

Time to Move

Dance for 6 - 8 year olds

Units:

The brave tin soldier

The King's new clothes

The water cycle

Pattern world



Time to Move

Spring 2017

Dance for Key Stages 1 & 2, ages 6 to 8



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Time to Move on bbc.co.uk/schoolradio

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

The website pages include details of other series from **Time to Move** broadcast this year. Go to:

<http://www.bbc.co.uk/programmes/b03g64pl>

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Introduction:

Using *Time to Move* in your school:

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 loud-speaker is facing the children to ensure the best possible listening environment.

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

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

Teaching points:

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

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

Time to Move and the National Curriculum:

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.

Using these Teacher's Notes:

These Teacher's Notes include a detailed content grid for each programme intended to help you navigate the programmes and get the most out of them. 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.

Download the programmes as podcasts:

These programmes are available as 'podcasts' or downloads from the website. This means that individual programmes from the series can be downloaded as an mp3 file. You can also subscribe to the series, meaning that your computer will automatically search for new programmes and ensure that you do not miss a single episode.

To either download or subscribe to *Time to Move* as a podcast go to this page and follow the instructions on 'How to subscribe' and 'How to download'.

<http://www.bbc.co.uk/programmes/b03g64pl/episodes/downloads>



You can also subscribe using leading podcast software, including iTunes. One advantage of subscribing using iTunes (or similar) is that you can save the audio direct to your mp3 player program, without having to import the file. However, the mp3 files will also play direct from your computer, using whichever media player you have selected.

Feedback:

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

<http://www.bbc.co.uk/learning/schoolradio/contactusform>

Or you can write to us at:
BBC School Radio
3rd Floor, Bridge House
MediaCityUK
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We look forward to hearing from you.

Unit 1: The brave, tin soldier

By Deborah Bellman

A unit of two programmes with dance sequences inspired by the story of *The brave, tin soldier* by Hans Christian Anderson, written in 1838.

1: Tin soldiers



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Programme summary:

- **1: Warm-up:** Strong, rhythmic marching steps on the spot and then travelling in straight lines through the spaces; using sharp, accurate turns to change direction.
- **2: Marching soldiers:** In groups of 4 or 6, practise marching in different formations - e.g. Long follow-the-leader line, 3 rows of 2, and 2 rows of 3.
- **3: The paper dancer:** Light, graceful, delicate movements; twisting and turning along gently curving pathways.
- **4: Midnight magic:** '...the people of the house went to bed. Then the playthings began to have their own games together...' Partners develop a sequence inspired by the movements of different toys e.g. A spinning top, a jack-in-the-box, a rocking horse, a ball etc.
- **5: Cool down:** The toys gradually slow down their movements until they eventually fall asleep. Focus on deep, gentle breaths to relax body.

Programme 1 structure: Tin soldiers

	Content	Guidance	Evaluation
1	Warm-up First, practise strong, rhythmic marching steps on the spot. Then, march in straight lines through the spaces, using sharp, accurate turns to change direction when necessary.	Maintain a strong, upright posture and forward focus. Keep your body straight but let your arms swing rhythmically by your sides as you march. March forwards in a straight line, turning sharply to change direction when you meet another person, obstacle or wall.	Do pupils maintain a strong upright posture and forward focus, even when travelling? Can they march in time with the music? Are the turns sharp and in time? Do pupils use the space well and avoid bunching in small areas?
2	Marching soldiers In groups of about 6, practise marching together in different parade formations: follow-the-leader line, 3 rows of 2, and 2 rows of 3. Follow the music to march in time with the rest of your group. Each time the music stops, each group gets into a different group formation, ready to repeat the marching steps.	Make sure you have enough room to march without touching or bumping others in your group. Keep your back straight and your head up. Lift your knees high and swing your arms as you march through the spaces. Focus on moving at the same time as the rest of your group, and on maintaining your formation as you travel.	Does each group maintain its parade formation as it marches through the spaces? Do group members work well as a team? Do they maintain upright posture and forward focus? Is the overall effect strong, rhythmic and disciplined?
3	The paper dancer Light, graceful, flowing movements; on the spot and then twisting and turning along gently curving pathways. Start with light, graceful movements on the spot – turning round on tiptoe, reaching high or bending low with outstretched arms. Then use the above movements to travel along gently twisting and turning pathways through the spaces.	Tiptoe along curving pathways with small, silent steps. Let your outstretched arms lead the twisting and turning movements. Your movements should look smooth, continuous and graceful.	Are the movements light and graceful but also controlled and confident? The light, flowing quality of this sequence should contrast with the strong, direct quality of the soldiers' marching steps.
4	Midnight magic '...the people of the house went to bed. Then the playthings began to have their own games together...' Partners develop their own movement sequence inspired by different toys – e.g. a spinning top, a jack-in-the-box, a rocking horse, a ball etc.	Each pair chooses one or two toys, then selects appropriate movements to link, exaggerate or repeat to create a sequence. Keep the movements light, playful and energetic.	Can you identify which toy/s each pair based their sequence on? Do partners work well together to create an effective sequence? Can they set the sequence and perform it with confidence?



