

TIME TO MOVE

Autumn 2009



BBC School Radio Online

Age: 6-8

These programmes are available to order (for UK schools only) on pre-recorded CDs from:

BBC Schools' Broadcast Recordings

Tel: 0370 977 2727 Monday to Friday 0800 to 1800

Or visit the [How to order page](#) of the School Radio website for more information.

Podcasts. These programmes are also available as podcasts for 7 days following transmission. To either download or subscribe to the series visit this page:

www.bbc.co.uk/podcasts/series/ttm/

More information about these new podcasts can be found in the Introduction section to these notes.

Audio-on-demand. These programmes are also available as audio-on-demand for 7 days following transmission. Refer to programme titles below to find out when programmes are available as audio on demand.



Time to Move

Autumn 2009

These programmes are available as audio on demand from the School Radio website for 7 days following transmission. Refer to the transmission dates below to find out when each one is available.

Introduction	3
Unit 1: The Happy Prince	5
1 The Graceful Reed and the Little Swallow	5
Podcast / AOD available from 24/09/2009	
2 The Prince's messenger	8
Podcast / AOD available from 01/10/2009	
3 The Prince's friend	10
Podcast / AOD available from 08/10/2009	
Unit 2: African waterhole	13
4 Part 1	13
Podcast / AOD available from 15/10/2009	
5 Part 2	16
Podcast / AOD available from 22/10/2009	
6 Part 3	19
Podcast / AOD available from 05/11/2009	
Unit 3: Changing weather	21
7 Wind, rain, sunshine and falling leaves	21
Podcast / AOD available from 12/11/2009	
8 Autumn dance	24
Podcast / AOD available from 19/11/2009	
Unit 4: The journey of the Magi	27
9 A star in the sky	28
Podcast / AOD available from 26/11/2009	
10 Follow that star	31
Podcast / AOD on 03/12/2009	



Introduction:

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 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 – e.g. 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.

Using these programmes from CD:

These programmes are available to UK schools on pre-recorded CDs (at cost price).

It's simple to mediate the use of the programmes by pausing the CD as directed during the programmes and when you wish to do so yourself. To do this always use the 'pause' button and not the 'stop' button (because the 'stop' button will return the CD to the very beginning). When you're ready to resume either press 'play' or press 'pause' again to cancel it (individual CD players vary).

***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 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
- 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 Teacher's 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.

NEW – PODCASTS!

These programmes are available as 'podcasts' from the BBC website for 7 days following transmission. This means that individual programmes from the series can be downloaded as an mp3 file to your computer as they become available. You can also subscribe to the series, meaning that your computer will automatically search for new programmes and ensure that you do not miss a single episode.

To either download or subscribe to **Time to Move** as a podcast go to this page and follow the instructions on 'How to subscribe' and 'How to download'.

www.bbc.co.uk/podcasts/series/ttm/

You can also subscribe using leading podcast software, including itunes. One advantage of subscribing using itunes (or similar) is that you can save the audio direct to your mp3 player program, without having to import the file. However, the mp3 files will also play direct from your computer, using whichever media player you have selected.

Feedback

Feedback is vital to the series and is always welcome. Please visit the 'Contact us' page of the School Radio website at: www.bbc.co.uk/schoolradio/contact.shtml

Or you can write to us at: Time to Move, MC3 D5 Media Centre, 201 Wood Lane, London W12 7TS. We look forward to hearing from you.

Unit 1: The Happy Prince

By Deborah Bellman

A unit of three programmes 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

Programme 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.

Programme structure:

CD 1 Track	Content	Guidance	Evaluation
1	<p>Warm-up</p> <p>Use your upper body to sway, bend, twist and turn like the Graceful Reed:</p> <ul style="list-style-type: none"> - Sway from side to side, and then forwards and back. - Twist your body round from the waist to look behind you – in both directions. - Circle your body round from the waist – in both directions. <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"> - Stand with your feet about a ruler's width apart, your arms down by your sides and your body straight. - Keep your feet still as you sway, twist and bend your upper body. -The movements should look smooth, controlled and graceful. <ul style="list-style-type: none"> - Look for a new space and travel to it in time with the music. 	<ul style="list-style-type: none"> - Could pupils keep their feet still as they moved the top part of their body? - Were the movements extended but controlled? - Could pupils create their own sequence? <ul style="list-style-type: none"> - Did pupils use the whole space and avoid bunching in small areas?

