

Dance KS1: Time to Move

Pinocchio



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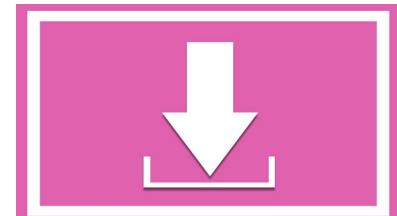
Time to Move needs plenty of space. The hall or a cleared and swept classroom or similar large space is ideal.

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.

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



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

Pinocchio

1: The wooden boy



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Introduction:

An exciting dance exploration of the adventures of Pinocchio, based on the Italian story by Carlo Collodi. There are many versions available to share with your class, some of which the children may know from retellings in books, comics, animations - eg the well-known Disney version - movies, or even...puppet shows! For details of the 21 extracts appearing in this series, dotted throughout the activities, see the story compilation following each summary table.

The first session features cheeky puppet movements; Pinocchio learning to walk from his maker/father Geppetto, the carpenter; then marching towards a Great Puppet Show; moving like a 'lame' fox and a 'blind' cat; going in disguise as robbers; performing tiptoe fairy steps; and making long nose actions!

In the second session Pinocchio buries coins given to him; then walks sadly away when discovering that he's been robbed; the children fly and swoop like a pigeon; hurry about on 'Busy Bee Island' and each balance a bucket on their head; and a 'Playland' sequence enables groups to devise a children's games sequence until they wake up as a donkey, involving trotting, ear-flapping and braying.

The final session features a dangerous journey through the insides of a shark, where Pinocchio helps Geppetto escape; on a farm, Pinocchio learns to work hard - lifting, carrying, digging etc - to help his father recover and to help the kind fairy, who is also ill; waking from a dream, Pinocchio has become a real boy and everyone dances for joy.

Movement focus:

Action: Face and eye movements, including blinking; lifting and 'flopping' hands and feet; turning head side to side; skipping; marching with lifted knees; 'hunching' forwards; foot to foot leaping; tiptoes, twists and turns; pretend 'nose stretching'.

Dynamics: Performing 'mischievously'; moving at changing speeds, in time to music; contrasting 'jerky' with 'floppy'; exaggerated comedy actions (as fox and cat).

Space: Skipping through spaces; organising a group performance space; leaping through spaces.

Relationships: Tapping in rhythm together; in pairs, trying out a teaching/learning relationship (simple walking) and a guiding/following relationship (as fox and cat).

Session 1 structure: The wooden boy

Content	Guidance	Evaluation
Warm-up: puppet actions in own space. .	Blink eyes and turn head from side to side. Stick out tongue rudely. Lift puppet hands high, then flap them by sides. Lift one puppet foot high, and balance...and flop! Then the other foot. Then skip around the room.	Can the children add a cheeky, mischievous smile to their puppet actions?
STORY 1: We meet Geppetto the puppet-maker, who is amazed when a new puppet's eyes move and 'look' at him, then its nose grows, and its mouth laughs and sticks out its tongue! He begins to show the puppet how to walk.	Actions include: - Clapping a carving/tapping rhythm with hands. - Blinking eyes. - Resting hands on nose and stretching it out straight in front, to be long and pointy. - Sticking out tongue.	Can the children listen carefully to hear and match the changing tapping rhythms?
In pairs (one as Geppetto, one as Pinocchio), Geppetto teaches Pinocchio to walk.	Pinocchio stands and watches, while Geppetto shows slow, careful walking steps with music. Pinocchio copies steps exactly. Geppetto shows faster, confident steps. Pinocchio copies. Everyone steps through the spaces with happy, floppy puppet steps.	Can they adjust their steps to fit the speed of the music?
STORY 2: Geppetto has to sell his coat to buy Pinocchio's school books. Pinocchio sets off for school but hears music in the distance.	Rest on the floor while listening.	Is everyone concentrating well?
Pinocchio marching towards the sounds of music.	Stand up and lift knees high, then march in time, as the music gets louder.	Can the children describe the type of music and the instruments? (Like a military band, but with mandolin, fife, drums and woodblocks).
STORY 3: At a town square, Pinocchio sees a brightly coloured poster for a 'Great Puppet Show'. A talking cricket warns him that to spend time like that would be a mistake but Pinocchio sells his books to buy a ticket. The puppets call him to join them.	Sit down to listen.	Can the children describe any puppet shows they have seen?



