

**BBC**

# Time to Move

Age 6 - 8

## TEN PIECES

Presented by Pete Hillier

**TEN  
PIECES**



## Time to Move: Ten Pieces

Age 6 - 8



This special series of *Time to Move* has been produced to complement the BBC music project *Ten Pieces*.

Each of the four units features music from *Ten Pieces* - using the recordings that have been specially made for the BBC.

For more information about *Ten Pieces* visit the website at:

[www.bbc.co.uk/programmes/p01vs08w](http://www.bbc.co.uk/programmes/p01vs08w)

# Time to Move: Ten Pieces

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

### Dance and the National Curriculum:

Dance is acknowledged as a vital ingredient of a child's Physical Education in the National Curriculum for both Key Stage 1 and 2, where pupils are required to perform dances using a variety of movements. The approach of *Time to Move* frequently allows dance to be combined with other subjects, enabling a rich expressive arts experience.

## 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:

- Content. This is the description of the movement sequence.
- 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.

We advise that you listen through to each programme before using it with your group. When you do this make a note of when each movement sequence starts - you may wish to jot a timing down beside each entry in the grid. Also make a careful note of any places in the programme when Pete, the presenter, instructs you to pause the playback so that the children can work in their groups independent of the programme. Be careful to press 'pause' rather than 'stop' so that the programme will continue from the correct place when you resume playback (pressing 'stop' may return the programme to the beginning, depending on what device you are using for playback).

## Downloading the programmes as podcasts:

These programmes are available as 'podcasts' from the BBC website 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' (copy and paste the link into your browser):

[www.bbc.co.uk/podcasts/series/ttm](http://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](http://www.bbc.co.uk/schoolradio/contactusform)

Or you can write to us at:

*Time to Move*  
BBC School Radio  
3rd Floor Bridge House  
MediaCityUK  
M50 2BH

We look forward to hearing from you!



## Downloading these programmes

These programmes can be downloaded following transmission. Go to this page of the BBC Podcast Directory (copy and paste the link into your browser):

[www.bbc.co.uk/podcasts/series/ttm](http://www.bbc.co.uk/podcasts/series/ttm)

If you subscribe to the podcast your computer will automatically search for any new content, meaning you should never miss a programme. Alternatively refer to the transmission dates right to see when programme becomes available.

You can also subscribe to the podcast using other leading software, including iTunes. Enter 'Time to Move' in the search field to access the full range of *Time to Move* downloads, including these special *10 Pieces* programmes.

The ten pieces themselves can also be downloaded from the BBC. Go to this page of the Podcast Directory:

[www.bbc.co.uk/podcasts/series/tenpieces](http://www.bbc.co.uk/podcasts/series/tenpieces)



## A storm coming

### Music from the 10 Pieces:

Britten: 'Storm' Interlude from 'Peter Grimes'  
Mozart: Horn Concerto No. 4  
Handel: 'Zadok the Priest'

### Movement focus:

**Body:** Moving with control around the space, arms, legs, head, shoulders, hands and feet

**Action:** Jumping, turning, stretching up high and down low, bending and straightening knees, swaying, stepping in time

**Dynamics:** Quick, light footsteps, sudden changes of direction

**Space:** Making a curvy pathway, making a zig-zag pathway, using high and low levels

**Relationships:** Working with a partner, working alone

## Unit 1: The sea

### I - A storm coming

In the first unit of programmes the children explore different types of movements associated with the theme of 'The sea'. They will be dancing to several pieces of music from the BBC's *Ten Pieces*. They respond imaginatively to the storm music ('Storm' Interlude from 'Peter Grimes' – fast section) moving on the spot, then around the space. They listen to and respond to the slower, calmer music ('Storm' Interlude from 'Peter Grimes' – slow section), then travel around the space as a soaring seagull. They listen to and respond to the busy music (Horn Concerto No.4), then working with a partner, show jobs they might do aboard ship. Finally, they put together the moves they have been practising to create a longer dance sequence.

### Lesson summary:

**Respond to the music** ('Storm' Interlude from 'Peter Grimes' - fast section): Move on the spot to the storm music. Choose your own way of moving – responding to the music.

**Travel around the space:** Travel around the space to the storm music. Choose your own way of moving – responding to the music.

**Travel around the space, imagining a storm:** Travel around the space, to the storm music. This time, think about how you might show the storm.

**Travel around the space, imagining a storm at sea:** Travel around the space, to the storm music. This time, think about how you might show a storm at sea.

**Respond to the calmer music** ('Storm' Interlude from 'Peter Grimes' - slow section): Move on the spot to this new, calmer music. Choose your own way of moving – responding to the music.

**Travel around the space to the calmer music:** Choose your own way of moving, responding to the music.

**Travel around the space, imagining you are a seagull:** Move around the space, gliding like a seagull.

**Respond to the busy music** (Horn Concerto No.4): Working with a partner, travel around the space to the busy music. Choose your own way of moving.

**Do your jobs aboard ship:** Working with your partner, do your busy jobs aboard ship in time to the music.

**Create a story:** Put all the movement sections together to create a short narrative about sailors at sea during a storm.

Content	Guidance	Evaluation
<b>Respond to the music</b> Move on the spot to the storm music. Choose your own way of moving – responding to the music.	Encourage the children to respond to the fast and furious tempo of the music. They should explore different ways of moving, such as bending and straightening their knees, stretching up high and reaching down low, and throwing out their arms when they hear the drums.	Can the children work in a space of their own, not near anyone else? Are they able to respond to the fast tempo of the music, but move with control? Can they experiment with different types of movements?
<b>Travel around the space</b> Move around the space to the storm music. Choose your own way of moving – responding to the music.	Encourage the children to make their own pathway through the space. They can explore ways of moving, such as, travelling quickly or slowly, in a straight line or in a zig-zag line. They could reach up high, or dip down low.	Can the children continue to reflect the fast and furious feel of the music, as they move around the space? Can they use the whole space, not following anyone else?
<b>Travel around the space, imagining a storm</b> Travel around the space, to the storm music. This time think about how you might show the storm.	The children should build in some turns, to show the wind blowing wildly. Encourage them to explore high and low levels. They could keep their arms to their sides, or move them like zig-zag lightning. Freeze at the end of the sequence in a dramatic storm shape.	Can the children travel and turn with control around the space? Can they reflect the theme of the storm? Are they able to hold their frozen shapes at the end?
<b>Travel around the space, imagining a storm at sea</b> Travel around the space, to the storm music. This time, think about how you might show a storm at sea.	The children need to think about how they might show something at sea. They could show the waves rising and falling, or a boat bobbing about in the sea. They need to remember to turn as they travel.	Are the children moving quickly and lightly through the space, making their own pathway? Can they respond imaginatively and creatively to the music?
<b>Respond to the calmer music</b> Move on the spot to this new, calmer music. Choose your own way of moving – responding to the music.	The children should remain standing on the spot, as they move. They should listen carefully to the music and move as they feel – sometimes slowly, and sometimes a little faster. They could stretch up their arms slowly, or sway gently from side to side.	Are the children able to move in a very different way to last time, now that the music is quieter and calmer? Are they able to change their movements, when the music gets a little faster?

