



Key Stage 2 Dance: Romans

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For the BBC: Andrew Barnes

Teacher's Notes: Deborah Bellman and Barry Gibson

KS2 Dance: Romans!

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Introduction

Downloading the audio:

These resources are available to download at any time from the relevant pages of the BBC Teach website. Go to: <https://www.bbc.co.uk/teach/school-radio/dance-ks2-dance-workshop-home/zsq9bqt>

Using these resources:

Using the audio requires 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 wear gym shoes or bare feet. Bare feet can give a good sense of contact with the floor.
- 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 Key Stages 1 and 2, where pupils are required to perform dances using a variety of movements. The approach of our dance series 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.
- **Teacher guidance.** This is intended to offer advice on how to help 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 Nigel, the presenter, instructs you to pause the playback so that the children can work in groups or pairs, independently 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).

The Romans in Britain:

This unit offers three dance sessions exploring aspects of the Ancient Romans in Britain, through movement and dance. The content is intended to complement other School Radio series exploring the theme of Romans, including:

KS2 Music: Romans - a series of 10 music programmes. Go to: <http://www.bbc.co.uk/teach/school-radio/music-ks2-romans-index/zdfk92p>

KS2 History: Romans - short dramas and comedy sketches exploring many aspects of Roman life. Go to: <https://www.bbc.co.uk/teach/school-radio/history-ks2-romans-index/zvgk47h>

'Rocking Romans' - a musical play by Michael Coleman combining elements of both the above series in a performance piece for schools. Go to: <http://www.bbc.co.uk/teach/school-radio/music-drama-dance-history-ks2-rocking-romans-musical-play-index/zm84cqj>

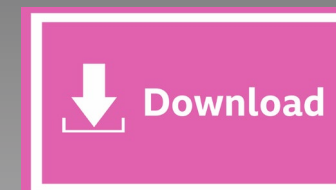
The dance content also features in a new musical play that we will be making available in October 2015. The play will be an ideal means to consolidate work on the theme of Romans in a fun assembly or longer performance for parents.

In 55BC, Julius Caesar tried to invade Britain. But it wasn't until Claudius became emperor, in AD43, that the real invasion took place. About 50,000 highly trained and extremely fit Roman soldiers landed on the south coast of Britain and marched up through Kent. The tribes of Ancient Britons were no match for the highly trained Roman army who, over the next 35 years, conquered much of Britain. Roman rule brought increasing benefits and gradually Britons started to enjoy the Roman lifestyle. The Romans built new roads to connect towns, forts and farms, allowing people and goods to travel quickly and safely. They built new cities with impressive public buildings and facilities – clean water supplies, drainage and even heating systems.

Most cities had a central market square or forum surrounded by a temple and basilica or law court. People enjoyed going to the public baths and watching entertainments in circular or oval stadiums called amphitheatres. Between the second and fourth centuries, Britain became a peaceful province of the Roman Empire.

The legacy of the Ancient Romans lives on in Britain today. We still use the Roman calendar, with its months named after Roman gods such as Mars (March), and rulers such as Augustus (August). We use the Roman alphabet and thousands of the words we use are Latin in origin. Many grand buildings copy Roman architecture and many modern highways follow the direct routes of Roman roads.

We have so much information about Roman civilisation in Britain because so much evidence has survived. Archaeologists have excavated the ruins of Roman towns and forts, with many buildings almost intact. Fragments of paintings, mosaics, pottery, items of jewellery, tools, toys and even leather shoes all help to create a picture of what life must have been like in Britain under Roman rule.



Downloading these programmes

These dance sessions are available as downloads. Go to the individual pages of the BBC Teach website and click on the pink 'Download' image.

