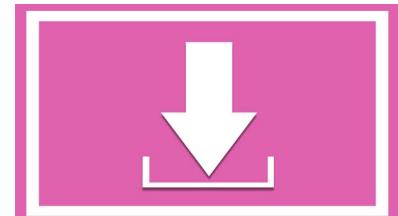


Dance KS1: Time to Move

The journey of the Magi



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



1: A star in the sky

[Go to webpage](#)



2: Follow that star!

[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

The journey of the Magi

This unit uses the story of the 'Journey of the Magi' to consider how one might react to unusual events in the stars, the value of journeys in our lives and the place of signs and symbols in communicating meaning. The children use their imagination to meet Caspar, one of the wise men and to travel through distant lands.

Learning objectives

Compose:

- consider how solo dances create a different feel and a different dance picture to group unison dances

Perform:

- extend action vocabulary including travel, jump, turn, gesture and stillness
- develop sensitivity to the pulse, rhythm and phrasing of the music
- develop spatial skills through the use of pathway, level and direction
- explore dynamic contrasts between sections of lively, light, free flowing movements and calm, heavy, bound movements
- develop cooperation, contact and confidence through different dance relationships including solo, pair, trio and small group

Appreciate:

- develop awareness of verse and chorus structure in music and dance

Fitness and Health:

- know and describe what type of activities you can use to warm up for dance

Summary of movement content:

	Session 1	Session 1	Session 2	Session 2
	Star	Wise Man	Journey	Gifts
Action	extend and contract jump stepping	lunge gesture turn	body percussion rocking stepping	lunge gesture turn stillness
Space	pathways levels	direction	pathways levels	direction
Dynamics	rhythmic free flowing light lively	slow sudden	rhythmic bound heavy calm	slow sustained
Relationships	individual	individual - pair group	trios	solos



1: A star in the sky



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dance session as an
mp3 file*

In the first session the children are made aware of four warm up activities suitable for dance – shake, swing, stretch, travel – and are asked to begin to remember them. They are also introduced to neutral position.

The idea of the star is introduced and the children are asked to think about how people might have reacted when they saw it. They stretch into star shapes using different levels. They imagine travelling through the stars and perform lively skips and turns lightly and freely through the space using the pulse in the music. They are asked to think about pathways and incorporate this into their travelling. Once they are warm the children repeat their star shapes but this time with a jump in the air. They practise performing repeated jumps using the phrasing of the music to guide them. They link their travelling and jumping movements to build a star phrase.

The children are introduced to the character of Caspar who is a great thinker, wise man of the time. They create a wise man phrase involving lunging and pointing at the star and at reference books using different directions and eventually linking with a turn. They repeat the wise man phrase with a partner and in a small group to show the gossip about the star spreading.

At the end of the session the star phrase and the wise man phrase are linked using a verse and chorus structure reminiscent of the famous carol 'We Three Kings of Orient are'.

During the cool down the children are asked to think how they might react if they saw an unusually bright star in the sky.

Session 1 structure: A star in the sky

Content	Guidance	Evaluation
<p>Warm up Introduces the idea of 'neutral' position – standing upright, arms at side, looking ahead. Children return to neutral after shaking their bodies, swinging limbs and stretching as star shapes on a variety of levels. Then the children travel around the space twice – using a different pathway second time around.</p>	<p>Make sure everyone is clear on the 'neutral' position and can get into it quickly. The return to neutral is signalled each time by a brief jingling sound. Make sure children find their own pathways and use all the space.</p>	<p>Are children able to move easily in and out of the neutral position? Do the children create their own pathways, using all the space?</p>
<p>Star shapes with jumps Children use their star shapes from the warm up but this time they make them in the air as they jump to the beat of the music. Repeated.</p>	<p>Diane instructs when to jump. The emphasis is on finding the beat of the music and allowing that to dictate when the jumps occur.</p>	<p>Do the children create distinctive star shapes on a variety of levels? Can they take their timing from the beat of the music?</p>
<p>Star shapes travelling and jumping The sequence is developed so that the children travel then jump to make their star shapes.</p>	<p>Diane instructs when to travel and when to stop and star jump. This sequence will be incorporated into the final dance later.</p>	<p>Do the children anticipate when to change from travelling steps to star jumps? Do they continue to create star shapes on a variety of levels?</p>
<p>The wise man phrase The children create a phrase beginning and ending in neutral. They take one large step to lunge towards the star, point at it and return to neutral. The phrase is developed by lunging in a different direction and then showing Caspar consulting his books. Then the two elements are put together with music.</p>	<p>Be ready, when Diane instructs, to identify a spot in the room where the star is. The children are now working on the other main element of the final dance. Look for strong, dramatic gestures.</p>	<p>Do children respond to the context by showing how surprised they are by the star and how interested they are in it?</p>
<p>The wise man phrase – pairs / groups. Children get into pairs and then dance the wise man phrase together, in unison, to the music. Then each pair joins with another to create a group. The wise man phrase is repeated, dancing in unison. The children decide on the formation.</p>	<p>Pause the playback to practise when invited. Possible formations include dancing in a line or in a square...or some other formation chosen by the children.</p>	<p>Do the children work co-operatively during the pause to work on their dancing in unison? When they dance with the music are they able to maintain their movements in unison?</p>