2	<p>Sequence 1: The Palace of Sans-Souci ‘...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: - throw, catch, kick or roll an imaginary ball to each other - play tag or hide and seek - mime helping one another to climb trees / cross a stream / balance along a fallen log etc.</p>	<ul style="list-style-type: none"> - Agree the boundary of your group’s imaginary garden and perform all the movements within this space. - Select your group games, actions or mimes and work together to create a sequence. - 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. 	<ul style="list-style-type: none"> - Did each group perform their sequence within the confines of their imaginary walled garden? - Did everyone in the group take an active part in creating the sequence? - Did they select and develop appropriate movements and gestures to convey the nature of their chosen game or mime?
3	<p>Music for the palace garden games sequence.</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>	
4	<p>Sequence 2: The Little Swallow Travel through the spaces, twisting and turning, bending low and stretching high, with quick, light, agile steps.</p>	<ul style="list-style-type: none"> - This sequence should look light, playful and energetic. - Keep changing direction with small, agile steps to dart this way and that, through the spaces. 	<p>Did pupils convey the happy, enthusiastic character of the Little Swallow with the quality of their movements?</p>
4 cont’d	<p>Sequence 3: The Graceful Reed 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"> - Stand with your feet about a ruler’s width apart to provide a wide base and help you to balance. - Keep your feet still as you sway, twist and bend your upper body. - Let your arms join in as you perform proud low bows or curtsies on the spot. - Your movements should look smooth, continuous and graceful. 	<ul style="list-style-type: none"> - Could pupils keep their feet still as they moved the top part of their body? - Were the movements large and extended but also controlled and confident? - Could pupils create, perform and repeat their own sequence with confidence?

5	<p>Sequence 4: The Graceful Reed and the Little Swallow</p> <p>Divide the class into 2 equal groups – the Graceful Reeds and the Little Swallows. Everybody spreads out evenly throughout the room.</p> <p>First, the Graceful Reeds perform their proud swaying and bowing movements on the spot while the Swallows sit still and watch.</p> <p>Then, the Little Swallows travel round the standing Reeds; bending low and stretching high with quick, light, agile steps.</p> <p>Swap groups and repeat.</p>	<ul style="list-style-type: none"> - Each group needs to listen carefully and respond quickly to their own music. - 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. - The Swallows need to look where they're going so that they don't bump into anyone. - Make sure that the Reeds are spread evenly throughout the space. - The Swallows need to use all the space and avoid bunching in one part of the room. 	<ul style="list-style-type: none"> - Did both groups react promptly to the music cues? - Did pupils show an awareness of one another in the way they used the performance space? - Did the quality of the movements reflect the characters being portrayed? - Was there a clear contrast between the proud Graceful Reed and the playful Little Swallow?
6	<p>Music for the Graceful Reed and Little Swallow sequence. Duration 2' 15"</p>	<p>There's an invitation at the end of the music to swap groups and replay the music.</p>	
7	<p>Cool down</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"> - Maintain a strong forward focus as you walk through the spaces with slow, rhythmic steps. - Hold the stretch for a few seconds before relaxing your body, ready to walk again. 	<ul style="list-style-type: none"> - Could pupils follow the slow rhythm of the music? - Pupils should feel calm and relaxed.

2: The Prince's Messenger

Programme 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.

Programme structure:

CD 1 Track	Content	Guidance	Evaluation
8	Warm-up Clap, tap or stamp out different rhythms using single and double time; on the spot, and then travelling.	- Listen carefully and follow the music.	- Could pupils follow the different rhythms accurately?
9	Sequence 1: Egyptian dreams 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.	- Stay close to your leader; copying their steps and following the same ‘river’ pathway. - Try to show how hot you are by the quality of your movements.	- Did partners work well and accurately together? - Did the quality of their movements reflect the effect of the Egyptian sun?

10	<p>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.</p> <p>Gradually enlarge and exaggerate these movements; stretching your hands smoothly and fluidly out in different directions and then back in towards your body.</p>	<ul style="list-style-type: none"> - Aim to give the small, focused, sewing movements an exhausted, repetitive feel. - Follow the music to gradually give your movements a strong, outward focus. 	<ul style="list-style-type: none"> - Did the size and quality of the movements create the appropriate mood? - Could pupils gradually change their focus from inward to outward as both the sequence and the music progressed?
11	<p>Sequence 3: The Little Swallow Clap, tap or stamp out a rhythmic pecking pattern to remove the ruby from the Prince's sword-hilt.</p> <p>Then travel through the spaces with small, light steps; twisting and turning like the agile Little Swallow.</p>	<ul style="list-style-type: none"> - Listen first, then repeat the pattern. - Keep looking for spaces to dart in and out of. - Travelling steps should be small and silent! 	<ul style="list-style-type: none"> - Could pupils remember and perform the rhythms accurately? - Pupils should be performing this familiar sequence with confidence now.
12	<p>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.</p> <p>Gradually, make the movements smaller and slower as if your body is getting colder and colder, until you are no longer able to move.</p>	<ul style="list-style-type: none"> - Use your hands and feet like enormous pencils! - Use the space all around you. - Follow the music to gradually change the size and quality of your movements. 	<ul style="list-style-type: none"> - Did the pupils' movements reflect the changing qualities of the music? - Was there a smooth transition from the large, energetic movements at the start to the small, lethargic movements at the end?
12 cont'd	<p>Sequence 5: The Little Swallow 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"> - Again, listen carefully and repeat the pecking pattern accurately. - Use the space well and travel with agile, silent steps. 	<ul style="list-style-type: none"> - Did pupils repeat the different rhythms accurately? - Did pupils convey the energetic, agile qualities of the Little Swallow?
13	<p>Cool down Slowly trace large, free-flowing letters in the air and on the floor.</p>	<ul style="list-style-type: none"> - Keep it smooth and continuous. 	<ul style="list-style-type: none"> - Did the movements look smooth and controlled?

