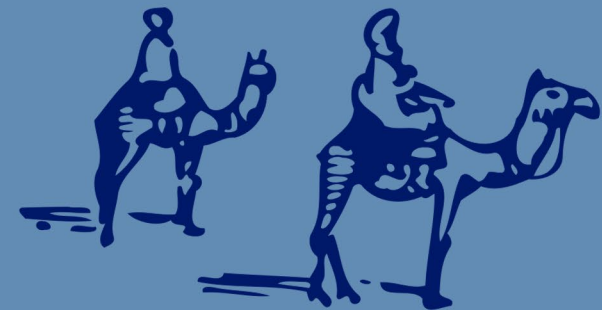


KS2: Dance Workshop

Wonders of the world

- 1. From the Great Wall of China to the Taj Mahal**
- 2. From the Pyramids of Giza to the Colosseum**
- 3. From Machu Picchu to the Great Barrier Reef**





Dance KS2 - Dance Workshop:

Wonders of the world

Age 7 - 11

The titles in blue used in this pdf hyperlinked so that you can navigate with ease to the online page for each programme and to the audio downloads for each programme.

Credits:

Presenter: Holly-Marie Michael
Written by: Deborah Bellman
Music by: Barry Gibson
For the BBC: Andrew Barnes

Dance KS2 - Dance Workshop: Wonders of the world

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Introduction

Aims of the series:

- To support non-specialist teachers who have no previous experience of teaching dance or movement
- In addition, to support *specialist* teachers by providing a rich supply of carefully structured movement ideas
- To give your group a wide and varied exploration of different types of movement
- To foster creativity so that children can respond through movement to music, poetry, story or their own emotions, using their own ideas
- To introduce children to a wide diversity of music
- To encourage co-operation and group work within the class
- To develop an aesthetic appreciation of dance as an art form
- To encourage better co-ordination, control and balance and other movement skills
- To practise listening, sequencing and movement memory.

Dance and the National Curriculum:

Dance Workshop targets the dance objectives of the Physical Education curriculum at Key Stage 2, which requires pupils to:

- perform dances using a range of movement patterns
- develop flexibility, strength, technique, control and balance
- compare their performances with previous ones...

Downloading the programmes:

The dance sessions in this unit can be downloaded at any time from these Notes or from the website. Go to the individual programme pages or use these links:



Download session 1



Download session 2



Download session 3

The download files are in mp3 format. They should play from any computer but they can also be transferred to an mp3 player - such as a phone or iPod - and then connected to either your IWB or some other sound system.

Some tips for teachers:

- Get involved! Your enthusiasm and / or participation will make a huge difference to the children's overall effort and response.
- Be familiar with the structure of the programmes. Read through these Notes before using them and, if possible, listen to the programme or sections of it before using it with the class.
- Listen carefully for instructions. The programmes include a number of pause points where you are encouraged to switch off the programme to either discuss or practise with your group. These pause points are clearly marked in the content grids for each programme (beginning with the words 'Pause programme' in bold lettering).
- Take control. Feel free to stop the programme as frequently as you'd like to repeat sections, extend ideas or focus on a particular sequence.
- Keep control. Discipline your class as you normally would a PE lesson or hall activity. Encourage real commitment to producing stylish and creative movement by the end of each session.

- Show off! The finished dances as assembly presentations or end of term performances.

Using these Teacher's Notes:

These Teacher's Notes include a detailed content grid for each dance session. The information includes:

Timing - we've adding timings to help you navigate the content

Content / Teacher guidance - a description of the dance activities and guidance to the teacher for how best to organise the children

Evaluation - offers a check list of questions intended to help you assess how effectively pupils are reacting to the material

Hall time:

Each dance session lasts about 20 minutes, but you will need considerably more hall time than the actual length of the audio. About 40 minutes should be ideal. Dress as if for PE: bare feet and shorts and T-shirt, or loose layers that can easily be peeled off.

Feedback:

Feedback is vital to the series and is always welcome. Please email us at: schoolradio@bbc.co.uk

Or you can write to us at:

BBC School Radio
3rd Floor Bridge House
MediaCityUK
M50 2BH



Downloading these resources

These programmes can be downloaded as mp3 files and be shared with your class or group without restriction. Go to the individual programme pages of these Notes or use these links:



Download session 1



Download session 2



Download session 3



You can also download the content from other platforms, including the iTunes Store.

