

<p>Learning Outcomes:</p> <ul style="list-style-type: none"> • Improvise freely on their own and with a partner, translating ideas from a stimulus into movement • Link actions to make a motif or dance phrases, working with a partner • Perform dances with an awareness of rhythmic, dynamic and expressive qualities • To keep up activity over a period of time and know they need to warm up and cool down for dance • Evaluate dances performed with a partner, use a range of expressive language to describe the dance. 	<p>NCPE PoS / Links:</p> <p>1b, 2a, 3b, 4b 6a, b</p> <p>QCA Yr 3 Core Task 1</p>	<p>Vocabulary:</p> <p>Action words: push, pull, lift, turn, screw, press, rotate, jerk, swing, circle, shake, link, motif, flow, dynamics, rhythm, expression.</p>
<p>Warm up:</p> <p>Sweet Shop- Children explore the different actions associated to different sweets. Bubble gum = Stretching into long thin shapes and blowing a bubble- round flat shapes which grow and burst. Curly Whirly = turning and twisting movements of different body parts. Chocolate bar = melting shapes from high to low, wide to narrow to end in a liquid on the floor. Rolo = Find two different ways to roll and link together. Children perform actions on command.</p> <p>Appropriate Stretches.</p>		<p>Teaching Points/Class Management/Differentiation (STEP)</p> <p>What, Where, How, with Whom</p> <p>Start by introducing the movements. Begin gradually and build up intensity.</p> <p><i>KUFH: Q How do you feel after warming up?</i> <i>Warm (not out of breath) and ready for action (not tired).</i> <i>Q What is the purpose of moving joints in a warm-up?</i> <i>A To help them move smoothly.</i> <i>Q Which activities mobilise joints in your spine? Which activities mobilise knees, shoulder and ankle joints?</i> <i>A E.g. side bends, upper body twists. E.g. knee lifts, arm circles, jogging.</i></p>
<p>Exploration:</p> <p><u>Machines-</u> Automation, Efficiency, Chaos</p> <p style="text-align: right;"><i>Explored and taken from Top Dance</i></p> <p>Automation</p> <p>1) Discuss different types of machines. Read poems (The Mean Machine by M Brown & J. Melmoth, the Grandfather’s Clock etc), stories or look at pictures to create ideas.</p> <p>2) Take action words from the poems/stories/pictures to help the movement stimulus e.g. push, pull, lift, turn, screw, press, rotate, jerk, swing, circle, shake. Look at the different components that make up a machine – pistons, cogs, springs, wheels etc.</p> <p>3) Explore the words and/or action words through movements. Use a variety of body parts, speeds, strengths, levels and directions to explore and perform.</p> <p>Movement ideas:</p> <ul style="list-style-type: none"> • <u>Pistons</u> - Stand up very straight, feet together, arms by your side. Punch your arms out in front of you and return, it along the same line of direction, punch both arms out to the side and return them, keep the whole body upright bend slowly and quickly return to upright position, sink quickly and rise slowly (pistons suggest very controlled movement, and movements which advance from and retreat to the body centre. The centre can revolve or travel as the movements are made, and although the children will find it easier to use their arms and legs, their movement could come through the head and back). • <u>Springs</u> - perform light twisting springs (watch for control), start the action slow and stiff and finish rising fast, under control. • <u>Wheels</u>- Spin on the spot with arms outstretched, turn slowly, spin or turn close to the ground, on your feet, bottom, tummy, back. Spin and turn gradually moving to the floor until you transfer to another body part. Think of wheel shapes having different centres, so they move through different plains (cam mechanism). Try rotating the two halves of your body, using your waist as a pivot. 		<p>Bring in old machines or pictures for the children to explore and discuss as the stimulus for their dance. Read poetry or stories that involves different machines. Pick a class machine that the dance will be about (e.g. a Washing Machine, a Chocolate Machine -Charlie and the Chocolate Factory or The Bubble Gum Machine by Roald Dahl, The Old Grandfathers Clock, The Mean Machine etc). Once the class has decided you can choose words / actions, that relate to the machine, to explore movement.</p> <p>What does your machine do? Can you imagine what it looks like? Does it produce anything? How fast will your machine go?</p>

