Dance KS1: Time to Move

Pattern world

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

1: Symmetry in the man-made world

Go to webpage

2: Asymmetry in the natural world

Go to webpage

3: Pattern in the artist's world

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)

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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**

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Pattern world

Introduction

This unit uses the poem ‘Leisure’ by William Henry James to introduce the children to the value of looking closely at the world around them. Through the course of the unit the children explore the visual contrasts between the man-made and the natural world focussing particularly on symmetry, asymmetry, straight and curved lines. They are also introduced to the work of two artists who use pattern and environment with contrasting outcomes.

The children work from direct observation and from the imagination to create physical expressions for their ideas which are built from individual and pair work to more collaborative group or even class work by the end of the unit.

Learning objectives

Compose
- Use compositional strategies in pair work - compliment / contrast.
- Use different arrangements of dancers to create pattern - individual, pair, group, (whole class).

Perform
- Develop increasing accuracy and control in the use of dynamics - jerky and flowing.
- Develop increasing accuracy and control in the use of space - shape, level, pathway.
- Use contact in a group to express the dance idea.

Appreciate
- Describe and evaluate specific aspects of their own or others’ work.

Fitness and Health
- Understand how dance can improve general body skills - balance and control.

	Symmetry in the man-made world	Asymmetry in the natural world	Pattern in an artist’s world
Actions	stillness travel - jump	stillness travel - step, turn	contrasts of movement and stillness
Space	shape level pathway - straight	shape level pathway - curved	contrasts of shape, level and pathway
Dynamics	jerky	flowing	contrasts of flow
Relationships	individual pair	individual pair	group whole class

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1: Symmetry in the man-made world

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Lesson summary

1: Warm-up
Moving parts of the body in symmetry.
2: Symmetrical shapes
Working on their own, the children create symmetrical body shapes based on the man-made objects they have observed.
3: Moving in symmetrical shapes
The children find travelling steps that will allow them to move remaining in symmetry.
4: Linking the ideas together
The children combine symmetrical shape dance with a partner and symmetrical travelling alone.
5: Cool down
Controlled stretches and balances, remaining in a symmetrical position.

Session 1 structure: Symmetry in the man-made world

Content	Guidance	Evaluation
Warm-up The warm up exercises work the body in symmetry and awareness of the concept is drawn to the children's attention. They go on to look for symmetrical man-made objects in the space, such as windows or plug sockets etc.	At the beginning the first two lines of the poem 'Leisure' by William Henry Davies are read to introduce the idea of looking carefully at the world around us. In particular it suggests focussing on pattern, line, shape and colour. A pause in the playback is suggested for discussion with the teacher to clarify understanding of 'symmetry' and 'man-made', to list objects suggested by the children and to look for 'lines of symmetry' in some of them.	Do the children understand the concepts of symmetry and 'man-made'?
Symmetrical shapes The children work individually to make symmetrical body shapes based on the man-made objects they've observed. The partners go on to perform their own and their partners shape in opposition, working on contrasts of level.	Encourage the children to think about the use of line and level in their shapes. They then take turns to share it with a partner who looks for the line of symmetry in their shape.	Can children create lines of symmetry in their shapes? Can they identify lines of symmetry in their partner's shapes?

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Moving symmetrical shapes Working individually again the children are challenged to find ways of moving without going out of symmetry. To begin with they move body parts and then the whole body including travelling through the space.	Walking and running will be rejected as asymmetrical while jumps will probably emerge as a common solution with associated jerky dynamics. The man-made world is again referenced, the idea being linked to the jerkiness of machines.	Can the children create ways of moving while remaining in symmetrical shapes?
Linking the ideas The children reunite with their partner to link the two ideas developed in the session so far; the symmetrical shape dance with a partner and the symmetrical travelling dance on their own.	Organise the class down two sides of the room, each child opposite their partner. The children do their symmetrical travelling dance to meet their partner, then perform their symmetrical shape dance together before returning to where they came from with the travel again.	Can the children move on straight pathways? Do pairs co-operate well together?
	To allow more dance space and time to observe the dance is repeated but with the couples taking turns to perform. The teacher facilitates this by numbering each pair 1, 2 or 3.	
Cool down During the plenary the children repeat a short symmetrical stretching and breathing exercise whilst being asked to reflect on the balance and control they used to make their actions symmetrical and accurate.	Encourage the children to think about how pattern in the man-made world made them move and feel. Pattern in the natural world is introduced as the theme for the next session and the children are encouraged to make a collection of natural objects, some symmetrical and some asymmetrical, to bring to the next session.	

