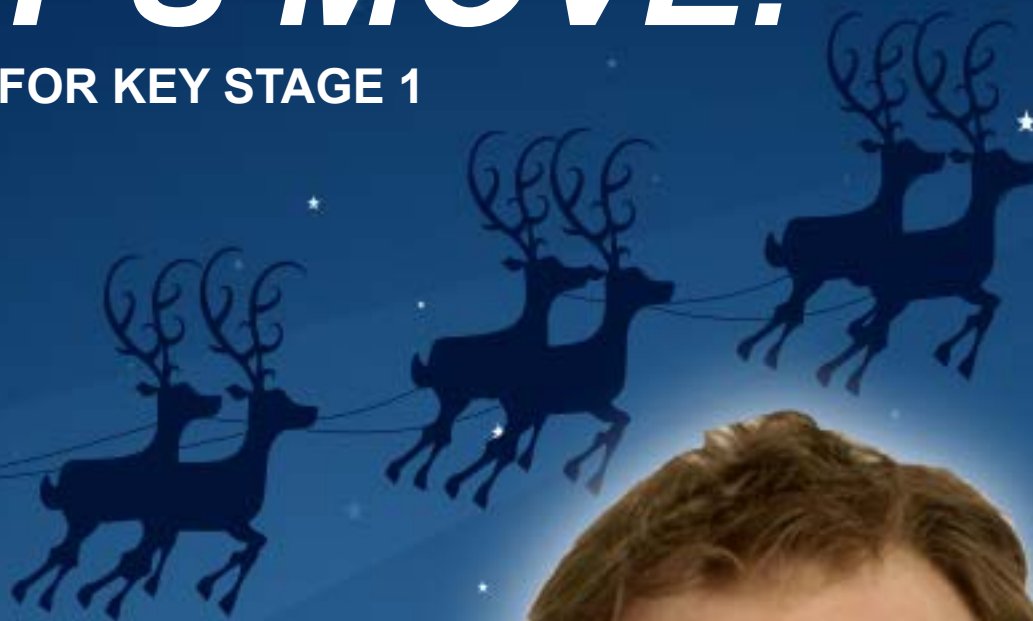




LET'S MOVE!

DANCE FOR KEY STAGE 1



Autumn 2016:

- The Snail and the Whale
- Handa's Hen
- Autumn
- Twas the night before Christmas





Let's Move - Autumn 2016 Age 5 - 7

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

Credits:

Presented by Justin Fletcher

Unit 1: The Snail and the Whale

Written by Katherine Freeman, based on the picture book by Julia Donaldson. Music: Roland Taylor.

Unit 2: Handa's Hen

Presented by Abi Eniola. Written by Lyn Paine, based on the picture book by Eileen Browne.

Unit 3: Autumn

Written by Deborah Bellman. Music: Colin Baines.

Unit 4: 'Twas the night before Christmas

Written by Katherine Freeman, based on the poem by Clement Clarke Moore. Music: Roland Taylor.

Let's Move - Autumn 2016

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Introduction

Justin Fletcher returns for this series of **Let's Move** which includes two units based on classic children's stories from recent years: *The Snail and the Whale* and *Handa's Hen*.

Using **Let's Move**

Let's Move needs plenty of space. The hall or a cleared and swept classroom or similar large space is ideal.

Use the best equipment that the school has to offer for playback. Check that the loudspeaker is facing the children to ensure the best possible listening environment.

Make sure the children dance in gym shoes or bare feet. Bare feet give a good sense of contact with the floor, if your floor is safe. The children should be in PE kit to allow easy movement and to ensure that they do not become too hot. Encourage the children to listen carefully right from the start - not just to the presenter but also to the music.

Teaching points:

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

- Always encourage careful listening.
- Reinforce the importance of safety (eg awareness of others, avoiding collisions, keeping well-spaced, sensible landings).
- 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.

Column headings used in these Teacher's Notes:

- **Timing** - use this column to add timings, marking pause points etc.
- **Content** - a description of the individual movements and sequences that make up the programme.
- **Guidance** - any special points (such as groupings) and things to watch out for (such as safety points) and ways of helping the children to improve their performance.
- **Evaluation** - a series of questions which help to focus on the teaching points from the lesson and the children's learning and progression in dance.

Let's Move and the National Curriculum:

Dance makes a distinctive contribution to the education of all children, in that it uses the most fundamental mode of human expression - movement. Through its use of non-verbal communication, children are able to participate in a way that differs from any other area of learning. It provides aesthetic and cultural education, opportunities for personal expression, and it also introduces students to a wealth of traditional, social and theatrical forms. In a broad and balanced curriculum, this important area of human experience should not be neglected.

('Dance in the School Curriculum', a paper by the National Dance Teacher's Association and others)

Dance is acknowledged as a vital ingredient of a child's education in the National Curriculum. The Expressive Arts documents for Scotland and Northern Ireland encourage teachers to develop dance as part of the Arts and PE curriculum. There is an emphasis on performance and clear indications that dance should be taught in both a creative and a cultural context. The children should be taught:

- to develop control, coordination, balance, poise and elevation in the basic actions of travelling, jumping, turning, gesture and stillness
- to perform movements or patterns, including some from existing dance traditions
- to explore moods and feelings and to develop their response to music through dances, by using rhythmic responses and contrasts of speed, shape, direction and travel.

Warm up:

Your class will benefit from a warm up before the programme begins (if you have time). Yawning, stretching, jogging on the spot and pretending to wash the face and neck are all examples of ways of warming up. Each programme ends with a 'cool down' to prepare them for the return to the classroom.

