



Time to Move - Summer 2015



Diane Louise Jordan – presenter

Time to Move - Summer 2015

Age 6-8

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www.bbc.co.uk/schoolradio/podcasts

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Time to Move

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:

www.bbc.co.uk/programmes/b03g64pl

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Introduction

Using *Time to Move*:

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 loudspeaker 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.

The CD tracks indicated in the content grids:

Each programme in the series has its own content grid (see below). The content grids include a column of CD and track numbers. These refer to the pre-recorded CDs of the series that were available pre-2013. You will find these details useful if you have a copy of the CDs. If you do not you can use this column as a guide to the main sections of each programme (and use it to note your own timings if you wish).

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 nonverbal 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 Teacher's Association and others)

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 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' from the BBC website for 30 days following transmission. This means that individual programmes from the series can be downloaded as an mp3 file to your computer as they become available. 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'.

www.bbc.co.uk/podcasts/series/ttm

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:

www.bbc.co.uk/schoolradio/contactusform

Or you can write to us at:

Time to Move

School Radio
3rd Floor, Bridge House
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We look forward to hearing from you.



Unit 1: Oceans

Teacher's notes by Julie Leach

Unit introduction

Oceans is a unit of three programmes which engages the children with the seaside environment. Each programme provides a contrasting context whilst building learning developmentally. In programme 1, 'Ocean Motion', we use our senses and imagination to comb the beach and feel the power of the waves in our bodies. 'Ocean Life' transports us beneath the waves to discover the awesome world of sea animals and finally 'Ocean Fun' is an exciting exploration of surfing culture and sport. Roll on summer!

1. Ocean motion

Programme introduction:

This first programme of the Oceans unit introduces a sense of place, drawing on the children's memories or imagination of the sea and seashore. It engages the children through their senses with activities that encourage them to smell, listen, see and feel. This includes collecting shells and exploring the contrasting shapes with their own bodies. Through movement and composition the children appreciate the size and strength of the sea from low, gentle ripples to higher, stronger waves and the action of ebb and flow on the beach.

Lesson summary:

Warm-up: Sense the sea

Sense the sea by smelling the salty breeze, listening to the sound of the seagulls and feeling the sway of the water.

Pebbles and shells

Walking on the beach and then making strong shapes on different levels to express the shells and pebbles collected.

Ripple and sparkle

Rising and falling of hands, arms and legs, lying down, beginning with a gentle dynamic on a low level.

Waves

Rising and falling of the whole body, moving from low to high and using a stronger dynamic as the waves swell and break.

Ebb and Flow

Rising and falling whilst travelling, running forwards and walking backwards using contrasts of gentle and strong. Children work in 5 groups.

Cool Down: Sense the sea

Repeat of the opening sequence whilst reflecting on the strength and gentleness of the sea.

Movement Focus

Body: Hand, arm and leg actions followed by whole-body movement.

Action: Rising and falling on the spot and travelling.

Dynamics: Contrasts of gentle and strong.

Space: Shape, levels and direction.

Relationships: Individual and group.

1: Ocean motion – programme structure

CD1 track	Content	Guidance	Evaluation
01	Warm-up: Sense the sea	Encourage the children to engage their senses and imagination to really transport themselves to a new place.	Are the children using the warm up activities to engage their minds as well as their bodies?
02	Pebbles and shells	Encourage the children to 'act' well, really looking at and touching each object carefully. Encourage the children to make clear contrasts between the objects – round, thin, wide, twisty. Point out strong shapes and good use of levels.	Can the children really visualize each object they find? Are they showing it in their focus and facial expression? Are the children expressing each shape with strength and clarity? Are they using high and low?
03	Ripple and sparkle	Value gentle, controlled rising and falling actions performed with feeling. Get the children to focus on the moving body part to aid expression.	Can the children control their actions to make them really gentle and to make the rising and falling flow smoothly? Can the children paint a picture of a gentle sunlit sea with their bodies?
04	Waves	Encourage stronger but controlled action. Be aware that children work safely and don't bang body parts into the floor.	Are the children able to capture the strength of the waves in contrast to the gentle ripples before? Are they controlling their actions and working safely?
05	Ebb and Flow	Ensure the dancers move safely between the other children without touching, especially when walking backwards. Encourage the children to show contrasts of strong/gentle and high/low.	Are the children looking where they're going and being aware of each other? Are the children moving strongly forwards and contrasting with gentle movements backwards? Are they showing good use of levels in their dancing?

06	Cool Down: Sense the sea	<p>Encourage the children to connect their dancing with their ideas about the real motion of the ocean.</p> <p>Look at how other artists have expressed natural forms and the motion of the ocean in their art by going on line to visit Maggi Hambling's famous scallop shell sculpture and sea paintings or Andy Goldsworthy's pebble sculptures on sand.</p>	<p>Has the children's awareness of the 'moods' of the sea been enhanced by their dancing?</p> <p>Are the children able to connect their expressions of the sea as dance artists with those of the sculpture artists?</p>
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2. Ocean life

Programme introduction:

Having danced the motion of the ocean in part one, this programme takes the children beneath the waves to explore the wonderful world of ocean life. The children practise rising and sinking before discovering the gentle and light actions of little fish and crabs, then jellyfish and starfish. They go on to use contrasting strong and heavy actions to create the rocks and crevices where their sea creatures live. The programme extends the children's shape repertoire and introduces early contact work.