Roman invasion



Click to download this session immediately

Movement:

- Moving to a beat or rhythm
- Group and spatial awareness
- Working in pairs, small and large groups
- Moving together at the same time – in unison
- Moving one after the other

Roman invasion

Location of content page:

<https://www.bbc.co.uk/teach/school-radio/dance-ks2-dance-workshop-roman-invasion/zm4hm39>

The key to the success of the Roman army was its discipline and organisation. Soldiers were kept extremely fit by rigorous physical exercise, trained to march in step and to move as a single mass, obeying trumpet signals during battles. One famous Roman tactic was the *testudo* - or 'tortoise'. A formation of 27 soldiers would hold their shields above their heads and out to the front and sides to protect them - like a tortoise's shell - as they marched forwards to attack the enemy.

The various tribes of Ancient Britons were not organised to fight as one army and were gradually defeated. The Roman writer Tacitus observed: *'It is rare that two or more British tribes will come together to repel a common danger. They fight separately and separately are defeated.'*

To celebrate his successful invasion of Britain, the Emperor Claudius was awarded the title 'Britannicus' and given a 'triumph' or grand procession through Rome.

Roman soldiers were skilled builders as well as fighters. They built camps, forts, bridges, roads and even some of the first towns. In AD122, the Emperor Hadrian ordered the building of the largest structure ever made anywhere in the Roman Empire – a defensive wall or frontier running from one side of northern Britain to the other. Hadrian's Wall took eight years to build, was 120km long, two to three metres thick and up to seven metres high, with look-out towers and forts at regular intervals. It's still the best-preserved Roman wall in existence today.

Programme summary:**Warm-up**

Based on the physical exercises used by Roman soldiers to keep fit - marching steps and swimming arm-actions.

Sequence 1: The Roman 'testudo' or tortoise attack formation

- Marching on the spot and in straight lines to gradually create two class tortoise formations
- Marching alone, then joining partner and marching side by side
- Two pairs joining to march in a line of 4
- Two lines of four joining, marching one line behind the other to make a group of 8
- Two groups of 8 joining to march in a square formation of 16
- Formations to create a protective shield or shell, by holding flat palms of hands above head and out to the front and sides

- There is a picture of a modern-day recreation of a 'testudo' formation on the page opposite
- **Sequence 2: Attack!**
- One group stays in Roman tortoise formation, while the other group disperses around the sides of the room to represent the less well organised tribes of Ancient Britons
- The tortoise formation marches in straight lines, changing direction with quick, accurate quarter or half turns
- Next, the British tribes dash through the spaces, alone or in small groups, spinning and turning with quick, free movements
- Then the two groups swap over

Sequence 3: Processional march for Claudius

- Back in Rome everyone marches as Roman soldiers in a grand procession or 'triumph' for the Emperor Claudius, with proud, confident steps, to celebrate the Roman victory
- The teacher (or another chosen 'Emperor') can stand to one side, inspecting the triumphant soldiers as they pass

Cool down

- Walk to own space with slow, exhausted steps
- Stretch, lie down and relax

For two songs about Roman Army tactics and the Ancient Britons, see 'Signals!' and 'Boudicca' here:

Music used:

Introduction: *Roman Fanfares*

Warm-up: *March and Swim warm-up*

Sequence 1: *Roman discipline; Line formations; Drumbeats*

Sequence 2: *Line formations; Britons travelling*

Sequence 3: *Fanfare for Claudius; Processional march for Claudius*

Cool down: *Romans cool down 1 & 2*

Sequence	Content	Guidance	Evaluation
Warm up	Based on physical exercises used to keep Roman soldiers fit: <ul style="list-style-type: none"> • marching steps and strong, exaggerated, swimming arm actions • then alternating between the two 	<ul style="list-style-type: none"> • Lift knees high and march in time • Keep with the beat of the music • Make large, powerful, swimming arm movements (with cupped-hands), front crawl and backstroke 	<ul style="list-style-type: none"> • Can the children co-ordinate marching arm and leg movements? • Are the arm swimming actions really large and powerful? • Are movements performed in time with the music?
Sequence 1 The 'testudo' or tortoise-attack formation	<ul style="list-style-type: none"> • Marching on the spot and in straight lines to gradually create two class tortoise-formations: marching alone; joining partner and marching side by side; two pairs joining to march in a line of 4; two lines of four joining, marching one line behind the other to make a group of 8; two groups of 8 joining to march in a square formation of 16. • The tortoise formations then create a protective shield or shell by holding flat palms of hands above head and out to the front and sides. 	<ul style="list-style-type: none"> • Divide the class into 2 equal groups positioned at opposite ends of the room. • There should be about 16 people in each group but a few more or less won't hurt! • Take time to talk about how the groups are going to form their tortoise-formations. It might help to practise without the music first. • Pupils could march on the spot once they join the tortoise formation; this would make it easier for the rest of the group to join. • Encourage 'disciplined' movements; everyone should move the palms of their hands quickly into position. 	<ul style="list-style-type: none"> • Can pupils gradually and smoothly form the tortoise-formation without losing the timing of the marching step? • Do pupils maintain a strong, marching pose with forwards focus throughout? • Do pupils co-operate to successfully create their group tortoise formation? • Does the sequence look disciplined and controlled?
Sequence 2 Attack!	<ul style="list-style-type: none"> • One group stays in Roman tortoise-formation, while the other group disperses around the sides of the room to represent the less-well-organised tribes of Ancient Britons. • The tortoise-formation marches in straight lines (following a leader), changing direction with quick, accurate quarter or half turns. • The British tribes dash through the spaces, alone or in small groups, spinning and turning with quick, free movements. • Then the two groups swap over. 	<ul style="list-style-type: none"> • NB Both groups will have a chance to perform both sequences. • When it's not your group's turn to move, keep really still and watch the performance closely. • The Roman tortoise-formation moves as a single mass with strong, rhythmic marching-steps and neat, precise turns. • British tribes-people dash with small, light steps; spinning and turning through the spaces (non-contact with the Roman soldiers). • Listen carefully and respond to the music. 	<ul style="list-style-type: none"> • Does the tortoise-formation group move as one single mass – marching and turning together, at the same time? • Is there a clear contrast between the Romans' strong, disciplined, marching sequence and the Britons' dashing and turning sequence? • Do the pupils move with accurate timing; responding quickly to the music?

Sequence	Content	Guidance	Evaluation
Sequence 3 Processional march for Claudius	<ul style="list-style-type: none"> Back in Rome, everyone marches as Roman soldiers in a grand procession or 'triumph' for the Emperor Claudius. Make proud, confident steps, to celebrate the Roman victory. 	The teacher (or another chosen 'Emperor') can stand to one side, inspecting the triumphant soldiers as they pass	Is there a clear sense of victory in the procession?
Cool down	<ul style="list-style-type: none"> Walk to own space with slow, exhausted steps. Stretch, lie down and relax. 	Encourage tired, heavy steps with exhausted posture and body language.	Pupils should feel calm, relaxed and ready to return to class.

A modern-day recreation of soldiers in 'testudo' formation



Towns and buildings



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Movement:

- Working together in groups and pairs
- Spatial awareness in a large group
- Following precise patterns
- Making symmetrical shapes, in pairs
- Moving together at the same time - in unison
- Moving one after the other - in canon
- Creating a simple sequence to repeat

Towns and buildings

Location of content page:

<https://www.bbc.co.uk/teach/school-radio/dance-ks2-dance-workshop-towns-and-buildings/zk32wnb>

Roman towns were laid out in a grid-like pattern with straight, paved streets. At the centre of the town was an open market place, or 'forum', where people met to buy and sell goods, relax, socialise and play games. The Romans were great builders, engineers and architects:

Arches - the Romans were famous for building arches, a form they had copied from the Etruscans. Arches were used in many ways: for windows and doorways, roofs, domes and vaults and for the famous Roman aqueducts and viaducts. Triumphal arches were commissioned by emperors to commemorate great Roman victories. These would have been decorated with battle scenes and topped with heroic statues.