	Content	Guidance	Evaluation
5	Cool down The toys gradually slow down with the music and then fall asleep.	Listen carefully and slow your movements in line with the music. Relax your body with deep, gentle breaths in through the nose and out through the mouth.	Can pupils match the speed of their movements to the speed of the music? Pupils should feel calm and relaxed.

2. The incredible adventure



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Programme summary:

- **1: Warm-up:** Repeat the strong, rhythmic marching steps from the previous programme. Stress the importance of marching in straight lines with sharp, accurate turns to change direction.
- **2: The naughty goblin:** Small, light, creeping steps through the spaces with sly, mischievous body shape, gestures and facial expressions. Finish with a strong, sudden pushing action as the naughty goblin pushes the tin soldier out of the window.
- **3: The incredible adventure:** A sequence of movements cued by a sequence of music and sound effects: rocking up and down and turning around in a paper boat; travelling slowly along a dark, scary drain tunnel; falling from the drain tunnel into a canal and being swallowed by a fish; inside the fish... The fish swam to and fro, making the most wonderful movements...
- **4: Home again:** Half the class perform the strong, direct marching steps with sudden turns of the tin soldier. Then the other half perform the light, flowing, twisting and turning steps of the paper dancer. Swap groups and repeat.
- **5: Cool down:** Walk slowly through the spaces with small, silent steps along either straight or curving pathways. Take deep, gentle breaths to relax.

Programme 2 structure: The incredible journey

	Content	Guidance	Evaluation
1	Warm-up Repeat the strong, rhythmic marching steps from the previous programme. Stress the importance of marching in straight lines with sharp, accurate turns to change direction.	Maintain a strong, upright posture and forward focus. Keep your body straight but let your arms swing rhythmically by your sides as you march. March forwards in a straight line; turning sharply to change direction when necessary.	Do pupils perform the sequence with confidence? Can they march, turn sharply, then march again in time with the music? Do they use the space well?
2	The naughty goblin Small, light, creeping steps through the spaces with sly, mischievous body shape, gestures and facial expressions. Finish with a strong, sudden pushing action as the naughty goblin pushes the tin soldier out of the window.	Hunch the top half of your body forwards and keep looking over your shoulders as you creep mischievously through the spaces. Rub your hands together and raise your eyebrows as you show off a crafty, knowing grin. Listen for the music cue to perform the strong pushing at the end.	Do pupils clearly convey the mischievous nature of the naughty goblin? Do they respond quickly to the final music cue? Do they select an appropriate and effective finishing position?
3	The incredible adventure A sequence of movements cued by a sequence of music and sound effects: a. Rocking up and down and turning around in a paper boat b. Travelling slowly along a dark, scary drain tunnel c. Falling from the drain tunnel into a canal and being swallowed by a fish d. Inside the fish, travelling to and fro with wonderful movements.	Listen carefully and respond quickly to the different music cues and sound effects. a. Relax your body as you rush haphazardly through the spaces; rocking, swaying and turning as you go. b. Tense your muscles and use your hands to feel your way along the dark, scary tunnel with small, careful steps. c. Bend your knees and sink down to a crouching position close to the floor. Slap the floor with both hands as the fish swallows the tin soldier. d. Travel smoothly through the spaces with fluid, continuous movements.	Can pupils remember the sequence and perform it with confidence? Do they move smoothly from one part of the sequence to the next? Do they use movement quality and body tension to reflect mood and situation?