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2: Asymmetry in the natural world

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Lesson summary

1: Warm-up
Moving the body asymmetrically.
2: Asymmetrical shapes
Working alone, the children create asymmetrical body shapes.
3: Sharing shapes with partners
Children show their shapes to a partner who copies it on a different level.
4: Moving asymmetrically
Children find asymmetrical ways to travel.
5: Linking the ideas
The children link the partner dance at different levels with the travelling steps.
6. Cool down
Asymmetrical body shapes, as at the beginning of the session.

Session 2 structure: Asymmetry in the natural world

Content	Guidance	Evaluation
Warm-up The session begins with a brief verbal revision of the main ideas from last time. The warm up exercises work the body in asymmetry and awareness of the concept is drawn to the children's attention. They go on to look for symmetry and asymmetry in the natural objects around them, either those they've collected and brought with them, or what they can see through a window or by looking at one another's faces.	A pause in the playback is suggested for discussion with the teacher, to clarify understanding of 'asymmetry' and 'natural', and to list objects. You may like to have pen and paper or whiteboard available.	Do the children understand the concept of asymmetry? Can they find asymmetrical objects in the world around them?
Asymmetrical shapes The children work individually to make symmetrical body shapes based on the natural objects they've observed. They consider other natural objects which are completely asymmetrical and particularly think about curved lines in the object. Finally they make a completely asymmetrical shape with curved lines.	Be ready to invite the children to look at the objects more closely and notice slight deviations from symmetry. The children will then need to shift their symmetrical shape into asymmetry accordingly.	Can they find slight deviations from symmetry? Do they understand that objects in the natural world usually have these?

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Sharing shapes with a partner They share their asymmetrical shape with a partner. They take turns to perform their own shape while their partner copies it on a different level so they compliment. They link their ideas and perform making smooth transitions between shapes.	Encourage the children to think carefully about levels and how these may be used to compliment the shapes.	Are the children able to copy each other's shapes on different levels? Do they work well together?
Moving asymmetrically Working individually again the children are challenged to find ways of moving asymmetrically. To begin with they move body parts and then the whole body including travelling through the space.	Walking, running, skipping and rolling are suggested by the presenter, along with flowing dynamics and changes of level. The natural world is again referenced, the idea being linked to the flow of rivers, wind or bark lines.	Can the children find asymmetrical ways to travel?
Linking the ideas The children reunite with their partner to link the two main ideas developed in the session so far; the asymmetrical shape dance with a partner and the asymmetrical travelling dance on their own. The children do their asymmetrical travelling dance together to a space, then perform their asymmetrical shape dance together before returning to where they came from with the travel again. In keeping with the theme, the partners are encouraged to travel on curved pathways. To allow more dance space and time to observe, the dance is repeated but with the couples taking turns to perform.	The teacher is asked to organise the class down two opposite sides of the room, each child standing beside their partner. The teacher facilitates this by numbering each pair 1, 2 or 3.	Are children able to link the two elements together smoothly? Do they make a confident transition from working with a partner to working alone? Are they able to dance in turn?
Cool down During the plenary the children repeat a short asymmetrical stretching and breathing exercises.	Encourage the children to reflect on how the balance and control they develop in dance might be useful at other times. They should think about how pattern in the natural world made them move and feel. Pattern in an artist's world is introduced as the theme for the next session and the children are encouraged to visit the artist websites before the next session.	Do the children remember the movements from the beginning of the session? Are they calm and composed, ready to return to the classroom?

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3: Pattern in an artist's world

Click to download this dance session as an mp3 file

Lesson summary

1: Warm-up
Creating body shapes based on pebbles, shells, twigs, driftwood.
2: Group asymmetrical sculpture
Group work creating a large asymmetrical sculpture.
3: Symmetrical shapes
Revising work on symmetrical shapes in the man-made world.
4: Group symmetrical sculpture
Group work creating a large symmetrical sculpture.
5: Cool down
Controlled stretching and breathing exercises in symmetrical and asymmetrical body shapes.