<p>Selection, Composition and Development:</p> <p>1) Combine and link a selection of the movements to compose an eight count motif individually.</p> <ul style="list-style-type: none"> • Include a change of level, speed and weight/energy of the movement • Keep your movements simple- make sure you can remember them in order and they are in rhythm and time to the beats/counts. Practise your motif- improve and refine. <p>2) Form into pairs. Teach your motif to your partner. Create a dance phrase. You will have two lots of eight counts.</p> <ul style="list-style-type: none"> • Develop your dance. Change any part to make it flow. Remember the movements must represent your machine. Think carefully about the dynamics of your actions – are they strong and direct? Work together e.g. push and pull. • Introduce formation – face each other, face away, stand side by side, one high one low etc. <p>Concentrate on quality movements- dynamics, rhythmic and expression within their dance. Talk about these and use demonstrations to show.</p>	<p>Are the dynamics used in the children’s actions clear? Are the actions performed clearly? Can the children remember their actions and perform them in the same way? Are they in time and rhythm to the beat/counts?</p> <p>STEP- some children may struggle with remembering the motifs and will need to simplify it. Encourage the children to simplify e.g. choose a movement that lasts for two counts and repeat it four times, pick two movements and repeat them.</p> <p>Initially use slow number counts, and then gradually increase the tempo. Aim to put the motifs to music.</p>
<p>Perform, Appreciate and Evaluate:</p> <p>Allow the groups to perform to each other. Perhaps half or third of the class at a time. Give the children observing clear criteria to evaluate another group’s work.</p>	<p>Can the children identify each other’s choice of words within the dance? Can they comment on each other’s work, given clear criteria?</p>
<p>Cool Down:</p> <p><u>Relaxing</u> - Lie down on the floor with a long stretched out shape, arms above your head. Close your eyes. Take your arms stretching up towards the ceiling, hold; gradually drop them back down, keeping them straight, behind your head. Hold them for six seconds and gradually bring them back up. As they lift start lifting your body, keeping your eyes closed. Drop back down carefully and repeat again. Count to ten and open your eyes slowly.</p>	<p>Use a soft voice. Hold and count the stretches for six/ten seconds each.</p>
<p>Evaluation/Post Lesson Notes :</p>	<p>Accompaniment/Music/Equipment/Resources:</p> <p>Artefacts or pictures of machines, poetry or stories that involves different machines (e.g. a Washing Machine, a Chocolate Machine -Charlie and the Chocolate Factory or The Bubble Gum Machine by Roald Dahl, The Old Grandfathers Clock, The Mean Machine etc), flip chart, pen.</p> <p>Suggested Music:</p> <ul style="list-style-type: none"> • Faithless Greatest Hits – Insomnia • Basement Jazz Track 15 Samba Magic (The Singles)

STEP Space, Task, Equipment, People

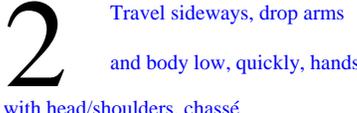
<p>Perform, Appreciate and Evaluate: Allow groups to perform their dance. Those observing identify and recognise unison and canon. Help the children to use a range of descriptive language when describing the dances. What aspects of the dances were effective and why? Use the information to improve their dances. Allow the children time to develop, change if necessary, and perform again.</p>	<p>Extension: Link together section 1 with section 2- <i>Automation, Efficiency.</i></p>
<p>Cool Down: <u>Stretches-</u> Pupils walk around the room using different pathways easing out the body. Stretching and curling on command, using different stretching or curling shapes each time. Finish lying on the floor and relax. Count to ten in your head and sit up slowly.</p>	<p>Control stretches and hold for six seconds. Encourage good posture and help children to feel body tension.</p>
<p>Evaluation/Post Lesson Notes :</p>	<p>Accompaniment/Music/Equipment/Resources: Artefacts or pictures of machines, poetry or stories that involves different machines (e.g. a Washing Machine, a Chocolate Machine -Charlie and the Chocolate Factory or The Bubble Gum Machine by Roald Dahl, The Old Grandfathers Clock, The Mean Machine etc), flip chart, pen.</p> <p>Suggested Music:</p> <ul style="list-style-type: none"> • Faithless Greatest Hits – Insomnia • Basement Jazz Track 15 Samba Magic (The Singles)