3: The Prince's Friend

Programme 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.

Programme structure:

CD 1 Track	Content	Guidance	Evaluation
14	<p>Warm-up: winter games Bend and stretch to build an imaginary snowman.</p> <p>Scoop, mould, throw and dodge imaginary snowballs.</p>	<p>- Use your hands and arms to gather and shape the snow to build your snowman.</p> <p>- Swing each arm back and around, over your head, in a strong throwing action.</p>	<p>- Did pupils use their imagination to perform convincing mimes?</p> <p>- Did they extend each arm fully with each powerful throw?</p>

15	<p>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.</p> <p>Walk to a new space with slow, shivering steps and repeat the sequence.</p>	<ul style="list-style-type: none"> - Shiver your body and use your hands to rub your cold limbs. - Aim to show how the Little Match-girl might feel as she desperately gathers up the wet matches. 	<ul style="list-style-type: none"> - Did pupils select appropriate actions, gestures and expressions to convey the Little Match-girl's predicament?
16	<p>Sequence 2: The Little Swallow Clap, tap or stamp out a rhythmic pecking pattern to remove the Prince's other sapphire eye.</p> <p>Travel through the spaces with small, light steps; twisting and turning like the agile Swallow.</p>	<ul style="list-style-type: none"> - Listen carefully and repeat the different pecking patterns. - Keep twisting and turning through the spaces with agile, silent steps. 	<ul style="list-style-type: none"> - Did pupils repeat the different rhythms accurately? - Did pupils convey the energetic, agile qualities of The Swallow?
17	<p>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.</p>	<ul style="list-style-type: none"> - Try to predict which pecking pattern is coming next! - Listen carefully and react quickly to the music cues. - You've practised these movements several times now so go for a really confident performance! 	<ul style="list-style-type: none"> - Did pupils perform the pecking rhythms with accuracy and confidence? - Did pupils respond quickly to and move in time with the different pieces of music?
18	<p>Sequence 4: Snowballs and ice-skating 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"> - Once you've selected your material, use repetition and exaggeration to develop the mimes into dance sequences that can be repeated. - Aim for a happy, carefree quality to your movements. - Use 'action / reaction' in the snowball throwing and dodging moves. 	<ul style="list-style-type: none"> - Did pupils use a range of ideas and choreographic devices such as 'action / reaction' to develop a sequence that is interesting to watch? - Had they successfully developed their final sequence beyond simple mime? - Did they work together to develop ideas?
19	Music for this sequence.		

20	<p>Sequence 5: The cold Little Swallow Travel through the spaces with slow, shivering, tired steps to show the Little Swallow getting colder and weaker.</p> <p>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"> - Change the quality of the Little Swallow's travelling steps to show how cold, tired and weak he is. - Sink down onto the floor in a slow, controlled way. 	<ul style="list-style-type: none"> - Could pupils perform the same movements but change the way in which they performed them? - The room should be silent!
21	<p>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.</p>	<ul style="list-style-type: none"> - Show the change of mood from sad to happy by the way you move. - Relax and enjoy yourself. 	<ul style="list-style-type: none"> - Was there a clear contrast between this and the previous sequence? - Pupils should feel happy and relaxed.

Unit 2: African waterhole

By Jeff Capel

This unit of three programmes imagines life at a typical waterhole in the African bush as animals come and go to drink and wash...and engage in the daily battle for survival. The emphasis is on animal shapes and simple travelling sequences.