Lesson summary:

Warm up: float and sink

Float and sink as we travel below the surface to discover life beneath the waves. Actions reprise gentle swaying and use of levels from programme 1.

Little Fish

Tiny steps through the seaweed followed by little shaking fins on the spot. Gentle and light actions in a narrow body shape using a forwards direction.

Crawly Crabs

Tiny steps across the sand followed by little snappy claws on the spot. Gentle and light actions in a wide body shape using a sideways direction.

Jellyfish

Tiny steps across the sea followed by stretches and curls on the spot. Gentle and light actions in rounded, wobbly body shapes.

Starfish

Steps in a wide star shape across the rock followed by stretches and curls on the spot. Gentle and light actions in spiky, stiff body shapes.

Rocks and crevices

Extending the shape experience into making shapes in contact with 1 or 2 other children. Creating spaces in the shapes for sea animals to move through or hide in. Feeling heavy and strong in contrast to the gentle and light animals earlier.

Cool Down: rise and float

Rise and float back up to the surface of the sea using similar actions to the opening sequence and while reflecting on the wonder of the world beneath the waves.

Movement Focus

Body: Whole body actions

Action: Stepping and gesture, extension and contraction, contact and stillness.

Dynamics: Gentle and light contrasted with strong and heavy.

Space: Shape, direction and levels.

Relationships: Individual and small group.

2: Ocean Life – Programme structure

CD1 track	Content	Guidance	Evaluation
07	Warm up: Float and sink	<p>Make sure the children feel happy about going beneath the waves and confident that they can come back up to the surface.</p> <p>Help the children to link this activity with their learning about levels and gentle actions from last time.</p>	<p>Are the children engaged happily with the idea of moving above and below the waves?</p> <p>Are the children making connections in their learning?</p>
08	Little Fish	<p>Make sure one action travels whilst the other is on the spot.</p> <p>Encourage the children to contrast their fish action with the crab actions that comes next by emphasizing the narrow body shape and the forwards direction.</p> <p>Link with the warm up by keeping the atmosphere and the action gentle and light.</p>	<p>Are the children making clear changes between the action that travels and the action on the spot?</p> <p>Are the children making narrow body shapes and using clear forwards direction?</p> <p>Can the children maintain the gentle and light dynamics established in the warm up?</p>
09	Crawly Crabs	<p>Make sure one actions travels while the other is on the spot.</p> <p>Encourage the children to contrast their crab actions with their fish actions earlier by emphasizing the wide body shape and sideways direction.</p> <p>Keep the action gentle and light.</p>	<p>Are the children making clear changes between the action that travels and the action on the spot?</p> <p>Can the children contrast their wide body shapes and sideways direction with the narrow shape and forwards direction of the fish?</p> <p>Are the children controlling their actions to make them gentle and light?</p>

10	Jellyfish	<p>Make sure one actions travels whilst the other is on the spot.</p> <p>Encourage the children to contrast their jellyfish action with the starfish actions that come next by emphasizing the rounded body shape and the wobbly dynamic.</p> <p>Keep the action gentle and light.</p>	<p>Are the children making clear changes between the action that travels and the action on the spot?</p> <p>Are the children making rounded body shapes with a wobbly dynamic?</p> <p>Are the children controlling their actions to make them gentle and light?</p>
11	Starfish	<p>Make sure one action travels whilst the other is on the spot.</p> <p>Encourage the children to contrast their starfish actions with the jellyfish actions earlier by emphasizing the spiky body shape and a stiffer dynamic.</p> <p>Keep the action gentle and light.</p>	<p>Are the children making clear changes between the action that travels and the action on the spot?</p> <p>Can the children contrast their spiky, stiff body shape with the rounded, wobbly one of the jellyfish?</p> <p>Are the children controlling their actions to make them gentle and light?</p>
12	Rocks and crevices	<p>Encourage strong and heavy shapes in contrast to the gentle and light work before.</p> <p>Encourage interesting shapes – rounded, spiky, wide, narrow, twisted. Link with earlier shape work on shells and sea animals.</p> <p>Encourage interesting use of levels and spaces (holes, arches, crevices) in the group shapes.</p> <p>Provide non-contact alternatives such as circling rather than touching.</p>	<p>Are the children making strong and heavy shapes?</p> <p>Are the children making their own shape with confidence?</p> <p>Can they draw on their earlier shape experience?</p> <p>Are the groups using different levels and spaces to make their big shapes interesting?</p> <p>Is everybody actively involved in the activity?</p>

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13	Cool down: rise and float	<p>Make sure that no-one is perturbed by the idea of being underwater and everyone understands that they have resurfaced.</p> <p>Celebrate the wonder of the underwater world.</p>	<p>Are the children engaged happily with the idea of rising above the waves?</p> <p>Have the children furthered their sense of awe and wonder through their dancing?</p>
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3. Ocean fun

Programme introduction:

The Ocean Fun programme takes the dance action into the cool and exciting world of surfing. Based around the surfing skills of catching the wave, shooting spray and riding the wave, children create dance moves to express the culture and excitement of the sport. Rhythmic music creates a very different atmosphere to the previous two programmes and creates an opportunity for the children to work with pulse and phrasing. A great programme to get everyone in the mood for the summer holidays.