	Content	Guidance	Evaluation
4	Home again Half the class perform the strong, rhythmic marching steps of the tin soldier; marching along straight lines with sharp, accurate turns to change direction whenever necessary. Then the other half perform the light, flowing steps of the paper dancer; twisting and turning along gently curving pathways. Swap groups and repeat.	Show the stark contrast between the strong, direct marching steps of the tin soldier and the light, free-flowing steps of the paper dancer. Travel along clear pathways; either straight (tin soldier) or curving (paper dancer).	Is there a clear contrast in the quality of movements and selected pathways for the tin soldier and the paper dancer?
5	Cool down Walk slowly with small, silent steps along either straight or curving pathways. Take deep, gentle breaths to relax.	<ul style="list-style-type: none"> - Travel along a clear pathway; straight or curving. - Relax your body; breathing slowly and deeply. 	Pupils should feel calm, relaxed and ready to return to the classroom.



Click on the image to hear David Tennant reading our adaptation of 'The Brave Tin Soldier' by Hans Christian Andersen, or go to:

http://www.bbc.co.uk/learning/schoolradio/subjects/english/hans_christian_andersen/tales/brave_tin_soldier



Unit 2: The King's new clothes

By Jeff Capel

Following the story of *The brave tin soldier* by Hans Christian Andersen, a second unit of two programmes focuses on another of his most famous tales - *The King's new clothes*.

A proud king in a far away land is fooled by two cunning tricksters pretending to be weavers who claim they can make him some wonderful new clothes that are only visible to wise men.

3. The cunning tricksters



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Programme summary:

- **1: Warm up:** Striding through the spaces as a proud king with head held high, shoulders back and adding a royal wave to your loyal subjects. Creeping through the spaces as sly tricksters, keeping the body low to the floor and glancing suspiciously from side to side.
- **2: Tricksters and townsfolk:** The class is divided into two groups. 'Townsfolk' perform daily chores like sweeping the floor or digging the garden while 'Tricksters' creep about them looking suspicious. When the music stops, tricksters tiptoe up to the nearest townsfolk, rub their hands together and chuckle as if preparing to play a trick. The groups then swap roles.

- **3: The King gets dressed:** In a space, the children dress themselves in the finest clothes imaginable, stretching arms into expensive silk shirts, pushing legs into trousers, wriggling toes into fine leather boots and adding a sparkling crown for the finishing touch.
- **4: Weaving:** In pairs, as the tricksters, weaving the imaginary cloth. Performing a cyclical movement of stretching out arms and holding the silk between thumb and first finger then meeting hands together and circling them round each other. Children try to copy their partners exactly, as if looking in a mirror.
- **5: 'Look at the wonderful cloth':** Skipping through the spaces in pairs, swirling the cloth high and low to show off the new cloth. The weaving and skipping sequences are put together as more and more people come to look at the cloth that only the wise can see.
- **6: Cool down:** As a member of the King's court, walking slowly through the spaces, sad and puzzled because they can't see the special cloth. Relaxing with deep breaths.