Feedback:

Feedback is vital to the series and is always welcome. Please visit the [Contact us](#) page of the School Radio website or you can write to us at:

Let's Move
BBC School Radio
3rd Floor Bridge House
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Downloading these resources

These programmes can be downloaded as mp3 files following transmission and be shared with your class or group without restriction. Go to this page of the BBC website:

<http://www.bbc.co.uk/programmes/b03g64pk/episodes/downloads>

The audio can also be downloaded from the individual programmes pages on the School Radio website.



You can also download the content from other platforms, including the iTunes Store. Enter 'Let's Move' in the iTunes search field for podcasts.



Click to go to the series download page.

Movement focus:

- Contrasting sequences of travelling and stasis.
- Contrasting small, detailed gestures with large, broader ones.
- Working in different groupings, including solo, pairs and everyone in two large groups.
- Mirroring (pairs working together).

Address of this programme:

<http://www.bbc.co.uk/programmes/p0440f76>

Unit 1 - The Snail and the Whale

1: Lift wanted around the world

The programmes in this unit are based on the popular picture book *The Snail and the Whale* by Julia Donaldson (Macmillan Children's Books - 2003 - ISBN-10: 0333982231). Her other best-selling titles include *The Gruffalo*, *Room on the Broom* and *A Squash and a Squeeze*.

Lesson summary:

The children begin as the Snail, using small precise gestures. These are contrasted with the large, slow gestures for the Whale. Working as individuals the children create icebergs using a variety of levels and body shapes. Then the group divides in two for a sequence in which half the group are icebergs and the other half travel through the spaces as the snail and the whale.

Timing	Content	Guidance	Evaluation
	Warm-up Walking, then skipping around the room. Stopping when the music stops in high and low shapes.	Make different shapes with your body. Stretch as high as you can. Crouch down and make your body as low you can. Be as still as a statue.	Are the children able to make contrasting high and low body shapes? Do they respond quickly when the music stops? Are they able to use as much of the space as they can and not bump into anyone else? Can they hold their shape and not wobble?
	Snail uncurls Snail movements on the spot. Coming out of shell. Going back in again. Children kneel down on the floor, tuck their heads in and press their hands onto the floor as though to the rock.	Making a tight curled-up shape, then slowly uncurl the body. Curl up again very quickly. Encourage a contrast between slow, uncurling movement and fast curling-up movement.	Can children make their movements really snail-like? Can they make a clear difference between their controlled, slow movements as they come out of their shells and their quick movements as they curl up again?
	Snail makes a trail Snail movements on the spot then travelling. Movements on spot: use fast, small, wiggly movements - wiggling of feelers and whole body. Travelling movements: smooth, low down movements for travelling through the space.	Let the children choose between sliding along on their tummies or crawling along on their hands and knees. Practise using the space well and not following anyone else, but making your own trail. Practise making clear, confident gestures and movements. Be able to show the difference between travelling and moving on the spot and respond quickly to instructions and changes in the music.	Are the children able to make their actions really snail-like? Are they starting to use the whole space well and not follow other children, but make their own path or snail trail without bumping into anyone? Are they listening carefully to instructions and changes in the music and responding to these?
	Arrival of whale Whale movements on the spot then travelling. Movements on spot: bold, huge movements. Rahh! Children open their mouths very wide and also use huge scissor-like action with their stretched out arms, to demonstrate whale's mouth opening and closing. Swish! Swish! With one arm stretched out behind their back, children make large, regular swishing movements - as whale's tail.	Encourage a strong contrast with the snail movements.	Are the children able to make their actions really whale-like? Are they improving in how they use space, filling every part of it, not following anyone else and making their own path - without bumping into anyone? Are they listening carefully to instructions and changes in the music and responding more quickly to these?
	Snail climbs onto whale Snail climbs onto the whale's tail. Climbing movements, starting off very low but stretching higher and higher.	Encourage the children to think about how much effort the little snail must make and what a big climb it is. Concentrate on starting off very low, then really stretching as high as they can.	Are the children able to demonstrate how much effort the snail is making? Are they able to show contrasting movements?
	Icebergs Individual shape work. Making contrasting high, low, medium frozen shapes of icebergs.	Make sure children make a contrast between their shapes and to hold them as still as they can. Find an interesting way of moving from one shape to another.	Are the children able to respond quickly to the instructions and the music? Do they make clear changes in their frozen shapes from high to low?
	Whale and Snail move through the icebergs Divide class in half. One half is icebergs. The other Whales. Whales moves through the icebergs. Swap around so other half of class is frozen shapes. Now Snail moves through the icebergs.	Pause the programme here to help with the organisation. Stress the importance of working together to make a scene. The snails / whales must remember their moves from last time. Keep concentrating and not distract icebergs! Really try to imagine they are in this icy world.	Can the children hold sharp, pointy shapes really still for longer? Snail / whale: can children remember how whale or snail moves through the space? Can they use facial expression to show their reaction to what they see?
	Cool down Stretching and breathing		



Click to go to the series download page.

Movement focus:

- Contrasting sequences of travelling and stasis.
- Contrasting small, detailed gestures with large, broader ones.
- Working in different groupings, including solo, pairs and everyone in two large groups.

Address of this programme:

<http://www.bbc.co.uk/programmes/p0440fqd>

2: Volcanoes and storms

Lesson summary:

The children reprise the movements associated with both the Snail and the Whale. The work individually and then in groups to create volcanoes. Towards the end of the programme the class divides into two, one group representing the lightning storm and the other the whales moving slowly between the lightning.

