importance of safety - eg 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.

Time to Move and the National Curriculum

Dance makes a distinctive contribution to the education of all pupils, in that it uses the most fundamental mode of human expression - movement. Through its use of non-verbal communication, pupils 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 Teachers' Association and others, now One Dance UK)



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.

Using these Teacher's Notes

These Teacher's Notes include a detailed content grid for each programme. The content grids include the following information:

- **Lesson content.** This is the description of the movement sequence.
- **Teacher guidance.** This is intended to offer advice on how to get the class to get the best out of the content.
- **Evaluation.** This is usually a series of questions indicating what to look for to assess the level of the children's contribution.

Downloads

These dance sessions can be downloaded either from these Notes - look for the pink download icons - or from the individual web pages of the BBC Teach website.

Contact us

You can contact us at: teach.bbc@bbc.co.uk

Alice in Wonderland

Introduction

This is a unit of three dance sessions inspired by Lewis Carroll's classic fantasy *Alice's Adventures in Wonderland*.

Our selection of scenes focuses on developing a range of movement skills imaginatively. These dance activities can also provide a great foundation for an Alice performance - for other classes, or the whole school - especially if combined with other scenes and characters from the book, perhaps brought to life through readings, drama or improvisations, pictures and projections.

For extra inspiration, there are numerous book versions to suit different reading levels - some with helpful illustrations - as well as several film and TV versions. There is also a useful ballet adaptation by the Royal Ballet available on DVD, with plenty of clips available online, and a pantomime version from [CBeebies](#).

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1: Down the rabbit hole

Lesson summary:

The children skip like Alice, hurry like the White Rabbit, stretch tall and kneel low in a hall of doors, then shrink small. As group caterpillars, they collaborate in threes (front-middle-back) to make long, wiggling movements. Here are the shortened, adapted, story-extracts:

1. The White Rabbit

‘...Alice was tired of sitting and having nothing to do, when suddenly a White Rabbit with pink eyes ran by, saying to itself: ‘Oh dear! Oh dear! I shall be late!’, the Rabbit took a watch out of its waistcoat-pocket, looked at it, then hurried on. Alice jumped to her feet, because she’d never seen a rabbit with a waistcoat, OR a pocket-watch! Burning with curiosity, she skipped across the field just in time to see the White Rabbit pop down a large rabbit-hole...’

2. The Hall of Doors

‘...Thump! Down she fell on a heap of sticks and dry leaves. She found herself in a long, low hall. There were doors all round, all locked! She found a little three-legged table with nothing on it but a tiny golden key...’

3. Drink Me

‘...Alice opened the door. She knelt down and looked into the loveliest garden. She longed to get out of that dark hall and wander about among those beds of bright flowers and cool fountains, but she couldn’t even get her head through the doorway.

Alice went back to the table, where she found a little bottle. Tied round the neck of the bottle was a label with the words ‘DRINK ME’. It wasn’t marked ‘poison’, so Alice tasted it (a sort of pleasant mixed-up flavour of cherry-tart, custard, pineapple, roast turkey, toffee, and hot, buttered toast). Suddenly, she was getting smaller and smaller! ‘What a curious feeling!’ said Alice. ‘I must be shutting up like a telescope!’

4. The Caterpillar

‘...Alice looked round and saw a large mushroom about the same height as herself. She stretched on tiptoe, and her eyes met a large blue caterpillar who asked, sleepily, ‘What size do you want to be?’ ‘Well, I’d like to be a little larger, Sir, if you don’t mind,’ said Alice. The Caterpillar yawned and crawled into the grass, saying, ‘One side of the mushroom will make you grow taller and the other side will make you shorter...’

Movement focus:

Action: Skipping, stretching, curling, flexible bodies (bending and straightening), crouching.

Dynamics: Exaggerated gestures, fitting steps to music (creeping, hurried etc), stillness.

Space: Spinning within a circle, exploring large and small imaginary spaces, straight lines, low and high levels.

Relationships: Pair work, watching a partner carefully, follow-my-leader lines in threes.