Lesson summary:

Warm up: Shaka and stretch

Take on the role of the surf dude as we get in the groove with runs and stretches on the beach and greet each other with the surfing 'shaka' gesture.

Catching the wave

Keep with the beat as you paddle your surf board to catch the wave and jump into low crouch facing the beach.

Shooting spray

Continue the shape work from programme 2 as you work with a partner to make contrasting surfing shapes. You'll lean and twist on the board and send sprays of water behind you. Feel the rhythm as you balance and steer your board.

Riding the wave

Take turns to use runs and jumps to travel towards the beach using the rhythm and phrasing to capture the thrill of the ride.

Cool down

The surfers part company by repeating the opening sequence to a slower beat whilst reflecting on how much fun it can be to get active in the sea. What other ways can we get active in the sea?

Music sequence

A chance to repeat a few movements for 'shaka', catching the wave, shooting spray and riding the wave.

Movement Focus

Body: Whole body actions and hand gestures.

Action: Gesture, travel and jump.

Dynamics: Rhythm and phrasing

Space: Direction and shape.

Relationships: Individual, partner and group.

3: Ocean Fun – Programme structure

CD1 track	Content	Guidance	Evaluation
14	Warm up: Shaka and stretch	<p>Encourage an up beat, positive attitude appropriate to the context of the work.</p> <p>Help the children to relax and feel the pulse in the music, firstly with their hands and then with their whole body.</p> <p>Ensure the children are moving with an awareness of each other and of their environment.</p> <p>Make sure the children are controlling their movements and showing clarity in their actions.</p>	<p>Are the children enjoying themselves and smiling confidently and appropriately at one another?</p> <p>Are the children moving to the pulse of the music and getting in the groove?</p> <p>Are the children moving safely through the space without touching anybody or anything?</p> <p>Are the children making clear changes between their travelling action and their action on the spot?</p>
15	Catching the wave	<p>Encourage the children to paddle their hands to the beat in the music.</p> <p>Help the children to 'feel' the wave by keeping the crouch low with arms out to balance.</p> <p>Help the children to create a sense of a forwards direction by keeping their upper body and their focus facing 'the beach'.</p>	<p>Can the children keep with the beat?</p> <p>Are the children 'feeling' the surfing motion?</p> <p>Can the children give a sense of forwards direction by all keeping their upper body and focus facing 'the beach'?</p>
16	PAUSE... to all face the beach (positioning)	<p>Decide which side of the room is going to be 'the beach'.</p> <p>Organise the class so that everyone is in their own space facing 'the beach'.</p>	<p>Is everyone facing the same way?</p>

17	Shooting Spray	<p>Encourage challenging leans and twists that capture the excitement and risk of the activity.</p> <p>Encourage a variety of body shapes by suggesting different levels (high, low) and orientations (front, back, side).</p> <p>Help the children feel the beat and use it to keep their partner actions in unison.</p>	<p>Are the children expressing the excitement and risk of the activity in their actions?</p> <p>Are the children's shapes varied and interesting?</p> <p>Can the children use the rhythm in the music to time their actions together?</p>
18	PAUSE ...to get into pairs	<p>Organise the children into pairs. They need to name themselves 'partner 1' and 'partner 2'.</p>	<p>Are the children in pairs? Do they know who is 'partner 1' and 'partner 2'?</p>
19	Riding the wave	<p>Make sure the children are 'cushioning' their jumps by bending well at the knees and ankles on landing.</p> <p>Encourage the children to apply their learning from their 'shooting spray' shapes into their jumps by using different orientations (front, back, side).</p> <p>Keep the energy up but take time to balance the landing each time.</p>	<p>Are the children 'cushioning' their jumps?</p> <p>Are the children producing interesting jumps?</p> <p>Are the children keeping in role with high energy and good surf board control?</p>
20	PAUSE ...to give everyone numbers (1-5)	<p>Give each child a number from 1 to 5 so that they can take turns to surf safely to 'the beach' without bumping into anyone.</p>	<p>Do the children know their numbers?</p> <p>Are they aware of how to surf safely to 'the beach'?</p>

21	Cool down	<p>Encourage a calm atmosphere after all the excitement.</p> <p>You could extend the children's learning by taking the class online to research surfers (e.g. ten times world champion Kelly Slater) and to find out more about surfing.</p> <p>Discuss other activities the children could get involved in at the seaside.</p>	<p>Are the children cooling down their minds as well as their bodies?</p> <p>Has the children's dancing helped them to appreciate the excitement and skill of surfing?</p> <p>Can the children make a list of physical activities to take part in at the seaside?</p>
22	MUSIC ONLY: Shaka and stretch	The music lasts about 44 seconds.	
23	MUSIC ONLY: Jump to crouch (catching the wave)	The music lasts about 18 seconds.	
24	MUSIC ONLY: Shooting spray	The music lasts about 17 seconds.	
25	MUSIC ONLY: Jumping /running (riding the wave)	The music lasts about 29 seconds.	