Content	Guidance	Evaluation
<b>Travel around the space to the calmer music</b> Choose your own way of moving, responding to the calmer music.	Encourage the children to respond imaginatively to the music. It feels a bit like a bird soaring – so they might stretch out their arms wide by their sides. They should move with small, silent footsteps.	Can the children move slowly and calmly around the space? Can they continue to show the difference between the slow, gentle musical passages and the slightly faster sections – by the way that they move?
Travel around the space, imagining you are a seagull. Move around the space, gliding like a seagull.	The children need to swoop down low to the ground and be ready to turn slowly as they travel.	Can the children reflect the character of the seagull, as they move around the space? Can they remember to freeze at the end of the music and hold their gliding bird shape?
<b>Respond to the busy music</b> Working with a partner, travel around the space to the busy music. Choose your own way of moving.	Encourage the children to think about how they might travel around the space. They could skip, hop, or jump.	Are the children able to work cooperatively in their pairs, one person following the other, as they move around the space? Can they make their own pathway?
<b>Do your jobs aboard ship</b> Working with your partner, do your busy jobs aboard ship to the music.	The children need to think about what jobs they might be doing. They could be scrubbing the decks, polishing the ship's wheel, climbing the rigging, or hoisting the sails. When they have finished one job, they need to travel to the next, using skipping, hopping or jumping steps.	Can the children work together, as they do their job? Can they move in time to the music? Are they able to travel around the space together, using their steps that they practised last time?
<b>Create a story</b> Put all the movement sequences together to create a short dance narrative about sailors at sea.	Encourage the children to recall the different moves that they have been practising. First they will move as seagulls to the slow, gentle music; then do their busy jobs aboard ship; then show the wild storm at sea, before ending with the slower, gentle music again. This recap of the programme's movement sequences happens twice: the first time you will hear Pete (the presenter announcing the transition from one move to the next). After that there is an opportunity for the children to present their narratives to the music only. At the end compose the children ready for the return to the classroom. You may add your own 'cool down' if you wish.	Can the children remember the movements that they have been practising today and put them together into one extended sequence? Are they able to move with expression and confidence around the space? Can they convey the atmosphere of a stormy day at sea?

In the second programme the children continue to explore the theme of 'The sea'. They will be dancing again to several pieces of music, taken from the BBC's *Ten Pieces*. They respond imaginatively to the storm music ('Storm' Interlude from 'Peter Grimes' – fast section), creating a big, moving stormy sea picture. They listen to and respond to the slower, calmer music ('Storm' Interlude from 'Peter Grimes' - slow section), then travel around the space as divers, then as underwater sea creatures. They listen to and respond to the jumpy, serious music (Symphony No. 5 by Beethoven) then, working with a partner, travel around the space as a shark. They then listen to and respond to the loud, dramatic music ('Mars' from 'The Planets'), and working in a group, move around the space as an enormous sea creature. Finally, they put together the moves they have been practising to create a longer dance narrative.

### Lesson summary:

**Make a stormy sea picture** ('Storm' Interlude from 'Peter Grimes' – fast section): Travel around the space, showing a storm at sea.

**Explore underwater:** ('Storm' Interlude from 'Peter Grimes' - slow section) Working with a partner, explore underwater together.

**Be an underwater sea creature:** Move around the space, as an underwater sea creature that you have chosen.

**Respond to the new music** (Symphony No. 5): Listen to the new music. Move on the spot and around the space, showing how the music makes you feel.

**The shark travels through the water:** Working with a partner, travel around the space together as the shark.

**Respond to the new music** ('Mars' from 'The Planets'): Working with a partner, travel around the space, letting the music lead you.

**Make an enormous sea creature:** Working in a group of four, make an enormous sea creature together, then travel around the space as this creature.

**Create a story:** Put all the movement sections together to create a short narrative.

## Sea creatures

### Music from the 10 Pieces:

Britten: 'Storm' Interlude from 'Peter Grimes'  
Beethoven: Symphony No. 5  
(1st Movement)  
Mozart: Horn Concerto No. 4  
Handel: 'Zadok the Priest'

### Movement focus:

**Body:** Using arms, legs and feet, head, hands, feet, fingers.

**Action:** Jumping, stamping, walking on tip-toes, turning, walking, striding quickly, stretching

**Dynamics:** Contrasts in speed and strength of movement – using bold, forceful movements, moving gently and gracefully

**Space:** Moving with control around the space. Using different levels and exploring different ways of making pathways

**Relationships:** Working alone, with a partner and in a group

Content	Guidance	Evaluation
<b>Make a stormy sea picture</b> Travel around the space, showing a storm at sea.	Encourage the children to think about how they might move: they could hold out their arms to be the zig-zag lightning, or turn high and low as the billowing wind; they could stretch up high, then curl up, as the rolling waves, or twist and turn like a piece of seaweed.	Can the children create the atmosphere of a storm at sea through their movements? Can they use the whole space, not following anyone else? Can they move with control, to the fast and furious music?
<b>Explore underwater</b> Working with a partner, explore underwater together.	Help the children to imagine they are divers swimming under the water. Encourage them to reach out their arms and to turn slowly, changing direction as they travel.	Can the children work cooperatively with their partners, swimming side by side through the water? Can they use slow, graceful movements?
<b>Be an underwater sea creature</b> In groups of about 4. Move around the space, as an underwater sea creature that you have chosen.	Help the children to decide what sea creature they are going to be – such as a fish, a seahorse, a crab or a jelly-fish. They need to think about what sort of pathway they might make, such as curving, sideways, or zig-zag.	Can the children respond to the music – moving more quickly when it is faster? Can they clearly show the character of the creature that they are depicting? Can they make their own pathway, not following anyone else?
<b>Respond to the new music</b> Listen to the new music. Move on the spot and around the space, showing how the music makes you feel.	Encourage the children to listen to the different types of music in this section – jumping up high or curling up small, when they hear the urgent, loud notes, and travelling quickly around the space when they hear the quieter, faster music.	Can the children find their own ways of responding quickly to the different types of music? Can they hold their freeze on the final big notes?
<b>The shark travels through the water</b> Working with a partner, travel around the space together as the shark.	The children need to work together to decide which part of the shark they will be – one person might hold their hands together above their head to be the shark's fin: the other person might be the shark's head, stretching arms out wide to be its jaws, showing off all its sharp teeth.	Can the children stay together, as they move through the space? Can they work together, to create the shark between them? Can they respond to the dramatic music, thinking about the different things that they will do in the quieter and louder sections.

