

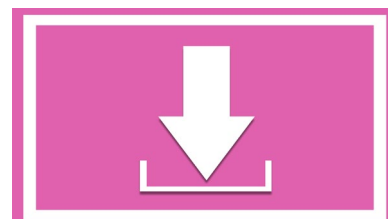
# Dance KS1: Time to Move



## The Happy Prince



Look for the download icon on each of the webpages or in these Notes to download an mp3 of each dance session



### 1: The Graceful Reed and the Little Swallow

*Go to webpage*



### 2: The Prince's messenger

*Go to webpage*



### 3: The Prince's friend

*Go to webpage*



### Using *Time to Move*

*Time to Move* needs plenty of space. The hall or a cleared and swept classroom or similar large space is ideal.

Use the best equipment that the school has to offer for playback. Check that the speakers are 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 dance sessions:

- 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.

### *Time to Move* and the National Curriculum

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

(*Dance in the School Curriculum*, a paper by the National Dance Teachers' Association and others, now One Dance UK)



Dance is acknowledged as a vital ingredient of a child's education in the National Curriculum.

The Expressive Arts documents for Scotland and Northern Ireland encourage teachers to develop dance as part of the Arts and PE curriculum.

There is an emphasis on performance and clear indications that dance should be taught in both a creative and a cultural context.

The children should be taught to:

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

## Using these Teachers' Notes

These Teacher's Notes include a detailed content grid for each programme. The content grids include the following information:

- **Lesson content.** This is the description of the movement sequence.
- **Teacher guidance.** This is intended to offer advice on how to get the class to get the best out of the content.
- **Evaluation.** This is usually a series of questions indicating what to look for to assess the level of the children's contribution.

## Downloads

These dance sessions can be downloaded either from these Notes - look for the pink download icons - or from the individual web pages of the BBC Teach website.

## Feedback

You can contact us at: [teach.bbc@bbc.co.uk](mailto:teach.bbc@bbc.co.uk)

# The Happy Prince

A unit of three sessions with dance sequences inspired by one of Oscar Wilde's most popular short stories - *The Happy Prince*.

## 1: The Graceful Reed and the Little Swallow



*Click to download this dance session as an mp3 file. Right click and select the appropriate option for Windows or Mac.*

### Lesson summary:

- **Warm-up:** Start by using your upper body to sway, bend, twist and turn like the Graceful Reed – on the spot. Then travel to a new space and perform your own graceful 'reed-like' swaying sequence.
- **Sequence 1:** The Palace of Sans-Souci – In groups of 3 or 4 to dance and play games within the confines of an imaginary garden.
- **Sequence 2:** The Little Swallow – Travel through the spaces, twisting and turning, bending low and stretching high, with quick, light, agile steps.
- **Sequence 3:** The Graceful Reed – Develop the movements practised in the warm-up to create a sequence of graceful swaying actions with low bows and curtsies on the spot.
- **Sequence 4:** The Graceful Reed and the Little Swallow – Half the class spread out to perform the reed's graceful swaying and bowing movements on the spot while the other half travel round the reeds like the Little Swallow; bending low and stretching high with quick, light, agile steps. Swap groups and repeat.
- **Cool down:** Slow walking steps through the spaces, stopping every now and then to slowly stretch up tall, like the Graceful Reed.