Timing	Content	Guidance	Evaluation
	Warm up Moving through the space on your own pathway using new ways to move. Freezing when the music stops in contrasting high / low / medium shapes.	Pointy and curvy, high, low and medium shapes. Stretch up as high as you can. Reach down as low as you can. Find a shape in between. Use the space well when you move in different ways around the room.	Are the children thinking more about the contrasting shapes they can make and showing these clearly and confidently? Are they able to use the space more effectively?
	Snail - reprise of Programme 1 Build by adding facial expressions - showing happiness and excitement of snail. Movements on spot: fast, small, wiggling movements - wiggling of feelers and whole body.	Encourage the children to remember and develop their movements from last time, making them bolder, clearer and more confident and also using facial expressions. Show even more contrast between their travelling actions and movements on the spot.	Are children using their bodies well to show the character of the snail even more clearly? Are they improving in their response to instructions and the music - stopping and starting quickly?
	Whale - reprise of Programme 1 Build by adding whoosh of water spraying from Whale. Children throw out their hands and arms quickly and flutter their fingers in fountain like movements to show Whale's water spout.	Use big, bold movements. Help the children to remember and work upon improving the whale movements which they practised last time. Work upon making their movements even bigger and bolder. Keep listening to the instructions and music.	Are children using their bodies well to show the character of the whale even more clearly? Are they using the space with greater confidence, whilst also being clearly aware of the other children? Are they listening carefully to the instructions
	Snail follows whale, riding on whale's tail, moving up and down in the waves together Pair work, travelling with a partner through the space.	Make sure the children follow each other on their own clear pathway through the space. Emphasise that they need to maintain an equal distance between them and their partners. Snails must keep up! Show the contrast in size and weight between the two.	Do the children follow each other, making clear pathways through the space? Do they maintain an equal distance?
	Volcano! Individual shape work: starting off low, shaking with increasing force, then jumping up high to erupt.	Emphasise that the children should stay low on the spot and to shake their bodies with increasing force. Listen carefully to the music to know when to jump up and use face, arms and legs to demonstrate the eruption.	Are the children controlling their small, low shaking movements on the spot and showing a clear contrast between these and the powerful erupting movements?
	Volcano groups! Volcano sequence as before but this time working in groups of four. Children crouch down, back to back, then on cue, erupt and move away from each other.	Emphasise the importance of working well with your group. Children need to co-operate with each other and crouch together in their starting position, understanding that they are all an important part of the whole.	Do the children cooperate and work well together? Do they listen carefully for the music cue, so that they can all erupt together as the volcano?
	Sharks are here! Shark gestures on the spot.	Make scary shark's grin - showing lots of teeth and scary staring shark's eyes.	Were the children able to work together to build the scary atmosphere of the circling shark?
	Storm Children make lightning shapes on the spot then travelling.	Pointy, stretched, zigzag, high and low shapes. Turning, jumping when travelling. Explore different and contrasting lightning shapes. Stretch and create lines and pointy angles. Which parts of the body can you use? Think about how lightning moves - what sort of travelling movements? Find interesting ways of travelling through and filling the space.	How inventive are children being in their depiction of lightning? Can they create contrasting shapes? Are they able to stretch and make pointy shapes in a controlled way? Are they able to use the space effectively and confidently?
	Snail and Whale travel through storm Divide class in half. Half of the class is the snail, half of the class is the lightning. Swap. Half of the class is now the whale, half of the class is lightning.	One half of class: repetition of Snail and Whale travelling movements. This time children show their response to the storm. Work with the rest of the class to respond quickly to lightning flashes. How do they use their bodies to show the response? Other half of class: Repeat lightning stretched, pointy shapes, but children need to keep to their own space and keep concentrating, even though snail/whale is moving around them.	Are the whole class able to work together to create an exciting dance scene? Are they able to build up the atmosphere of the storm and through their gestures and movements, show the snail and whale's reactions to it?
	Cool down Lying down in a space, stretching and breathing.		



Click to go to the series download page.

Movement focus:

- Contrasting sequences of travelling and stasis.
- Contrasting small, detailed gestures with large, broader ones.
- Working in different groupings, including solo, pairs and groups.

Address of this programme:

<http://www.bbc.co.uk/programmes/p0440g61>

3: Save the Whale!

Lesson summary:

The children drive speedboats and unfortunately the Whale becomes trapped on the shore. The children then move alone as the beached whale, then as a whole group as the children from a local school coming to the Whale's rescue. The Snail and the Whale swim away home at the end of their adventure.