Content	Guidance	Evaluation
<b>Respond to the new music</b> Working with a partner, travel around the space, letting the music lead you.	Encourage the children to think about how this music makes them want to move: does it make them want to move with small steps or big strides? Tiny, light steps, or big, heavy steps? Does it make them want to make their body very small, or as big as they can?	Can the children listen to this new piece of music, clearly reflecting its mood in their movements?
<b>Make an enormous sea creature</b> Working in a group of four make an enormous sea creature together, then travel around the space as the creature.  When the music changes to be faster and louder the children work as a group to decide what their sea creature could show to match the change in mood.	Help the children to decide what sea creature they are going to make with their group. They could be a whale, a jelly fish, a giant spider crab, or a long eel. Encourage them to think about how they will work together to create the shape of the creature.  Be ready to pause the programme when invited to do so and then allow the groups a short period of time to work on their sea creatures. Set a time limit - perhaps a couple of minutes - to ensure the children are focused on the task. Then resume the playback.	Can the children move at the same time as everyone else in their group? Are they able to work co-operatively together? Are they able to show the character of their enormous sea creature?
<b>Create a story</b> Put all the moves together that you've been practising.	Encourage the children to recall the different moves that they have been practising. First they will move as divers; then underwater sea creatures; then they will move around the space with a partner as the shark and finally they will move around with their group, as the enormous sea creature.  This section is repeated. On the first run-through the presenter reminds the children of the movements for each sequence. Make sure everyone listens carefully and doesn't move until instructed to do so. Then, when the music is repeated, the children can show their dances with just the 'story' lines to prompt their movements (ie there are no instructions from the presenter).	Can the children remember all their different movements? Are they able to listen to the instructions and move quickly from one sequence to the next? Can they respond expressively and show clear contrasts between the different movements? Are they able to work independently, but also cooperatively with others?

### Music from the 10 Pieces:

Mozart: Horn Concerto No.4

Handel: 'Zadok the Priest'

Adams: Short Ride in a Fast Machine

Holst: 'Mars' from 'The Planets'

Beethoven: Symphony No. 5, 1st movement

Britten: 'Storm' Interlude from 'Peter Grimes'

### Movement focus:

**Body:** Moving with control around the space, using arms, legs, fingers, head

**Action:** Jumping, hopping, skipping, tapping, rising and falling, turning, stretching high and dipping low

**Dynamics:** Quick, slow, heavy, light footsteps

**Space:** Making a curvy pathway, jumping up high, crouching down low, sudden changes in direction

**Relationships:** Working with a partner, working with a group, working alone

## Unit 1: The sea

### 3 - Storm!

In this final session of the 'Sea' unit the children dance again to several pieces of music from the BBC's Ten Pieces project. They warm up by doing their busy jobs aboard the ship (Horn concerto No. 4); they listen to and respond to the slower, calmer music ('Zadok the Priest'); then they travel around as ships moving through the water; then they travel through the space to the faster music, like ships moving through the rough sea (Short Ride in a Fast Machine); as the storm grows they move around the space as the clouds and wind ('Mars' from 'The Planets'); they tap their fingers on the floor as the rain (Connect It); they move around as the beam of the lighthouse guiding the ships (Symphony No. 5); finally they work with a group to show the sailing ship returning home after the storm ('Zadok the Priest').

### Lesson summary:

**Warm up** (Horn concerto No. 4): Working with a partner, travel around the space. Let the music guide you.

**Busy jobs on board ship:** Working with your partner, do your busy jobs on board ship, then travel around the space.

**Travel through the sea** (Zadok the Priest): Move slowly around the space, as a ship sailing through the calm water.

**Travel through the rougher sea** (Short Ride in a Fast Machine): Travel through the space again, as the ship or boat you have chosen.

**A storm is coming** ('Mars' from 'The Planets'): Move through the space, showing how the wind is blowing and the weather is changing.

**It starts to rain** (Connect It): Tap your fingers on the floor as the rain.

A lighthouse shines in the darkness (Symphony No.5): Show the beam of the lighthouse, as it sweeps over the waves.

**The ship sails home** (Zadok the Priest): Working in a group to make the sailing ship, move through the space, as the ship sailing home.

**Create a story:** Put all the moves together that you've been practising.

Content	Guidance	Evaluation
<b>Warm up</b> Working with a partner, move around the space. Let the music guide you.	Encourage the children to think about how they will move – they could skip, hop, jump or walk in time to the music.	Can the children move in time to the beat? Are they able to travel around together, one following the other? Can they use a variety of steps?
<b>Busy jobs on board ship</b> Working with your partner, do your busy jobs on board ship, then travel around the space.	Help the children to remember their busy jobs – they might hoist the sails, scrub the decks, or polish the ship's wheel.	Can the children move quickly from travelling around the space, to stopping and doing their busy jobs?
<b>Travel through the sea</b> Move slowly around the space as a ship sailing through the calm water.	Encourage the children to respond initially to the music, swaying gently and bending and straightening their knees. Then help them to imagine they are a boat – they could be a little sailing boat, or a huge ocean liner.	Can the children show what a calm day it is, through their slow, gentle movements? Are they able to make their own pathway through the space?
<b>Travel through the rougher sea</b> Move through the space again, as the ship or boat you have chosen.	The children need to think about how this new music changes the way that they move. Does it make them want to move around the space more quickly or more slowly? The sea is much rough now!	Are the children able to continue to travel through the space as ships and boats, but change their speed and use bigger movements to show how rough the sea is? Can they respond to this new music?
<b>A storm is coming</b> Move through the space, showing how the wind is blowing and the weather is changing.	Encourage the children to think about how they move – they could uncurl slowly and stretch out their arms as the clouds, or twist and turn through the space, as though they are a cloud being swept along in the wind.	Can the children use the whole space, making their own pathways? Are they able to explore different levels – high and low? Can they change direction quickly?
<b>It starts to rain</b> Tap your fingers on the floor as the rain.	The children need to think about how they could show the rain – they could tap their fingers gently, tap their feet, or move their head in time.	Can the children work together to create an impression of the rain?

Content	Guidance	Evaluation
<b>A lighthouse shines in the darkness</b> Show the beam of the lighthouse, as it sweeps over the waves.	The children need to think about how they will show the beam of the lighthouse: they could hold their arms out in front of them, moving them slowly one way, then the other. Or they could move quickly around the space, as the light sweeping across the sea.	Can the children move with quick, light footsteps through the space? Are they able to really stretch out their arms straight as the beam?
<b>The ship sails home</b> Working in a group, to make the sailing ship, move through the space, as the ship sailing home.	The children need to decide first what part of the ship they are going to be – the back or the front, the ship's mast, or the sails; one person could be steering the ship.	Can the children work together to show the ship moving through the water? Are they able to step forwards slowly in time to the music?
<b>Create a story</b> Put all the moves together that you've been practising.	<p>Encourage the children to recall the different movements that they have been practising: first they are going to be moving as ships to the slow, gentle music, then they will show the clouds moving across the sky, then they will depict the rain falling, then they will show the storm, then the beam of the lighthouse, and finally, in groups, they will move together as the ship sailing home.</p> <p>In common with the other programmes in the unit the opportunity to build a story from the movement sequences begins with a run-through to the instructions given by Pete the presenter. Make sure the children listen carefully and only move when instructed to do so. Following this the children have an opportunity to repeat their moves to just the story lines, <i>without</i> the presenter's instructions.</p>	Are the children able to listen to the instructions and move quickly from one sequence to the next? Can they respond expressively and show clear contrasts between the different movements? Are they able to work independently, but also cooperatively with each other?