In small groups of 3-4, rehearse a 'Great Puppet Show' in a space together.	Imagine being a puppet with strings, which control the head, hands and feet... Lift puppet hand and 'wave' it, then let it flop by side. Give a 'high-five'. Show off a floppy puppet-dance (choose a few to demonstrate). As a group, use puppet movements to mime a children's game (eg hide and seek) or tell a simple story (eg a day at the beach).	Does everyone in the group have a part?
Perform the above group sequence with music.	Make all movements floppy and jerky, like puppets. Flop down to finish and get into pairs.	Are the movements well matched to the music?
STORY 4: The puppet master gives Pinocchio five gold coins to take to Geppetto. But Pinocchio meets a lame fox and a blind cat.	Sit down with partner to listen.	Is everyone concentrating?
In pairs, the 'lame' fox leads the 'blind' cat.	Stand next to partner and decide who's who (fox or cat). Fox rests hand on cat's shoulder and walks with an exaggerated limp. Cat closes eyes and stays close for guidance. Then swap over.	Are the actions comically exaggerated to fit with the music?
STORY 5: The fox and cat aren't really lame or blind - they actually want Pinocchio's gold coins! They tell him about a 'Field of Miracles' but the talking cricket urges Pinocchio to go home to Geppetto. Pinocchio ignores the advice and sets off through woods, where two scary figures ambush him.	Sit down again to listen.	Are the children responding to the different characters?
Robbers on the chase!	The 'robbers' are of course the fox and cat in disguise, after Pinocchio's money. Standing next to partner: hunch top half of body forward. Lift hands, as if holding cloak over head. Leap foot-to-foot, with quick, powerful steps. STOP! Then turn slowly on the spot to search around. Leap through the spaces with the music.	Are the movements 'in character', as fox and cat?



STORY 6: A kind fairy with blue hair rescues Pinocchio. She asks where the gold coins are but Pinocchio lies that he has lost them. His nose grows even longer!	Rest on the floor to listen, then stand up.	After the programme, you may wish to consider a class discussion about different consequences of lying.
Fairy steps and long noses.	Alternate between: - twisting and turning gracefully with small, tiptoe, fairy-steps. - resting hands on nose, 'stretch' it slowly forwards to be straight and long and pointy.	Is there lots of contrast between the light, graceful, twisting, and the slow stretches?
Cool down: stretch and relax.	Find a space to lie carefully down: Take slow, deep breaths. Stretch body to be long and pointy. Then relax.	Can the children imagine what Pinocchio's next adventures might be?



Story synopsis - Episodes 1 to 6

Episode 1:

Geppetto was a small and jolly old man who planned to make a marvellous wooden puppet. 'What shall I call him?' he asked himself. 'I think I shall call him Pinocchio. That name will bring him luck.' Having thought out a name for his puppet, he started his work with great determination. He made his hair, his forehead, and his eyes in a very short time. But as soon as the eyes were finished, imagine Geppetto's bewilderment when he saw them moving and looking at him!

After the eyes, Geppetto made the nose, but as soon as the nose was finished, it began to grow. It grew, and it grew, and in a few minutes time it was as long as if there was no end to it.

After the nose, Geppetto made the mouth. But before he had finished the mouth, it began to laugh and poke fun at him. 'Stop laughing!' said Geppetto. The mouth stopped laughing, and stuck out its tongue.

Geppetto pretended not to see it, and continued his work. When he had finished, he took the puppet in his hands, and put him down on the floor to see if he could walk; but Pinocchio's legs were stiff, and he did not know how to move them. So Geppetto showed him how to put one foot before the other.

Episode 2:

Geppetto wanted Pinocchio to go to school like a good boy. But because he was so poor, Geppetto had to sell his coat to buy Pinocchio's school books.

On his way to school, Pinocchio thought how he would work hard and quickly become clever enough to earn lots of money. Then he would buy his father the nicest new coat made of gold and silver, with diamond buttons.

While he was saying this he thought he heard music in the distance. He stopped and listened. He hesitated. 'Today I shall listen to the music, and tomorrow I shall go to school.'

Episode 3:

Pinocchio was in a little square full of people who were gathered around a great building of boards and cloth painted in all colours of the rainbow. On a big poster, in fiery red letters, was written: GREAT PUPPET SHOW.

'Don't you know, if you spend your time like that, you will grow up to be a great donkey, and everyone will make fun of you', said a Talking Cricket. But naughty Pinocchio ignored the Talking Cricket's warning and sold his school books to buy a ticket for the show.

