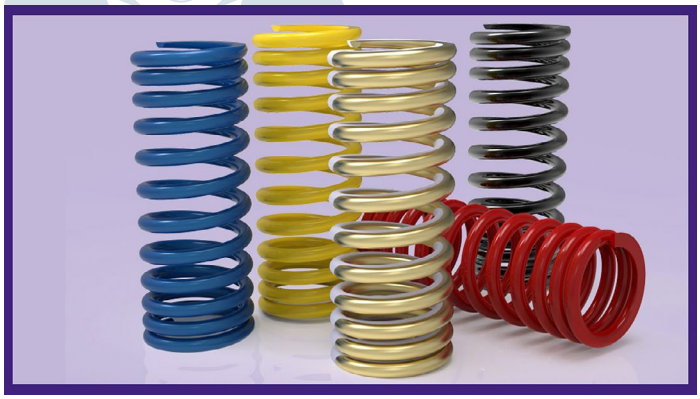
Dance KS1: Time to Move

Springs, magnets and monsters



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.

1: Zingy springy springs!

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2: Marvellous magnets

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3: Monster makeover

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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.

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**

Springs, magnets and monsters

Introduction

Science can be a great stimulus and springboard for dance, as we discover in ‘Springs, Magnets and Monsters’, where things become VERY energetic! You may like to link this unit to some simple classroom experiments exploring physics and design technology - eg with moving toys, rubber-bands, magnets and springs. The children’s first-hand movement experience will be invaluable in helping them grasp some of the science concepts about the forces involved.

In the first session, after thinking about everyday things that push, pull and stretch, the first focus is on springs, as they ‘compress’ (squash down) and then ‘release’ their energy. In groups, the children become a ‘box of springs’ and bounce around the space, then experiment with being old-fashioned clockwork toys, winding up, travelling, slowing down and stopping. Finally they relax as expanding elastic bands!

In the second session the children move like a compass needle responding to magnetic North, then explore sudden changes between the ‘attracting’ and ‘repelling’ effects of magnetic polarities changing. Electromagnetism brings movement alive, with power surging through their bodies in partner work, and in the group creation of ‘scrap metal sculptures’. These are combined in a whole class extravaganza of invisible forces.

The final session brings springs and magnets together in a creative exploration of Clockwork Monsters on the move. Individually, the children try out jerky, mechanical head and body movements, then form groups to combine their ideas for springy, magnetic monsters with lots of legs, weird feelers, electromagnetic pulsing and swishing tails...scary! But at the end they can relax of course, because it’s all a dream!

1: Zingy springy springs

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Lesson summary:

After thinking about everyday things that push, pull and stretch, the first focus is on springs as they 'compress' (squash down) and then 'release' their energy. In groups, the children become a box of springs and bounce around the space, then experiment with being old-fashioned clockwork toys, winding up, travelling, slowing down and stopping. Finally they relax as expanding elastic bands!

Movement focus:

Body: Stretching arms, upper body and legs; hunching low.
Dynamics: Slow and squashed down; sudden jumps; waiting to release energy; jerky, mechanical, clockwork movements; varying speed of movement.
Space: Travelling with stretches; safe landings in a new space; bouncing around the space; exploring pathways.
Relationships: Avoiding collisions; hunching in a tight group; half-class giving feedback to other half; group co-operation and choreography; varying start and stop times between performers.

Session 1 structure: Zingy springy springs

Content	Guidance	Evaluation
Stretching arms, upper body and legs.	In own space: - Stretch arms out slowly, then let them fall back by sides. - Stretch shoulders, elbows, wrists and fingertips. - Let body sway from hips, stretching left and right. - Add travelling to stretches, slowly stretching legs as well as rest of body.	Can the children suggest things that push, pull and stretch, eg springs, rubber bands, clothing elastic, etc.
Spring compression and release - squashing and jumping.	Sit and listen to a scientific explanation of spring compression, followed by release of energy. Stand to create compressing and releasing movements: slow and squashed down (for compression), then big, sudden jumps to a new space (for release). Then repeat. For safety, take care not to jar the body (when jumping and landing) and not to bump other springs on the move.	Is there good contrast between the slow, deliberate compression and the sudden, bouncy releasejumps?
Above activity with music.	There are three 'compressions' (each beginning with brisk walking) and three 'releases'.	Can everyone anticipate the change of energy?
'Box of springs' sequence in groups of 4-5.	Imagine you're in a group of springs being pushed down into a box and 'locked' until someone opens it...p-TWANG! Start standing, then hunch low waiting to... Burst out and bounce around the space, each person following their own path, then losing energy.	Can the children suggest ways to improve their box of springs sequence, with greater contrast (between compressed and bouncy) and a strong end position?
Music for above actions, then replay if time.	At the replay, let half the class watch the other half's 'Springs in a Box' movements, then swap over.	Ensure everyone has a chance to show their work.
Clockwork toy movements, in groups.	In groups, sit and listen to an evocation of a Victorian nursery at night, with wind-up toys, key-winding and tick-tock clockwork. Try out some old-fashioned clockwork toy movements, such as walking animals (eg elephant or frog) or speeding vehicles (eg train or early car). Start with key winding tightly, then a clockwork journey, then losing energy and stopping.	Are the movements stiff, jerky and mechanical?
Music for above actions.	Follow this sequence: winding up, then travelling, then slowing down, then stopping (holding final position). Pause the playback to discuss toys chosen within each group, then plan a group dance where one toy moves, then another, and another, and so on (all stopping at different time too).	Is the group co-operating well together?