# 4

## Wild weather!

### Music from the 10 Pieces:

Mussorgsky: 'A night on the bare mountain'

Grieg: 'In the hall of the Mountain King' (from Peer Gynt Suite)

### Movement focus:

**Body:** Moving with control around the space, arms, legs, head, shoulders, hands and feet

**Action:** Jumping, turning, twisting, stretching up high and down low, spinning, bending and straightening knees, swaying, crouching

**Dynamics:** Quick, light footsteps, sudden changes of direction, moving slowly through the space

**Space:** Making a curvy pathway, using high and low levels, travelling from side to side

**Relationships:** Working with a partner, working alone

## Unit 2: On the mountain

## 4 - Wild weather!

In the first programme of this two-part unit the children explore different types of movement associated with being explorers on a mountain in wild weather. They will be dancing to pieces of music taken from the BBC's *Ten Pieces* initiative. These are: responding imaginatively to the wild weather music, ('A night on the bare mountain'), swaying on the spot, then moving around the space; travelling from side to side with a partner, as though they are being lifted up by the wind; jumping up and down on the spot, and then freezing in different shapes; imagining calmer weather and moving around the space with a partner to the slower music, stopping to spin around gently together; finally, putting together the moves they have been practising to create a longer dance sequence.

### Lesson summary:

**Respond to the music** ('A night on the bare mountain' – fast section): Move on the spot to the wild weather music. Choose your own way of moving – responding to the music. Imagine the wind is pushing you from side to side.

**Travel from side to side:** Working with a partner, travel from side to side to the wild weather music. Imagine the wind is blowing you across the mountain.

**Jump in the air then freeze in a shape:** Jump in a variety of ways to the wild weather music. Imagine the wind is lifting you into the air.

**Travel slowly and spin.** ('A night on the bare mountain' – slow section). Working with a partner, move around the space to the slower, quieter music. Imagine the weather is calmer now.

**Create a story:** Put all the moves together that you've been practising.

Content	Guidance	Evaluation
<b>Respond to the music</b> ('A night on the bare mountain' – fast section): Move on the spot to the wild weather music. Choose your own way of moving – responding to the music. Imagine the wind is pushing you from side to side.	Encourage the children to find different ways of moving to the music – they could reach their hands up high, or stretch them out to the sides. They need to twist and turn sharply from one side to the other. Encourage them to bend and straighten their knees.	Can the children work in a space of their own, not near anyone else? Can they try out different ways of moving, reflecting the mood of the wild weather music?  Are they able to respond to the fast tempo, but move with control?
<b>Travel from side to side</b> Working with a partner, travel from side to side to the wild weather music. Imagine the wind is blowing you across the mountain.	The children need to make sure that they have enough space around them, to travel from side to side without bumping into anyone else. They need to hold their partner's hands gently and remember to face each other.	Can the children work cooperatively with their partner, as they travel across the space?  Are they able to follow the instructions – lifting up their arms as they move, then lowering them again?
<b>Jump in the air then freeze in a shape</b> Jump in a variety of ways to the wild weather music. Imagine the wind is lifting you into the air.	Encourage the children to think about the different ways that they jump – from side to side, or backwards and forwards. They could turn as they jump, or stretch out their arms and legs to do star jumps. When they freeze, help them to think of a different shape each time. At the end of the sequence, they need to move slowly to the ground and lie down.	Can the children jump with lots of energy, in time to the music? Can they find a variety of different ways to freeze in their shapes?  Are they able to work on their own in a space?
<b>Travel slowly and spin</b> ('A night on the bare mountain' – slow section). Working with a partner, move around the space to the slower, quieter music. Imagine the weather is calmer now.	Make sure that one person is standing in front as the leader and that the other person is standing behind, ready to follow. The children can move anywhere they like in the space, letting the gentle music guide them. They could spin together, holding hands, or move on their own.	Are the children moving slowly through the space with light footsteps, and making their own pathway? Can they spin gently and with control, on their own or with a partner?
<b>Create a story</b> Put all the moves together that you've been practising.	The children need to recall the different movements – twisting and turning on the spot, moving from side to side with a partner, jumping up and down, then freezing in a shape, and moving around the space slowly with a partner again.	Can the children remember the movements that they have been practising today and put them together into one big sequence? Are they able to move confidently around the space? Can they reflect the atmosphere of the wild weather music in their expressive movements?

# 5

## The trolls are coming!

### Music from the *10 Pieces*:

Mussorgsky: 'A night on the bare mountain'

Grieg: 'In the hall of the Mountain King' (from Peer Gynt Suite)

### Movement focus:

**Body:** Using arms, legs and feet, head, hands, feet, fingers

**Action:** Jumping, creeping, turning, twisting, stretching up high and down low, bending and straightening knees, swaying, crouching, stretching

**Dynamics:** Contrasts in speed and strength of movement – using light, controlled movements in time to the music, moving gently and gracefully, moving quickly and forcefully

**Space:** Moving with control around the space. Using high and low levels, making your own pathway, changing direction

**Relationships:** Working alone, with a partner and in a group

## Unit 2: On the mountain

## 5 - The trolls are coming!

In the second and final episode of this unit the children continue their adventure, as explorers out in the wild weather. They will be dancing again to pieces of music taken from the BBC's *Ten Pieces* initiative: working with a partner, the children find different ways of jumping, then freezing to the music ('A night on the bare mountain' – fast section); they listen to and respond to the quiet, exciting, rhythmic music ('In the hall of the Mountain King' – first section); then get into groups and move from one side of the space to the other, as the trolls and explorers; finally, they put together the moves they have been practising to create a longer dance sequence.

### Lesson summary:

**Jump and freeze in a shape** ('A night on the bare mountain' – fast section): Working with a partner, jump up and down on the spot, then freeze in a shape.

**Explore the cave** ('In the hall of the Mountain King' - first section)

Working on your own, step through the space in time to the music. Imagine you are exploring a cave.