Timing	Content	Guidance	Evaluation
	Warm-up Making wave shapes. Travelling on an individual pathway, up and down through the ocean.	Stretching wave shapes, rising and falling. Maintaining rising and falling pattern when travelling - high and low. Remind children of the story so far.	Can children use their arms and stretch and bend their bodies to make slow, curvy wave shapes? Can they reach really high / low? Can they move with the music and create their own up / down wave pattern? Can they respond to the music in speed and intensity?
	Speedboats Speedboat movements on the spot then travelling. Straight pathways with sudden changes in direction.	Quick, light, darting movements, with sudden turns and changes of direction. Encourage children to move with as much speed and energy as they can, not bumping into anyone and making their own clear, straight pathways. Emphasise how important it is not to go too fast, as you lose control and not to bump into anyone or your boat will not work any more!	Are children able to propel themselves quickly through the space without running while always being aware of others and keeping very good control? Can they change direction quickly?
	Whale is stuck Repetition of whale gestures and movements from programmes 1 and 2, but this time whale is sad and stuck on the beach.	Heavy, slow, constrained movements. Children lie down, stretched out on their sides and repeat whale gestures - mouth opening and closing, tail swishing and water spouting. But this time, from their position on the floor, they show how difficult it is for whale, now he is no longer in the water and his water spout has dried up.	Do children remember the whale moves? Are they really able to imagine and show the character of the whale and how difficult it is now for him to move? Are they able to control their movements and gestures and make them more limited?
	Snail is worried Snail movements on the spot then travelling. Repetition of snail gestures and movements from programmes 1 and 2, but this time snail is worried. Moving with increasing speed as she crawls to get help.	Movements on spot: small, wriggly movements, wiggling of feelers and whole body. But this time they are slow to show how sad and worried the snail is. Explore with the children how the feelings of the snail have changed and think about how they can demonstrate this. Express clearly how the snail's spirits lift when she realises what she must do. Crawl faster and faster, moving with the music.	Do children remember the snail moves? Are they really able to imagine and show the character and emotions of the snail? Can they listen to and respond to the changes in speed in the music?
	Children to the rescue! Teacher chooses a leader. Children make a line behind leader. Teacher acts out giving the leader the snail to hold carefully. Following leader, children skip to the rescue. Another leader has a turn.	Encourage children to stay together, not to push each other and to move at the same speed, making a clear, even line.	Can children work as a whole group together, in character as the excited children? Are they able to control their speed and make their skipping movements similar to each other? Are they able to move with the music?
	Water - Whale can move at last! Whale movements, lying on the ground then slowly getting up and travelling around the room. Movements on spot: repetition of sad, stuck whale movements, but gradually making these bigger and freer as whale is able to move with help of water and tide coming in. Travelling movements: repetition of whale swimming movements. Whale swims away - up and down through the water.	Encourage the children to use every part of their body to depict the whale and to clearly show the change from stuck to free. Listen carefully to the music so that they know when these changes happen.	Are children able to make a clear and gradual transition from whale's stuck movements to free, unconstrained movements as whale swims away? Are they able to show the whale's character really well and the clear change from sad to happy? Can they listen and respond really carefully to instructions and changes in music?
	The last adventure Pair work. Snail and whale. A final happy ride together.	Children work in pairs, as the snail and the whale. Use high and low levels as they move through sea. This is the final journey. Make it as polished as you can!	Can the children remember all the whale/snail movements that they have learnt and give a really polished and expressive final performance?
	Cool down Stretching up and down to show waves. Gradually sinking to the floor. Water is completely calm. Lying in a space and breathing.	Curved shapes, using back and arms, high and low. Encourage children to show gradual change in speed and levels. Relax and imagine the next adventure with the whale.	Can children gradually make their movements slower, until they are still? Can they relax and use their imagination to think about where the snails and whale might go next?



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Movement focus:

- Isolating and co-ordinating head, arms and feet.
- Gestures and stepping.
- Straight and curved pathways and different levels.
- Rhythmic action, contrast in use of energy.
- Dancing in unison, leading and following, mirroring.

Address of this programme:

<http://www.bbc.co.uk/programmes/p0440jc5>

Unit 2 - Handa's Hen

In these programmes the children will explore different dance ideas stimulated by the story of *Handa's Hen*, by Eileen Browne, which is set in Kenya. They will learn a traditional style dance that requires rhythmic actions and they will explore pathways and levels on an imaginary hen hunt. They will also use a range of actions and dynamics that relate to some of the animals in the story.

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From HANDA'S HEN by Eileen Browne

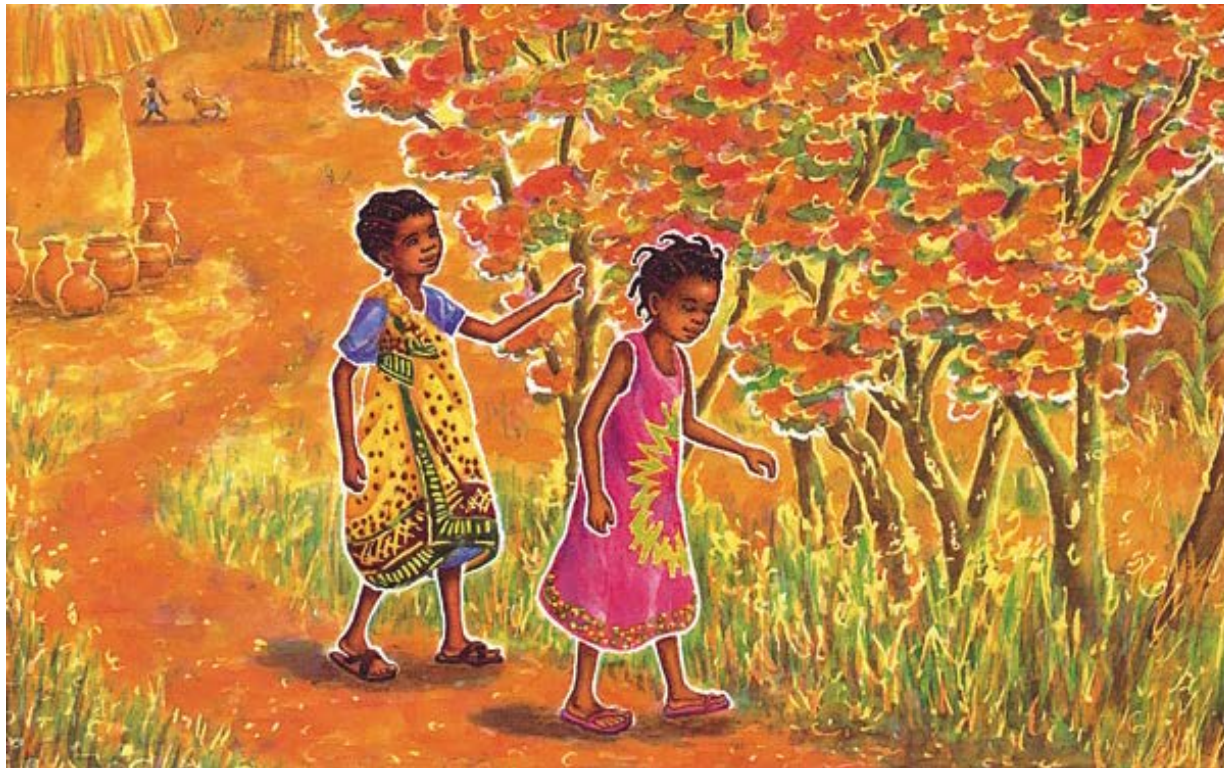
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4: The hen hunt

Lesson summary:

The children will learn an African style circle dance using simple movement patterns and will then go on an imaginary hen hunt, working alone at first and then with a partner. Actions reinforce prepositions such as 'behind', 'under' and 'in' and verbs such as 'hunt', 'peer', 'peep', 'search' and 'look'. On their journey they discover butterflies and mice.