Columns or pillars - the Romans used these to hold up and support important buildings such as temples. They based their designs on Greek temples, but made them more impressive by raising them up on a platform and using more decoration on the pillars.

Bridges - Roman engineers built many impressive bridges, viaducts and aqueducts, some spanning whole valleys.

Walls - The programme also includes the creation of a long defensive class-wall across the room, similar to Hadrian's Wall but in movement!

Lesson summary:**Warm-up**

- Fast and fun; a warm-up of clapping, jogging and jump-turning to get the mind and body warmed up

Sequence 1: Town planning

- Build up a whole class dance based on the straight, grid-like layout of a Roman town. The overall effect is a busy group dance, based on a square formation, with some criss-crossing the grid while others mark the corner points with a turn or with stillness.

Sequence 2: Roman architecture

- Partners work together to create three symmetrical shapes or balances, inspired by Roman columns, arches and bridges
- They develop smooth linking movements or transitions and repeat their sequence to the end of the music

Sequence 3: Roman building actions and Hadrian's Wall

- Work with a partner or in a small group to create a simple sequence based on collaborative building actions – sawing (pushing and pulling), hammering (alternate swings) and pulling ropes to lift heavy rocks and wood etc
- As a class, link arms to create a long wall to finish this sequence - 'Hadrian's Wall'!

Cool down

- Lie down on the floor to relax tired muscles
- Stretch out arms and legs, and gently move fingers and toes

Music used:

Introduction: *Roman fanfares*

Warm-up: *Clap, jog, jump and travel*

Sequence 1: *Roman roads*

Sequence 2: *Columns, arches, bridges; New shapes and balances*

Sequence 3: *Rhythmic building*

Cool down: *Romans cool down 1 & 2*

The elegant arches of the Pont du Gard in southern France, built in the 1st century AD.



Sequence	Content	Guidance	Evaluation
Warm up	<ul style="list-style-type: none"> • Clapping rhythm: four lots of eight, with an emphasis on the eighth beat. • Seven jogging steps on the spot, with a sharp, neat, quarter-turn on the eighth beat. • Repeat the sequence to travel: seven jogging steps forwards, then jump-turn on the spot to change direction. 	<ul style="list-style-type: none"> • Keep to the beat of the music with both clapping and jogging steps. • Encourage sharp, neat, turns on the spot. • Count the steps in your head as you go. 	<ul style="list-style-type: none"> • Do the children clap, jog and turn-jump with the beat of the music? • Do the children turn in the right direction each time? • Do the children use the music to accurately predict and perform the sequence?
Sequence 1 Roman roads and town planning	<ul style="list-style-type: none"> • Thinking of a Roman town as a 'grid' with right-angles, walk in time to the music, forwards for seven steps. • On beat eight, dancers turn to face a new direction (quarter or half turn). • Then try with three steps forward, turning on beat 4. • Alternatively, a dancer may stand still for four or eight beats, on the spot (turning on beat four or eight). • With the whole class walking, turning or standing still, the effect should be a busy scene. People can walk together or alone. 	<ul style="list-style-type: none"> • Start with the dancers spread throughout the room. • This is a structured improvisation, where children have choices during the dance. They should be aware of the effect of their choices on the shape and dynamics of the dance as a whole. • Walking steps should be rhythmical and turns accurate – 90 or 180 degrees. • Encourage children to make choices that make the dance more interesting to watch (eg children should notice when they can walk alongside or behind one another). 	<ul style="list-style-type: none"> • Are the walking steps and turns in time? • Are the children counting their steps accurately? • Do children maintain the grid pattern? • Are children successful in shaping the dance in relation to other dancers (eg walking or turning together)? • Do the dancers make sensible choices about when to stand still (ie to avoid collisions)? • Does the sequence look busy, but with moments of stillness, or is there too much stillness to resemble a busy city?