**Escape from the trolls!** Working in groups, travel to opposite corners of the space, as explorers and trolls.

**Create a story:** Put all the moves together that you've been practising.

Content	Guidance	Evaluation
<p><b>Jump and freeze in a shape</b> (‘A night on the bare mountain’ – fast section): Working with a partner, jump up and down on the spot, then freeze in a shape.</p>	<p>Encourage the children to think about the different jumps they could do, such as star jumps, or turning on the spot. They need to also show a variety of different shapes when they freeze, such as a long, thin shape, or a wide, stretched shape.</p>	<p>Can the children jump at the same time as their partner, with lots of energy? Are they able to explore different ways of jumping? Can they work together to make their different shapes?</p>
<p><b>Explore the cave</b> (‘In the hall of the Mountain King’ - first section): Working on your own, step through the space in time to the music. Imagine you are exploring a cave.</p>	<p>Help the children to imagine that they are stepping through the cave. They could be shining a torch in front of them, or pointing up high and down low. They could turn suddenly to peer behind them, as though they’ve heard something! Encourage them to make their own pathway through the space.</p>	<p>Can the children step in time to the music, with light footsteps? Are they able to move expressively – showing how exciting and mysterious the cave is?</p>
<p><b>Escape from the trolls!</b> Working in groups, travel to opposite corners of the space, as explorers and trolls.</p>	<p>Make sure that the children are standing diagonally opposite each other in their different corners. When they meet each other in the middle of the space, they need to find ways of dodging around each other, without touching each other.</p> <p>Encourage the children to listen carefully to the music and instructions, so that they know when to move.</p>	<p>Can the children respond to the music – moving with light footsteps - and more quickly as it gets faster? Can they clearly show the characters and mood of the trolls and explorers? Are they able to work cooperatively with the rest of their group? Can they listen to and respond to the instructions?</p>
<p><b>Create a story</b> Put all the moves together that you’ve been practising.</p>	<p>Encourage the children to recall the different moves that they have been practising in the last two programmes: first they will twist and turn on the spot; then, working with a partner, they will travel through the space, as though they are being carried in the wind; then they will jump up and down on the spot and freeze in different shapes; next they will move to opposite sides of the space as the explorers and trolls; finally, they will move slowly and spin with a partner to the calm, gentle music.</p>	<p>Can the children remember all their different moves? Are they able to work independently, but also cooperatively with a partner and a group? Are they able to listen to the instructions and move quickly from one sequence to the next? Can they respond expressively to the music and show clear contrasts between the different movements?</p>

## Programme

# 6

## Ice Shapes

**Music from the 10 Pieces:**  
Holst - 'The Planets' - 'Mars, the  
bringer of war'

### **Movement focus:**

**Body:** Control: co-ordination:  
projection

**Action:** Strong shapes: travelling:  
jumps

**Dynamics:** Smooth and strong:  
sharp and sudden

**Space:** Rising and falling: travelling  
and on the spot: near to others  
(group)

**Relationships:** Solo to begin:  
group for ice shapes

## Unit 3: Mars

## 6 - Ice Shapes

In this programme the children will start to build a dance using themes and ideas based on the planet Mars, they will use the structure and atmosphere of the music to develop their choreographic skills.

### **Lesson summary:**

**Warm up:** Making strong shapes on the spot and holding them still, then adding travelling between the shapes.

**Ice shapes:** Making an angular group shape by using different body parts to create a spiky, jagged effect. Altering the shape by changing level and/or direction to create four different ice sculptures.

**Transitions:** Considering how to blend from the solo strong shapes (with travel) to the group situation for the ice sculptures.

**Jumps:** Exploring and improvising jumping on the spot using asymmetrical, angular shapes.

**Consolidation:** Combining the above ideas into a logical dance format that responds to key moments in the music.

**Cool down:** Lying down, allowing the arms to float in the air.

Content	Guidance	Evaluation
<b>Warm up</b> Making a range of different strong shapes. Moving smoothly between shapes sustaining a sense of strength and power.  Adding travelling to move between shapes.	Encourage the children to find a variety of ways of depicting strength and use of the whole body (not just arms).  Suggest different travelling actions, e.g. creeping, striding, marching.	Do the children create a range of different shapes? Can the children combine moving smoothly with strength?  Do the children move continuously and fluidly? Can they connect movements with ease?
<b>Ice Shapes</b> Working in groups creating combined sculptural shapes that are angular & use different levels.  The changes between levels should be sharp and sudden.	Recommend that the groups are as close together as safely possible & use high, medium and low. Elbows & knees help to create a sense of angularity.  These can also include changes of direction too.	Can the groups realise a shape complementing the shapes of others? Can the children create and control angular shapes?  Can the children co-ordinate moving between shapes quickly?
<b>Transitions</b> Travelling together in a smooth, strong way.  The groups could consider turns, jumps or slides. They need to anticipate where they need to travel to.	Encourage groups to consider who might need to move first to prevent collisions.  Able groups may decide to travel in a complementary way.	Can the children consider the spacing of others?  Do the children use a variety of travelling actions?
<b>Jumps</b> Explosive jumps on the spot making asymmetrical, jagged shapes in the air.	Ensure safe take off & landings and that children have sufficient space.	Do the children use their legs to maximise elevation and control the landing?  Do the children make asymmetrical shapes in the air?
<b>Consolidation</b> Combining all the above elements with clear sections of the music.	Use gestures to prompt the next action whilst still familiarising themselves with the order and the musical cues.	Are the children able to move easily between sections? Do the children respond to the cues/sections of the music?
<b>Cool Down</b> Soft floating actions with the arms using rising & falling.	Encourage the children to breathe deeply with the rise and fall action.	Are the children able to produce the quality of floating?

## Dust Storms and two Moons

### Music from the 10 Pieces:

Holst - 'The Planets' - 'Mars, the bringer of war'

### Movement focus:

**Body:** Control, balance, co-ordination.

**Action:** Swirling, turning, twisting, jumps, sinking.

**Dynamics:** Fast, fluid, energetic, calm, light.

**Space:** Circular pathways, proximity to others, levels.

**Relationships:** solo work, question & answer, partner work.

## Unit 3: Mars

### 7 - Dust Storms and two

In this programme the children will continue to build a dance using themes and ideas based on the planet Mars, they will use the structure and atmosphere of the music to develop their choreographic skills.

#### Lesson summary:

**Warm up:** Swirling actions, with isolated body parts at first, then increasing the combination and complexity to build to using the whole body.

**Dust Storms:** Travelling around the room using leaps, creeping & sliding whilst amalgamating this with twisting & turning actions. Combining this with moments of swirling and twirling on the spot to encourage changes of direction and an awareness of others. Further developed by dividing the class into two groups so that only half are travelling at a time.

**Phobos:** Quick actions, sudden jumps, turns and sharp shapes. High energy work to develop control and balance. Later including travelling in circular pathways whilst maintaining the swift, energetic quality.

**Deimos:** Slow, steady movements in a calm, controlled manner. Maintaining a smooth quality and progressing to include the circular (but larger) pathway again.

**Two Moons:** Working with a partner, one person adopts the role of Phobos, the other being Deimos. Taking turns they travel around their partner using the quality of their 'moon'. The non-travelling partner adopts a strong shape (which links to the warm up in the previous podcast 1).