Programme 3 structure: The cunning tricksters

	Content	Guidance	Evaluation
1	Warm up Striding through the spaces as a proud king.	Keep shoulders back and head held high. As tall and as straight as possible.	Do the children use the music to help them with their royal role?
	Adding a royal wave Creeping through the spaces as sly, cunning tricksters.	Circle the hand slowly in the air. Bend the knees and keep the body low to the floor with suspicious looks from side to side.	Look for facial gestures. Are the children feeling grand and posh? Is there a marked contrast in movement style from the King? Does the music help their role this time?
2	Tricksters and townsfolk Tricksters creep amongst Townsfolk as they perform daily chores. When the music stops, the trickster tiptoes up to a townsfolk and prepares to play a trick.	Pause the programme while the class is divided. The two groups will have an opportunity to dance as both swindler and townsfolk.	How inventive are the children with thinking of a daily chore? Do the tricksters react to the pauses in music?
3	Dressing as the King	Stand in a space. Stretch arms into a shirt, point toes and push legs into trousers, wriggle toes into boots and add a crown.	Is there strong distinction between each item of clothing? Do the components flow from one to the other? Are the children interpreting the music themselves or waiting for the cues from Diane?
4	Weaving In pairs, as tricksters, weaving cloth, copying their partner's movements.	Stand opposite each other a step or two apart. Stretch arms out to the sides. Make a fist in each hand apart from thumb and first finger which holds the silk. Slowly bring arms together in front and circle around each other. Copy the actions of partner.	Are the movements slow, smooth and flowing? How well do the children copy their partner?
	Skipping through the spaces showing off the cloth.	Hold the cloth at different levels and show how light it is. Make gestures big and bold. Smile to show how pleased you are.	Do the children appreciate the 'imaginary' premise and the trick that is being played? Do they co-ordinate the skipping and swirling?

	Content	Guidance	Evaluation
5	'Look at the wonderful cloth' Putting the two above sequences together.	Smooth weaving, mirroring your partner. Swirls and twirls as you skip.	Is there contrast between serious weaving and exuberant skipping? Do the children anticipate the music changes?
6	Cool down Slow, sad walking to cool down.	Hang head down and arms by the side. Take deep breaths with the music. Relax.	How do the children express the confusion and sadness?

4. He's got no clothes!



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Programme summary:

- **1: Warm up:** As townsfolk, skipping through the spaces with knees lifted high, making curvy pathways. When the music stops, meet another person, shake hands and mime a short conversation about what you've heard of the King's new clothes.
- **2: Sewing:** In pairs, as tricksters, sitting on the floor showing small and neat sewing actions that gradually get more and more exaggerated. As in the weaving sequence from the last programme, partners should try to copy each other as if looking in a mirror.
- **3: The new clothes:** In pairs, one as a trickster dresses the other as the King in his new clothes. Tricksters adjust sleeves or collar, straighten out the cloak or tie something around the waist. The King turns around to get a better look at himself in the mirror, showing how pleased and flattered he is. The pairs swap roles.
- **4: The Parade:** Striding through the spaces like the proud King wearing his invisible new clothes. When the little boy shouts 'But he's got no clothes on!' and the crowd laughs, moving to show the King's embarrassment, trying to cover up their body or hanging head in shame. One child is chosen to be the King and the rest of the class line up on both sides of the street to watch the parade.
- **5: Cool down:** Sitting in a space of their own, the children relax with deep breaths and think about the moral of the story and the saying 'Pride comes before a fall'.

Programme 4 structure: He's got no clothes!