Sequence	Content	Guidance	Evaluation
<p>Sequence 2</p> <p>Roman architecture</p>	<ul style="list-style-type: none"> • Work with a partner to create a sequence of three symmetrical shapes or balances inspired by Roman columns, arches and bridges. • <i>Columns</i>: focus on a strong, upright supporting shape or balance. Partners should move into their shape at the same time – in unison. • <i>Arches</i>: smooth, curving shapes (eg body arching backwards; leg and arm lifted to the front and curving forwards). • <i>Bridges</i>: find horizontal, stretched shapes (eg standing on one leg with raised leg, body and arms, stretching along a horizontal plane). 	<ul style="list-style-type: none"> • Choose and practise the shapes and balances together in the pairs. • Work out how to maintain the symmetry as you move from one shape to the next. • Use the imagery of the architecture to make strong, stable shapes; each with a clear focus – upwards, outwards or downwards. • Keep the linking movements between shapes simple, so you can perform them accurately at the same time as your partner. • You need to hold each shape or balance for a few seconds, so don't make them too tricky! 	<ul style="list-style-type: none"> • Do the pairs come up with a range of contrasting shapes and balances? • Are the links simple and clear? • Do the dancers work together with accuracy? • Can you see the line of symmetry for each shape? • Is the dance well-balanced with strong, controlled movements...or do the dancers flop and wobble?
<p>Sequence 3</p> <p>Roman building actions and Hadrian's Wall.</p>	<p>Work in pairs to create a simple sequence based on collaborative building-actions:</p> <ul style="list-style-type: none"> • sawing (pushing and pulling) • hammering (alternate swings) • pulling ropes (to lift heavy wood and rocks etc.) • The class then link arms to create a long class-wall to finish...Hadrian's Wall! 	<ul style="list-style-type: none"> • Co-ordinate timing of movements with partner. • Practise, select and refine movements together. • Use body tension and facial expression to convey strength, effort and exhaustion. • Choose a confident person to start the class wall. That person travels through the spaces, gently touching peoples' shoulders to cue them to join on by linking arms. The wall stretches out from one end of the room to the other. 	<ul style="list-style-type: none"> • Are partners working together to select and co-ordinate the timing of movements? • Are movements in time with the music? • Is there a good variety of movements being performed at any one time? • Are the actions developed beyond simple mime? • Is there a clear sense of hard work and maximum effort? • Does the class form the wall smoothly and sensibly?
<p>Cool down</p>	<p>Lie down on the floor to relax tired muscles.</p>	<p>Stretch out arms and legs, and gently move fingers and toes.</p>	<p>Body and limbs should feel relaxed to finish.</p>

Customs and pastimes



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Movement:

- Sensitivity to a partner's intention when moving together
- Developing a paired, non-contact, action-reaction sequence
- Selecting appropriate movements, gestures, posture and facial expressions
- Playing a part in a group dance using music cues, freezes and action
- Developing a visual awareness of how the individual dancer looks and how the group dance looks in space

Customs and pastimes

Location of content page:

<https://www.bbc.co.uk/teach/school-radio/dance-ks2-dance-workshop-customs-and-pastimes/z6wyp4j>

Sculpture was important in Roman times. Palaces, temples and important public buildings were decorated with statues of emperors, generals, gods and goddesses. Sculptures were made from stone, marble or bronze.

Romans built huge, circular or oval amphitheatres for all strata of Roman society and among the most popular forms of entertainment were gladiators, who often fought to the death. After a fierce, stamping procession by the class, pairs perform a non-contact, gladiators' combat sequence as 'Retiarius' and 'Thraex'.

Wealthy Romans liked to throw fine banquets. The guests would recline on couches while slaves served them food and wine. They ate with their fingers and could be served up to seven courses over ten hours! Between courses, the guests were entertained by dancers, poets and musicians.