## Session 1 structure: The Graceful Reed and the Little Swallow

Content	Guidance	Evaluation
<p><b>Warm up</b> Use your upper body to sway, bend, twist and turn like the Graceful Reed:</p> <ul style="list-style-type: none"> <li>- Sway from side to side, and then forwards and back.</li> <li>- Twist your body round from the waist to look behind you – in both directions.</li> <li>- Circle your body round from the waist – in both directions.</li> </ul> <p>Travel to a new space and perform your own sequence of graceful 'reed-like' swaying movements. x 2</p>	<ul style="list-style-type: none"> <li>- Stand with your feet about a ruler's width apart, your arms down by your sides and your body straight.</li> <li>- Keep your feet still as you sway, twist and bend your upper body.</li> <li>- The movements should look smooth, controlled and graceful.</li> <li>- Look for a new space and travel to it in time with the music.</li> </ul>	<p>Could pupils keep their feet still as they moved the top part of their body?</p> <p>Were the movements extended but controlled?</p> <p>Could pupils create their own sequence?</p> <p>Did pupils use the whole space and avoid bunching in small areas?</p>
<p><b>Sequence 1: The Palace of Sans-Souci</b> '...where sorrow is not allowed to enter...' In groups of 3 or 4 to dance and play games within the confines of an imaginary walled garden:</p> <ul style="list-style-type: none"> <li>- throw, catch, kick or roll an imaginary ball to each other</li> <li>- play tag or hide and seek</li> <li>- mime helping one another to climb trees / cross a stream / balance along a fallen log etc.</li> </ul>	<ul style="list-style-type: none"> <li>- Agree the boundary of your group's imaginary garden and perform all the movements within this space.</li> <li>- Select your group games, actions or mimes and work together to create a sequence.</li> <li>- Think about facial expressions (excited, surprised, amused) and the quality of your movements (light, relaxed, flowing) to make this playful sequence look happy and carefree.</li> </ul>	<p>Did each group perform their sequence within the confines of their imaginary walled garden?</p> <ul style="list-style-type: none"> <li>- Did everyone in the group take an active part in creating the sequence?</li> <li>- Did they select and develop appropriate movements and gestures to convey the nature of their chosen game or mime?</li> </ul>
<p><b>Music for the palace garden games sequence.</b></p>	<p>At the end of the music there's an invitation to replay it by skipping to the start of track 3 again.</p>	
<p><b>Sequence 2: The Little Swallow</b> Travel through the spaces, twisting and turning, bending low and stretching high, with quick, light, agile steps.</p>	<ul style="list-style-type: none"> <li>- This sequence should look light, playful and energetic.</li> <li>- Keep changing direction with small, agile steps to dart this way and that, through the spaces.</li> </ul>	<p>Did pupils convey the happy, enthusiastic character of the Little Swallow with the quality of their movements?</p>



<p><b>Sequence 3: The Graceful Reed</b></p> <p>Develop the movements practised in the warm-up to create a sequence of graceful swaying actions with proud low bows and curtsies on the spot.</p>	<ul style="list-style-type: none"> <li>- Stand with your feet about a ruler's width apart to provide a wide base and help you to balance.</li> <li>- Keep your feet still as you sway, twist and bend your upper body.</li> <li>- Let your arms join in as you perform proud low bows or curtsies on the spot.</li> <li>- Your movements should look smooth, continuous and graceful.</li> </ul>	<p>Could pupils keep their feet still as they moved the top part of their body?</p> <p>Were the movements large and extended but also controlled and confident?</p> <p>Could pupils create, perform and repeat their own sequence with confidence?</p>
<p><b>Sequence 4: The Graceful Reed and the Little Swallow</b></p> <p>Divide the class into two equal groups – the Graceful Reeds and the Little Swallows. Everybody spreads out evenly throughout the room. First, the Graceful Reeds perform their proud swaying and bowing movements on the spot while the Little Swallows sit still and watch. Then, the Little Swallows travel round the standing reeds; bending low and stretching high with quick, light, agile steps. Swap groups and repeat.</p>	<ul style="list-style-type: none"> <li>- Each group needs to listen carefully and respond quickly to their own music.</li> <li>- Aim to show the contrast between the proud, graceful, on-the-spot movements of the reed, and the energetic, agile, travelling steps of the swallow.</li> <li>- The swallows need to look where they're going so that they don't bump into anyone.</li> <li>- Make sure that the reeds are spread evenly throughout the space.</li> <li>- The swallows need to use all the space and avoid bunching in one part of the room.</li> </ul>	<p>Did both groups react promptly to the music cues?</p> <p>Did pupils show an awareness of one another in the way they used the performance space?</p> <p>Did the quality of the movements reflect the characters being portrayed?</p> <p>Was there a clear contrast between the proud Graceful Reed and the playful Little Swallow?</p>
<p><b>Music for the Graceful Reed and Little Swallow sequence.</b> Duration 2' 15"</p>	<p>There's an invitation at the end of the music to swap groups and replay the music.</p>	<p>Do the children move with quick, light steps?</p> <p>Are they listening carefully to Justin's instructions and stopping moving promptly when he instructs?</p>
<p><b>Cool down</b></p> <p>Slow walking steps through the spaces, stopping every now and then to slowly stretch up tall, like the graceful reed.</p>	<ul style="list-style-type: none"> <li>- Maintain a strong forward focus as you walk through the spaces with slow, rhythmic steps.</li> <li>- Hold the stretch for a few seconds before relaxing your body, ready to walk again.</li> </ul>	<p>Could pupils follow the slow rhythm of the music?</p> <p>Pupils should feel calm and relaxed.</p>