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<p>Learning Outcomes:</p> <ul style="list-style-type: none"> • Improvise freely translating ideas from a stimulus into movement • Link actions to make a motif or dance phrases, working within a small group • Perform dances with an awareness of rhythmic, dynamic and expressive qualities • To keep up activity over a period of time and know they need to warm up and cool down for dance • Evaluate dances performed with a partner, use a range of expressive language to describe the dance 	<p>NCPE PoS / Links:</p> <p>1b, 2a, 3b, 4b 6a, b</p> <p>QCA Yr 3 Core Task 1</p>	<p>Vocabulary:</p> <p>Action words- <i>groan, load, steam, crash, bang, explode, collapsing, slower and slower or faster and faster, jerking, jumping, racing, stopping</i>, travelling words: <i>move, rise, spin, whiz, swirl, heave-ho</i>, link, motif, flow, dynamics, rhythm, expression, spatial pattern, timing, unison canon, repetition.</p>
<p>Warm up:</p> <p><u>Movement patterns</u>- Draw a large twisting pattern on a piece of paper for all the children to see. Draw bouncing, zig zag, twisting or sliding patterns. Draw some sections slow and others fast. The children dance the movement pattern drawn. Suggest the use of different body parts, different body shapes, change the levels, speeds, directions and pathways. You could focus on one aspect from your lesson objectives.</p>		<p>Teaching Points/Class Management/Differentiation (STEP)</p> <p>What, Where, How, with Whom</p> <p>Example:</p> 
<p>Exploration:</p> <p><u>Machines</u>- <i>Automation, Efficiency, Chaos</i> <i>Explored and taken from Top Dance</i></p> <p>Chaos</p> <p>Stay within the same groups as section 2. Revise section 2 group dances.</p> <p>1) Ask the class to describe what a machine might do when it breaks down or loses control. Interpret words from the stimulus e.g. groan, load, steam, crash, bang, explode, collapsing, slower and slower or faster and faster, jerking, jumping, racing, stopping etc.</p> <p>2) Within groups, find ways of working with these words using the same movements as section 2, but representing the machine breaking down.</p>		
<p>Selection, Composition and Development:</p> <p>Create a small dance phrase in groups representing the breakdown of the machine.</p> <ul style="list-style-type: none"> • Discuss as a group what will happen to the machine e.g. will it race out of control, will it get slower and slower and stop, will your machine explode? • Use movements as a group (like in section 2) to create a dance phrase. Use different actions and qualities e.g. slowly travelling backwards staying low, exploding into the air, collapsing, rolling, getting slower and slower then stopping. • Use different group organisation and formations e.g. random placing, asymmetrical shapes. <p>STEP- some children may struggle with remembering the dance and will need to simplify it. Encourage the children to simplify e.g. choose a movement that lasts for two counts and repeat it four times, pick two movements and repeat them.</p>		<p>Can the children find an original way to interpret 'out of control'?</p> <p>Ask the children to practise and refine their dance phases. Join section 2 with section 3 - <i>Efficiency, Chaos</i>. Create clear starting and finishing positions. Help them to listen to the accompaniment and create quality – timing, rhythm, spatial pattern and clear movements.</p>

<p>Perform, Appreciate and Evaluate: Perform their group machine dance to other groups. Allow the other groups to appreciate the dance. The children observing illustrate their knowledge of unison, canon and what parts of the dance were effective and why.</p>	<p>Extension: Link all three sections of the dance together. Practise as a class performance. Record the dance for children to watch back or invite another class to come and watch.</p>
<p>Cool Down: <u>Mirrors</u>- Form into partners. Number one and two. One leads, whilst stationary, with their hand/s and two (facing one) copies ones actions like facing a mirror. Use the hands, shoulders, head, legs, feet. Swap roles. <i>KUFH: Q How do you feel after cooling-down? A OK, back to normal (not out of breath or very hot). Q What happens to your heart and breathing rate during a cool-down? A They recover gradually Q Which dance activities are suitable for a cool-down? A E.g. Shoreline, using gentle movements; Body talk, using slow, movements. Q What is the purpose of cool-down stretches? A To prevent the muscles becoming tight and sore. Q When should stretches be performed? A Stretches should only be performed when muscles are warm. Q Where in the body can you feel the muscles stretching? A Children identify the location of muscles being stretched.</i></p>	<p>Encourage slow movements and stretching up and out with different body parts.</p>
<p>Evaluation/Post Lesson Notes :</p>	<p>Accompaniment/Music/Equipment/Resources: Artefacts or pictures of machines, poetry or stories that involves different machines (e.g. a Washing Machine, a Chocolate Machine -Charlie and the Chocolate Factory or The Bubble Gum Machine by Roald Dahl, The Old Grandfathers Clock, The Mean Machine etc), flip chart, pen.</p> <p>Suggested Music:</p> <ul style="list-style-type: none"> • Faithless Greatest Hits – Insomnia • Basement Jazz Track 15 Samba Magic (The Singles)