Session 1 structure: Down the rabbit hole

Content	Guidance	Evaluation
Warm up Light, bouncy skipping, tall stretching and curling up close to the floor.	Contrast lifting arms up above head, with bending knees to curl up small.	Is the skipping light, bouncy and happy?
Story A: The White Rabbit	Sit down in one space.	
Alice and The White Rabbit. In pairs, quick, busy steps and checking pocket-watch from waistcoat pocket (the White Rabbit) followed by silent, creeping steps (Alice). Then both falling down the rabbit hole (spinning around and around together in a circle).	<ul style="list-style-type: none"> - In pairs, contrast hurried rushing (Rabbit), with careful following (Alice). - At the end, stop spinning before getting dizzy. 	Are you watching your partner carefully?
Story B: The Hall of Doors	Sit down to listen.	
Alice lands in a hall with different sized doors and a table with a key upon it. She stretches tall and kneels low to try to unlock the doors. The key opens the smallest door but Alice is too big to get through it to the beautiful garden beyond.	<ul style="list-style-type: none"> - The first door is enormous, so stretch up tall on tiptoe. - The second door is tiny, so bend knees low, to kneel down. - Mime turning the key, turning the handle, and opening the door. 	Are the actions dramatically exaggerated?
Story C: Drink me	Sit to listen.	
Alice finds a bottle labelled 'DRINK ME' - but when she takes a drink, she shrinks smaller and smaller, then squeezes through the smallest door and out into the beautiful garden. Alice skips happily around the garden - admiring all the beautiful things she sees.	<ul style="list-style-type: none"> - Stand and walk to an imaginary three-legged table, to find the bottle and drink from it. - Then bend knees and curl up small. 	Are the skipping steps light and happy again?
Story D: The Caterpillar	Sit to get breath back and listen.	
In follow-the-leader group lines of three, starting from the front, each person moves one after the other to create the effect of a long, wriggly caterpillar. They each step forward into a crouched low position, one after the other. Then they step forward into a standing position, one after the other.	<ul style="list-style-type: none"> - Any children 'left over' can make up groups of four. - Ensure the person at the front moves first, then the middle, then the back. 	Do the steps fit with the music?
Perform: Alice and the White Rabbit - Through the Door	A chance to remind yourselves of skipping, rushing and checking time, spinning and tumbling, stretching and kneeling.	Are these movements well-contrasted and exaggerated?
Cool down: Sitting in Alice's Wonderland garden, to think about planning a performance, and to yawn, stretch and relax.	After the session, discuss possibilities for combining the dances with extra readings and performing scenes to other classes.	Have today's performances been 'in character'?



2: A mad tea party



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Lesson summary:

After a skip through the Wonderland garden, we move like the Cheshire Cat, stretching arms in an enormous 'smile', then visit the March Hare's house to dance a crazy Tea Party dance.

Here are the shortened, adapted story extracts:

1. The Cheshire Cat

'...Alice was a little startled to see a Cheshire-cat, a large cat, grinning from ear to ear. 'Would you tell me please, which way I ought to go?', she asked. The cat waved each paw in turn, to reply: 'In that direction, lives a Hatter: and in that direction, lives a March Hare. Visit either you like: they're both quite mad, completely crrrazy!'

2. The March Hare, the Hatter and the Dormouse

'...There was a table set out under a tree in front of the house, and the March Hare and the Hatter were having tea at it: a Dormouse was sitting between them, fast asleep, and the other two were using it as a cushion, resting their elbows on it and talking over its head. 'Very uncomfortable for the Dormouse,' thought Alice; 'only as it's asleep, I suppose it doesn't mind...'

3. A Mad Tea Party

'...The table was a large one, but the March Hare, the Hatter and the Dormouse all crowded together at one corner. The Hatter said mournfully, 'It's always six o'clock now.'

Brightly, Alice asked, 'Is that the reason so many tea-things are put out?'

'Yes, that's it,' sighed the Hatter, 'always teatime, and we've no time to wash up.'