## 2: The Prince's messenger



*Click to download this dance session as an mp3 file. Right click and select the appropriate option for Windows or Mac.*

### Lesson summary:

- **Warm-up:** Clap, tap or stamp out different rhythms – using single and double time; on the spot, and then travelling.
- **Sequence 1: Egyptian dreams** – ‘I am waited for in Egypt,’ said the Swallow. ‘My friends are flying up and down the Nile, and talking to the large lotus-flowers.’ Partners take turns to follow-the-leader; travelling with quick, agile steps, stretching high and bending low along their own imaginary river Nile pathway, in the heat of the Egyptian sunshine.
- **Sequence 2: The Sad Seamstress** – Start with small, careful, introspective movements; moving your fingers and hands as if pulling a needle and thread through a piece of embroidery. Gradually enlarge and exaggerate these movements; stretching your hands smoothly and fluidly out in different directions and then back in towards your body.
- **Sequence 3: The Little Swallow** – Clap, tap or stamp out a rhythmic pecking pattern to remove the ruby from the Prince's sword-hilt. Then travel through the spaces with small, light steps; twisting and turning like the agile swallow.
- **Sequence 4: The Cold, Hungry Writer** – Trace large, free-flowing letter shapes in the air with your hands, and on the floor with your feet. Gradually, make the movements smaller and slower as if your body is getting colder and colder until you are no longer able to move.
- **Sequence 5: The Little Swallow** – Clap, tap or stamp out a rhythmic pecking pattern to remove the Prince's sapphire eye. Then travel through the spaces with small, light steps; twisting and turning like the agile swallow.
- **Cool down:** Slowly trace large, free-flowing letter shapes in the air and on the floor. Lead the movement with different parts of your body – your hand, foot, knee, shoulder or head – and let the rest of your body follow.