STEP Space, Task, Equipment, People

<p>Learning Outcomes:</p> <ul style="list-style-type: none"> • Show an imaginative response to different stimuli through their use of language and choice of movement • Incorporate different qualities and dynamics into their movement • Create and link dance phrases using simple dance structure • Recognise why physical education is good for health and well-being • Use a range of expressive language to evaluate and describe dances and talk about how they could improve their dances. 	<p>NCPE PoS / Links:</p> <p>1a, b, 2b, 3b, 4c 6a, b</p>	<p>Vocabulary:</p> <p>Travel, jump, turn, gesture, stillness, control, balance, dynamics, speed, level, direction, motif, unison, canon, straight, curved, rhythm, body part, shape, movement, action, formations.</p>
<p>Warm up:</p> <p><u>Gears and levers</u>- Use the numbers 1, 2, and 3 to distinguish the speed and levels of movement. Speed 1= slow, 2= medium, 3= fast. Levers 1= low, 2 = medium, 3= high. Use different travelling movements e.g. side step or skip. Change the speed and level of the movement. Take your action into all spaces in the room.</p>		<p>Teaching Points/Class Management/Differentiation (STEP)</p> <p>What, Where, How, with Whom</p> <p>Look where you are going. Try and look for good spaces to move into.</p>
<p>Exploration:</p> <p><u>Numbers- Number, simple sum, lottery</u> <i>Explored and Taken from Top Dance- Lottery</i></p> <p><u>Number-</u></p> <ol style="list-style-type: none"> 1) Explore body actions using the words <i>curved</i> and <i>straight</i>. Explore travelling, rolling, circling and jumping as a whole class. 2) Observe the numbers 0 to 9. Discuss the use of straight and curved lines within the numbers. 3) Draw the numbers in the air around you- explore with different body parts e.g. hand, arm, shoulders, elbow, legs, feet. 		<p>What numbers belong to you? Telephone, date of birth, house number. How do other cultures represent numbers e.g. Romans, Egyptians, Japanese.</p>
<p>Selection, Composition and Development:</p> <p><u>Select your favourite number and create a motif with a count of eight beats.</u></p> <ol style="list-style-type: none"> 1) Discuss the effect of levels. Use a combination of levels within your motif. Emphasise the shape of the numbers using different shapes- curved, straight. 2) Pick a part within your motif and change its speed. 3) Discuss the effect of direction. Repeat your motif so it is performed in three different directions (directions could include- forwards, sideways, backwards, up, down). 4) Practise your motif so it is the same each time. Include a starting and finishing position for your motif. Remember to keep your motif to eight counts/beats. <p>Extension- consider what makes a good dance phrase. Think about variety of actions. Has your motif included travel, turn, jump, gesture and stillness?</p>		<p>Consider what body parts the children are using and the shapes to represent the number.</p> <p>Use visual clues of the numbers. The children could draw the number in big lettering and write/draw alongside their ideas. This will also help them to record their ideas.</p> <p style="text-align: center;">Two hands high-slowly</p> <div style="text-align: center;">  </div> <p>Have the children selected appropriate movements and dynamics to show the number selected? Are the combinations clear and controlled? Are the actions linked together with a clear starting and finishing position? Can the children remember their motif? Are they able to keep their motif in time to eight counts/beats?</p>