1: From the Great Wall of China to the Taj Mahal



Click here to download this dance session as an mp3



The Great Wall of China


Click the image to display full-size




The Taj Mahal in Agra

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Download music clips from this dance session:

 **DOWNLOAD** The Great Wall of China

 **DOWNLOAD** Fire beacons

 **DOWNLOAD** Taj Mahal

 **DOWNLOAD** Indian celebration

Introduction

The first dance session visits Asia - starting at the **Great Wall of China** where partners synchronise strong but exhausted building movements before linking up with other pairs to create their own class wall. Then the content moves on to northern India where the serene beauty and symmetry of the **Taj Mahal** are recreated in controlled group shapes and balances, ending in an evocation of Indian folk-dance.

Summary

Warm up: Step-hopping through the spaces, then controlled stretches

The Great Wall: Pairs lift and lay stones and build wall-sections with strong pounding-actions.

Fire beacons: A class 'great wall' passes movements like beacon-messages.

Travelling: A class line snakes through the spaces to the Taj Mahal in India.

Taj Mahal: Groups of 5-6 make intricate patterns with symmetry and balance.

Indian celebration: Traditional steps in a rhythmic group circle-dance, with Bhangra elements.

Cool down: Gentle stretches.

Timing	Content	Guidance	Evaluation
00:00	Brief series introduction.	The presenter describes the global journey from the Far East, moving westwards to explore ancient, early or faraway cultures.	Does everyone have an idea of some of the places and people involved?
00:36	Warm-up: Energetic step-hop - on the spot to practise, then travelling through the spaces. Step right foot down, then hop on it as you lift your left knee up into the air. Repeat on the other side.	Lift your knees high as you step-hop through the spaces – swinging your arms loosely by your sides.	Is everyone feeling warmed up and ready for action?
02:50	Gently stretch warmed up muscles - keep back straight and slowly bend legs to lower body down and up. Perform controlled body twists and arm stretches.	Only stretch as far as is comfortable.	
04:12	Pause-point to find a partner.	Sit in a space together.	
04:15	Building the Great Wall: In pairs, lifting and laying stones and building short wall-sections, as if using ropes, hoists and pulleys. Stretch arms and upper body out in different directions, then pull back on imaginary rope. Use both hands to hold imaginary ramming pole and use strong, exaggerated pounding actions to compress the earth. Pairs create their own building sequence using practiced movements and own ideas.	Synchronise movements with partner - some of the actions can be performed together and some in simple canon (i.e. one just after the other). Listen to one another's ideas and work together to create final sequence. Pause-point at 07:38 to talk through and practise this sequence.	Are partners collaborating well, and varying speed and level to patterns in the music? Can partners co-operate to create an effective final sequence?
08:55	Fire-beacons: Join pairs (each side-by-side) across or around the room to make a class 'great wall'. Pupils pass a movement along the wall from one person to the next – reflecting the Great wall's beacon-system of communication towers.	The movement (clap, stamp, wave or turn) moves down the class line and back again – like a Mexican Wave. Everyone needs to focus and pay attention here.	Does the movement pass smoothly along the line?
11:57	Travelling to the Taj Mahal in Northern India: Class line snakes through the spaces to drum and tabla rhythms, then divides into groups of 5 or 6.	Weave the class line in and out of the spaces. Listen carefully and, as you move, add rhythmic step-patterns in time with the tabla rhythms. You can also twist and turn at different levels.	Does the class move together in time with the music? Can pupils get into groups of 5 or 6 quickly and without wasting time?