	Content	Guidance	Evaluation
1	Warm up Skipping through the spaces as townsfolk sharing the 'gossip' about the King's new clothes.	Lift knees high as you skip. When the music stops, shake hands with the nearest townsfolk and mime short conversation together. Skipping to the next person.	Are the children making curvy pathways? Do they react to the stops and starts of the music?
	Trickster creeping as in the previous programme but with a heavy sack of money over the shoulder.	Bend the knees and keep the body low to the floor with suspicious looks from side to side. Show how heavy the sack is.	Look for facial gestures. Are the children conveying the weight of the heavy money sack? Do they remember the trickster movements from last time?
2	Sewing In pairs, as tricksters, sewing the cloth.	Sit opposite your partner. Start with small, neat sewing actions, gradually stretching arms up above the head and as far out to the sides to make sewing more exaggerated. Work as a pair, copying movements exactly.	How well do the pairs mirror each other? Do the children use the swell in the music to help with the bigger movements? Is there smooth flow?
3	The new clothes Trickster dresses King in his new clothes.	As a trickster, one of the pair, helps the King dress. Adjusting sleeves and collar, straightening out cloak, tying something around the waist. The King smiles to show how pleased and flattered he is and turns around to get a better view in the mirror. Then swap over.	How well do they play the roles? Are the movements convincing? Do tricksters add flourishes and behave appropriately? Invite different pairs to show their dressing dance to the whole class.
	Striding through the spaces as the proud King When the little boy (Diane) shouts 'But he's got no clothes on', change movements to embarrassed King.	Listen out for the cue to change the movement. Try to cover up your body that has no clothes on it, hang head in shame or move in a way that doesn't draw attention to yourself. Be looking for those that show the transition most markedly, as the next sequence involves choosing one King.	Do the children show contrast between 'before' and 'after'? Are they listening to the change in music style to help accomplish this? Do the children grow in confidence from the first to second attempts?

	Content	Guidance	Evaluation
4	The parade The parade of the new clothes. One King walks down the line of townsfolk.	The lines of townsfolk bow or curtsy to the King as he passes. After the shout and sound effect of laughter, dance on the spot shaking body all over as if laughing so much at the sight of the King. If there's time run the sequence several times with different Kings.	Are the crowds reactions controlled and rhythmic? Are roles sustained throughout?
5	Cool down Relaxing with deep breaths and thinking about the story.	Smooth weaving, mirroring your partner. Swirls and twirls as you skip.	Gauge reactions to the story. What do the children think is its moral?



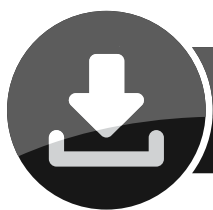
Click on the image to hear Sir Derek Jacobi reading our adaptation of 'The Emperor's New Clothes' by Hans Christian Andersen, or go to:
http://www.bbc.co.uk/learning/schoolradio/subjects/english/hans_christian_andersen/tales/emperors_new_clothes

Unit 3: The water cycle

By Julie Wall

A two part unit based on 'The Water Cycle' - the way the water on our Earth keeps going around and around. The programmes make reference to the way the sun and the clouds cause water droplets to rise into the air to form clouds; how small clouds join together to make heavier rain clouds; the different forms of water that 'hold' the rain such as streams, rivers and lakes that eventually flow to the sea; and how the process starts again.

5: Earth, wind and big black clouds



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Programme summary:

- **1: Warm up.** In a space, stretching up high then crouching down slow. Striding through the spaces with giant steps. Marching through the puddles, making big splashes by jumping in and landing on bendy knees.
- **2: Evaporation.** Stretching up towards the sun, feeling the warmth on your face. Skipping, jumping or hopscotch movements along straight or curving pathways - celebrating the sunshine and the way it makes us feel.
- **3: The Wind.** Sweeping, scooping and scattering actions, travelling like the wind. Repeating a movement phrase.
- **4: Patting Clouds.** Moving towards a partner, gently patting and pressing a cloud together. Pairs join with another pair moving in the same way to form a larger cloud.
- **5: Cool down.** Relaxing in a curled up position taking shelter from the rain.