Unit 2: The Hare and the Tortoise

4. Ready, steady, go!

Teacher's notes by Barry Gibson (Dance Consultant: Lyn Paine)

Unit introduction

An enjoyable dance-adaptation of the fable by Aesop (the storyteller famous in Ancient Greece). This version has elements from several variations of the story (e.g. from La Fontaine) and is in the spirit of early films, cartoons and animations.

The context is a forest sports day (in anticipation of school sports-days in the summer term). It takes place as an obstacle-race under, over, through and around countryside features such as rock, log, brook, mud, bridge etc.

As well as the Hare and Tortoise characters, there are opportunities to move like small forest animals (e.g. fox, owl, squirrel, sparrow, snail, beetle etc,) who help out with warm-ups, pre-races (hopping, skipping, etc), laying out the course, acting as prop-obstacles, cheering and partying.

The Hare and the Tortoise would make an excellent piece for performance to other classes or parents. To help to adapt in your own way and for extra ideas, the children could find a range of versions and illustrations in your school and local libraries, as well as numerous adaptations on the internet, each one different.

The music and dance-styles are influenced by 20's-30s jazz-age, with lots of fun steps and moves, some influenced by Dixieland, Charleston, Blues, Blackbottom, Foxtrot, Tango and Boogie Woogie, with plenty of contrast of mood and tempo.

Programme introduction:

At a fantasy forest sports day, everyone prepares with exercises, then groups of animals try out an obstacle course with fun-race actions. Hare challenges Tortoise to see who is the faster. In pairs, they get ready for a race at the starting-line then... they're off, each at their different speeds, Hare sprinting madly, Tortoise plodding steadily. All dance individually as Hare (jumpily and jazzily), then as Tortoise (slowly and bluesily).

Lesson summary:

Warm-up: stretches, jogging and star-jumps

General sporty warm-up actions (as if for own schools sports-day): low and high stretches, jogging through the forest and star jumps.

Laying out the obstacle course

Setting out and moving over, under, around and through imaginary obstacles as a follow-my-leader. Then return back the other way (following whoever was at the end) with fun-race actions.

The challenge: Hare v Tortoise

In pairs, on the spot, contrast the general movement styles of Hare (fast and frantic boogie) with Tortoise (slow and steady blues).

Get ready... steady...

The pairs set off, each at their own pace, as the race begins...

Go hare go!

All perform as Hare, moving like the wind, sprinting, dashing, darting and developing actions into dance-patterns and angular shapes, with extra twirls and head nods.

Go slow, tortoise (cooling down.....)

Moving with hands-on-knees, step by step, plodding along with rounded back, slowly and steadily.



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Movement Focus

Body: Stretches, safe sprinting, careful plodding with rounded back and bent legs.

Action: Negotiating obstacles

Dynamics: Contrasting “fast and frantic” with “slow and steady”

Space: Varied pathways; moving over, under, around and through.

Relationships: Group co-operation, follow-the-leader, contrasting pair work.

4: Ready, steady go! – programme structure

CD1 track	Content	Guidance	Evaluation
26	Warm up: Forest sports day.	General sporty warm-up actions (as if for own schools sports-day): Low and high stretches Jogging through the forest Star jumps	Do the movements show contrast in size, speed and strength?
27	Laying out the obstacle course	In groups of 5-6. The story is introduced as a "crazy race", a kind of wacky fantasy-scene. Focus on setting out and moving over, under, around and through imaginary obstacles as a follow-my-leader. Then return back the other way (following whoever was at the end) with fun-race actions (e.g. sack-race jumps, egg & spoon, hopping, skipping etc).	Is everyone co-operating? Are your movements influenced by a particular animal?
28	The challenge: Hare v Tortoise	In pairs, on the spot, contrast the general movement styles of Hare (fast and frantic) with Tortoise (slow and steady). Hare's music is a fast boogie, Tortoise's a slow blues.	Is everyone responding appropriately to the music-cues?
29	Get ready.... steady....	Still in pairs, Hare cleans paws, twitches nose, trims nails, sleeks back whiskers etc. Tortoise has a rounded back (hard shell), with head poking forward and back (munching grass perhaps), digging feet in ground etc. The pairs set off, each at their own pace, as the race begins....	Are the movements performed in time with the music?



30	Go hare go!	<p>All perform a dance as Hare, moving like the wind, sprinting, dashing, darting, whooshing etc. Focus on body parts and develop actions into dance-patterns, hopping, jumping and making arms and legs into angular shapes.</p> <p>You can add twirls and head nods.</p>	Is everyone keeping with the boogie-beat, moving jumpily, jerkily and jazzily?
31	Go slow, tortoise (cooling down.....)	Move with hands-on-knees, step by step, plodding along with rounded back, slowly and steadily.	Are you travelling slowly and swiveling your body, with legs bent and apart?



5. Fast and frantic, or slow and steady?

Programme introduction:

After recapping the sports-day exercises, the race continues through the countryside and by the riverside, with children linking together to make more obstacles for Hare and Tortoise to go round, though, under, over etc (rocks, logs, bridges and so on). But Hare takes a break by the garden gate, waltzing into dreamland, and falls asleep. Meanwhile, Tortoise progresses slowly and steadily. Encouraged and cheered on by the other forest animals, Tortoise is first across the finish-line. Hare arrives too late but his disappointment turns to a dance of slow-motion congratulations. We end with a Summer Party, all dancing cartoon-carnival style.