Timing	Content	Guidance	Evaluation
13:02	<p>Taj Mahal: In groups of 5 or 6, use hands and feet to trace intricate patterns in the air and on the floor - reflecting the Taj Mahal's finely decorated marble surfaces.</p> <p>Work with your group to create harmonious shapes, based on architectural symmetry and balance.</p> <p>Combine body-shapes to include arches and domes. Use arms and fingers to evoke decorative patterns.</p>	<p>Use different levels - bending low and stretching tall.</p> <p>The Taj Mahal is an immense but delicate shrine, at the end of four huge gardens with waterways. It is particularly beautiful at night and in the early morning when its marble surfaces reflect the sun with changing colours and shadows.</p>	Does each group focus on creating symmetrical and synchronized movements?
15:46	<p>Indian celebration: Develop some of the above elements and add a few traditional steps and moves in a more rhythmic group circle-dance, moving around a central 'drummer'.</p>	For moves influenced by traditional Bhangra, some dancers can add snake-head movements; others may circle around a foot that stays still; and others may improvise in response to the tabla rhythms. Keep movements light and happy.	Is the dance picking up energy? Are the dancers responding to each other's moves?
16:04	<p>Cool down: Keep back straight and slowly bend legs to lower body down towards the floor, then carefully kneel down. Sit back on heels and, with hands on floor next to feet, push body up and look at the ceiling. Hold stretch for a few seconds then sit back on heels again.</p> <p>Slowly tip body forward as you slide hands out along the floor in front of you. Hold the stretch as you take a few deep, gentle breaths. Relax.</p>	<p>Gradually increase the stretch - don't overdo it!</p> <p>Close your eyes and imagine the smooth marble surfaces of the Taj Mahal reflecting the warm colours of the morning sun.</p>	Is everyone relaxed after gradual and controlled muscle stretch?

2: From the Pyramids of Giza to the Colosseum

Introduction

The second dance session explores themes from **Ancient Egypt** and **Ancient Rome**. The dark, mysterious passages of the **Great Pyramid of Giza** are explored between group sequences inspired by hieroglyphs and stylized Egyptian wall paintings. Then the massive circular form of the **Colosseum** in Rome provides a setting for partners to perform a carefully choreographed, slow-motion combat sequence inspired by the gladiatorial games.

Summary

Warm up: Step-hopping through the spaces; then controlled stretches.

Pyramids of Giza: Groups of 3-4 explore tunnels and passages, alternating with ancient Egyptian hieroglyphic-inspired poses in the Queen's Chamber (angular shapes) and King's Chamber (animals and hunting). Then move a heavy stone at the 'Mystery Chamber'.

Egypt to Rome: Group lines form a class circle representing the Ancient Roman Colosseum.

Gladiators: Pairs perform a combat sequence in slow motion.

Cool down: Relaxing stretches.



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The Pyramids of Giza





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The Colosseum in Rome

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Download music clips from this dance session:

-  **DOWNLOAD** Pyramid passages
-  **DOWNLOAD** Pyramid chambers
-  **DOWNLOAD** Colosseum
-  **DOWNLOAD** Slo-mo gladiators

Timing	Content	Guidance	Evaluation
00:00	<p>Warm-up: Repeat energetic step-hop moves from the previous programme – on the spot to practise, and then travelling through the spaces. Step right foot down, then hop on it as you lift your left knee up into the air. Repeat on the other side.</p> <p>Gently stretch warmed up muscles.</p>	Lift your knees high as you step-hop through the spaces – swinging your arms loosely by your sides.	Is everyone feeling warmed up and ready for action?
02:48	Stand with feet wide apart, toes pointing out to the sides. Rest hands on right knee and slowly bend it down and out to the right side. Hold stretch for a few seconds before repeating on the other side.	Only stretch as far as is comfortable.	
04:26	Pause-point: Pyramids of Giza	Get into groups of 3-4, to hear about the Pyramids of Giza.	
05:17	<p><i>Exploring the tunnels.</i> Stay close to your group and explore the dark passages of the pyramid. Use hands to feel along walls as you creep slowly and nervously forward.</p>	Look anxious and scared - hunch shoulders and keep looking around you. Travel with small, nervous steps.	Is everyone collaborating and working well together?
06:01	<p><i>The Queen's Chamber.</i> Join together with the rest of your group; bending knees, ankles, elbows and wrists to create sharp, angular group shapes inspired by Egyptian hieroglyphs and symbols.</p>	Create right angles with arms and legs. Link with others in your group to create sharp, angular shapes. Add contrast by using different levels – some kneeling, some reaching out to the sides, and some stretching high.	Is there a good mix of angular group shapes using different levels?
06:48	<p><i>Exploring the tunnels.</i> Get back into group line, bending low to explore the tunnels again.</p>	Bend knees a bit and crouch body forward to creep single-file along low, narrow tunnels.	Do group members move together with ease?
07:17	<p><i>The King's Chamber.</i> Each group devises poses inspired by Pyramid wall paintings of Egyptian animals, hunting and battle scenes.</p>	Work together to create imaginative, stylised group freezes.	Is there a range of identifiable shapes?
08:04	<p><i>Exploring the tunnels.</i> Back in group line to explore twisting and turning tunnels.</p>	Group lines should weave this way and that through the spaces.	