4: Giraffes, Zebras and Impala

Programme summary:

Warm up: controlled stretches

Giraffes: arm above head to create neck and head; travelling with straight legs

Giraffes drinking: legs out to either side and tilt upper body forward to drink

Giraffes moving and drinking: combining both movement elements

Zebras: travelling with high knees to create zebra trot

Impala: travelling in pairs, co-ordinating pathways and jumps

Herd animals: in groups, moving in sequence as each of the animals

Cool down: relaxing down on the floor

Programme structure:

CD 2 Track	Content	Guidance	Evaluation
1	<p>Warm up Crouching down in a space. Then stretching arms towards the sun and rising slowly to upright position. Repeat. Then travelling steps through the spaces, as if creeping towards the waterhole to view the animals there.</p>	<p>Look for slow, controlled movements in time with Diane's instructions.</p>	<p>Do the children show slow, controlled movements? Are they listening carefully to Diane and moving in time with her instructions?</p>

2	<p>Giraffes Stretch one arm above the head, keeping the arm close to the ear. Hand pointed forwards with thumb and fingers apart to make the head of the giraffe. Standing tall, with shoulders back, to make a graceful giraffe. Then lower body: legs raised one after the other, keeping the leg straight and not bending at the knee.</p> <p>Then giraffe steps on the spot with the music. Followed by travelling through the spaces with giraffe steps – being sure to keep the legs straight.</p>	<p>Children need to create graceful shapes for their giraffes – standing tall, shoulders pushed back, one arm stretched high for the head, the other close to the side.</p> <p>This rocking movement with straight legs will feel awkward at first. Emphasise if necessary that legs should remain straight and the galloping steps are slow and graceful.</p>	<p>Are the children able to make graceful shapes, keeping one arm close to the head?</p> <p>Do the children maintain straight legs? Do they find ways to move gracefully with straight legs?</p>
3	<p>Giraffes drinking Into giraffe position again. Slowly move one leg away from the body to the side, then the other. Then slowly dip the upper body forward, as if taking a drink from the waterhole.</p>	<p>The movement here is focused on balance and control. It's important that the children don't take the movement too far – they don't need to touch the ground! Watch carefully that everyone is moving safely within their limits.</p>	<p>Are the children able to maintain balance and control? Do they move within their limits?</p>
3 cont'd	<p>Giraffes moving and drinking The two elements are combined to create a contrasting movement sequence: i) giraffes moving with straight legs ii) drinking at the waterhole</p>	<p>The sequence is made up of two contrasting pieces of music. Listen carefully for the change from one to the other.</p>	<p>Do the children choose their own pathways and use all the available space? Do they move smoothly and gracefully from one element to the next?</p>

4	<p>Zebras Lower body: 'trotting' on the spot, bringing the knees as high as possible. Then repeating the trotting step travelling through the spaces.</p> <p>The lower body combined with upper body. Hands with palms open, held close to the ears. As the children move they alter the angle of their hands, like the giraffes listening for lions.</p>	<p>Look for graceful positions – bodies upright and arms down by the sides. It's important that the children maintain graceful positions – so straining to lift legs too high won't work.</p>	<p>Do the children choose their own pathways and use all the available space? Do they lift knees high, but maintain graceful shapes?</p>
5	<p>Impala Working in pairs: moving through the spaces, making twisting pathways and taking light, graceful jumps. Keeping jumps and other movements similar, as if moving in unison.</p>	<p>Pairs need to co-operate and remain aware of each other so that they can move together, keeping their movements as similar as possible and co-ordinating their jumps together.</p>	<p>Do the members of each pair work co-operatively with each other? Do they co-ordinate their movements and jump at the same time?</p>
6	<p>Herd animals Each pair joins with another to make a group. They dance each herd animal in turn: i) giraffes galloping then drinking, ii) zebras trotting, listening for danger, iii) impala running with light steps and jumping.</p>	<p>The children need to be sitting, listening carefully to Diane's instructions. The music for the herd sequence is track 7.</p>	
7	<p>Herd animals music Music for Herd animals. The music sequence – duration is 2' 00".</p>	<p>At the end of the music there's an invitation to repeat the sequence by skipping back to the beginning of track 7.</p>	<p>Are the children enjoying working in larger groups? Do they move smoothly from one animal to the next? Do they move as a group?</p>
8	<p>Cool down Relaxing on the floor.</p>		

5: Lions and Vultures

Programme summary:

Warm up: controlled stretches

Giraffes moving and drinking: combining both movement elements from previous programme

Zebras: travelling with high knees to create zebra trot from previous programme

Lions: crouched on all fours, arched back, sliding hands forward

Lions travelling: upright, travelling with slow stealthy steps

Lions sequence: contrasting movement and stasis

Cool down – vultures: slow travelling with outstretched arms

Programme structure:

CD 2 Track	Content	Guidance	Evaluation
9	Warm up As last time, crouching down in a space. Then stretching arms towards the sun and rising slowly to upright position.	Look for slow, controlled movements in time with Diane's instructions.	Do the children show slow, controlled movements? Are they listening carefully to Diane and moving in time with her instructions?
10	Giraffes / Zebras – recap i) Giraffes. The two elements of moving and drinking from last time are combined to create a contrasting movement sequence. ii) Zebras. Trotting travelling steps from last time.	The sequence is made up of two contrasting pieces of music. Listen carefully for the change from one to the other. Look for graceful positions – bodies upright and arms down by the sides. It's important that the children maintain graceful positions – so straining to lift legs too high won't work.	Do the children choose their own pathways and use all the space? Do they move smoothly and gracefully from one element to the next? Do they lift knees high, but maintain graceful shapes?
11	Lions Children get on all fours, hands flat on the floor, with heels together. They push hands forward one after the other, lifting legs to move forward.	Initially the children are making the shape of the lion, on all fours, with backs slightly arched. When they travel they will do so standing up.	Are the children able to convey the shape and movement of the lion?