## Session 2 structure: The Prince's messenger

Content	Guidance	Evaluation
<b>Warm up</b> Clap, tap or stamp out different rhythms using single and double time; on the spot, and then travelling.	<ul style="list-style-type: none"> <li>- Listen carefully and follow the music.</li> </ul>	<p>Could pupils follow the different rhythms accurately?</p>
<b>Sequence 1: Egyptian dreams</b> Partners take turns to follow-the-leader; travelling with quick, agile steps, stretching high and bending low along their own imaginary River Nile pathway in the heat of the Egyptian sunshine.	<ul style="list-style-type: none"> <li>- Stay close to your leader; copying their steps and following the same 'river' pathway.</li> <li>- Try to show how hot you are by the quality of your movements.</li> </ul>	<p>Did partners work well and accurately together?</p> <p>Did the quality of their movements reflect the effect of the Egyptian sun?</p>
<b>Sequence 2: The sad seamstress</b> Start with small, careful, introspective movements; moving your fingers and hands as if pulling a needle and thread through a piece of embroidery. Gradually enlarge and exaggerate these movements; stretching your hands smoothly and fluidly out in different directions and then back in towards your body.	<ul style="list-style-type: none"> <li>- Aim to give the small, focused, sewing movements an exhausted, repetitive feel.</li> <li>- Follow the music to gradually give your movements a strong, outward focus.</li> </ul>	<p>Did the size and quality of the movements create the appropriate mood?</p> <p>Could pupils gradually change their focus from inward to outward as both the sequence and the music progressed?</p>
<b>Sequence 3: The Little Swallow</b> Clap, tap or stamp out a rhythmic pecking pattern to remove the ruby from the Prince's sword-hilt. Then travel through the spaces with small, light steps; twisting and turning like the agile Little Swallow.	<ul style="list-style-type: none"> <li>- Listen first, then repeat the pattern.</li> <li>- Keep looking for spaces to dart in and out of.</li> <li>- Travelling steps should be small and silent!</li> </ul>	<p>Could pupils remember and perform the rhythms accurately?</p> <p>Pupils should be performing this familiar sequence with confidence now.</p>
<b>Sequence 4: The cold, hungry writer</b> Trace large, free-flowing letter shapes in the air with your hands, and on the floor with your feet. Gradually, make the movements smaller and slower as if your body is getting colder and colder, until you are no longer able to move.	<ul style="list-style-type: none"> <li>- Use your hands and feet like enormous pencils!</li> <li>- Use the space all around you.</li> <li>- Follow the music to gradually change the size and quality of your movements.</li> </ul>	<p>Did the pupils' movements reflect the changing qualities of the music?</p> <p>Was there a smooth transition from the large, energetic movements at the start to the small, lethargic movements at the end?</p>



<p><b>Sequence 5: The Little Swallow</b> Clap, tap or stamp out a rhythmic pecking pattern to remove the Prince's sapphire eye.</p> <p>Then travel through the spaces with small, light steps; twisting and turning like the agile swallow.</p>	<ul style="list-style-type: none"> <li>- Again, listen carefully and repeat the pecking pattern accurately.</li> <li>- Use the space well and travel with agile, silent steps.</li> </ul>	<p>Did pupils repeat the different rhythms accurately?</p> <p>Did pupils convey the energetic, agile qualities of the Little Swallow?</p>
<p><b>Cool down</b> Slowly trace large, free-flowing letters in the air and on the floor.</p>	<ul style="list-style-type: none"> <li>- Keep it smooth and continuous.</li> </ul>	<p>Did the movements look smooth and controlled?</p>





## 3: The Prince's friend



*Click to download this dance session as an mp3 file. Right click and select the appropriate option for Windows or Mac.*

### Lesson summary

- **Warm-up: Winter Games** – Bend and stretch to build an imaginary snowman. Scoop, mould, throw and dodge imaginary snowballs.
- **Sequence 1: The Little Match-girl** – Use facial expression and gesture to show how cold and frightened you are. Mime the action of picking up the dropped matches from the snow-covered ground. Walk to a new space with slow, shivering steps and repeat the sequence.
- **Sequence 2: The Little Swallow** – Clap, tap or stamp out a rhythmic pecking pattern to remove the Prince's other sapphire eye. Then travel through the spaces with small, light steps; twisting and turning like the agile swallow.
- **Sequence 3: Leaf after leaf of fine gold** – This sequence repeats the rhythmic pecking patterns and light, agile travelling steps practised above, as the Little Swallow gives away all the fine gold leaf that covers the Happy Prince to the poor of the city.
- **Sequence 4: Snowballs and ice-skating** – In pairs or small groups to develop a sequence combining the actions of happy, healthy children playing outside in the cold, winter weather – playing snowballs, building a snowman, and ice-skating together.
- **Sequence 5: The cold Little Swallow** – Travel through the spaces with slow, shivering, tired steps to show the Little Swallow getting colder and weaker. Finally, sink down slowly onto the floor – like the Swallow collapsing and dying at the Prince's feet.
- **Cool down:** Slow, relaxed steps through the most beautiful garden imaginable – where the Little Swallow and the Happy Prince sing and play together for evermore.