**Consolidation:** Put all the moves together that you have been practising, to make a fun fact file about Mars.

**Cool down:** Using the imagery of dust settling to allow the children to sink to the floor in a light & gently swirling manner.

Content	Guidance	Evaluation
<b>Warm up</b> Swirling & twisting actions with the arms. Progressing to include changes of level and use of the legs.	Encourage the actions to extend their actions fully and to explore the space in front, to the side, behind, above and under them.	Do the children find a variety of responses? Do they explore the space fully? Can they co-ordinate body in opposite/different directions?
<b>Dust Storms</b> Travelling around the room whilst maintaining the swirling nature.  Using moments of swirling on the spot to change direction, level or method of locomotion.	Awareness of possible hazards around the room and monitoring any over-enthusiastic pupils!  Feedback your observations to the children.	Do the children demonstrate an awareness of others? Are the children able to sustain the swirling whilst travelling?  Do the children demonstrate the stamina required?
<b>Phobos</b> Quick, sharp actions. Sudden changes of direction, jumps, high energy whilst travelling in a circle.	Small actions and isolated movements (one body part at a time) allow for the sense of energy and sharpness more than large, expansive actions.	Do the children move in a clear, circular pathway? Do they find a range of ways of communicating energy & speed?
<b>Deimos</b> Slow, steady & calm movements travelling in a large circular pathway.	Continuous, flowing actions. Encourage a steady & sustained speed.	Do the children move in a larger circle? Do they manage to include actions such as twists, reaches, gestures, rolls to create variation?
<b>Two Moons</b> In pairs, one person represents Mars (stationary) whilst the other travels around them in the manner of Phobos. Then they change roles with the travelling person representing Deimos.	Use one pair to demonstrate the organisation of this section for younger/less experienced dancers.  Encourage the difference of dynamic between the two travelling methods.	Does the stationary dancer still manage to sustain a sense of performance?  Are the circular pathways different in size?  Is there a clear difference in dynamic?
<b>Consolidation</b> Put all the moves together that you have been practising, to make a fun fact file about Mars.	Prompt and remind the dancers of the sections and the cues in the music.	Can the pupils move smoothly and easily between sections?  Are the different dynamics easily observed?
<b>Cool Down</b> Lowering to the floor using the imagery of a speck of dust settling.	Use gestures to convey the sense of lightness of the action.  Encourage use of the core of the body, not just the arms.	Do the children lower gradually, with some gentle changes of direction?  Do they control their balance as they move into the floor?

## The Firebird and Prince Ivan

### Music from the 10 Pieces

Stravinsky - 'The Firebird'

Mozart - Horn Concerto No. 4

### Movement focus:

**Body:** Moving with control. Whole body, arms and legs.

**Action:** Swirling, turning, twisting, jumping, rising, falling.

**Dynamics:** Fast, slow, graceful, energetic, calm, light.

**Space:** Curvy pathways, changing levels.

**Relationships:** solo work, partner work.

## Unit 4: The Firebird

### 8 - The Firebird and Prince Ivan

Three programmes inspired by Igor Stravinsky's score for the ballet 'The Firebird', composed in 1911 and based on a traditional Russian folktale.

**Warm-up:** Listening then moving freely to Stravinsky's 'Firebird' music.

**Sequence 1:** The Firebird Motif. Introduce The Firebird motif (on the spot): fingers and hands flickering like flames – varying the speed, level and direction as they reach high, low and all around. Keep flickering fingers and hands as you lift and lower relaxed outstretched arms – like the glorious wings of The Firebird.

**Firebird travelling.** Maintaining a proud, magnificent pose with head high, outstretched arms gracefully lifting and lowering, and fingers and hands flickering, the children experiment with different ways of travelling – dipping and diving, soaring and whirling, leaping and turning energetically through the spaces like The Firebird.

**Sequence 2:** Prince Ivan. Show off a proud, regal pose with shoulders back and head high. Hold imaginary reins and lift knees high to gallop happily through the spaces.

**Sequence 3:** Prince Ivan and The Firebird. Responding to the music, half the class perform The Prince's movements and the other half perform The Firebird's movements. Swap groups and repeat. Music in sections: The Prince – The Firebird – The Prince – The Firebird.

**Sequence 4:** Dance drama. In pairs – one person as Prince Ivan and the other as The Firebird. Partners respond to the music collage to tell this part of the story through movement and mime.

**Performance of the story so far:** The Firebird – Prince Ivan – Prince Ivan and The Firebird – Paired dance drama

**Cool down:** Slow, relaxed walk around the magic garden. Slow, gentle stretches – tall and then wide

**NB.** There is a separate download of the complete 'Firebird' story that will enable children to dance the story all the way through.

Content	Guidance	Evaluation
<b>Warm-up</b> Listening then moving freely to The Firebird music.	Really listen carefully to the music – there are no rights or wrongs so allow the children to move however the music makes them feel.	Can the children describe key aspects of the music accurately?  Does the timing and energy of their movements reflect that of the music?
<b>Sequence 1: The Firebird Motif</b> Stand on the spot with fingers and hands flickering like flames. Vary the speed, level and direction of these flickering movements.  Develop the flickering motif by lifting and lowering relaxed outstretched arms like the glorious wings of The Firebird.  Travel through the spaces – dipping and diving, soaring and whirling, leaping and turning energetically like the magnificent Firebird.	Spread your fingers out wide apart.  Keep watching your flickering fingers and let your body follow their lead as they stretch high, low and all around.  Keep arms relaxed and bendy.  Make the movement bigger and stronger with the music.  Keep flickering your Firebird wings, stretching high and bending low as you twist and turn through the spaces.	Do they use the space all around them?  Do they maintain a strong, direct focus and allow the rest of their body to follow the flickering hand movements?  Do the arm movements look fluid and smooth?  Do the movements get bigger and stronger at the same time as the music?  Can they maintain the flickering wing movements as they travel?  Do they use the space well – accurately gauging appropriate spaces to leap or turn without bumping into anyone?
<b>Sequence 2: Prince Ivan.</b> Stand tall in a proud, princely pose with shoulders back and head high. Hold imaginary reins out in front of you and lift knees high to gallop happily through the spaces.	Maintain a confident, regal posture.  Keep your back straight and the galloping steps light and energetic...no stamping!	Can they maintain a regal riding pose while galloping quietly through the spaces without bumping into anyone?