Programme 5 structure: Earth, wind and big black clouds

	Content	Guidance	Evaluation
1	Warm up Preparing the body for dance with stretches up tall and crouches down low. Striding through the spaces with giant steps. Repeating with arms out to the side for balance.	Make sure all the spaces are used and that there is no bumping into each other.	Do the children imagine the difference between the dry baked ground and the wet puddles?
	Marching and jumping Marching and jumping through puddles making big splashes.	Encourage jumping with bendy knees. Keep the arms straight for marching.	Are the children using different pathways?
2	Evaporation Make a starting position for a sunny day that is full of life and excitement. Stretch towards the sun by lifting arms up slowly and gently, and then the face to the warmth of the sun. Turn slowly and hold the stretched up high position. Skip, jump or try a hop-scotch action to move through the spaces. Put the two sequences together.	Encourage big gestures for starting position. Smile for the warmth of the sun on your face. Make the turn slow and hold the finished position for as long as possible. Reach out and curl fingers around an imaginary glass of water.	Do the children react to the cues in the music? Do they anticipate the change from slow stretch to skipping? Do they 'act' thirsty?
3	The wind Travelling as the wind, sweeping arms down towards the floor to scoop up the water droplets. As the arms are raised make a scattering action with wriggling arms and fingers.	There are three distinct phrases to the movement. Sweep down. Scoop up. Scatter high. Practise without the music first.	Is there strong distinction between sweep, scoop and scatter? Do the movements flow smoothly? Can the children keep the fluidity when the travelling is added? Do they find the timing in the music?
4	Patting clouds Find a partner. Travel slowly towards them gently patting and pressing a cloud, imagining a fluffy cloud in the space between you. Pairs join other pairs using the same movement to make bigger clouds that become heavier and heavier. More effort is needed to push and lift the rain cloud higher into the stormy sky.	Position the pairs so they have enough space to move towards each other. Keep the movement slow and light. Pause the programme while pairs become groups of four. Encourage strong, powerful stretching and lifting of the heavier cloud.	Do pairs and groups work well together? In pairs, the children should move with a light, floating quality. Is there a marked change when the groups form? Look for facial gestures to show strength and power with the heavy cloud.



	Content	Guidance	Evaluation
5	Cool down Curl into a favourite position to shelter from the rain. Think about where the rain comes from as you relax.	Encourage jumping with bendy knees. Keep the arms straight for marching.	Do the children instinctively put hands over heads to help the sheltering action? Have they remembered the first stages in the water cycle?

6: Raindrops, rivers and recycled water



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Programme summary:

- **1: Warm up:** Skipping through the spaces, dodging the raindrops.
- **2: Rivers, streams and lakes:** Travelling slowly and gently making smooth streams with flat hands guiding the action in front. Forming a pair, travelling in the same way side by side, shoulder to shoulder to form a bigger river. Pairs join with another pair to make a circular lake formation.
- **3: Making waves:** Making big, strong steps around as large a circle as possible. As the wind blows, waves form, depicted by arms moving up and down. As the waves get stronger, the groups stretch high, bend low and spin round as if buffeted by the sea.
- **4: The Water Cycle:** Putting sequences from both programmes together to make a Water Cycle dance. Start in a space, stretching up towards the sun, as water 'evaporates'. Skip through the spaces to find a partner and together sweep, scoop and scatter like the wind. With a partner, guiding a cloud through the spaces by patting and pressing, showing it get heavier and heavier as more rain collects inside.
- **5: Skipping through the spaces to dodge the raindrops:** With smooth hands and gentle steps, travelling as a stream, pairs join with other pairs to encircle the sea for the wave sequence. Arms rising and falling and bodies twisting and turning as the waves increase in power.
- **6: Cool down:** Relaxing in a space. Imagine floating on a white fluffy cloud. Think about how the water is recycled as the voice of Diane fades, repeating the words 'around' and 'around' to stress the cycle.

Programme 6 structure: Raindrops, rivers and recycled water

	Content	Guidance	Evaluation
1	Warm up Skipping through the spaces to dodge the raindrops.	Make sure all the spaces are used and that there is no bumping into each other.	Are the children using different pathways?
2	Rivers, streams and lakes Travelling slowly and gently to show the water moving along in streams that become bigger rivers. Flat hands smooth the pathway out in front. Look for a partner and when you meet, travel side by side, shoulder to shoulder, keeping the river the same width as it flows towards the open sea. In the repeat, pairs join with other pairs to make a circular lake.	Guided by the hands, encourage the bodies to 'meander' like the course of a river. Ensure the pairs stick closely together as they move.	Do the pairs move with synchronicity? Do they follow the motion of the hands with their eyes? How smooth are the transitions from pairs to groups?
3	Making waves Move around a circle enclosing the sea and making wave actions. You do not have to hold hands but keep the arms as wide as you can as you move with big steps around the circle. As the music swells, make waves with arms moving up and down. As the waves get very strong, twist and rise and fall with the music as if at the mercy of the sea.	Make sure there is enough space for each group to maintain a big circle. The music will help you to know when to increase the movements and gestures. There are three distinct increases in the swell of the music to assist the movement. Make smooth transition from gentle breeze to powerful wind. Arms should rise and fall alternately. Movements should be asymmetrical.	Does the group work well together and move cohesively? Do the children respond to the swell in music or wait for Diane's prompts? Do they maintain balance when twisting and turning and can they perform these while staying on the move?