12	<p>Lions travelling The travelling steps are done in an upright position. The stealthy lion steps are made by slowly pushing legs / arms forward and then to the side. The sequence is developed by adding a 'freeze' – the moment the lion spots its prey – and then the same travelling steps faster leading to another freeze showing the lion after it has caught its prey.</p>	<p>The focus of the movement is creating the slow, slinking stealth of the lion. The foot / arm movements should be languid, with feet kept close to the floor. Look for absolute stillness in the freeze, with dramatic gestures.</p>	<p>Are the children able to convey the stealth of the lion? Do they freeze absolutely still and maintain travelling steps again when instructed to do so?</p>
13	<p>Lion sequence The elements of the sequence are: i) slow stretch up, 'ready for the hunt' ii) slinking through the spaces iii) freeze iv) quickening travelling steps v) freeze – the lion has caught its prey Music duration: 2' 10" Then children get into groups of 3 or 4 to perform the dance as a 'pride', moving in together on their prey.</p>	<p>Diane offers help throughout the sequence, reminding children when to change from one move to the next. First they are going to dance the sequence alone; later they will revise it in groups. The pride spreads out and then moves towards each other – centring in on the prey. The final freeze is a group position.</p>	<p>Do the children work co-operatively in their group and do they enjoy the chance to dance together? Do they co-ordinate their moves, so that they are dancing as part of a pride?</p>
14	<p>Lion sequence – music Music for the pride of lions. Music duration: 1' 40"</p>	<p>This time the dance is performed without Diane's instructions to help – so the children will need to listen carefully for the changes in the music prompting the different moves. At the end of the music there's an invitation to replay the sequence.</p>	<p>Are the children able to respond to the pauses and changes in the music as they repeat the sequence? Do they freeze together in a group position, that takes account of everyone else in the group?</p>

15	<p>Cool down: vultures Slow travelling steps around the space, tilting outstretched arms up and down as the wings of the vulture. Landing by coming to a stop in a space and sinking to the floor.</p>	<p>Slow, controlled movements to convey the soaring motion of vultures.</p>	<p>Are the children able to convey the slow, soaring action of vultures?</p>
----	---	---	--

6: Elephants and all the animals

Programme summary:

Warm up: soaring as vultures with arms outstretched

Elephants: one arm outstretched as trunk; slow plodding steps through the spaces

Elephants at the waterhole: three trunk movements to shower: over shoulder, over head, between legs

Elephants travelling / waterhole: both movements combined to create a sequence

Elephants – pairs: pairs travel with 'tails' joined to 'trunks'

Elephants – groups: joined travelling repeated in groups

All the animals: final extended sequence of giraffes, zebras, impala, lions and elephants

Programme structure:

CD 2 Track	Content	Guidance	Evaluation
16	Warm up Soaring through the spaces as a vulture. Brisk walking, with arms outstretched.	You may wish to anticipate the start of the programme with some gentle stretching.	Do the children show slow, controlled movements? Are they listening carefully to Diane and moving in time with her instructions?
17	Elephants Children create their elephant shapes by spreading their legs to make themselves big; then holding one arm up in front of their faces to make a trunk and swinging it from side to side. Then the elephants travel: children bend forwards slightly and plod with heavy steps.	Encourage the children to relax their trunk arm at the elbow, so that it can swing freely. The other arms should be kept down at their sides for the time being. The steps should be slow and heavy – but discourage anything approaching stamping.	Are the children able to convey the qualities of the elephant? Are they able to allow their trunk arms to swing freely? Are they able to allow their trunks to swing in time with their slow heavy steps?
18	Elephants at waterhole The three trunk movements at the waterhole are: i) swing the trunk over the opposite shoulder ii) swing it over the head iii) swing between the legs	Look for smooth, fluid movements. Trunks should remain relaxed and flexible. Each trunk move should be accompanied by upper body moves, backwards or bending.	Are the children able to maintain relaxed, flexible trunks? Do they remember the sequence of shower movements?