Content	Guidance	Evaluation
<p><b>Sequence 3: Prince Ivan and The Firebird.</b></p> <p>Half the class freeze in a magnificent Firebird pose while the other half hold imaginary reins and lift knees high to gallop happily through the spaces like Prince Ivan.</p> <p>When the music changes, Prince Ivan's group freeze in a proud majestic pose while dancers in the Firebird group dip and dive, soar and whirl, leap and turn through the spaces.</p> <p>Swap groups and repeat.</p>	<p>Keep very still and watch the performing group carefully.</p> <p>Use the extra space to perform the Firebird travelling moves with confidence and energy.</p>	<p>Do both groups watch and listen well – responding quickly and accurately to the music cues?</p> <p>Do the Prince Ivan group convey a strong sense of majesty and happy confidence?</p> <p>Do dancers use the space well - performing a variety of confident and energetic travelling moves?</p>
<p><b>Sequence 4: Dance drama.</b></p> <p>In pairs – one person as Prince Ivan and the other as The Firebird. The children respond to the music collage and the words to tell this part of the story through movement.</p>	<p>Quickly join a partner nearby and decide who's playing which role first.</p> <p>Listen carefully and work with your partner to clearly and effectively convey the narrative.</p>	<p>Do partners co-operate well to create and perform this dance drama?</p> <p>Do they listen to and remember the music cues so that, eventually, they can perform the movements without the words of the story?</p>
<p><b>Performance of the story so far: The Firebird – Prince Ivan – Prince Ivan and The Firebird – paired dance drama</b></p>	<p>Use the music to remind you of the different movements.</p> <p>Move smoothly from one sequence to the next.</p> <p>Focus on timing, spacing and movement quality to give a really polished performance.</p>	<p>Did they remember the different sections of the dance and perform them with confidence?</p>
<p><b>Cool down:</b> Slow, relaxed walk around the magic garden. Slow, gentle stretches tall and then wide.</p>	<p>Walk with slow, soft, silent steps.</p> <p>Keep the stretches slow and controlled and only stretch as far as is comfortable.</p>	<p>The children should feel loose, relaxed and ready to return to the classroom.</p>

# 9

## The magic garden

### Music from the 10 Pieces

Stravinsky - 'The Firebird'

Britten - 'Storm' - from 'Four Sea Interludes'

Mozart – Horn Concerto No. 4

Beethoven - Symphony No. 5 (1st movement)

### Movement focus:

**Body:** Control: co-ordination, moving the whole body, arms, legs, hands and feet.

**Action:** Dipping and diving, soaring and whirling, stamping and shuffling.

**Dynamics:** Moving freely and expressively, stepping in time to the beat.

**Space:** Rising and falling: travelling and moving on the spot.

**Relationships:** Working on your own, working with a partner, working in a group.

## Unit 4: The Firebird

## 9 - The magic garden

**Warm up:** Moving freely and energetically to the Firebird music.

**Sequence 1:** Firebird Partners. The children join a partner nearby and perform The Firebird motif together at the same time and then in opposition to one another – so as one partner raises their arms high with flickering fingers and hands, the other lowers their arms down.

When the music changes partners take turns to lead or follow one other as they dip and dive, soar and whirl, leap and turn through the spaces like the Firebird.

**Sequence 2:** Prince Ivan in the magic garden. Music: Mozart – Horn concerto. Shoulders back and head high to stride around the garden with happy, confident steps like Prince Ivan. Freeze like a statue each time the music stops.

**Sequence 3:** The Princesses in the garden. Music: Beethoven's Symphony No. 5 (1st movement). Alone, then in pairs, and finally in groups of four. Explore different ways of throwing, catching and rolling imaginary apples with light, playful movements.

**Sequence 4:** The Fierce Guards. Music: Britten - 'Storm'.

Get into a scary, fierce-looking creature shape: clawed hands, arms stretched out threateningly, body tall or hunched over. Decide how your fierce creature is going to move – big, stamping steps or hunched over shuffle.

**Performance of today's sequences:** Firebird Partners - Prince Ivan in the magic garden - The Princesses in the garden - The Fierce Guards

**Cool down:** Calm, relaxed walk around the magic garden. Gentle stretches on the spot.

Content	Guidance	Evaluation
<b>Warm up:</b> Moving freely and energetically to the Firebird music.	Listen carefully and move however the music makes you feel – on the spot and/or travelling around the room.	Is there a range of different movements in the room? Can the children describe how the music makes them feel?
<p><b>Sequence 1:</b> Firebird Partners. The children join a partner nearby and stand facing one another. They perform The Firebird motif (practised last time) in opposition to one another – so as one partner raises their flickering fingers and arms high, the other lowers their own arms down.</p> <p>When the music changes, partners take turns to lead or follow one other as they dip and dive, soar and whirl, leap and turn through the spaces.</p>	<p>Starting positions: stand tall with arms held loosely out to the sides.</p> <p>Keep flickering fingers and hands as you lift and lower your arms in the opposite direction to your partner.</p> <p>Keep arms loose and bendy.</p> <p>Make the movements get bigger and stronger with the music.</p> <p>Quickly decide who's going to lead first – you'll be swapping roles later.</p> <p>Keep looking for spaces and don't bump into anyone! Stretch tall and bend low as you twist and turn freely through the spaces.</p>	<p>Do partners work together to perfect the timing of their synchronised movements?</p> <p>Do they match the speed and strength of their movements to that of the music?</p> <p>Do the 'followers' watch carefully and copy their partner's movements accurately?</p> <p>Do their movements convey the free and magnificent spirit of the Firebird?</p>
<b>Sequence 2:</b> Prince Ivan in the magic garden. Music: Mozart - Horn concerto. Shoulders back and head high to stride around the garden with happy, confident steps like Prince Ivan. Freeze like a statue each time the music stops.	<p>Show off with proud, confident steps and posture!</p> <p>Every now and then, bend low to smell a flower or stretch high to pick an apple.</p> <p>Listen out, ready to freeze in a different statue pose each time the music stops.</p>	<p>Does the quality of their movements convey the happy and confident character of Prince Ivan?</p> <p>Do they respond quickly to the music cues?</p>

Content	Guidance	Evaluation
<p><b>Sequence 3:</b> The Princesses in the garden. Music: Beethoven's Symphony No. 5. Alone, then in pairs, and finally in groups of four. Explore different ways of throwing, catching and rolling imaginary apples with light, playful movements.</p> <p>Develop the mime into dance - for example continue a throwing action into a smooth turn, repeat or extend an action using different levels or directions, perform an action with the rest of your group - one after the other or together at the same time.</p>	<p>Start the sequence sitting down.</p> <p>Keep watching your imaginary apple as you throw, roll or catch it.</p> <p>Make the mime as convincing as possible.</p> <p>Stand up and join 3 or 4 people nearby.</p> <p>Exaggerate and develop the actions together.</p> <p>Create a sense of playful fun by weaving, dodging and chasing one another.</p>	<p>Do they perform a convincing mime?</p> <p>Do group members work together to create a visually interesting sequence – using different levels, group relationships and speeds?</p> <p>Does the sequence have a light, playful feel?</p>
<p><b>Sequence 4:</b> The Fierce Guards. Music: Britten - 'Storm'. Get into a scary, fierce-looking creature shape. Decide how your fierce creature is going to move – big, stamping steps or hunched over shuffle.</p>	<p>Stretched tall or hunched forwards with clawed hands and arms extending menacingly.</p> <p>Steps should be heavy and threatening.</p>	<p>Can they maintain the 'fierce creature' shape and character when travelling?</p>
<p><b>Performance of today's sequences:</b> Firebird partners - Prince Ivan in the magic garden - The Princesses in the garden - The Fierce Guards</p>	<p>Focus on the quality of your movements to give an impressive and confident performance.</p> <p>Move smoothly from one sequence to the next.</p>	<p>Do they remember the different parts of the dance and perform with focus and confidence?</p>
<p><b>Cool down:</b> Calm, relaxed walk around the magic garden. Gentle stretches on the spot.</p>	<p>Smooth, controlled breaths.</p> <p>Stretches should be controlled and gradual...only stretch as far as is comfortable</p>	<p>Everyone should feel calm, loose and relaxed.</p>