<p>Perform, Appreciate and Evaluate: Teacher directed formations. Use lines and/or circles to create dance formations. Discuss and talk about compositional elements- unison and canon.</p> <p>Suggested structure:</p> <ul style="list-style-type: none"> • Three lines to start. Hold starting positions. • From left to right (when facing the lines) each child performs motif in a canon effect • Front line perform motif three times changing direction (see 3 above) • After the front line begins, the second line performs their motif after eight counts/beats. • Third line begins after eight counts/beats of second line starting- creating a canon effect of lines. • As each line finish, crouch down. <p>Encourage the children to suggest how the dance might be improved.</p>	<p>Unison- A movement which occurs at the same time. Canon- In pairs or a group, a motif/movement that is repeated one after the other e.g. a Mexican wave.</p> <p>Talk to the children about sustaining their effort over a period of time. How do they feel at the start and at the end of the dance? Talk to the children about stamina and how this effects our performance.</p>
<p>Cool Down: <u>Slower, lower and higher-</u> Start off in a high body stretch with arms above head and on tip toes. Slowly bring the stretch lower, on a count of ten, until curled on the floor. Outstretch on the floor and repeat by bringing the stretch into a curled tuck shape within ten counts. Keep tucked but onto toes, bring the shape back up to standing position within ten counts.</p>	<p>Control the body and try to stay balanced. Play calming music:</p> <ul style="list-style-type: none"> • Enya • Clannad • Moods • Classical Chill out
<p>Evaluation/Post Lesson Notes :</p>	<p>Accompaniment/Music/Equipment/Resources: A4 size numbers 0 to 9 (several copies), Music suggestions</p> <ul style="list-style-type: none"> • Ladysmith Black Mambazo- The Star and the Wiseman Track 1 Inkanyezi Nezazi • Moby- Play Track 1 Honey • Highlights from Cats- Andrew Lloyd Webber Track 7 The Jellicle Ball

STEP Space, Task, Equipment, People

<p>Learning Outcomes:</p> <ul style="list-style-type: none"> • Show an imaginative response to different stimuli through their use of language and choice of movement • Explore and develop new actions while working with a partner • Create and link dance phrases using simple dance structure • Perform short dances with expression, showing an awareness of others when moving • Recognise why physical education is good for health and well-being • Use a range of expressive language to evaluate and describe dances and talk about how they could improve their dances. 	<p>NCPE PoS /Links:</p> <p>1a, b, 2b, 3b, 4c 6a, b</p>	<p>Vocabulary:</p> <p>Travel, jump, turn, gesture, stillness, control, balance, dynamics, speed, level, direction, motif, unison, canon, straight, curved, rhythm, body part, shape, movement, sum, +, -, x, ÷, =, pairs, partner, observe, evaluate,</p>
<p>Warm up:</p> <p><u>CD Players-</u>  Children travel around space in different ways (walking to start, then progress to skipping, hopping, etc) and respond to different commands. This can either be verbally, visually or both. ► Play- Movement around space, ►►I Fast Forward- perform movement with grater speed, I◄◄ Skip back- Movement backwards, II Pause- Balance still for four seconds, ■ Stop- stop, ▲ Eject- jump up. Can children find their heart? Where is the heart? Help the children to describe what happens to the heart during dance activity and when they are standing still.</p>		<p>Teaching Points/Class Management/Differentiation (STEP)</p> <p>What, Where, How, with Whom</p> <p>Use different movements- high knees, side ways movements-cross overs. Change directions and speed easily, whilst avoiding collisions- looking up, looking ahead, moving into space.</p>
<p>Exploration:</p> <p><u>Numbers-</u> <i>Number, simple sum, lottery</i> <i>Explored and Taken from Top Dance- Lottery</i> Revise the number motifs from section 1. <u>Simple sum-</u></p> <ol style="list-style-type: none"> 1) In pairs explore still images of the numbers 0 to 9. Use different levels to create the numbers. 2) Explore still shapes and gestures for mathematical symbols- +, -, x, ÷ and =. Think of the language association or shape of the symbols e.g. +: add, more than, increase, plus, bigger than. 		<p>KUFH: Q Why do people dance? A E.g. to celebrate, to meet people, have fun, express their feelings, to worship. Q How do these moods/feelings help people to be healthy? A Being healthy is more than just having a healthy body. Being healthy involves people finding ways to relax, have fun and feel a sense of success and achievement when overcoming challenges. Some people find these and other health benefits through dance. Q How much energy do you use when dancing? A Lots- especially if ft involves jumping leaping, moving between levels, travelling quickly or large movements.</p> <p>Set the children time limits to see how many different numbers they can make? Explore different levels and balances.</p>