Session 2 structure: Pattern in an artist's world

Content	Guidance	Evaluation
Warm-up The scene is set for the first artist, Andy Goldsworthy, by asking the children to imagine four different natural world contexts as inspiration for their warm up; trees, sea, mountain, river. Andy Goldsworthy is introduced as a sculptor who works with natural objects in natural settings. The children create body shapes based on objects Andy might consider using in his work: pebble, shell, twig, driftwood.	The programme begins with a short verbal resume of the ideas covered in the unit so far and an introduction to the notion of artists being inspired by pattern in the world around them. In each case asymmetrical shapes with curved lines on different levels should be encouraged.	Can the children think of appropriate body shapes? Do their shapes employ curved lines on different levels?
Group asymmetrical sculpture The children use their bodies to build an Andy Goldsworthy style sculpture using their practised shapes or inventing new ones. One child at a time goes into the circle and links to other children in the group either through contact or by linking body parts under, over or round another person. They are encouraged to use asymmetrical shapes, curved lines and different levels as well as thinking about how their shape compliments other shapes in the group.	A pause in the playback is suggested for the teacher to organise the children into groups of 5 or 6, sat in a circle and each having a number starting at one. Taking photos of the sculptures is suggested and also visiting the artists website to find out more.	Do the children enjoy working in these extended groups? Can they combine their asymmetrical shapes on different levels together?

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Symmetrical shapes The children sit in their own space to be introduced to the second artist, a painter called Victor Vasarely. The children make individual shapes based on four man-made objects that might inspire Victor's work: pipe, lamp post, broken glass and square tiles.	Victor Vasarely's work is often associated with urban contexts. He creates patterns using straight lines, contrasting colours, geometric shapes and repeating lines. In each case the children are encouraged to use symmetrical body shapes, straight lines and different levels.	Can the children make asymmetrical shapes appropriate to a Vasarely painting?
Group symmetrical sculpture The children work as a team to create a Victor Vassarely style painting with their bodies using their practised shapes or creating new ones. One child at a time acts as leader to create a line shape which is copied by the other children in the line to create a repeating line pattern.	Encourage the children to use symmetrical shapes, straight lines and different levels as well as thinking about how their shape contrasts with the previous one. The work can be developed after the session using the same principle with the whole class. Taking photos of the paintings is suggested and also visiting the artist's website to find out more.	Do the children enjoy working in these extended groups? Can they combine their asymmetrical shapes on different levels together?
Cool down During the plenary the children repeat the symmetrical and asymmetrical stretching and breathing exercises from the first two sessions.	Encourage the children to reflect on the contrasts between natural and man-made patterns, the different sorts of art work they inspire and different environments they create in which to live. The session ends by visiting the last two lines of the 'Leisure' poem by William Henry Davies suggesting there is value in taking time to really look at the world around us.	Do the children remember the movements from the beginning of the session? Are they calm and composed, ready to return to the classroom?

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Connections in learning

Art:

- Pattern World explores the art elements of pattern, line and shape and the compositional strategies of compliment and contrast. It also introduces the children to the work of a famous sculptor and painter and their creative processes.
- Why do artists look so closely at the world around them? How might they collect information about pattern, line, shape and colour to use in their work?
- Can you find out more about Andy Goldsworthy and Victor Vasarely by visiting their websites?
- Can you go on a photo safari to collect images of natural and man-made objects that are symmetrical or asymmetrical?
- Can you make a collection of man-made objects and natural objects? Can you organise them into symmetrical and asymmetrical sets? Can you make some drawings of your favourite objects from the collection?
- Can you make your own Andy Goldsworthy sculpture outside using natural objects you've collected? Can you make your own Victor Vasarely painting using repeating straight lines?

Maths:

- Pattern World explores symmetry and asymmetry visually and kinaesthetically. What is symmetry and asymmetry? What are a lines of symmetry and where do we find them?

Poetry:

- These dance sessions quote the poem 'Leisure' by William Henry Davies. Why do you think William Henry Davies wrote the poem 'Leisure'? What message was he hoping to communicate to people who read the poem? Can you write a poem that encourages people to look at either the man-made world or the natural world or both?

Music:

- The *Pattern world* accompaniment expresses the learning themes of pattern, natural and man-made. How has the composer communicated the natural and the man-made world in his music? Can we hear patterns in the music? Do the patterns in the music compliment the patterns in the dance? Can we create repeating patterns in our own music?

PSHE:

- *Pattern world* considers contrasts between natural and man-made environments. How does environment affect feelings and behaviour? What type of environment would we prefer to work and live in? How can we bring more of the natural environment into our man-made environment?

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