	Content	Guidance	Evaluation
4 / 5	<p>Performing the whole Water Cycle dance</p> <p>Start in a space of your own imagining your stretch towards the sun is 'evaporating' the water.</p> <p>Skip through the spaces to find a partner and with them sweep, scoop and scatter like the wind from the previous programme.</p> <p>With partners, press and pat a cloud along.</p> <p>Skip through the spaces dodging raindrops and then shoulder to shoulder travel as a smooth stream.</p> <p>Pairs become groups to finish the dance with the waves, twisting and turning as they get more powerful.</p>	<p>The music is played once with additional cues from Diane but repeated without her for a final performance.</p> <p>There's a lot to remember. Encourage smooth changes from one sequence to another.</p> <p>You might want to recap and mark the sweep, scoop and scatter from last time.</p>	<p>How well do the children remember the different sequences within this final dance?</p> <p>Are they energised for a final performance?</p> <p>Do pairs and groups work well together and co-operate?</p>
6	<p>Cool down</p> <p>Relax lying on the floor imagining floating clouds or travel beneath the waves.</p>	<p>Take slow, deep breaths.</p> <p>Discuss the natural recycling of all our water.</p>	



The water cycle

Unit 4: Pattern world

By Julie Leach

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 very 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:

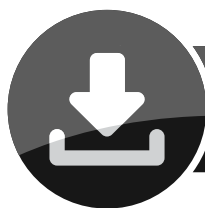
- Describe and evaluate specific aspects of their own or others' work

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

7. Symmetry in the man-made world



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Programme summary:

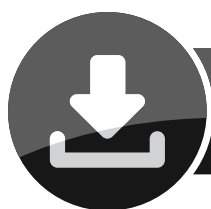
- **1: Warm up:** Moving parts of the body in symmetry.
- **2: Symmetrical shapes:** Working on their own, the children create symmetrical body shapes based on the man-made objects they have observed.
- **3: Moving in symmetrical shapes:** The children find travelling steps that will allow them to move 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

Programme 7 structure: Symmetry in the man-made world

	Content	Guidance	Evaluation
1	<p>Warm up</p> <p>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.</p>	<p>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.</p> <p>A pause in the programme 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.</p>	<p>Do the children understand the concepts of symmetry and 'man-made'?</p>
2	<p>Symmetrical shapes</p> <p>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.</p>	<p>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.</p>	<p>Can children create lines of symmetry in their shapes?</p> <p>Can they identify lines of symmetry in their partner's shapes?</p>
3	<p>Moving symmetrical shapes</p> <p>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.</p>	<p>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.</p>	<p>Can the children create ways of moving while remaining in symmetrical shapes?</p>
4	<p>Linking the ideas</p> <p>The children reunite with their partner to link the two ideas developed in the programme so far; the symmetrical shape dance with a partner and the symmetrical travelling dance on their own.</p>	<p>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. 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.</p>	<p>Can the children move on straight pathways?</p> <p>Do pairs co-operate well together?</p>

	Content	Guidance	Evaluation
5	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 programme and the children are encouraged to make a collection of natural objects, some symmetrical and some asymmetrical, to bring to the next session.	