<p>Complete sequence All the elements put together to create a verse / chorus pattern: i) verse 1 – the wise man phrase, danced solo ii) chorus – travelling steps and star jumps iii) verse 2 – meet with partner and dance wise man phrase in unison iv) chorus – travelling and star jumps v) verse 3 – meet in group and dance wise man phrase in unison vi) final chorus, alone.</p>	<p>The children need to be seated to listen carefully – the actual dance with the music follows in the next track.</p> <p>Pause the programme if necessary to ensure that everyone is clear on the elements of the dance.</p>	
<p>Music for complete sequence The music for the moves i) to vi) described as above. Duration: 2' 03"</p>	<p>Diane directs when to do what as the music plays. At the end of the music there's an invitation to play it through again but skipping back to the beginning of the track.</p>	<p>Do the children move smoothly between the 'verses' and 'chorus'?</p> <p>Do they rejoin with partners / groups successfully?</p> <p>Are they able to maintain the individual elements of the dance accurately all the way through?</p>
<p>Cool down Hands together, lift and bring back. Then hands stretched out to the sides. With controlled breathing.</p>	<p>The session ends with a final phrase of the music used.</p>	



2: Follow that star



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mp3 file*

In the second session the children revise the four warm up activities from last time and are made aware that they could use these independently in the future. They continue to use neutral position.

The notion of a journey is introduced during the warm up by using stretches to express the idea of packing ready to travel and reintroducing the character of Caspar. The children come to understand that the journey is both meaningful and arduous. They visualise distant lands, deserts, mountains and rivers and then use pathways and levels to explore their own journey through the space. They develop the idea in groups of three indicative of the three wise men and use contact to keep in unison.

Travel by camel is introduced by feeling the rhythm of the hooves with hands and then feet and adding this step pattern and resulting rocking motion into the journey phase.

The latter part of the session is about the three gifts of gold, frankincense and myrrh and their meanings. Each idea is explored as a whole class and then repeated by one child in each group in turn dancing the moves as a short solo within their group. Each of the three phrases uses the same structure simply adapting the arm gesture to imply the different meanings.

At the end of the session the journey phrase and the gift phrases are linked using the same verse and chorus structure used in session 1. During the cool down the children are asked to think about journeys in a broader sense and about their own personal learning journeys.