Timing	Content	Guidance	Evaluation
08:40	<p><i>The Mystery Chamber.</i> Move towards imaginary doorway with the rest of your group and push away the heavy stone that's blocking your escape.</p>	<p>Show plenty of effort with facial expression and body tension as you use your hands or shoulder to push the heavy stone away.</p>	<p>Each group should work as a team to move imaginary stone in time with the sound effect.</p>
09:38	<p>From Egypt to Rome Group lines travel through the spaces, gradually linking up to form a big, class circle representing the Roman Colosseum.</p>	<p>Ensure the circle is well-spaced and even. Hold hands with the people on either side of you, and lift your arms high - like the arches of the Colosseum.</p>	<p>Are groups linked smoothly together to form the spread-out class circle?</p>
11:09	<p>Slow-motion Gladiators Remember circle positions as a floor-plan for performance. Then pairs spread out to find rehearsal positions to practise and develop a slow-motion gladiatorial combat sequence, one being a 'Secutor' (with imagined sword and shield) and the opponent being a 'Retiarius' (with trident and net).</p>	<p>This controlled 'slow-combat' sequence is to be enacted without contact.</p> <p>There are pause-points to get into pairs (11:48) and to practise without the music (12:29).</p>	<p>Can partners co-operate and control their movements enough to perform the combat sequence without touching? Do they respond to sounds and rhythms in the percussive music?</p>
15:40	<p>Using the online music-resource, reconstruct the Colosseum circle, then repeat the music for several pairs at a time to perform their slow 'combats' within the class 'amphitheatre', in various combinations.</p>	<p>Is there a good contrast between the 'Secutor' and 'Retiarius' movements?</p>	<p>Are the gladiators performing with skill and style, not just aggression?</p>
16:08	<p>Cool down Sit up straight and stretch both legs out on floor in front of you. Stretch both arms up above head. Slowly lower arms and upper body down towards legs. Hold stretch for a few seconds before sitting up straight again. Point and flex toes a few times before stretching legs out wide to make a V shape on the floor. Stretch arms up again and slowly lower arms and upper body down. Hold the stretch for a few seconds before sitting up straight again. Point and flex toes a few more times, and then relax.</p>	<p>Only stretch as far as is comfortable.</p>	<p>Everyone should feel relaxed and ready to return to the classroom.</p>

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**Machu Picchu**

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**The Great Barrier Reef**

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Download music clips from this dance session:

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Machu Picchu

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Huaynu Picchu

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Pathlines

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The Great Barrier Reef

3: From Machu Picchu to the Great Barrier Reef

Introduction

The final dance session in this unit crosses the Atlantic further west to the mountains of Peru where, at the mysterious **Machu Picchu**, we reconstruct an Inca astronomical Temple of the Sun, amidst rock-outcrops and follow a folk-dance trail to the summit of **Huaynu Picchu**. Finally, our westward journey continues to the coast of Australia where we explore steps and pathways influenced by Australian aboriginal dances, and create sequences inspired by the natural underwater world of the **Great Barrier Reef**.

This is a journey of the imagination, so it will be valuable to provide classroom and research opportunities for children to see images of the six settings (before using each session if possible) and to discover relevant evidence for themselves - using books, video and the internet. Finding out about the cultural, historical and environmental backgrounds for each location will add greatly to the rich mix and quality of movement.

Summary

Warm up: Step-hopping through the spaces.

Machu Picchu: Groups of 3-4 develop building-actions and geometrical shapes.

Huaynu Picchu: A long line shuffles a 'Dance Trail' rhythmically along a mountain track.