Timing	Content	Guidance	Evaluation
	Warm-up: The Hen Dance	In a class circle, the children learn and perform a pattern of gestures based on feeding and mimicking the hens: scattering the feed, pecking (heads), flapping wings (elbows) and scratching the earth (feet). Then they circle around - taking 8 chicken steps in one direction and 8 steps back again.	Can the children keep with the beat and remember the sequence of actions?
	The Hen Hunt begins	Children creep quietly away from the class circle, following their own pathways into a space. Encourage them to step carefully and lightly (tiptoe).	Can the children move independently and show a clear pathway?
	Searching high and low... All around the hen house.	Children travel to different spaces and stop to search all around for Handa's Hen - first stretching high and bending low, then stepping silently around the hen-house in a small circle.	Can the children move imaginatively as they search for Mondri?
	Fluttery Butterflies	Link thumbs to make butterfly hands that flutter high, low and all around to make patterns in space. Could be performed sitting, if the children need to rest.	Can they keep watching their hands to follow the butterfly movements?
	Searching... Under the grain store.	Creep silently through the spaces to search again. Stop and bend low to search 'under the grain store'.	Does the quality of their movements convey their involvement with the story?
	3 Stripy Mice	Children bend legs to crouch low and tuck hands under chin like paws. They scamper to a new space and bob up and down with quick, sharp mouse like movements. They repeat this in different spaces.	Can the children move lightly and quickly with strong focus?
	Hunting together	In pairs, one behind the other, the children create their own hen hunt with clear pathways. They stop to look over, under and in different places. Partners swap places and repeat the sequence. Pick out some good examples of leading and following to share.	Can the children create their own route? Are they aware of the space and of others? Can they lead and follow?
	Cool Down: Fluttery Butterflies	Same partners. Sitting facing each other. Hands flutter lightly to make patterns in space. Take turns to mirror each other's actions.	Can they watch carefully and mirror each other's actions accurately?



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Movement focus:

- Head, arms, feet in isolation and co-ordination.
- Steps, jumps and gestures.
- Contrast in level and size of movement.
- Variety and contrast in speed and energy.
- Working individually, following the leader and dancing in unison.

Address of this programme:

<http://www.bbc.co.uk/programmes/p0440jp0>

5: Look what we found!

Lesson summary:

The children practise and repeat the Hen Dance (as a warm up). Throughout the programme they create their own hunting sequences. They explore contrasting actions suggested by more of the animals in the story before discovering the hen and her chicks. The lesson ends with a celebratory Hen Dance.



Timing	Content	Guidance	Evaluation
	Warm-up: The Hen Dance	Standing in a class circle, the children recall the actions of feeding the hens, pecking, flapping and scratching the earth. Then they circle round together - taking 8 chicken steps in one direction, and 8 steps back again.	Can the children perform the actions with accuracy and a sense of rhythm?
	The Hen Hunt - through the long, wavy grass	Children step silently away from the class circle to search again for Handa's Hen. They travel slowly through the long grass using their hands to clear the way.	Can the children move slowly and carefully?
	Jumpy Crickets	The children jump from 2 feet to 2 feet in a zig-zag pattern. Encourage them to swing their arms backwards and then forwards as they jump high, and to bend their knees to land softly. They stop and rub their legs together to imitate the crickets' actions (explain how crickets make their noise). Repeat actions with the music.	Are they able to jump from 2 to 2 feet? Can they land softly?
	Hen Hunt - all the way to the water hole	The children choose their own hunting pathways and actions to follow the footprints to the water hole.	Can they move with imagination and focus?
	Spoonbills	The children take slow steps on long legs. Hands on hips. They make dipping actions with their heads. Encourage them to bend and stretch each leg as they step, pointing their toes.	Can they control their stepping? Pick out effective examples.
	Hen Hunt: What's that noise?	The children peep under the bush with Handa and Akeyo... 'Look it's Mondri with ten baby chicks!'	Do they convey a sense of excitement and wonder?
	Hurry, scurry and skip	Choose a leader for the children to follow as they scurry and skip with small, light steps. Skip round to join the 2 ends of the line together to make a class circle.	Can they keep their place in the line?
	The Hen Dance	Perform the Hen Dance one more time to celebrate new life!	Do they show confidence in their performance?
	Cool down	All face outwards and stretch out along the floor on hands and feet.	Could the children remember the different animals they met on the hen hunt?



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Movement focus:

- Contrasting travelling steps - light and heavy.
- Working with a partner.
- Performing a sequence of movements to the music.
- Exploring different pathways and floor patterns.

Address of this programme:

<http://www.bbc.co.uk/programmes/p0440m7w>

Unit 3 - Autumn

Three programmes with movement sequences inspired by popular Autumn themes – bonfires and fireworks, animals hibernating or migrating, changes in plants and trees, and Autumn weather.

6: Bonfires and fireworks!