Lesson summary:

Warm up: Recap forest sports day.

Quick recap of forest animals sports-day exercises: stretches, jogging and star-jumps.

Fast and frantic, or slow and steady?

Recap of Hare and Tortoise movements from the first programme in this unit.

Rocks and logs, brooks and bridges.

In groups, with a Hare and a Tortoise negotiating their way around, under, through, over and under small-animals acting as countryside “props” or obstacles.

Hare takes a break by the garden gate.

All take a breather as Hare “waltzes into dreamland”, wandering off to sniff meadow-flowers and nibble carrots, ending in a snooze.

At the finish line

With the class divided in two, each half creates a “scene”, with Tortoise arriving at the finish-line, and two rows of small-animals making encouraging actions. Then everyone dances in role as Hare, waking up, rushing to the finish, then turning his disappointment into slow-motion congratulations.

Summer party

Everyone moves around the room freely, with greeting gestures and celebration movements, travelling in and out of the spaces.

Music extras

Three short music items to practise and rehearse your dances: Tortoise at the finish line, Hare in a panic, and Hare at the finish line.

Movement Focus

Body: Contrasts in size, speed and strength.

Action: Movements and gestures to reflect changing mood and emotion.

Dynamics: Responding appropriately to varied music-cues.

Space: Varied pathways; moving over, under, around and through.

Relationships: Negotiating group-structures as “obstacles”.

5: Fast and frantic, or slow and steady? – Programme structure

CD2 track	Content	Guidance	Evaluation
01	Warm up: stretches, jogging and star-jumps	Quick recap of forest animals sports-day, obstacle course etc	Do the movements show contrast in size, speed and strength?
02	Fast and frantic, or slow and steady?	Recap of Hare and Tortoise movements from the first programme in this unit.	Is everyone responding appropriately to the music-cues?
03	Rocks and logs, brooks and bridges	In groups, with a Hare and a Tortoise, and small-animals acting as countryside “props” to move around, under, through etc. A sequence of more detailed movements, as Hare and Tortoise negotiate the “obstacles”. They plan their route in pairs, deciding on different ways of travelling around, over, under, through etc.	Are the small-animals creating suitable shapes for rock, log, brook, bridge etc? Are Hare’s and Tortoise’s speeds and actions different from each other?
04	Hare takes a break by the garden gate	All take a breather as Hare, “waltzing into dreamland”, wandering off to sniff meadow-flowers and nibble carrots, ending in a snooze.	Are the foot-movements in waltz-time?
05	At the finish line	The class divides into two, each half to create a “scene”, with two rows making the sides for a central race-track. (Teacher to decide a Tortoise for each half-class). Along this route, Tortoise arrives. Small-animals “cheer” (silently) and make encouraging actions, e.g. jumps, air punches, waving hands high or side-to-side, Mexican wave, pretend shouts, hands round mouth etc. Then everyone dances as Hare, waking up, rushing to the finish, and finally turning his disappointment into slow-motion congratulations.	Half the class can perform this at a time (with the other half as spectators). Can each half make useful comments about the other’s performance?



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06	Summer party	Everyone moves around the room freely, with greeting gestures etc. Celebration movements, travelling in and out. If time, some small groups could develop the above actions into a cheerleading sequence, which could be performed on signal in random groups.	Are there plenty of interactions with other animals "in passing", like at a party or celebration?
07	MUSIC ONLY: Tortoise at the finish line	The music lasts about 20 seconds	
08	MUSIC ONLY: Hare in a panic	The music lasts about 30 seconds.	
09	MUSIC ONLY: Hare at the finish line – regrets and congratulations	The music lasts about 38 seconds.	



Unit 3: Summer Camping

Teacher's Notes by Deborah Bellman

Unit introduction

A range of contrasting movement sequences based on the activities and outdoor adventures of a Summer camping holiday – from putting up the tent and singing round the campfire, to exploring a Summer meadow and splashing in a shallow stream.

6. Off we go!

Programme introduction:

Everyone helps gather together all the different things needed for a camping holiday. When the packing is done, partners set off on their journey from busy city streets to quiet country lanes. Having arrived at the campsite, there's just enough time to put up the tent and collect firewood for the campfire, before snuggling up in a cozy sleeping bag after a long and busy day.

Lesson summary:

Warm-up: packing the car

Everyone gathers together their own pile of camping equipment – sleeping bag, pillow, torch, cooking pot, book... and tent – travelling through the spaces with quick, busy steps.

The journey

Partners travel side by side through busy city streets, then along twisting country lanes to reach the campsite.

Pitching the tent

Pairs join to make groups of 4. The members of each group link together and stretch out into a tent shape. They hold the group tent shape for a few seconds, then wobble and collapse in a heap before repeating the exercise.

Campfire – collecting firewood

Everyone skips through the spaces collecting firewood for the imaginary campfire in the middle of the room.

Campfire – circle dance

Hold hands and spread out to form one big class circle (or two smaller circles). Keep holding hands and skip sideways round the campfire with the beat of the music – it's 8 side-skips in a clockwise direction, followed by 8 side-skips in an anti-clockwise direction. Repeat the skipping pattern to the end of the music.