Session 2 structure: Follow that star

Content	Guidance	Evaluation
<p>Warm up Repeats elements of the warm up from last time: children return to 'neutral' after shaking their bodies, swinging arms, legs and bodies, stretching on a variety of levels.</p>	<p>Remind everyone of the 'neutral' position. The return to neutral is signalled each time by a brief jingling sound.</p>	<p>Are children able to move easily in and out of the neutral position?</p>
<p>Caspar's journey A travelling sequence showing the start of Caspar's journey – travelling over, under and around obstructions. Then the children get into groups of three, to show the journey of the three magi. The group makes contact eg holding hands – and the movement is determined by 'feeling the way'.</p>	<p>The emphasis is on conveying a difficult journey in an inhospitable desert landscape. Diane voices suggestions for going over, under and around as the music plays.</p>	<p>Do the children listen carefully and respond to the movement instructions? Can they show how difficult the journey is – eg by facial expression? Do they travel on interesting pathways?</p>
<p>Journey by camel The sequence begins by tapping out the rhythm of the camel's steps. Then the group re-forms, makes contact again and repeats the travelling sequence above, this time using the camel rhythm to dictate the steps.</p>	<p>The music includes a tap, tap.... tap, tap... rhythm to convey the steps of the camel. Diane counts out the rhythm so that everyone is clear on it.</p>	<p>Can children hear and anticipate the rhythm of the camel's steps? Can the group travel in unison using the camel rhythm to dictate the timing of their steps?</p>
<p>Giving the gifts A dance phrase is developed to show the giving of the gift of gold: steps forward and a lunge; a low swoop to place the gift on the ground; spreading arms to show the importance of the kingdom. The phrase is repeated and developed for: frankincense – steps and lunge forward; low swoop to place the gift; slow turn with arms raised high 'towards the heavens' myrrh – steps forward and lunge; low swoop; slow turn with arms to the side in the shape of a cross.</p>	<p>At this stage all of the children will practise all of the moves – in the next track they will decide which of the wise men to be. The children are now working on what will be the second major element of the final dance. Look for strong, dramatic gestures.</p>	<p>Do the children move with strong, dramatic gestures? Do they clearly demonstrate the final different element of each phrase?</p>



<p>Giving the gifts - solo dances Each member of the group of three decides which of the wise men to be. Then each member of the group dances solo while the other members watch. 1 = gold 2 = frankincense 3 = myrrh</p>	<p>The three solos should move smoothly from one to the other, with each soloist sitting down as they complete their dance.</p>	<p>Do the three solo dances move smoothly from one to the other? Are those watching taking an interest in the other members of their group? Do they anticipate their own turn?</p>
<p>Complete sequence All the elements are put together to create a verse / chorus pattern: i) group camel journey in unison ii) wise man 1 solo iii) group camel journey iv) wise man 2 solo v) group camel journey vi) wise man 3 solo</p>	<p>The children need to be seated to listen carefully – the actual dance with the music follows in the next track. Pause the programme if necessary to ensure that everyone is clear on the elements.</p>	
<p>Complete sequence – music The music track for the complete sequence described above.</p>	<p>Diane talks the children through when to move from the travelling unison to the solos. There's an invitation at the end of the music to replay it if you wish by skipping back to the beginning of the track.</p>	<p>Do the children move smoothly between the 'verses' and 'chorus'? Do they rejoin with partners / groups successfully? Are they able to maintain the individual elements of the dance accurately all the way through?</p>
<p>Cool down Hands together, lift and bring back. Then hands stretched out to the sides. With controlled breathing.</p>		



Questions to promote further research and discussion:

- What do we actually know about the Journey of the Magi from the Bible - Matthew 2:1-12?
- What do we think we know from other sources - e.g. carols, pictures, poems?
- What are the words to the famous carol 'We Three Kings of Orient are'? How do they relate to the dances made during the programme?
- How else have the Magi been described?
- Why do we think there were three Magi and did they have names?
- How and why do you think the story of the journey of the Magi has developed over time?

Connections in learning:

RE

The wise men went on a journey because they believed in the special king. They took gifts which had specific meanings. They believed the star was a sign of something important. The cross became a symbol for everyone who believes in the special king. What is faith and what difference does it make? What do signs and symbols mean in religion? Why do Christians give gifts at Christmas? How else do Christians celebrate the birth of Jesus?

Geography

The wise men travelled to different places in the world. Can we use globes and atlases to find out where the wise men travelled? Can we develop a sense of where their journey was compared to where we are in the world? Can we appreciate how the landscape they travelled through might be different to our immediate landscape?

Citizenship

The wise men travelled through different countries and met different people. How can journeys help us find out about different people and different ways of living? Can journeys help us to recognise and respect the similarities and differences between people in different places?

PSE

The wise men not only travelled over land but they made a journey in their minds, in what they believed and what they thought they knew. Are all journeys over land or can we travel somewhere in our minds or in our learning? Can journeys make us wise? Is it the journey that's important or the destination? What are we personally journeying towards?