## Session 3 structure: The Prince's friend

Content	Guidance	Evaluation
<p><b>Warm-up: winter games</b> Bend and stretch to build an imaginary snowman. Scoop, mould, throw and dodge imaginary snowballs.</p>	<ul style="list-style-type: none"> <li>- Use your hands and arms to gather and shape the snow to build your snowman.</li> <li>- Swing each arm back and around, over your head, in a strong throwing action.</li> </ul>	<p>Did pupils use their imagination to perform convincing mimes?</p> <p>Did they extend each arm fully with each powerful throw?</p>
<p><b>Sequence 1: The Little Match-girl</b> Use facial expression and gesture to show how cold and frightened you are.</p> <p>Mime the action of picking up the dropped matches from the snow-covered ground.</p> <p>Walk to a new space with slow, shivering steps and repeat the sequence.</p>	<ul style="list-style-type: none"> <li>- Shiver your body and use your hands to rub- your cold limbs.</li> <li>- Aim to show how the Little Match-girl might feel as she desperately gathers up the wet matches.</li> </ul>	<p>Did pupils select appropriate actions, gestures and expressions to convey the Little Match-girl's predicament?</p>
<p><b>Sequence 2: The Little Swallow</b> Clap, tap or stamp out a rhythmic pecking pattern to remove the Prince's other sapphire eye. Travel through the spaces with small, light steps; twisting and turning like the agile swallow.</p>	<ul style="list-style-type: none"> <li>- Listen carefully and repeat the different pecking patterns.</li> <li>- Keep twisting and turning through the spaces with agile, silent steps.</li> </ul>	<p>Did pupils repeat the different rhythms accurately?</p> <p>Did pupils convey the energetic, agile qualities of the swallow?</p>
<p><b>Sequence 3: Leaf after leaf of fine gold</b> This sequence repeats the rhythmic pecking patterns and light, agile travelling steps practised above, as the Little Swallow gives away all the fine gold leaf that covers the Happy Prince to the poor of the city.</p>	<ul style="list-style-type: none"> <li>- Try to predict which pecking pattern is coming next!</li> <li>- Listen carefully and react quickly to the music cues.</li> <li>- You've practised these movements several times now so go for a really confident performance!</li> </ul>	<p>Did pupils perform the pecking rhythms with accuracy and confidence?</p> <p>Did pupils respond quickly to and move in time with the different pieces of music?</p>



<p><b>Sequence 4: Snowballs and ice-skating</b> In pairs or small groups, develop a sequence combining the actions of happy, healthy children playing outside in the cold, winter weather – playing snowballs, building a snowman, and ice-skating together.</p>	<ul style="list-style-type: none"> <li>- Once you've selected your material, use repetition and exaggeration to develop the mimes into dance sequences that can be repeated.</li> <li>- Aim for a happy, carefree quality to your movements.</li> <li>- Use 'action / reaction' in the snowball throwing and dodging moves.</li> </ul>	<p>Did pupils use a range of ideas and choreographic devices such as 'action / reaction' to develop a sequence that is interesting to watch?</p> <p>Had they successfully developed their final sequence beyond simple mime?</p> <p>Did they work together to develop ideas?</p>
<p><b>Sequence 5: The cold Little Swallow</b> Travel through the spaces with slow, shivering, tired steps to show the Little Swallow getting colder and weaker. Finally, sink slowly down onto the floor – like the Little Swallow collapsing and dying at the Prince's feet.</p>	<ul style="list-style-type: none"> <li>- Change the quality of the Little Swallow's travelling steps to show how cold, tired and weak he is.</li> <li>- Sink down onto the floor in a slow, controlled way.</li> </ul>	<p>Could pupils perform the same movements but change the way in which they performed them?</p> <p>The room should be silent!</p>
<p><b>Cool down</b> Slow, relaxed steps through the most beautiful garden imaginable – where the Little Swallow and the Happy Prince sing and play together for evermore.</p>	<ul style="list-style-type: none"> <li>- Show the change of mood from sad to happy by the way you move.</li> <li>- Relax and enjoy yourself.</li> </ul>	<p>Was there a clear contrast between this and the previous sequence?</p> <p>Pupils should feel happy and relaxed.</p>