Goodnight

An exaggerated stretch and yawn before crawling into the tent and snuggling up in a cozy sleeping bag.

Movement Focus

Action: small, busy steps; rhythmic skipping patterns; group tent shapes; wobble and collapse.

Dynamics: light, happy steps contrast with heavy, tired steps; skipping with the beat of the music.

Space: Travelling through the spaces but always returning to the same spot; group/class circle dance; direct or meandering pathways.

Relationships: solo * pairs * groups of 4 * class or large group circle/s.

6: Off we go! – Programme structure

CD2 track	Content	Teaching Points	Evaluation
10	<p>Warm-up: packing the car</p> <p>Everyone gathers together their own pile of camping equipment – sleeping bag, pillow, torch, cooking pot, book.....and tent – travelling through the spaces with quick, busy steps but always returning to the same spot.</p>	<p>Take a good look around you to remember where to return your camping equipment.</p> <p>Travel to a different part of the room with each section of music.</p> <p>Show how big or heavy each piece of equipment is by the way you move.</p>	<p>Do pupils travel to a different part of the room each time but always return to the same spot?</p> <p>Could you guess the size and weight of each object by the way they carried it?</p>
11	<p>The journey</p> <p>Partners travel side by side through busy city streets, then along twisting country lanes to reach the campsite.</p>	<p>Listen and respond to the stop/start traffic- jam music.</p> <p>Stay close to your partner as you travel round the roundabouts, and stop or go at the traffic light.</p> <p>Turn together, this way and that, along the twisting country lanes.</p>	<p>Do partners move together at the same time with the music?</p> <p>Can you see the change in the speed and direction of the travelling steps as their journey progresses?</p>
12	<p>Pitching the tent</p> <p>Pairs join to make groups of 4. The members of each group link together and stretch out into a tent-shape.</p> <p>They hold the group tent-shape for a few seconds, then wobble and collapse in a heap before repeating the exercise.</p> <p>On the third attempt, all stretch out to make a strong, successful tent-shape</p>	<p>Use your arms and legs to link together and stretch out into large tent shapes. Collapse down carefully onto the floor.</p> <p>Try to stretch out into a different tent shape each time.</p>	<p>Did each group stretch into a convincing tent shape?</p> <p>Did they work together effectively – wobbling and collapsing at the same time?</p>

13	<p>Campfire – collecting firewood</p> <p>Everyone skips through the spaces collecting firewood for the imaginary campfire in the middle of the room.</p>	<p>Skip to a different part of the room each time with quick, busy steps.</p> <p>Show the weight of the firewood as you carry it back to the campfire.</p>	<p>Does the class use all the space effectively?</p> <p>Is there a difference between the fetching and carrying steps?</p>
14	<p>Campfire – circle dance</p> <p>Hold hands and spread out to form one big class circle (or two smaller circles).</p> <p>Keep holding hands and skip sideways round the campfire with the beat of the music – it's 8 side-skips in a clockwise direction, followed by 8 side-skips in an anti-clockwise direction. Repeat the skipping pattern to the end of the music.</p>	<p>Wait for the introduction in the music and count the steps in your head as you go.</p> <p>Skip sideways round together with light, bouncy steps.</p> <p>Stay spread out to keep your circle nice and round. Skip with the beat of the music.</p>	<p>Did everyone skip at the right time and in the right direction?</p> <p>Did they keep their circle evenly spaced and round throughout?</p>
15	<p>Goodnight</p> <p>Exaggerated stretch and yawn before crawling into the tent and snuggling up in a cozy sleeping bag.</p>	<p>Listen carefully and move with the music.</p> <p>Close your eyes and think about the adventures you would like to have on your camping holiday.</p>	<p>Did pupils listen and move with the music?</p> <p>Could they share their imagined adventures?</p>



7. Let's Explore!

Programme introduction:

After an energetic warm-up, pupils use an imaginary compass to explore the woods – following straight, direct pathways linked with quick jump-turns to change direction. Next, partners take turns to lead one another across a stream – jumping from one stepping stone to the next – before stamping in the water and splashing one another. Finally, they get back into their class circle/s to skip sideways round the campfire together with light, happy steps.

Lesson summary:

Good morning

Lay down in a space – as if snuggled up inside your sleeping bag. With the music, perform an exaggerated yawn and stretch... wriggle out of your sleeping bag... stand up as you unzip the tent... step outside... yawn and stretch again. Warm-up muscles with energetic star-jumps.

Using a compass

Following a chosen route or pathway, walk or skip forwards with the music then stop, turn to face a different direction, and walk or skip forwards again.

The stream: stepping stones

Partners stand one behind the other, taking turns to lead the way across the stepping stones with neat, small jumps; arms stretched out to the sides to balance.

The stream: reflections, stamping and splashing

Partners sit opposite one another and take turns to mirror one another's movements, as if watching their reflection in the surface of the stream.

Before returning to the campsite, partners stamp through the shallow stream, scooping up the water to splash one another as much as possible.