18 cont'd	<p>Elephants travelling and at waterhole</p> <p>The two elements are combined:</p> <ul style="list-style-type: none"> i) travelling with slow, heavy plods ii) showering at the waterhole 	Encourage children to move smoothly from travelling to showering and to anticipate the changes in the music.	Do the children move smoothly from travelling to showering? Do they remember the 3 trunk movements for showering?
19	<p>Elephants – pairs</p> <p>Children create their elephants in pairs, one person standing behind the other. The one in front reaches back with the free arm and joins hands with the trunk behind. Then the pair travels in step, swinging their linked arms and repeat the showering sequence side by side.</p>	It is sufficient for pairs to join just a finger between 'tail' and 'trunk'. Encourage each member of the pair to work closely with their partner, maintaining same pace and step pattern. Diane describes when to travel and when to shower.	Do the children work co-operatively together in pairs? Do they maintain a similar pace and keep in time with each other when they make the transition from travelling to showering?
20	<p>Elephants – groups</p> <p>Each pair joins with another to make small groups and everyone links together. After each showering sequence a new person leads for travelling and the previous leader rejoins at the back.</p>	They will need time to master a new leader each time. At the end of the music there's an invitation to replay the music by skipping back to the beginning of the track.	Are the children able to find a new leader for the line and incorporate them smoothly at the end of each showering sequence? Are they enjoying working in groups?
21	<p>All the animals</p> <p>Children stay in their groups and this time they dance all the animals from the unit in sequence. One child leads with the others following; a new leader takes over for each new animal.</p>	The children need to be listening carefully – they need to remember the animal sequence for the music in track 22 (although Diane is on hand to help).	
22	<p>All the animals – music</p> <p>The sequence of animals to dance is:</p> <ul style="list-style-type: none"> i) giraffes ii) zebras iii) impala iv) lions v) elephants 	For each new animal the group will need to re-organise swiftly with a new leader in front. At the end of the music there's an invitation to replay the track – a chance for everyone to dance the sequence again or for some groups to show off their dances.	Do the groups change to a new leader effectively? Is the transition from one animal to the next smooth? Are they beginning to polish and perfect their animal movements? Are they enjoying dancing in a group?

Unit 3: Changing weather

By Sue Burton

A seasonal unit of two programmes linked to the changes in weather marking the transition from summer to autumn.

7: Wind, rain, sunshine and falling leaves

Programme summary:

Warm up: travelling steps in slow motion as if walking against the wind

Travelling in unison: repeating the travelling steps in pairs, moving in unison

Dripping rain: children sit opposite their partner; they begin by clapping out the rhythm of the dripping rain; then one person claps and dances around the other, who reaches upwards, covers their head and crouches to find shelter from the rain

Autumn leaves: class divided as four groups standing in circles; children clasp their hands together and make circular patterns at contrasting levels – high, medium and low

Autumn leaves travelling: each group, identified by colour, travels around another group and back to original place in sequence

Programme structure:

CD 3 Track	Content	Guidance	Evaluation
1	<p>Warm up Standing still in a space. Walking in slow motion with long steps. Crouching down and covering their faces from the whistling wind. Repeats.</p>	<p>You'll need to listen carefully and move quickly at Diane's instruction to sit down and hug knees / hide face.</p>	<p>Do the children show how cold it is? Do they show how strong the wind is?</p>
2	<p>Travelling in unison The travelling steps from the warm up are repeated with a partner. This time the sequence ends with each member of the pair spinning around on their bottoms. Repeats.</p>	<p>Pause the programme briefly at the appropriate moment so that children can decide whether they wish to walk side-by-side or one after the other.</p>	<p>Are children able to decide how they should move? Are they able to keep in time with each other and with the beat of the music?</p>

<p>3 / 4</p>	<p>Dripping rain Children sit down opposite their partners. They tap out the sound of dripping rain using the fingers of one hand against the palm of the other.</p> <p>Then partners decide who is number 1 and who number 2. Number 1 does the rain drips again – this time clapping - walking in a circle around number 2, gradually getting faster and faster until running. Number 2 reaches up to feel the rain, covers the head, then curls up low for shelter from the rain. Track 4 is the music track.</p>	<p>Diane gives the timing with the instruction 'drip'.</p> <p>Pause the programme at the appropriate moment so that partners can decide who is 1 and who is 2. The dance is repeated so that pairs can swap over and have a chance to dance as both 1 and 2. The complete dance lasts 50 seconds.</p>	<p>Are the children able to tap / clap in time to Diane's voice and then maintain this beat to the music (without Diane's voice)?</p> <p>Do the members of each pair dance co-operatively, maintaining the correct sequence of movements and the correct timing?</p>
<p>5</p>	<p>Autumn leaves The class divides into four groups. Members of each group stand in a circle. Hands clasped together, making big circles with the arms out to the front.</p> <p>The sequence is repeated with individual circles on contrasting levels – high, medium and low. Repeats with a spin on the end to finish.</p>	<p>Make sure there is enough space between each member of the circle to allow free and easy movement. The movement is like stirring a giant pot of paint.</p> <p>Diane instructs when to make each circle.</p>	<p>Do children clasp hands and make circles when they move their arms?</p> <p>Do they make their circles at contrasting levels?</p>
<p>6</p>	<p>Autumn leaves - travelling Each group is given a colour to identify it. Each group also chooses a leader. Each group dances in a circular motion around the outside of another group and back to their places in turn.</p>	<p>The four colours are yellow, orange, red and brown.</p> <p>The sequence is: i) yellow dances around orange and back ii) orange dances around red and back iii) red dances around brown and back iv) brown dances around yellow and back</p>	<p>Are children listening carefully to the instructions?</p>