Lesson summary:

Warm up

- Clapping hands above head while bending and stretching knees to beat of music
- Travelling forwards and backwards
- Alternating between bending/stretching and jogging forwards/back

Sequence 1: Sculpture

- In pairs, one person curls up like a piece of stone or marble
- The other person is the sculptor, who slowly walks around and lightly taps or manipulates different joints and body parts in the 'sculpture', so that they gradually rise into a standing position through a series of sculptural poses
- The final pose is calm, strong, muscular and heroic
- The 'sculptor' walks around to admire the finished 'sculpture'
- Children swap roles and repeat the sequence

Sequence 2: Gladiators

- Pupils travel around the room with threatening, heavy stamping steps. They move with strong, gladiator-style posture and upper body actions, in a procession
- Then, pairs decide who is a 'Thraex' (with a sword and shield) and who a 'Retiarius' (with a net and three-pronged trident)
- They practise a non-contact sequence of blocking and attacking movements, focusing on clear body shapes and contrasting speeds of movement

Sequence 3: The feast

- Children divide into four groups: musicians, dancers, slaves and masters
- Two contrasting pieces of music guide children through the sequence. First, lively music with lyres, flutes/pipes and tambourines cues the musicians and dancers to turn and twirl around the reclining masters - either dancing or playing an imaginary musical instrument. Next, some slower flute/pipe music cues the masters and slaves to perform an exaggerated, stylised mime to enact part of the feast

Cool down

- Moving through the space as if carrying a jug on the head; first with arms up, and then with arms down
- Focus on the sensation of 'growing taller' through the top of the head, while the spine draws down towards the floor

For songs about Roman gladiators, masters and slaves, and Roman pastimes and music, see 'Into the arena', 'Oh, the strata of society', 'Spin that coin' and 'Make a mosaic' here:

<https://www.bbc.co.uk/teach/school-radio/music-ks1-ks2-rocking-romans-songs-index/z79phbk>

You can see images of both the 'Thraex' and 'Retiarius' style of gladiator in Wikipedia pages. For example, preserved in fine mosaics:

[https://commons.wikimedia.org/wiki/File:Detail_of_Gladiator_mosaic_a_Thraex_\(left\)_fighting_a_Murmillo_\(right\).Römerhalle_Bad_Kreuznach_Germany_\(8196070427\).jpg](https://commons.wikimedia.org/wiki/File:Detail_of_Gladiator_mosaic_a_Thraex_(left)_fighting_a_Murmillo_(right).Römerhalle_Bad_Kreuznach_Germany_(8196070427).jpg)

Music used:

Introduction: *Roman fanfares*

Warm-up: *Bend, stretch and jog back*

Sequence 1: *Sculptors sculpting*

Sequence 2: *Gladiators' procession; Gladiators' combat*

Sequence 3: *Musicians and dancers; Slaves and masters*

Cool down: *Jug balancing*

Sequence	Content	Guidance	Evaluation
Warm up	<ul style="list-style-type: none"> • Clap hands above head while bending and stretching knees. • Jogging forwards and backwards, four steps each way. • Combine above movements to create an energetic sequence. 	<ul style="list-style-type: none"> • Clap hands up high! • Lively pace but relaxed style. • Keep claps, knee-bends and jogging-steps to the beat of the music. 	<ul style="list-style-type: none"> • Is the clapping rhythmical? • Do the children move in time with the music? • Do the children use the correct number of steps? •
Sequence 1 Sculptors sculpting	<ul style="list-style-type: none"> • Work in pairs, one person to sculpt, the other to be a statue or sculpture. • The sculpture could start sitting in a tight ball, with head and feet tucked in – like a ball of stone. • The sculptor gently taps or manipulates partner’s limbs or joints and the sculpture moves that body part in the direction of the impulse. • Sculptors raise sculptures from sitting to standing, through a series of poses. • Sculptors walk around to admire the sculpture. • Swap roles and repeat. 	<ul style="list-style-type: none"> • The lead in this sequence switches between the two dancers; the sculptor provides an impulse and the sculpture then moves in that direction. The sculpture can choose the exact nature of the amount of movement. • Sculptors can make their sculpture more interesting by putting a twist into the torso, by changing the focus of the head and face and by initiating movements from small and large joints (eg fingers, hips). • Add variety by including some tiny and some large movements. • Sculptures can also vary their speed, sometimes moving quickly to a new freeze, sometimes slowly. 	<ul style="list-style-type: none"> • Does the sculpture evolve with a variety of movement: large and small, fast and slow? • Do the dancers use a variety of body parts and planes to create an interesting sequence? • Do partners collaborate well to make the dance interesting to watch? • Does the sculpture’s final freeze look like a strong, heroic figure?
Sequence 2 Gladiators	<ul style="list-style-type: none"> • Pupils travel with heavy, threatening, stamping steps and strong, gladiator-style posture in a ‘Gladiator procession’. • Pairs practise a sequence of blocking and attacking movements as a ‘Thraex’ (with a sword and shield) and ‘Retarius’ (with a net and 3-pronged trident), focusing on clear body shapes and contrasting speeds of movement. • This is developed into a paired, non-contact, action-reaction sequence. 	<ul style="list-style-type: none"> • Encourage pupils to think about the quality of their movements as well as their posture, focus and facial expression. • Listen for a ‘metal’ sound to ‘freeze’ between moves. • Step forwards for attacking movements and backwards for blocking movements. • Experiment by performing attacking and blocking movements or actions using different speeds and combinations. 	<ul style="list-style-type: none"> • Are the movements successfully conveying the powerful, aggressive nature of the gladiators? • Are the children adding their own ideas to develop the sequence? • Is there a good mix of different movements being performed at any one time? • Are partners co-operating to create an effective action-reaction sequence together?

Sequence	Content	Guidance	Evaluation
<p>Sequence 3</p> <p>The feast</p>	<ul style="list-style-type: none"> The class works in four groups: masters, slaves, dancers and musicians. Starting positions: masters lying down in a reclining position, as if at a Roman banquet; slaves spread around the edge of the room, as if carrying a jug of wine or water on their shoulders; dancers and musicians in appropriate pose, between masters and slaves. Musicians and dancers, in role, spin and turn through the spaces, weaving between the masters and slaves. As the music changes, masters beckon to slaves, who slowly approach and pour wine into outstretched goblets. Masters then drink the wine while the slaves retreat to the edge of the room with careful backwards steps, bowing slightly. Everyone freezes in role to finish. 	<ul style="list-style-type: none"> Keep the mimetic movements exaggerated and stylized. Dancers should include hand movements and body sways. Musicians' mimes should clearly show which instrument is being played, eg flute/pipes, lyre or tambourine. Masters look imperious in gesture, face and body position. Slaves need to keep their movements smooth as they glide towards their masters, without spilling any wine! Facial expressions should be deferential, with eyes lowered as you reach your master. Look for variety in the poses adopted by the different groups. 	<ul style="list-style-type: none"> Can you clearly distinguish the different groups by their poses, facial gestures and style of movement? Do the dancers and musicians fill the space with joyful movements? Do the masters seem imperious and look powerful? Are the slaves' movements smooth and deferential? Do the children listen and react quickly
<p>Cool down</p>	<ul style="list-style-type: none"> Slow, graceful walking steps through the spaces, as if carrying a jug on the head – first with hands raised up, then letting hands fall down by the side. Then sink to the floor. 	<ul style="list-style-type: none"> Can the children feel their spine drawing down to the floor, as they sink lower? 	<ul style="list-style-type: none"> Is the body held straight, and is the walking motion graceful (not stiff)?