Campfire sequence

Hold hands and spread out in one big class circle (or two smaller circles). Repeat the sideways skipping patterns – 8 skips round to the left side, followed by 8 skips round to the right side – singing or humming along with the tune of the campfire song.

Goodnight

Get back into the tent... close the zip... climb into the sleeping bag... have a big stretch and yawn... and snuggle up to dream about your next camping adventures.

Music Sequence:

Compass; Stepping stones; Reflections, stamping and splashing.

Movement Focus

Action: walking; skipping; jumps; stamping and splashing; leading and copying; mirroring

Dynamics: quick, busy and energetic; controlled and focused

Space: direct pathways linked by jump-turns; circling patterns

Relationships: solo; pairs; one or two class circle/s

7: Let's Explore! – Programme structure

CD2 track	Content	Teaching Points	Evaluation
16	<p>Good morning</p> <p>Lay down in a space, as if snuggled up inside your sleeping bag. With the music, perform an exaggerated yawn and stretch... wriggle out of sleeping bag... stand up as you unzip the tent....step outside... yawn and stretch again.</p> <p>Wake up with a few lively star-jumps.</p>	<p>Listen carefully and move with the music cues. Make sure you've got plenty of space to work in.</p> <p>Really exaggerate the movements.</p> <p>Keep the star-jumps lively and energetic with the music. Stretch your arms straight out to the sides as you jump your feet apart, and drop them down by your sides as you jump your feet together again.</p>	<p>Did pupils follow the instructions and exaggerate the movements?</p> <p>Did they perform the star-jumps in time with the music?</p> <p>Did they feel warmed up and ready for action?</p>
17	<p>Using a compass</p> <p>Following a chosen route or pathway – walk or skip forwards with the music then stop, turn to face a different direction, and walk or skip forwards again.</p>	<p>Travel forwards each time in a straight line.</p> <p>Check your imaginary compass and turn to face a new direction before travelling forwards again.</p>	<p>Did pupils stop and travel with the music?</p> <p>Did they turn to travel forwards in a different direction each time?</p>
18	<p>The stream: stepping stones</p> <p>Partners stand one behind the other – taking turns to lead the way across the stepping stones with neat, small jumps; arms stretched out to the sides to balance.</p>	<p>Use your outstretched arms to balance as you jump from one stepping stone to the next to cross the stream.</p> <p>Turn to face the opposite direction – so the other person becomes the leader, and repeat the exercise.</p>	<p>Can the person at the back follow their leader's movements exactly?</p> <p>Does the quality of their actions convey the exciting and adventurous nature of their task?</p>

19	<p>The stream: reflections, stamping and splashing</p> <p>Partners sit opposite one another and take turns to mirror each other's movements – as if watching their reflection in the surface of the stream.</p> <p>Partners stamp through the shallow stream, using their hands to scoop up the water and splash one another as much as possible!</p>	<p>Decide who's going to lead/copy first.</p> <p>Watch the leader carefully and copy everything they do.</p> <p>The energetic stamping and splashing movements should contrast with the controlled and focused movements of the mirroring sequence.</p>	<p>Is the mirroring sequence smooth, controlled and focused?</p> <p>The contrasting stamping and splashing sequence should feel energetic and free.</p>
20	<p>Campfire sequence</p> <p>Hold hands and spread out in one big or two smaller class circles. Repeat the sideways skipping patterns – 8 skips round to the left side, followed by 8 skips round to the right side – singing or humming along with the tune of the campfire song.</p>	<p>Hold hands and keep your circle spread out and round throughout.</p> <p>Wait for the introduction in the music and count the steps in your head as you go.</p> <p>Don't lose concentration as you join in with the tune of the campfire song.</p>	<p>Did everyone skip in time with the music and join in with the song?</p> <p>Did they repeat the sideways skipping pattern to the end of the music?</p>
21	<p>Goodnight</p> <p>Get back into the tent... close the zip... climb into the sleeping bag... have a big stretch and yawn... and snuggle up to dream about your next camping adventures.</p>	<p>Listen carefully and move with the music cues.</p> <p>Exaggerate the movements. Relax your whole body and breathe smoothly and evenly as you imagine your next adventure.</p>	<p>Did pupils respond quickly to the music cues?</p> <p>Could they keep still and focus on smooth, controlled breathing?</p>
22	MUSIC ONLY: Compass	The music lasts for about 20 seconds.	
23	MUSIC ONLY: Stepping stones (stamping and splashing)	The music lasts for about 35 seconds.	
24	MUSIC ONLY: Reflections	The music lasts for about 30 seconds.	



8. Midsummer Meadow

Programme introduction:

After an energetic warm-up, pupils use an imaginary compass to search for a nearby meadow – following straight, direct pathways linked with quick jump-turns to change direction. Next, half the class performs the gentle swaying movements of tall meadow grasses blowing in the breeze, while the other half travels around and between the grasses like busy, fluttering insects. Finally, the children work in groups of 5 or 6 to develop a sequence based on a chosen outdoor game such as frisbee, cricket, rounders or football.

Lesson summary:

Good morning

Lie down in a space, as if snuggled up inside your sleeping bag. With the music, perform an exaggerated yawn and stretch.....wiggle out of sleeping bag....stand up as you unzip the tent....step outside....yawn and stretch again. Warm-up muscles with energetic star-jumps.