Music for group clockwork toy dance.	As above, holding final position. If time, replay the music, to practise and perform, half the class at a time.	Are the members of each group choosing their timing well?
Cool-down in own space - final stretches and sinking to the floor.	Stretch out arms gently, like an expanding elastic band, then let them fall by sides. Stretch high and relax, to sink gently to the floor, lie down and take deep breaths.	What do the children know about magnets (for next time)?

2: Marvellous magnets

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Lesson summary:

In Session 2, the children move like a compass needle responding to magnetic North, then explore sudden changes between the 'attracting' and 'repelling' effects of magnetic polarities changing. Electromagnetism brings movement alive with power surging through their bodies in partner work and in the group creation of 'scrap metal sculptures'. These are combined in a whole class extravaganza of invisible forces.

Movement focus:

Action: Pointing, leaning and rotating; waving arms; straining and pulling actions.
Dynamics: Responding to imaginary 'invisible' force; suddenly changing between 'attracting' and 'repelling'; showing strong, bold impulses.
Space: Travelling while turning; negotiating 'invisible' forces; locating partners across a room; using centre of room as a focus for four groups, along four sides.
Relationships: Working in pairs to explore 'attracting and repelling' movements of hands and whole body; matching timing; sending 'power' around a circle; making group shapes as 'bendy wire' and 'scrap metal sculpture'; creating a whole class dance.

Session 2 structure: Marvellous magnets

Content	Guidance	Evaluation
Warm-up Warm-up - becoming a compass needle, pointing to and searching for 'North'.	Imagine one arm is magnetic. Let it be pulled up to point in front (like a compass-needle) and drift around to 'find North'. Repeat, letting whole body lean North, while feet stay still. Repeat travelling, as body turns, looking, rotating and 'reaching' for North (swap arms as you go).	Is everyone listening for the music changes?
Magnetic hands attracting and repelling each other.	In own space, sit and listen to a scientific explanation of magnetic poles North and South - "opposites attract, alike repel...". Imagine arms are magnetic with changing polarity! Wave arms around with flowing, easy movement.	Is everyone listening for the music changes, especially changing speed?
'Attracting and repelling' movements with a partner.	In pairs: choose a leader, who stretches high, moves arms out different ways, bends knees low etc, followed or 'mirrored' by their partner. Then swap leaders and repeat the mirroring, imagining hands as magnets - palms 'repel' each other and backs of hands 'attract'. Keep switching between repelling and attracting. Repeat with just music (no instructions). Replay if time for half the class to watch the other half perform, then swap over.	Can pairs improve the movements to be more varied and interesting? Is the mirroring well-matched and well-timed? Can they show stronger shapes as the poles 'switch'?
Electromagnets on the move.	Sit in own space away from partner, to listen to an explanation of electromagnets that can be turned on and off. Stand in a relaxed way, until 'brought alive' by the sound of a magnetic force surging through whole body, to the fingers and toes. When the power is 'on', move across the room to find your partner. The power turns 'off' (to stop and relax), then 'on' again (to complete the journey) and 'off' again (to sink to the floor together).	Matching each other's timing? Perhaps linking hands or showing attraction by facing with matched body shapes? When moving across the room, varying your path by being 'repelled' by nearby magnets, then getting 'back on course' towards your partner?
Music for the above sequence.	Actions as above. Then divide the class into four big circles.	Is everyone ready to listen?