Pathlines: Shuffling steps change into stamping-steps along Australian Aborigine-inspired songlines.

Coral Cities: In pairs, use fingers, hands, arms and legs to evoke small undersea creatures and plants.

Underwater World: Individuals explore the movement of large underwater life (dolphins, rays, sharks etc) in varied pathways and groupings.

Cool down: A beach walk along the Australian coast, reflecting on different dance-styles from all six 'Wonders of the world' locations.

Timing	Content	Guidance	Evaluation
00:00	Warm up: Repeat energetic step-hop moves from the previous programmes – on the spot to practise, and then travelling through the spaces.	Keep your body relaxed as you step-hop through the spaces – arms swinging loosely by your sides.	Pupils should feel warmed up and ready to dance.
02:18	Machu Picchu (in groups of about 3-4). Develop building actions and supported body-shapes from programme 1 to evoke a combination of natural features (e.g. asymmetrical rock outcrops, peaks, caves, springs), with measured man-made forms, and geometrical shapes in precisely carved stone walls. Pause-point at 03:51 to share ideas and practise without music, and also at 05:35 to prepare start and finish positions.	About five centuries old, the “lost city” of Machu Picchu was begun by the Inca king Pachacuti and includes temples for priests, astronomers and ceremonies. Select the best building moves and group shapes to create a short sequence that can be repeated (using the online music-resource). Work out a good starting and finishing position for your group dance.	Are your movements adjusted to the pace of the music? Do group members work together and listen to each other when creating their sequence? Are the final sequences polished and effective?
07:17	Dance-trail to Huaynu Picchu (gradually forming a long line). Following an appointed lead-dancer, use small, rhythmic, shuffling steps, swinging shoulders from side to side with the music, to follow a mountain-trail leading to the summit of a nearby sacred peak.	Decide on the point of destination before starting. The lead-dancer can then follow curving pathways on this journey. All dancers put hands on hips while shoulders and upper body twist gently from side to side with each rhythmic step. Feet hardly lift off the floor.	Are the shoulders turning from side to side, to the left then right (following the beat of the music) while feet shuffle forwards?
10:55	On the move: Pathlines and Songlines The Inca-inspired shuffling steps are now transformed into energetic, stamping steps, influenced by Australian Aboriginal dance.	Individuals explore different pathways across the floor, varied by lifting knees, making light kicks, reaching hands low to the ground or lifting them high to the sky.	Are rhythmic movements synchronized to the beat of didgeridoo and clapsticks?
12:11	The Great Barrier Reef: Coral Cities (in pairs) Use fingers, hands, arms, legs and whole-body movements to evoke a richly diverse world of undersea creatures and plant-life. Focus on changing levels and delicate patterns that interact with each other. Respond to the unexpected timing of sounds and patterns in the quiet, gradually shifting music.	The Great Barrier Reef, on the North east coast of Australia, is formed by colonies of “polyps” (tiny marine animals with exoskeletons), living together to make a vast undersea “wall”. The channels between it and the coast are a complex eco-system with molluscs, crustaceans, sea-urchins, sponges, starfish, rays, algae and tropical fish.	Are your movements responding to the musical sounds and to each other, like the interactions of real underwater life-forms?

Timing	Content	Guidance	Evaluation
13:59	<p>The Great Barrier Reef: Underwater World (in changing groups).</p> <p>Develop the above actions as you move individually around the space, influenced by a range of larger underwater life (especially rays, shark, dolphins), exploring varied pathways, levels, and hidden corners of the space.</p>	<p>At times you will 'shoal' together, at other times drift apart in your own directions, reacting and interacting with one another.</p>	<p>Are your movements mainly fluid and continuous, while also making unpredictable twists and turns?</p>
15:50	<p>Perform both parts of the sequence: <i>Coral Cities</i> and <i>Underwater World</i></p>	<p>Aim for a smooth transition between both parts of the sequence.</p>	
18:26	<p>Cool Down:</p> <p>Imagine walking along the beach by the Australian Coral Sea. Stretch and lower hands, then curl towards the floor.</p>	<p>Sit carefully down at the end, and think about the journey around the six Wonders of the World that we have visited.</p>	<p>Discuss together the range of different dance styles explored throughout the unit.</p>