Lesson summary:

Partners work together to build an imaginary bonfire in the centre of the performance space with an upbeat 'travel-lift-carry-throw' sequence. Next, the children perform contrasting travelling steps - first, skipping through the spaces, collecting pennies for the Guy - and then, wobbling and stamping around with stiff, clumsy steps as the scarecrow-like Guy. Finally, they follow the music to dash, jump and sparkle for the fireworks finale!



Timing	Content	Guidance	Evaluation
	Warm-up Getting ready! A walk through Autumn leaves.	The children put on outdoor clothing and then take long, kicking steps through the Autumn leaves - occasionally jumping or reaching up to catch falling leaves.	Can the children mime the actions convincingly?
	Building the bonfire	Partners work together in a 'travel-lift-carry-throw' sequence to build an imaginary bonfire in the middle of the performance space.	Can partners perform the steps and actions together, at the same time? Is there a contrast between the light travelling and heavy carrying steps?
	Penny for the Guy	<i>Skipping children</i> - light, rhythmic steps, joining in with the 'penny for the Guy' refrain. <i>Guy's dance</i> - stiff, wobbling, stamping steps with outstretched arms and legs. Finally, Guy crumples and collapses down onto the floor.	Emphasise the strong contrast between the movement qualities of the two sequences. Can the children follow the skipping rhythm accurately?
	Whizz! Bang! Sparkle!	Following the music to dash in and out of the spaces; perform small, light jumps and big, explosive jumps with soft, bendy knees; and turn around smoothly on the spot with outstretched arms and sparkling fingers.	Do the children react to and perform the different actions with the music? Can they perform with energy but control?
	Cool down Bonfire's end	Stretching tall with outstretched flickering hands and fingers like the sparks of a bonfire. Gradually slowing and sinking down to the floor like dying embers.	Is there a gradual slowing down as the bonfire dies out.



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Movement focus:

- Developing everyday actions into dance movements.
- Moments of complete stillness and sudden action.
- Tracing smooth, flowing, intricate patterns.
- Moving in group formation.
- Gradually reducing the speed of a movement.
- Performing and repeating a set jumping pattern.

Address of this programme:

<http://www.bbc.co.uk/programmes/p0440n4b>

7: Animals in Autumn

Lesson summary:

The children start by exploring contrasting travelling steps and actions inspired by squirrels, spiders and birds feasting upon Autumn's bounty of nuts, berries and insects. This final feast prepares many animals, birds and insects for a long cold winter - sometimes in hibernation - or for their long and energy consuming annual migration to warmer climates. Sequences focus on the hibernating habits of frogs, caterpillars and dormice, with a final group formation sequence inspired by migrating geese.



Migrating geese flying in V formation

Timing	Content	Guidance	Evaluation
	Warm-up Animal mix	Contrasting travelling steps inspired by scurrying dormice, jumping frogs and buzzing flies.	Can the children use the space well; performing the different steps and actions with energy and control?
	Final feast <i>Squirrels</i> <i>Spiders</i> <i>Birds</i>	Quick, energetic dashes in short bursts with sudden, alert freezes. Collecting/burying / gnawing nuts and berries. Using hands or feet to trace web-like patterns in the air and on the floor. Keeping really still before music cues sudden dash forwards to catch prey. Arms outstretched to soar gracefully through the spaces; swooping low, stretching high or gliding smoothly forwards.	Can the children stop suddenly with the music and hold their position very still? Is there a clear contrast between the smooth tracing actions and sudden dashes forwards? Do they use the space well; avoiding others as they soar gracefully high and low?
	Hibernating habits <i>Frogs</i> <i>Caterpillars</i>	Crouched low with knees bent and hands flat on the floor in front of them to leapfrog through the spaces with the music. Strong scooping and digging actions on the spot using hands and feet as frog hides in squelchy mud. Long, smooth, sliding steps stopping every now and then to munch on juicy leaf. Sequence gradually gets slower as the caterpillar gets fatter! Hands and arms trace spinning patterns around body as if making a cocoon.	Can the children follow and repeat the jumping pattern? Does the sequence look smooth and controlled? Can the children gradually slow down their movements?
	Mass migration <i>Flocks of geese</i>	Divide the class into 4 roughly equal groups, each positioned in a corner of the room. Two groups at a time perform; each group in V formation. The children follow their leader who is at the point of the V to gracefully travel through the spaces; dipping low, stretching high and gliding smoothly forwards.	Can each group maintain their V formation while travelling together? Do the leaders listen to and use the music to select a range of appropriate movements?
	Cool down Spinning a web	Slow, smooth, web-spinning actions followed by complete stillness like a spider waiting for its prey.	Can the children focus on tracing smooth, intricate patterns on the floor or in the air?



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Movement focus:

- Controlled turns and spins.
- Contrasting qualities of movements.
- Performing a sequence.
- Pathways.
- Listening and responding to music.

Address of this programme:

<http://www.bbc.co.uk/programmes/p047txhg>

8: Autumn weather

Lesson summary:

The programme starts with an energetic stunt-kite sequence exploring travelling steps with quick, sudden turns and spins. Many plants and trees rely on the Autumn wind to transport their seeds. The spiralling helicopter action of sycamore seeds and the light, floating movements of dandelion seeds are used to inspire a sequence of contrasting steps and actions. Finally, the children go on a nature walk through crisp Autumn leaves, stopping every now and then to remember some of the animals and insects from previous programmes in the unit.