Pulsing power movements along a wire (in four circles).	An electrical pulse will travel around each circle, from person to person. After listening to the music, they decide how to show this: - Will the power pulse like a hand-holding Mexican wave? - Or fizz along from one arm to the next shoulder maybe? Choose one person to start the process. After the second attempt, break up each circle, to become a bendy wire, and choose one end to start the next activity.	On the second attempt, can they make the electrical impulses bigger, bolder and stronger?
Scrap metal electromagnetised!	A pulse travels along the bendy wire until the end person becomes an electromagnet and moves away from the group. This electromagnet exerts a 'force' by straining and pulling hands, arms and whole body. The others become strange, scrap metal pieces (spreading around the group space), dragging slowly and heavily, until they all 'clump' around the electromagnet with a 'clunk'.	How can they show the magnetic pulling power more clearly? Are the metal shapes jagged, lumpy, rough, and bent or twisted? Is the group's end-position like a scrap metal sculpture?
Music for above dance sequence in groups, then whole class creates four electromagnetic sculptures combined.	After the music-sequence: pause the playback to organise each group to be along a different side of the space. The four 'magnets' go to the centre of the room. They then 'pull' their group of metal together (with invisible force) to end with a powerful sculpture.	Replay the music to polish the class performance, half the class at a time. Can the halves give thoughts on the effectiveness of each other's moves?
Cool down - magnetic stretches.	Lie down and stretch parts of the body, as if being 'pulled' by a magnet, then relaxing: - Legs (one at a time). - Arms. - Head (gently, side to side). ...and ending with calm breaths.	

3: Monster makeover

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Lesson summary:

The final programme brings springs and magnets together in a creative exploration of Clockwork Monsters on the move. Individually, the children try out jerky, mechanical head-and-body movements, then form groups to combine their ideas for springy, magnetic monsters with lots of legs, weird feelers, electromagnetic pulsing and swishing tails... scary! But at the end they can relax - of course, it's all a dream...

Movement focus:

Action: Stretching, bending and reaching; rolling; swaying hips; 'monster' movements; headturning; foot and leg shake-outs.
Dynamics: Tension and relaxation; jerky, mechanical movements; changing speed to fit music; deep breathing.
Space: Moving across the space as if 'pulled'; moving left, right and in all directions; using the edges of a group space.
Relationships: Mirroring partner moves; group choreography; groups 'locking together' and 'falling apart'.

Session 3 structure: Monster makeover

Content	Guidance	Evaluation
Warm-up Warm-up in four parts: 1: Elastic bands. 2: Turning and rolling. 3: Attracting magnets (in pairs). 4: Elastic bands changing to magnetic movements (in pairs).	Focus on: 1: Arms stretching up and reaching out to sides. 2: Shoulders, wrists, elbows and joints rolling and relaxing, then hips swaying. 3: Hands moving pairs together, leading to 'mirroring' of stretching, reaching and bending movements. 4: Start away from partner, for stretching and bending, then move as if 'pulled' towards them, and mirror as in 3.	Is everyone warmed up, ready for some monster moves?
Clockwork monsters.	In a space of your own: Think of ideas for a scary clockwork monster (eg with menacing claws, giant steps or crab-like scuttling?) Try out movement ideas: - Clockwork being wound up (tense body and tight 'springs') - As a creature moving around the space on mechanical legs. It slows down jerkily, and then...STOPS!	Are all the movements jerky and menacing?
Spooky monster headmoves.	Body moves mechanically, then changes direction. Then, on the spot, it tenses and the head senses the air for danger...and for something to chase.	Is everyone in a good starting position?
Music for above sequence.	As above, then sit in groups of 4-5.	Can you keep the movements jerky and mechanical?
Making a group monster.	In groups of 4-5, use your dance imagination to work out ideas for a scary, springy, magnetic monster. It might have: - Lots of legs! - More than one head! - Tentacle-like feelers! - Sparky, pulsing electromagnetic movements! - A swishy tail!	Pause the programme to talk about all the possibilities.

Rehearsal music for the above group monster.	Try fitting some of your ideas together and rehearse them as a dance. Focus on: - Making your movements powerful and mechanical. - Working in some changes of direction. - Times for the 'monster body' to stop and its 'head' to sense out prey. - Planning your pathway so the monster stays together.	Can you improve how you all move together?
Performing music for the above.	As above.	Replay if you need, to improve the movements even more.
Monsters on the move.	Prepare a group sequence, in which: 1: The parts of the monster spread around the edges of the group space. 2: A magnetic power causes the different parts to click and lock together. 3: Magnetic parts move and the clockwork parts are tightly wound up. 4: The 'group monster' moves as above with changes of direction and a scary stop. 5: The monster parts fall apart and sink to the floor (safely!)	Does your sequence have a good starting position and a strong finish?
Music for the above sequence.	Practise and perform the above sequence, replaying as often as needed. Fun variations can include: - Monsters chasing each other or scuttling to hide. - Monsters joining with other monsters, to make bigger, scarier ones!	Half the class can show their finished dances to the other half. You class could present this sequence to other classes or parents.
Waking up from the monster dream.	In a space of your own, imagine you have just woken: - Breathe deeply in and out. - Stretch high with both arms, then let arms fall by sides. - Give feet and legs a shake out.	Would you enjoy the feeling that these scary monsters have been just a dream?