'So that's why you keep moving round, I suppose?' said Alice. 'Exactly so,' said the Hatter...'

Movement focus:

Action: Skipping, crouching, lifting hands and arms, jumping, leaning, alternating hand movements.

Dynamics: Varying movement qualities to suit characters (eg cool, springy, important, crazy, sleepy).

Space: Using arms to make large 'shapes'. Organising sideways movements (as if around a table).

Relationships: Interacting within a small group.

Session 2 structure: A mad tea party!

Content	Guidance	Evaluation
Warm up Warm-up: Skipping through Alice's Wonderland garden - occasionally stretching high and crouching low to smell the roses and look at an insect.	<ul style="list-style-type: none"> - Check standing in own space, and avoid bumping. - Remember last time's White Rabbit and Caterpillar. 	Are the skipping steps light, happy and bouncy?
Story A: The Cheshire Cat	Sit down in own space.	<p>Do the children manage to control and hold their shapes whilst the others are travelling?</p> <p>Do their shapes represent a plant in some way?</p> <p>Do the travelling group move around the room with care?</p> <p>Do the travelling group follow random pathways?</p>
Cool, confident fluid, slinky movements with soft, silent steps – stopping every now and then to show off an enormous, knowing Cheshire Cat grin (a smile-shape made with the arms). Leading Alice through the woods to the March Hare's house.	<ul style="list-style-type: none"> - For the smile, stretch arms out to the sides, then lift hands and curve arms round. - To lead Alice, swing shoulders, swagger and strut. 	Are the cat movements cool and confident?
Story B: The March Hare, the Hatter and the Dormouse	Relax on the floor to listen.	<p>Do the children move with a sense of lightness and freedom?</p> <p>Do they control their actions as they gradually come to rest and show impetus as the breeze initiates movement again?</p>
Pupils follow the music to take long, bunny-hop jumps for the Hare; take tall, striding steps with exaggerated top-hat bows for the Hatter; and curl up small and still for the dozing dormouse.	<ul style="list-style-type: none"> - For the March Hare, lean forward and rest hands flat on the floor. - The Hatter is 'important ...but a bit crazy.' Bend the top half of body forward. - The Dormouse walks with tiny, tired steps, then rubs paws, stretches, yawns and curls up. - Follow music-cues to create a combined movement-sequence. 	<p>Are the Hare-jumps long and springy?</p> <p>Is the Hatter straight and tall?</p> <p>Is the Dormouse really sleepy?</p> <p>Is everyone concentrating to match the music-cues?</p>



Exploring different ways of spiralling to the floor 	Continually check the children have sufficient space. Feedback how you see some of the children interpreting the sycamore action, eg 'Kaldip is using his feet'.	Do the children follow the instructions accurately? Do the children find original ways of interpreting the action?
Gliding and sliding Combination of gliding (dandelion seeds) and spiralling (sycamore seeds).	Take this opportunity to observe the children.	Can the children move seamlessly between the two actions? Do they sustain the quality of lightness?
Exploding actions Starting with just the hands and building to use the whole body. Followed by a period of improvisation.	Encourage the children to change their dynamics into strong and sudden.	Do the children alter the speed and strength of their actions?
Seed combination Of sycamore seeds (spinning), dandelion seeds (gliding) and geranium seeds (exploding).	Remind the children of the different dynamics for each action.	Can the children move easily between the actions? Can the children alter the dynamics effectively?
Cool down Stretch and take deep breaths.	Encourage the children to relax and unwind.	Can the children breathe in and out gently and relax their bodies as they listen to the music?

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3: The Queen of Hearts

Lesson summary:

After another garden-skip, the children stamp and point angrily like the Queen of Hearts, then take part in a crazy croquet match, scuttling like hedgehogs (the croquet balls), stepping gracefully like flamingos (the mallets) and marching away like soldiers (the hoops). They then perform a set of sequences from all three programmes, before waking up from their curious dream.