7	<p>Music for Autumn leaves – travelling This track is the music for the dance described in track 6. The complete dance lasts 3' 15".</p>	<p>Diane instructs when to move. However, matching your pacing to the programme will work best if you listen to this part of the programme before using it and then work out how fast your groups will need to be moving in order to stay in time with Diane. The dance lasts for 3' 15" – so each group has about 50" to move. You may wish to replay the music so that groups can get a better feel for how long they have to move.</p>	<p>Are groups able to match their travelling speed to the programme? Do the members of each circle maintain approximately even spacing while travelling, or do 'gaps' appear? Do the members of each group take an interest in the other groups when it is their turn to sit and watch, rather than to travel?</p>
---	--	---	--

8: Autumn dance

The emphasis in this programme is on working in groups of four (returning to the groups from last time) and also on dance composition by selecting elements for the group's dance. Various elements worked on last time return in this programme, but children have some control over how to use them.

Programme summary:

Warm up: slow motion walking from last time but in groups

Travelling in lines: groups create two lines and repeat the movements three times, deciding which direction to move in

Dripping rain – groups: children stay in the two lines and revisit some of the dripping rain moves that were danced in pairs last time

Circles and spirals: children return to their four group circles: two groups circle the others, while those not travelling make the spiralling movements – then swap and repeat

Autumn dance: the elements of Travelling in two lines, Dripping rain and Circles and spirals are put together with the music to create the Autumn dance

Programme structure:

CD 3 Track	Content	Guidance	Evaluation
8	<p>Warm up In groups from last time – yellow, orange, red, brown. Each group stands in a line behind the leader. Slow motion walking forward, following the leader. Then sitting down, hugging knees and hiding faces. Repeats with new leader travelling in a new direction.</p>	<p>Before starting the programme get the class organised into the four groups from last time.</p>	<p>Are children able to remember groups from last time and their colours? Do they follow the leader, staying in time with the leader and Diane's instructions? Does the new leader set a new direction for all to follow?</p>
9	<p>Travelling in two lines The group divides into two lines to repeat the movements: walking in slow motion, then hugging knees. The sequence is repeated three times, with a new leader each time.</p>	<p>The emphasis here is to begin to introduce the children's own ideas for the dance. So possible ways of moving are: i) both lines travel together; ii) one line moves forward as the other moves backwards, then change; iii) ideas of your own! Diane talks through when to travel, when to hug knees, when to stand again.</p>	<p>Do the children have difficulty deciding on a way to move? Do they decide on a simple or a more adventurous way to move together? Are they excited at the prospect of customising the Autumn dance with their own ideas?</p>

<p>10</p>	<p>Dripping rain – groups Children stay in their two lines and turn to face each other, taking two steps backwards to ensure sufficient space. They then: i) take two steps forward clapping hands as drips; ii) run backwards away from the opposite line, still clapping.</p> <p>Then the sequence is developed by incorporating other moves from last time: i) walk forwards, clapping; ii) reach hands above head to feel the rain; iii) crouch down to take shelter</p>	<p>The sequence is danced twice through with the music.</p> <p>You'll have to think carefully about your space and how far backwards the children should travel – and thus the speed they should travel at</p> <p>This sequence is danced through once. Then Diane invites you to pause the programme so that groups / lines can decide how they would like to move when they dance it through again twice – e.g. together, one after the other, your own ideas...</p>	<p>The dance is starting to get quite complex now, with choices for the children to make. Are they excited about making their own choices for the dance?</p> <p>Are the children able to select which moves they'd like to incorporate? Are they able to maintain timing when they dance the sequence through?</p>
<p>11</p>	<p>Circles and spirals Re-organise the groups in circles: yellow and orange beside each other at the front; red and brown beside each other behind them.</p> <p>Then making circles above head; in front of the face; in front of the tummy; finishing with a quick spin. The sequence is developed by choosing leaders for each group. Yellow dances around orange and back to starting place. At the same time red does the same around brown. Also at the same time members of orange and brown make their spiralling moves. Then swap so that orange and brown move while yellow and red make spirals.</p>	<p>Make sure everyone is clear on the colour of their circle.</p> <p>Make sure every group is clear on which group they will be travelling around – pause the programme if necessary to check. Members of each circle face in towards the middle. Look for spirals that are made at contrasted levels – from high as possible to low as possible.</p>	<p>Are the children able to remember the colour of their group (and the group they will be travelling around)?</p> <p>When groups travel are the members able to maintain equal spaces from each other, or do 'gaps' appear?</p> <p>Are children able to make spirals on contrasting levels?</p>