Using a compass

Follow a chosen route or pathway – walk or skip forwards with a partner then stop, turn to face a different direction, and walk or skip forwards again.

Midsummer meadow

Partners synchronize gentle swaying movements – like tall meadow grasses in the breeze. Partners stay close to one another as they travel busily through the spaces – stretching high and bending low like a fluttering butterfly, a clicking grasshopper, a dashing dragonfly or a busy bee.

Grasses and insects together

Partners – one person sways gently like tall meadow grass while the other person weaves in and out of the spaces like a busy, fluttering insect. Swap roles and repeat.

Camp games

In groups of 5 or 6. Develop a sequence based on the movements of a chosen outdoor game, e.g. swing-ball, frisbee, cricket or football.

Camp Games (dance development)

Select a few key game-playing moves to exaggerate and develop into a group dance.

Cool Down

Get back into the tent... close the zip... climb into the sleeping bag... have a big stretch and yawn... and snuggle up to dream about your favourite camping adventures.

Movement Focus

Action: rhythmical walking and skipping; jump turns and body twists; dashing and fluttering

Dynamics: contrasting gentle and busy movements; sudden versus sustained movements

Space: using different levels – high, medium and low; travelling between and around; direct and curving pathways; shared and personal space

Relationships: solo; pairs; groups of 5 or 6; whole class

8: Midsummer meadow – programme structure

CD2 track	Content	Teaching points	Evaluation
25	<p>Good morning</p> <p>Lie down in a space, as if snuggled up inside your sleeping bag. With the music, perform an exaggerated yawn and stretch... wriggle out of sleeping bag... stand up as you unzip the tent... step outside... yawn and stretch again.</p> <p>Wake up with a few lively star-jumps.</p>	<p>Listen carefully and move with the music cues. Make sure you've got plenty of space to work in. Really exaggerate the movements.</p> <p>Keep the star-jumps lively and energetic with the music. Stretch your arms straight out to the sides as you jump your feet apart, and drop them down by your sides as you jump your feet together again.</p>	<p>Did pupils follow the instructions and exaggerate the movements?</p> <p>Did they perform the star-jumps in time with the music?</p> <p>Did they feel warmed up and ready for action?</p>
26	<p>Using a compass</p> <p>Following a chosen route or pathway – walk or skip forwards with a partner then stop, turn to face a different direction, and walk or skip forwards again.</p>	<p>Walk or skip forwards, next to your partner, to the beat of the music.</p> <p>Check your imaginary compass, turn to face a new direction, then travel forwards again.</p>	<p>Did partners stay next to one another as they travelled forwards with the music?</p> <p>Did they turn, ready to travel in a different direction, each time the music stopped?</p>
27	<p>Midsummer meadow</p> <p>Partners synchronize gentle swaying movements – like tall meadow grasses moving in the breeze.</p> <p>Partners stay close to one another as they travel busily through the spaces, stretching high and bending low like a fluttering butterfly, a clicking grasshopper, a dashing dragonfly or a busy bee.</p>	<p>Stand opposite partner with feet about shoulder width apart to help you balance. Sway body forward and back, and from side to side.</p> <p>Synchronize moves with partner – e. g. as one person sways to the left, the other sways to the right.</p> <p>Decide which insect you're going to be and select appropriate movements. Stay close to your partner but use all the space throughout the room.</p>	<p>Did partners convey the contrasting qualities of the gentle swaying and busy travelling movements?</p> <p>Could you tell what insect they were by the way they moved?</p> <p>Did partners stay close to one another as they travelled through the spaces?</p>

28	<p>Grasses and insects together</p> <p>Partners – one person sways gently like tall meadow grass, while the other person weaves in and out of the spaces like a busy, fluttering insect. Swap roles and repeat.</p>	<p>Tall grasses should be spaced evenly throughout the room.</p> <p>Busy insects should stretch and bend to use different levels as they travel through the spaces.</p>	<p>Did the insects use the space well – travelling busily between and around the swaying grasses?</p>
29	<p>Camp games</p> <p>In groups of 5 or 6. Develop a sequence based on the movements of a chosen outdoor game – swing-ball, Frisbee, cricket or football.</p>	<p>Group members mime different actions, gestures and movements associated with their chosen game – interacting with one another.</p>	<p>Did group members co-operate and work well together?</p>
30	<p>Camp Games (dance development)</p> <p>Select a few key game-playing moves to exaggerate and develop into a group dance.</p>	<p>Vary the speed and direction of movements.</p> <p>Group members could perform some moves together and some one after the other.</p>	<p>Did they select appropriate key moves to develop their sequence?</p> <p>Did they make the sequence varied and interesting to watch?</p>
31	<p>Cool down</p> <p>Get back into the tent..... close the zip... climb into the sleeping bag... have a big stretch and yawn... and snuggle up to dream of your favorite camping adventures.</p>	<p>Listen carefully and move with the music cues.</p> <p>Exaggerate the movements. Relax your whole body and breathe smoothly and evenly as you remember your favorite adventures.</p>	<p>Did pupils respond quickly to the music cues?</p> <p>Could they keep still and focus on smooth, controlled breathing?</p> <p>Could they describe their favourite adventure/s to one another?</p>