Here are the shortened, adapted story extracts:

1. The Queen of Hearts

‘...When the procession came opposite to Alice, they all stopped and looked at her, and the Queen said, severely, ‘What’s your name, child?’

‘My name is Alice, so please your Majesty,’ Alice said, very politely.

The Queen turned crimson with fury, and, after glaring at her for a moment like a wild beast, began screaming, ‘Off with her head!’

‘Nonsense!’ said Alice, very loudly ... and the Queen was silent...’

2. A Game of Croquet

‘...Can you play croquet?’ shouted the Queen.

‘Yes!’ said Alice.

‘Come on then!’ roared the Queen. ‘Get to your places!’

Alice thought she’d never seen such a curious croquet-ground in her life: the croquet balls were live hedgehogs, the mallets were live flamingos, and the soldiers had to bend over on their hands and feet to make the arches...’

3. A Curious Dream

‘...Wake up, Alice!’ said her sister. ‘What a long sleep you’ve had!’

‘Oh, I’ve had such a curious dream!’ said Alice. And she told her sister, as well as she could remember, about her strange adventures...’

Movement focus:

Action: Skipping, crouching, stamping, lifting legs high, small steps, marching.

Dynamics: Sudden, direct pointing, angry gestures, elegant and graceful steps, scurrying, rhythmic steps.

Space: Changing direction, using the whole performance space.

Relationships: Interacting in pairs and groups within a co-ordinated dance sequence.

Session 3 structure: The Queen of Hearts

Content	Guidance	Evaluation
Warm up: Skipping through Alice's Wonderland garden.	Explore the whole space.	Is the skipping light, bouncy and happy?
Story A: The Queen of Hearts	Sit in own space.	
Regal, haughty steps, stamping through the spaces with sudden, direct points and 'off with their head' angry gestures.	<ul style="list-style-type: none"> - Hold royal head high. - The cue for 'Off with their heads' is a scary guillotine sound within the music. 	Is the Queen standing straight and tall, then stamping and pointing angrily?
Story B: A Game of Croquet	Sit on the floor to listen.	
Hedgehog croquet balls - scurry with scared, little hedgehog-steps.	Imagine that you are running away from the Queen of Hearts and her game of croquet.	Are the steps and actions small and 'scared'?
Flamingo mallets – standing straight and tall, slowly lift and lower alternate knees high for exaggerated, elegant flamingo steps.	Lift each leg high, before stepping it carefully down again.	Are the flamingos graceful and elegant?
Marching Soldiers Marching through the spaces with strong, rhythmic steps.	Imagine being one of the Queen's soldiers, marching away from the croquet game.	Are the soldier's steps strong, and in time with the music?
Final Performance A selection of sequences from all three programmes, to link together in a special Alice in Wonderland dance.	<p>The sequences are:</p> <ul style="list-style-type: none"> - Alice and the White Rabbit - Into the Garden - Caterpillar - Cheshire Cat - A Mad Tea Party - The Queen of Hearts - A Game of Croquet 	Can you switch quickly from one character to another?
Story C: Such a Curious Dream	Close eyes to listen.	
Cool down Walk to a space with slow, silent steps, lying down to listen to the end of Alice's adventures.	Try to remember and 'visualise' some of Alice's adventures.	Can the children move back to the classroom like their favourite character?

Details of the music used in the extended music resource

Once you have completed the unit of dance sessions you can use the extended music resource to practise the dances without Diane's instructions and to build longer sequences - perhaps in order to put on a performance.



Click to download the extended music sequence for Alice in Wonderland

Item 1	Alice theme	See Session 1
Item 2	The White Rabbit and Alice down the hole	See Session 1 and 3
Item 3	The Caterpillar	See Sessions 1 to 3
Item 4	The Cheshire Cat	See Session 2
Item 5	The March Hare, the Hatter and the Dormouse	See Sessions 2 and 3
Item 6	The mad tea party	See Session 3
Item 7	The Queen of Hearts	See Session 3
Item 8	The croquet match, Hedgehogs, Flamingos and Soldiers	See Session 3