12	<p>Autumn dance - Travelling in two lines The dance now combines the elements of lines and circles from tracks 9 to 11 above, danced through in sequence. So children start in two lines and dance the line sequence three times through; then dripping rain, then move into circles for travelling / spirals.</p>	<p>The children need to listen carefully. You may need to help groups remember the decisions they came up with regarding how their lines move.</p>	<p>Can children remember the movements and any particular selections of movements they have made? Are their dances more polished this time round? Are they enjoying dancing again something they have previously worked on?</p>
13	<p>Travelling in lines - music The music track for the Autumn dance. The music lasts 02' 22"</p>		<p>Are children able to remember and maintain this element of the dance?</p>
14	<p>Dripping rain Groups remind themselves of their chosen moves for 'Dripping rain' and practise them again with the music – two times through.</p>		<p>Are children able to anticipate and get ready for the next element of the dance?</p>
15	<p>Circles and spirals The Autumn dance concludes with groups in their circles once again.</p>		<p>Do the children maintain the same level of interest and energy right to the end of the dance?</p>

Unit 4: The journey of the Magi

By Julie Leach

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:

	Programme 9		Programme 10	
	Star	Wise Man	Journey	Gifts
Action	extend & 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

9: A star in the sky

In the first programme the children are made aware of 4 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 programme 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.

Programme structure:

CD 3 Track	Content	Guidance	Evaluation
16	<p>Warm-up</p> <p>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.</p> <p>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?</p> <p>Do the children create their own pathways, using all the space?</p>
17	<p>Star shapes with jumps</p> <p>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>

17 cont'd	<p>Star shapes travelling and jumping The sequence is developed so that the children travel then jump to make their star shapes.</p>	Diane instructs when to travel and when to stop and star jump. This sequence will be incorporated into the final dance later.	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?
18	<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>	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.	Do children respond to the context by showing how surprised they are by the star and how interested they are in it?
19	<p>The wise man phrase – pairs / groups Children get into pairs and then dance the wise man phrase together, in <i>unison</i>, 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>	Pause the programme to practise when invited. Possible formations include dancing in a line or in a square...or some other formation chosen by the children.	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?
20	<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>	The children need to be seated to listen carefully – the actual dance with the music follows in track 21. Pause the programme if necessary to ensure that everyone is clear on the elements of the dance.	

21	<p>Music for complete sequence The music for the moves i) to vi) described in track 20. 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 track 21.</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>
22	<p>Cool down Hands together, lift and bring back. Then hands stretched out to the sides. With controlled breathing.</p>	<p>The programme ends with a final phrase of the music used.</p>	

10: Follow that star

In the second programme the children revise the 4 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 3 indicative of the 3 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 phrase.

The latter part of the programme is about the 3 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 programme the journey phrase and the gift phrases are linked using the same verse and chorus structure used in programme 1. During the cool down the children are asked to think about journeys in a broader sense and about their own personal learning journeys.

Programme structure:

CD 3 Track	Content	Guidance	Evaluation
23	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.	Remind everyone of the 'neutral' position. The return to neutral is signalled each time by a brief jingling sound.	Are children able to move easily in and out of the neutral position?
24	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 3, to show the journey of the 3 magi. The group makes contact – e.g. holding hands – and the movement is determined by 'feeling the way'.	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.	Do the children listen carefully and respond to the movement instructions? Can they show how difficult the journey is – e.g. by facial expression? Do they travel on interesting pathways?

25	<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 from track 24, this time using the camel rhythm to dictate the steps.</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.	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?
26	<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.</p> <p>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>	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.	Do the children move with strong, dramatic gestures? Do they clearly demonstrate the final different element of each phrase?
27	<p>Giving the gifts - solo dances Each member of the group of 3 decides which of the wise men to be. Then each member of the group dances <i>solo</i> while the other members watch. 1 = gold; 2 = frankincense; 3 = myrrh</p>	The three solos should move smoothly from one to the other, with each soloist sitting down as they complete their dance.	Do the 3 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?
28	<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>	The children need to be seated to listen carefully – the actual dance with the music follows in track 29. Pause the programme if necessary to ensure that everyone is clear on the elements.	

29	<p>Complete sequence – music The music track for the complete sequence described in track 28.</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.	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?
30	<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 3 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 3 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?