Timing	Content	Guidance	Evaluation
	Warm up Repeat 'Getting ready' and 'Autumn leaves' from programme 1.	The children put on outdoor clothing and then take long, kicking steps through the Autumn leaves - occasionally jumping or reaching up to catch falling leaves.	Can the children mime the actions convincingly?
	Stunt-kite Working in pairs as kite and flyer.	Tracing stunt-kite patterns on the spot and then travelling: stretching high and bobbing low with quick, sharp turns and smooth, controlled spinning or circling movements.	Can the children use the space all around them to trace the stunt-kite patterns? Did they use a range of movements and control the sudden spins and turns?
	Autumn seeds <i>Sycamore</i> <i>Dandelion</i>	Working alone. Helicopter arm actions on the spot and then travelling. Light, swaying movements on the spot. Develop into travelling sequence with floaty, tiptoe steps.	Can the children use the helicopter arm actions to lead the rest of their body through the spaces; smoothly turning high and low? Can they travel through the spaces with silent tiptoe steps? Is there a clear contrast between this light, weightless Sequence and the energetic turns of the sycamore seeds?
	Nature walk	Crunching steps through frosty Autumn leaves, stopping every now and then to remember the movements of different animals and insects practised in previous programmes.	Can the children follow the music to create a rhythmic step pattern? Did they remember the movements for the different animals and insects and perform these with confidence?
	Cool down Dandelion seeds	Travelling with light, silent tiptoe steps. Stretching and swaying gently on the spot.	The children should feel calm and relaxed.



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Movement focus:

- Contrasting qualities of movements.
- Movement and stasis.
- Performing a sequence involving several actions and gestures.
- Pathways.
- Listening and responding to music.

Address of this programme:

<http://www.bbc.co.uk/programmes/p047trt1>

Unit 4 - 'Twas the night before Christmas

The final two programmes of the term are based on the poem 'Twas the night before Christmas'. The poem was written by Clement Clarke Moore (1779 - 1863) in 1822. The following year it was published anonymously in the *New York Sentinel*, with Clarke not claiming ownership of the poem until the 1840s. The poem was an instant hit and it quickly became a tradition to read the poem on Christmas Eve. The poem has had a key influence on establishing reindeer and sleighs among Christmas traditions. There is a copy of the poem on page 24 of these Notes.

9: A sleigh full of toys

Lesson summary:

Winter scenes of snowflakes and Christmas trees establish the festive context. Then the children become the inhabitants of the Christmas house, witnessing the arrival of St Nicholas (or Santa Claus). The create dance sequences in which they see him arrive and ride as reindeer through the sky.



Timing	Content	Guidance	Evaluation
	Warm-up Move through the space as snow flakes being lifted through the sky. Swirling and turning, moving slowly, then faster. Freeze when the music stops in different snow flake shapes.	Move on your feet lightly and quickly and stretch out your arms gracefully. Build by adding swirling and turning in a controlled way, then moving faster as the wind grows wilder. Use the whole space and follow your own pathway. Be able to freeze and hold your outstretched shape.	Are children able to imagine a sky full of snowflakes and that they are one of them - being carried along by the wind? Can they reflect this in their light steps and graceful movements? Can they make their own, clear pathway and respond quickly when the music stops?
	Growing Christmas tree Grow from a tiny seed into a huge Christmas tree. Children start off crouched down on their feet, curled up on the floor. They gradually reach out, downwards for roots, then upwards and outwards to show shoots growing. Stand up and stretch, to show the tree rising and spreading its branches.	Slow, uncurling, growing and stretching movements. Encourage children to move at the same time as their partner and to show a clear contrast between the very small seed and great big tree. Move their hands quickly as the sparkling lights.	Are the children working well together and can they move at the same time and at the same pace?
	Clatter - Father Christmas and his Reindeer arrive! Practise a short dance sequence. Children mime being asleep. On musical cue - the noise in the garden of Santa and Reindeer - they: 1. spring from bed to see what's the matter (jumping and stretching) 2. step to the window (light, small steps with the music) 3. fling open the curtains (arms out wide) 4. make an amazed face (looking around, lots of expression). Rehearse this as a sequence.	Encourage children to remember each part of the sequence. They need to listen and respond quickly to instructions and the different parts of the music.	Can children remember each part of the sequence? Are they able to practise this and improve upon it? Can they use lots of expression and clear dance gestures? Can they move with the music?
	Santa's reindeer! Reindeer movements on the spot: 1. holding up arms and hands to head as reindeer antlers 2. pawing the ground with hooves - one leg then the other Then reindeer movements travelling: walk, trot and gallop in time to the music, holding up 'antlers'.	Movements on spot. Strong, majestic, using spread fingers and arms to make big antlers. Lowering and raising head. Pawing the ground, scraping one leg then the other backwards. Travelling movements: majestic and light. Travelling with varying speeds around the room. Moving in a controlled way. Children respond to Father Christmas giving them instructions from sleigh. Keep up the reindeer character when moving around the room. Encourage children to listen carefully to instructions and respond quickly.	Are children able to make their actions really reindeer-like? Can they make a pathway of their own and show clear contrasts between the different types of movements?
	Reindeer pairs Gallop in pairs around the room, following a curvy pathway. Fly through the air! Leap over rooftops!	Standing side by side, arms up, fingers spread for antlers, galloping in time to music. On musical cue leap over rooftops. Move at the same speed as each other, staying shoulder to shoulder. Children should make a clear pathway of their own around the room. Show the characters of these excited, spirited reindeer.	Are children able to show the characters of the lively reindeers as they move around the room and move in an energetic as well as controlled way? Can they stay with their partner and follow their own pathway?
	Cool down Yawns and stretches to end.		



Click to go to the series download page.

Movement focus:

- Contrasting qualities of movements.
- Movement and stasis.
- Performing a sequence involving several actions and gestures.
- Listening and responding to music.
- Pair and group work.

Address of this programme:

<http://www.bbc.co.uk/programmes/p0440y4l>

10: Happy Christmas to all!