'Here's Pinocchio!' shouted all the puppets. 'Come up here, Pinocchio, into the arms of your wooden brothers!'

Episode 4:

The puppet master felt sorry for Pinocchio and gave him five gold coins to take back to his poor father, Geppetto. But before he had gone far he met a fox who was lame in one foot, and a cat who was blind in both eyes. The fox, who was lame, was leaning on the cat: and the cat, who was blind, was guided by the fox.



Episode 5:

The fox wasn't really lame and the cat wasn't really blind - they were just pretending so that people would feel sorry for them and give them their money. And when they heard that Pinocchio had gold coins, they told him about the Field of Miracles - where he could turn his five coins into thousands!

While Pinocchio was thinking about what he should do, the Talking Cricket appeared again and advised Pinocchio to: 'Go back home, and carry your gold coins to your poor father who is weeping and longing for you.'

But silly Pinocchio ignored the wise Cricket's advice, and set off for the Field of Miracles. As he travelled through the woods, he heard a rustling of leaves behind him. Turning quickly, he saw two frightful figures wrapped in charcoal sacks leaping towards him...and heard two horrible voices cry 'Your money or your life!'

Episode 6:

Luckily, Pinocchio was rescued from the horrible thieves by a kind fairy with blue hair. 'Where are the gold pieces now?' asked the fairy. 'I've lost them,' answered Pinocchio. But he told a lie, for he had them in his pocket.

No sooner had he told this lie than his nose, which was already very long, became a little bit longer.

2: The adventures of Pinocchio



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Lesson summary:

In Session 2 Pinocchio buries coins given to him; then walks sadly away when discovering that he's been robbed; the children then fly and swoop like a pigeon; hurry about on 'Busy Bee Island', and each balance a bucket on their head; and a 'Playland' sequence enables groups to devise a children's games sequence, until they wake up as a donkey, involving trotting, ear-flapping and braying.

Movement focus:

Action: Dramatic exaggeration; digging and burying actions; slow, heavy walking; busy hurrying; balancing and staggering; clumsy trotting.

Dynamics: Responding to vocabulary, eg 'clumsy', 'graceful', 'busy', 'happy', 'relaxed', etc.

Space: Varied travelling through spaces, eg walking, 'flying', leaping, staggering, trotting.

Relationships: Concentrated listening in a group; dramatic partner dance; devising a group mime/ action sequence.

Session 2 structure: The adventures of Pinocchio

Content	Guidance	Evaluation
Warm up Skipping, blinking, sticking tongue out, lifting and flopping hands.	In own space: - Lift knees high and swing arms loosely, to skip with floppy steps. - Blink eyes and turn head side to side, with a cheeky grin. - Skip, then stick out tongue. - Lift hands and then flop them by sides.	Are all the movements puppet-like?
STORY 7: The kind fairy arranges for Geppetto to join them. But Pinocchio meets the fox and cat, who persuade him to go with them.	Find a partner to sit down in a space together.	Is everyone listening carefully?
Repeat fox and cat movements (see track above).	Stand next to partner and decide who's who (fox or cat): - Fox rests hand on cat's shoulder and walks with an exaggerated limp. - Cat closes eyes and stays close for guidance. - Then swap over. - Skip away, to travel with floppy puppet-steps. - Sit down in own space.	Are the characters exaggerated to suit the music?
STORY 8: The fox encourages Pinocchio to bury the coins. Pinocchio dreams that the coins will 'grow and blossom' on a marvellous tree...	Within this part of the story, the children perform: - Digging a hole. - Dropping in four coins. - Covering them with earth. - Curling up to sleep.	The music cues here are very short, so can the children perform the actions to fit well with the timing?
Morning skipping.	Jump to feet and skip through the spaces.	Is everyone's skipping really 'excited', as if moving around the 'Field of Miracles'?
STORY 9: On finding an empty hole, Pinocchio realises that he's been tricked. He walks away towards a forest.	Stop skipping to listen.	Is everyone's mood changing, to get ready for 'sad, slow' movements?
Pinocchio moves with slow, heavy steps.	Walk through the spaces with slow, heavy steps. Stop, and drop shoulders to look sad. Walk again.	Is everyone looking really droopy and floppy?