8. Asymmetry in the natural world



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Programme summary:

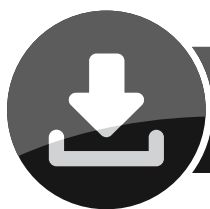
- **1: Warm up:** Moving the body asymmetrically.
- **2: Asymmetrical shapes:** Working alone, the children create asymmetrical body shapes.
- **3: Sharing shapes with a partner:** Children show their shapes to a partner who copies it on a different level.
- **4: Moving asymmetrically:** Children find 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 programme.

Programme 8 structure: Asymmetry in the natural world

	Content	Guidance	Evaluation
1	<p>Warm up</p> <p>The programme 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.</p>	<p>A pause in the programme 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.</p>	<p>Do the children understand the concept of asymmetry?</p> <p>Can they find asymmetrical objects in the world around them?</p>
2	<p>Asymmetrical shapes</p> <p>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.</p>	<p>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.</p>	<p>Can they find slight deviations from symmetry? Do they understand that objects in the natural world usually have these?</p>
3	<p>Sharing shapes with a partner</p> <p>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.</p>	<p>Encourage the children to think carefully about levels and how these may be used to compliment the shapes.</p>	<p>Are the children able to copy each other's shapes on different levels? Do they work well together?</p>
4	<p>Moving asymmetrically</p> <p>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.</p>	<p>Walking, running, skipping and rolling are suggested in the programme, 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.</p>	<p>Can the children find asymmetrical ways to travel?</p>

	Content	Guidance	Evaluation
5	<p>Linking the ideas</p> <p>The children reunite with their partner to link the two main ideas developed in the programme 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.</p>	<p>The teacher is asked to organise the class down two opposite sides of the room, each child standing beside their partner.</p> <p>The teacher facilitates this by numbering each pair 1, 2 or 3.</p>	<p>Are children able to link the two elements together smoothly?</p> <p>Do they make a confident transition from working with a partner to working alone?</p> <p>Are they able to dance in turn?</p>
6	<p>Cool down</p> <p>During the plenary the children repeat a short asymmetrical stretching and breathing exercises.</p>	<p>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 programme and the children are encouraged to visit the artist websites before the next session.</p>	<p>Do the children remember the movements from the beginning of the programme?</p> <p>Are they calm and composed, ready to return to the classroom?</p>

9. Pattern in an artist's world



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Programme 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.

Programme 9 structure: Pattern in an artist's world

	Content	Guidance	Evaluation
1	<p>Warm up</p> <p>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.</p> <p>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.</p>	<p>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.</p> <p>In each case asymmetrical shapes with curved lines on different levels should be encouraged.</p>	<p>Can the children think of appropriate body shapes?</p> <p>Do their shapes employ curved lines on different levels?</p>
2	<p>Group asymmetrical sculpture</p> <p>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. The children 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.</p>	<p>A pause in the programme 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.</p> <p>Taking photos of the sculptures is suggested and also visiting the artists website to find out more.</p>	<p>Do the children enjoy working in these extended groups?</p> <p>Can they combine their asymmetrical shapes on different levels together?</p>
3	<p>Symmetrical shapes</p> <p>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.</p>	<p>Victor Vasarely's work is often associated with urban contexts. He creates patterns using straight lines, contrasting colours, geometric shapes and repeating lines.</p> <p>In each case the children are encouraged to use symmetrical body shapes, straight lines and different levels.</p>	<p>Can the children make asymmetrical shapes appropriate to a Vasarely painting?</p>

	Content	Guidance	Evaluation
4	<p>Group symmetrical sculpture</p> <p>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.</p>	<p>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 programme using the same principle with the whole class. Taking photos of the paintings is suggested and also visiting the artists website to find out more.</p>	<p>Do the children enjoy working in these extended groups? Can they combine their asymmetrical shapes on different levels together?</p>
5	<p>Cool down</p> <p>During the plenary the children repeat the symmetrical and asymmetrical stretching and breathing exercises from the first two programmes.</p>	<p>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 programme 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.</p>	<p>Do the children remember the movements from the beginning of the programme? Are they calm and composed, ready to return to the classroom?</p>



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 programmes 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?