Lesson summary:

The programme begins with a reprise of the winter scene warm up. Then the children help Santa Claus fill the stockings with presents from his sleigh before watching him depart and enjoying a final ride through the sky as Santa's reindeer.



Timing	Content	Guidance	Evaluation
	Warm up Snow flakes swirling through the sky at different speeds. Freezing / holding shape as a snowball, an ice sculpture, then falling to the ground to make a thick layer of snow.	Children need to continue to move through the space in a graceful and agile way. They should respond quickly when the music stops and hold their frozen shape.	Can children make their own interesting pathways through the space? Can they freeze in different shapes and be able to hold these shapes?
	Santa's reindeer reprise Reindeer movements on the spot: 1. holding up arms and hands to head as reindeer antlers 2. pawing the ground with hooves - one leg then the other. Then Reindeer movements travelling: walk, trot and gallop in time to the music, holding up 'antlers'.	Movements on spot: strong, majestic, using spread fingers and arms to make big antlers. Lowering and raising head. Pawing the ground, scraping one leg then the other backwards. Travelling movements: majestic and light. Travelling with varying speeds around the room. Moving in a controlled way.	Are children able to make their actions really reindeer-like? Can they make a pathway of their own and show clear contrasts between the different types of movements?
	Father Christmas balancing on the roof Practise a sequence: 1. Father Christmas lifts his sack onto his back 2. He takes five wobbly steps over the roof 3. He climbs into the chimney 4. He whooshes down it.	Children need to listen carefully to instructions and respond, in time, to the music. Build upon this sequence, by imagining that the roof is extremely slippery, so Father Christmas must balance very carefully.	Can children show the character of Father Christmas and how precarious it is when he wobbles across the roof? Can they remember each step of their dance sequence?
	Father Christmas laughs Standing up, children laugh like Father Christmas, their whole bodies shaking. Then they walk with heavy steps as Father Christmas in snow boots. Then contrasting tip-toe steps ('don't wake the children!')	Encourage children to build upon movements that they have just been working on and stay in character as Father Christmas. Shake with their whole bodies - arms, legs, tummies, shoulders and enjoy the release of lots of laughter.	Can children use their whole bodies to wobble? Can they really shake as they laugh?
	Filling the stockings Group of 3 or 4. The children make the stocking, gradually growing as it fills with presents. Start off crouched down making a circle with your arms and slowly stand up and move your arms and legs wider apart as the stocking fills.	Sack needs to grow gradually, from a crouched down, hunched position to standing 'full' position, arms and legs wide. The children need to coordinate their moves with the music cues.	Can children work really well in their pairs, co-operating and communicating well with each other to produce this sequence? Can they start and stop with the music and pace their movements well?
	One last gallop through the sky Children work in their groups, as Santa's reindeer pulling his sleigh, two in front, two behind. Respond to instructions from Father Christmas	Children need to work together and move at the same speed, following each other and sticking clearly to a pathway. Stay in character as the reindeer.	Can children stay together as they move through the pace? Can they work as a team, imagining that they are pulling Santa's sleigh?
	Cool down Think about all the things which have happened in the story.		

Twas the night before Christmas

Clement Clarke Moore

Twas the night before Christmas, when all through the house

Not a creature was stirring, not even a mouse.
The stockings were hung by the chimney with care,
In hopes that St Nicholas soon would be there.

The children were nestled all snug in their beds,
While visions of sugar-plums danced in their heads.
And mamma in her 'kerchief, and I in my cap,
Had just settled our brains for a long winter's nap.

When out on the lawn there arose such a clatter,
I sprang from the bed to see what was the matter.
Away to the window I flew like a flash,
Tore open the shutters and threw up the sash.

The moon on the breast of the new-fallen snow
Gave the lustre of mid-day to objects below.
When, what to my wondering eyes should appear,
But a miniature sleigh, and eight tinny reindeer.

With a little old driver, so lively and quick,
I knew in a moment it must be St Nick.
More rapid than eagles his coursers they came,
And he whistled, and shouted, and called them by name!

"Now Dasher! now, Dancer! now, Prancer and Vixen!
On, Comet! On, Cupid! on, on Donner and Blitzen!
To the top of the porch! to the top of the wall!
Now dash away! Dash away! Dash away all!"

As dry leaves that before the wild hurricane fly,
When they meet with an obstacle, mount to the sky.
So up to the house-top the coursers they flew,
With the sleigh full of Toys, and St Nicholas too.

And then, in a twinkling, I heard on the roof
The prancing and pawing of each little hoof.
As I drew in my head, and was turning around,
Down the chimney St Nicholas came with a bound.

He was dressed all in fur, from his head to his foot,
And his clothes were all tarnished with ashes and soot.
A bundle of Toys he had flung on his back,
And he looked like a peddler, just opening his pack.

His eyes-how they twinkled! his dimples how merry!
His cheeks were like roses, his nose like a cherry!
His droll little mouth was drawn up like a bow,
And the beard of his chin was as white as the snow.

The stump of a pipe he held tight in his teeth,
And the smoke it encircled his head like a wreath.
He had a broad face and a little round belly,
That shook when he laughed, like a bowlful of jelly!

He was chubby and plump, a right jolly old elf,
And I laughed when I saw him, in spite of myself!
A wink of his eye and a twist of his head,
Soon gave me to know I had nothing to dread.

He spoke not a word, but went straight to his work,
And filled all the stockings, then turned with a jerk.
And laying his finger aside of his nose,
And giving a nod, up the chimney he rose!

He sprang to his sleigh, to his team gave a whistle,
And away they all flew like the down of a thistle.
But I heard him exclaim, 'ere he drove out of sight,
"Happy Christmas to all, and to all a good-night!"