STORY 10: A pigeon tells Pinocchio that Geppetto is searching for him. The bird offers to carry him to the coast, to try to find Geppetto.	Stop again to listen.	Are the children's faces responding to the changing emotions?
Pigeon flying and swooping.	Stretch high and low, while travelling freely through the spaces.	Are the movements free, flowing and 'kindly' (like the pigeon)?
STORY 11: Geppetto is in a little boat. Pinocchio swims easily to search for him, but instead finds 'Busy Bee Island', where everyone is working hard - this doesn't suit Pinocchio!	Sit down where you are to listen.	Listen out for the sounds of the busy street.
Busy and not-so-busy on 'Busy Bee Island'.	The children stand up, then alternate between: - Hurrying back and forth, travelling with quick, busy steps (like the people on 'Busy Bee Island'). - Shaking head side to side and refusing to work (like Pinocchio).	Do the movements fit the changing rhythms in the music?
STORY 12: A kind woman persuades Pinocchio to help her carry some buckets home. Pinocchio puts one on his head.	Hold still to listen briefly.	Can they guess what may happen?
Staggering with a bucket of water.	Use both hands to balance the heavy bucket on the head. Stagger through the spaces with tired, wobbly steps.	Is the balancing and staggering dramatic and exaggerated?
STORY 13: The woman is actually the kind fairy! Pinocchio promises to study and work hard because he wants to be a real boy. He goes to school and all goes well, until a naughty boy (Lampwick) persuades him to go off to 'Playland'.	Sit down to rest and listen.	This part of the story could be a useful basis for later class discussion about work/play balance!
In groups of 3-4, devise a 'Playland' dance sequence with one or two children's games.	This section ends with a Pause-Point, to try out and practise: - Happy, relaxed, carefree movements. - Old-fashioned games such as chase, ball, hoops, woodenhorses, soldiers, etc.	Is everyone co-operating to share their ideas to try out?



Perform above sequence with music.	Play the music as often as needed, to polish the dance sequence.	If time, take turns to show games to one another a few groups at a time. Can those watching guess the games?
STORY 14: Pinocchio wakes up one day with donkey's ears!	Sit down again to listen.	Listen out for the donkey's braying ee-aws!
Donkey movements.	Touch ears and stretch hands above heads, like a donkey's ears. 'Flap' them with the music, then: Stand up and trot about clumsily. Keep hands above head, to flap long ears. Stop and 'bray' when the music suggests it.	Does the timing of the clumsy trotting fit the music?
Cool down - slides and stretches.	Lower knees down onto floor, then: - Slide hands along floor in front. - Hold stretch and take deep breaths. - Sit back round on bottom. - Sit up and circle shoulders.	What do the children think will happen to our lazy friend next time?



Story synopsis - Episodes 7 to 14

Episode 7:

The kind fairy looked after Pinocchio and, when he had recovered from his terrible fright, arranged for his father, Geppetto, to join them. But on the way to meet his father, Pinocchio came across the lame fox and the blind cat again. No longer disguised as robbers and still keen to steal Pinocchio's gold coins, they reminded him about the field of miracles. Pinocchio remembered the good fairy, old Geppetto, and the warnings of the Talking Cricket; yet in the end, he shook his head and said to the fox and the cat, 'Let's go! I'll come with you.'

Episode 8:

'Here we are,' said the fox. 'Now dig a small hole with your hands and put your coins in. Then cover them with earth and go away quietly to bed.'

As Pinocchio slept, he dreamt about the fox's promise: 'During the night the gold pieces will grow and blossom; and the next morning, when you get up, you'll find a marvellous tree, laden with as many gold pieces as an ear of corn has grains at harvest time.'

Episode 9:

Pinocchio searched and searched - but all he found was an empty little hole in the place where he had buried his gold coins. At that moment, he realised that the fox and the cat had tricked him and stolen all his money. Feeling very sad, and very silly, Pinocchio walked away from the field of miracles to a nearby forest.

Episode 10:

Deep in the forest, Pinocchio saw a pigeon - soaring high and swooping low as it flew between the trees. The pigeon told Pinocchio that his father, Geppetto, was searching for him. This news made Pinocchio feel even worse - he had let down his father, and lost all his money.

The kind pigeon felt sorry for Pinocchio: 'I left your father three days ago on the sea coast. If you want to go, I shall carry you.' So Pinocchio went with the kind pigeon to look for his father.

Episode 11:

By the time Pinocchio reached the coast, his father, Geppetto, had already left in a little boat. Pinocchio, being made of wood, floated easily, and swam like a fish.

He swam across the sea to search for his father but instead he found Busy Bee Island!