## The Giant Kaschei

### Music from the 10 Pieces

Stravinsky: 'The Firebird'  
Britten: 'Storm' from 'Four Sea Interludes'  
Mozart: Horn concerto No. 4

### Movement focus:

**Body:** Moving with control, using arms, legs, hands and feet.

**Action:** leaping and turning, jumping, freezing in a pose, flapping arms, skipping.

**Dynamics:** Smooth and strong, fast and slow.

**Space:** Using different levels, moving around the space and on the spot, changing direction.

**Relationships:** Working on your own, working with one half of the class.

## Unit 4: Firebird

## 10 - The Giant Kaschei

### Warm up: Music – The Firebird

(Slow section) Stretch out your fingers and flicker your bright, magnificent feathers. Flap your powerful firebird wings with smooth, fluid, flexible arm movements. (Fast section) Travel freely through the spaces - dipping and diving, soaring and whirling, leaping and turning energetically.

### Sequence 1: The Giant Kastchei. Music: Britten - 'Storm'.

Stamp through the spaces in the biggest, scariest giant shape! Each time the music stops, freeze in a frightened statue shape.

### Sequence 2: The Firebird and the Guards. Music in sections: Stravinsky - 'The Firebird'.

Hold out your flickering Firebird wings. Dip and dive, soar and whirl, leap and turn freely through the spaces to rescue Prince Ivan. When the music changes, stand tall or hunch forwards in your fierce guard shape. Dance faster and faster with the music until, finally, you fall down exhausted onto the floor to sleep.

### Sequence 3: The Firebird and the giant Kastchei. Everyone repeats the Firebird's movements but more slowly and strongly to hypnotise the giant Kastchei.

### Sequence 4: The Firebird and the statues. Half the class lift and lower their magnificent Firebird wings while the other half slowly return to life from their stone statue state.

### Sequence 5: Procession home. Music: Mozart - Horn concerto No. 4. Everyone skips happily around the edge of the room in a long, class procession.

### Sequence 6: The Firebird Finale. Repeat the Firebird sequence with flickering fingers and hands and fluid arm flapping movements – slowly at first but then gradually spreading wings to show a glorious, magnificent array!

### Final performance: The Giant Kastchei - The Firebird and the Guards - The Firebird and the giant Kastchei - Procession home - The Firebird Finale

### Cool down: Walk to a space with slow, relaxed steps. Stand up straight and tall. Slowly lower head down towards chest. Continue to roll down through spine, reaching hands down towards the floor – hold stretch for a few seconds then sit down on the floor and relax.

Content	Guidance	Evaluation
<p><b>Warm up:</b> Music – The Firebird Stretch out your arms and flicker your fingers.</p> <p>Lift and lower your powerful firebird wings with smooth, fluid, flexible arm movements.</p> <p>When the music gets faster, travel freely through the spaces - dipping and diving, soaring and whirling, leaping and turning energetically.</p>	<p>You've had plenty of practise so really perform the Firebird motif with energy and confidence.</p>	<p>Do the children use the space well?</p> <p>Do they convey the free and magnificent spirit of the Firebird with the music?</p>
<p><b>Sequence 1:</b> The Giant Kastchei. Music: Britten - 'Storm'. Stamp through the spaces in the biggest, scariest giant shape! Each time the music stops, freeze in a frightened statue shape.</p>	<p>Stand in the scariest giant shape you can!</p> <p>Maintain your scary shape while stamping angrily through the spaces.</p> <p>Did they freeze in a frightened statue shape each time the music stopped?</p>	<p>Do the quality of movement and body shape effectively convey the threatening character of the giant?</p> <p>Do they stamp in time with the music?</p>
<p><b>Sequence 2:</b> The Firebird and the Guards. Music: Stravinsky - 'The Firebird'</p> <p>Hold out your flickering Firebird wings. Dip and dive, soar and whirl, leap and turn freely through the spaces to rescue Prince Ivan.</p> <p>When the music changes, stand tall or hunch forwards in your fierce guard shape. Dance faster and faster with the music until, finally, you fall down exhausted onto the floor to sleep.</p>	<p>Aim to convey a sense of urgency through the quality of the Firebird's movements.</p> <p>Maintain your fierce guard shape as you dance; stamping or shuffling, faster and faster with the music!</p> <p>Collapse down onto the floor in a controlled way!</p>	<p>Can they inject a sense of urgency while maintaining the varied movement vocabulary of the sequence?</p> <p>Do they successfully synchronise the changing speed of their dance to that of the music?</p>

Content	Guidance	Evaluation
<b>Sequence 3:</b> The Firebird and the giant Kastchei. Everyone repeats the Firebird's movements but more slowly and strongly to hypnotise the giant Kastchei.	Perform the same Firebird movements but more slowly and with additional focus and tension.	Do they change the mood of this sequence by altering the speed, tension and focus?
<b>Sequence 4:</b> The Firebird and the statues. Half the class lift and lower their magnificent Firebird wings while the other half slowly return to life from their stone statue state.	The two groups need to act and react to one another.	Did the movement effectively convey the narrative?
<b>Sequence 5:</b> Procession home. Music: Mozart - Horn concerto No. 4. Everyone skips happily around the edge of the room in a long, class procession.	Aim for an equally spaced procession. Skip in time with the music.	Is the class equally spaced around the edge of the room?
<b>Sequence 6:</b> The Firebird Finale. Repeat the Firebird sequence with flickering fingers and hands and fluid arm flapping movements – slowly at first but then gradually spreading wings to show a glorious, magnificent array!	Listen carefully and match the speed and strength of your movements to that of the music.	Does the quality of movement and conviction of performance effectively convey the wondrous majesty of the Firebird?
<b>Final performance:</b> The Giant Kastchei - The Firebird and the Guards The Firebird and the giant Kastchei - Procession home - The Firebird Finale	Move smoothly from one sequence to the next to create a confident, seamless performance.	Do they remember the different parts of the dance and perform with confidence and conviction?