Episode 12:

Just then a kind little woman carrying two buckets of water passed by. She stopped and persuaded Pinocchio to help her carry them home. Pinocchio's bucket was very heavy, and, his hands not being strong enough to hold it, he had to put it on his head.

Episode 13:

Back at the house, Pinocchio realised that the kind old woman was actually the Fairy with Blue Hair! He lifted his head quickly and said to the fairy 'I will study. I will work. I will do everything you tell me for I am sick of being a puppet. I want to become a real boy, whatever I have to do for it.'

So Pinocchio went to school and worked hard. He was attentive, studious, and intelligent, first to arrive at school, and the last to leave when school was over.

All went well until one day, a naughty boy called Lampwick persuaded Pinocchio to go with him to a wonderful place called Playland - where children never had to work. There were children everywhere. Some were playing skittles, cycling or ball, some were riding on wooden horses; others were chasing, trundling hoops or, dressed as generals, were marching along, ordering troops of soldiers about.



Episode 14:

Pinocchio had a wonderful time in Playland until one day, he woke up with long, furry, ears!

Too late, he remembered the Talking Cricket's warning that lazy children must end up, sooner or later, becoming little donkeys!

3: Pinocchio and Geppetto are reunited



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Lesson summary:

The final session features a journey through the insides of a shark, where Pinocchio helps Geppetto escape. On a farm, Pinocchio learns to work hard (lifting, carrying, digging etc) to help his father recover, and to help the kind fairy, who is also ill. Waking from a dream, Pinocchio has become a real boy, and everyone dances for joy.

Movement focus:

Action: Swimming actions and strokes; crawling through limited space; digging, picking, lifting and carrying; curling up.

Dynamics: Contrasting 'sudden' with relaxed movements.

Space: Negotiating a limited space.

Relationships: Swapping positions in pairs; synchronised jumping; guiding and following; circling in pairs.

Session 3 structure: Pinocchio and Geppetto are reunited

Content	Guidance	Evaluation
Warm up Warm up - floppy puppet stretching.	Develop actions from previous warm-ups, including: - Skips, blinks, head-turning, cheeky grins and sticking out tongue. - Hands moving high, then flopping down.	Are the puppet actions even more convincing than in previous weeks?
STORY 15: As a donkey, Pinocchio is sold to a cruel owner, who pushes him into the sea to drown! The kind fairy sends a shoal of fish to nibble away at his donkey fur. Pinocchio swims towards the shore as a puppet again, but is chased by a big shark!	Sit down on the floor to listen.	Listen out for the shark's jaw...
Shark snapping and puppet swimming.	Alternate between: - Snapping palms of hands together like a shark's jaws. - Swimming through the spaces to escape.	Can the children try out different swimming 'strokes' to escape the shark?
STORY 16: The shark sucks in Pinocchio, who weeps and sobs. In the darkness, Pinocchio feels his way through the shark's body, towards a flickering light.	Rest on the floor to listen.	Can the children imagine being inside a dark, echoey shark?
Crawling through the dark.	Crawling on hands and knees. Stop now and then, to feel the way forwards.	Is the crawling slow and careful?
STORY 17: As Pinocchio reaches the light, he finds a snow-white old man: Geppetto! His father's boat had been tipped over, so he'd been eaten whole too... Pinocchio leads the way out and says 'Don't be frightened'.	Hold still to listen.	Can the children sense the change in Pinocchio's personality?
In pairs, Pinocchio and Geppetto travelling through the shark.	Crawl one behind the other, swapping positions now and then. Then stand next to partner and hold hands and tickle the inside of the shark's nose (with the free hands) to make it sneeze!	For the 'jump', can you bend knees, to land safely?



In pairs, Pinocchio and Geppetto travelling through the shark (cont.)	Then jump forwards together, to escape. Swim to the shore with strong arm actions.	
STORY 18: Geppetto is sick with fever, so Pinocchio leads him carefully and gently to safety.	In pairs, decide who's who (Pinocchio or Geppetto): - Geppetto leans on Pinocchio's shoulder, tired and weary. - Pinocchio leads the way with slow, careful steps. Then swap over.	Do the movements show support, being gentle and careful?
STORY 19: Pinocchio asks for help at a nearby farm. He helps out by digging, picking, lifting and carrying - working hard to help Geppetto recover.	Stop to listen.	Can the children suggest ways we can all help those around us?
Working on the farm.	Imagine being Pinocchio and try out actions for: - Digging the soil. - Picking crops. - Lifting and carrying hay sacks. - Straightening and stretching a tired back.	Do the children's movements really show the effort involved for a small puppet?
STORY 20: Pinocchio decides to buy a suit with money that he has saved. He meets a snail, who says the kind fairy is ill and needs money for food and medicine. Pinocchio offers his suit money and will try to earn more to help the fairy.	Sit down to rest and listen.	Can the children think of times they have been ill?
More hard work!	Perform more digging, picking, lifting and carrying movements, then: - Stand tall and stretch aching body. - Skip with puppet steps to another part of the farm. - Back to work!	Are the children ready to change actions with the music?
STORY 21: Pinocchio gives the money to the snail (for the fairy) then curls up asleep. He dreams the fairy forgives him his past misdeeds. When he wakes, he has become...a real boy!	Curl up on the floor and close eyes, like Pinocchio.	Can the children think of happy dreams they have remembered next morning?



Dancing for joy.	Skip and dance through the spaces, with excited, happy steps (like Pinocchio and Geppetto). Do so again, sometimes holding someone's hands to circle round together.	Are the skipping-steps really light and happy?
Cool down - stretching, relaxing and remembering.	Walk to a space with slow, silent steps: - Lie on floor, stretch and relax whole body. - Close eyes and think of characters: Pinocchio, Geppetto, fox, cat, cricket, Lampwick, shark, fairy...	Can the children think of ways to present some of their dance sequences as a performance for others to see?

Story synopsis - Episodes 15 to 21

Episode 15:

As soon as he had been turned into a donkey, Pinocchio was sold into a life of hard work. Even worse, sometime later, when Pinocchio hurt his leg and could no longer work, his cruel owner pushed him into the sea to drown!

Just as Pinocchio was about to give up hope, the kind fairy with blue hair sent a shoal of fish to nibble away the donkey fur until he became a wooden puppet once again! Pinocchio swam as fast as he could towards the shore, but on the way he was chased by a gigantic shark!

Episode 16:

Poor Pinocchio swam as fast as he could - but it was too late! The monster had caught him and, drawing in his breath, he sucked him in.

At first, Pinocchio tried to be brave; but when he knew for certain that he was inside the shark's body, as in a prison, he began to weep and sob. Then, in the darkness, he saw a gleam of light very far away. He started feeling his way through the shark's body, towards the dim, flickering light.

Episode 17:

The farther he went, the better he could see the little light, and at last, when he reached it, he found a snow-white old man. 'Oh, Daddy! My Daddy! Have I found you at last? I'll never leave you again - never, never, never!'

Geppetto told Pinocchio how a big wave had tipped his boat over and the terrible shark had eaten him whole! 'We might escape through the mouth of the shark into the sea and swim away.' Said Pinocchio.

Without another word, he took the candle, went ahead and showed his father the way, saying to him, 'Follow me, and don't be frightened!'

Episode 18:

By the time they reached the shore, poor old Geppetto was exhausted and sick with a fever! 'Lean on my arm, dear Daddy, and let us go. We must walk slowly, like snails; and when we are tired we shall stop and rest.'

Episode 19:

When Geppetto could travel no further Pinocchio took him to a nearby farm and asked for help. The farmer agreed to help Geppetto in return for Pinocchio's help on the farm. Pinocchio quickly agreed and worked very hard for the farmer - digging, picking, lifting and carrying - to provide everything Geppetto needed to recover from his illness.

Episode 20:

Pinocchio worked so hard, he even managed to save some money and decided to buy himself a new suit. But on his way to the market, he met a snail travelling very slowly along the road. The snail told Pinocchio that the kind fairy with blue hair was sick and needed money to buy food and medicine.

'Oh the poor fairy! If I had a million pounds, I'd give them to her; but I have only a few coins. Take them, quickly snail, to the kind fairy. If you will come back again in two days, I may be able to give you a little more. I've worked until now for my father; from now on, I'll work five hours longer every day for the kind fairy.'

Episode 21:

Pinocchio gave the snail all the money he had earned for the kind fairy, then returned to the farm and, feeling very tired, he curled up on the floor and fell asleep. As he slept, he dreamed he saw the fairy, lovely and smiling, who gave him a kiss saying, 'Brave Pinocchio! In return for your good heart, I forgive you all your past misdeeds. Be good in future and you will be happy.'

When Pinocchio woke up, he was no longer a puppet but a real boy, just like other boys. He hurried into the next room and there he saw old Geppetto as well and lively as he had been before.