<p>Selection, Composition and Development:</p> <p>In Pairs compose and create a simple sum phrase e.g. $2 + 1 = 3$. Use the number motifs explored in section 1. Where two of the numbers are the motifs from section 1 and one is a still number image. Include a change of speed, level and direction.</p> <p>Discuss with the children different compositional elements- unison and canon from the last lesson. Ask the children to identify them. Include unison and canon within their dance phrase.</p> <p>Allow children time to practise and remember their dance. Link their motifs smoothly with flow between one to the other. Encourage the children to be aware of their partner when moving in and through space e.g. timing, awareness of speed and direction. Encourage them to suggest how their work can be improved. Use demonstrations and discuss what worked well. How, why?</p>	<p>STEP- Help the children to remember their dance phrase e.g. written form or drawings, talk through the dance phrase with the children.</p>
<p>Perform, Appreciate and Evaluate:</p> <p>Join together with another pair. One pair the performers, the other the observers. When observing look for good examples of movement- what did you like best about the dance? Can you write down their simple sum? Is their phrase rhythmical/sensitive to the accompaniment/music? Do they perform in time with each other? Are the combinations and floor patterns clear?</p> <p>Discuss and feedback to their partners. Swap roles.</p>	<p>Give children opportunities to appreciate and observe each other. Children pick up and copy ideas or use ideas to develop an opposite response within their own work. Through observation children slowly develop a critical appreciation of dance.</p>
<p>Cool Down:</p> <p><u>Slower, lower and higher-</u> Repeat from Numbers section 1.</p>	
<p>Evaluation/Post Lesson Notes :</p>	<p>Accompaniment/Music/Equipment/Resources:</p> <p>A4 size numbers 0 to 9 (several copies) and mathematical symbols +, -, x, ÷ and =. Top Dance card- Lottery.</p> <p>Music suggestions</p> <ul style="list-style-type: none"> • Ladysmith Black Mambazo- The Star and the Wiseman Track 1 Inkanyezi Nezazi • Moby- Play Track 1 Honey • Highlights from Cats- Andrew Lloyd Webber Track 7 The Jellicle Ball • Bingo Bango – Basement Jaxx The singles

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<p>Warm up:</p> <p><u>CD Players-</u> Repeat from Numbers Section 2.</p> <p><i>KUFH: Q What happens to someone when they are using up lots of energy? A They feel hot and out of breath and their muscles might feel tired. Q Why is it important to use up lots of energy regularly? A Energetic exercise can help to maintain a healthy body weight and can help prevent someone from becoming overnight or fat. In addition it strengthens bones, joints, heart and lungs and helps them to work efficiently.</i></p>		<p>Teaching Points/Class Management/Differentiation (STEP)</p> <p>What, Where, How, with Whom</p> <p>Use different movements- high knees, side ways movements-cross overs.</p> <p>Change directions and speed easily, whilst avoiding collisions- looking up, looking ahead, moving into space.</p>
<p>Exploration:</p> <p><u>Numbers-</u> <i>Number, simple sum, lottery</i> <i>Explored and Taken from Top Dance- Lottery</i></p> <p>Revise the number motifs from section 1.</p> <p><u>Lottery-</u></p> <p>1) Watch a video clip from the lottery where the numbers are placed in the tombola. Or alternatively (if possible) bring in a tombola to watch how the numbers work. Explore the action words used by the numbers and the machine e.g. release, drop, tumble, spin, twist, still. Ask children to give you descriptive words and make a list.</p> <p>2) Pick an action word at a time and explore movements with different body parts. Talk about the weight/energy of the actions. How can you show this in your movements?</p>		<p>This can be explored in partners.</p> <p>The weight/dynamics of the movements have an important part to play. They create the atmosphere of the dance and communicate the mood/feelings. E.g. if a drop is shown by an outstretched hand using a light and slow movement it might communicate elegance, where a stiff drop of the hand using the fist communicates the opposite. Discuss this with the children so they choose their movements carefully to represent the action word/idea.</p>
<p>Selection, Composition and Development:</p> <p>1) Create a movement/action each for a. release/drop, b. tumble/spin/twist and c. still. Allow each action to be four counts/beats. Link the movements together to create a dance phrase.</p> <p>2) Form into groups of four. Discuss pathways and group formations. Create a group dance. The structure could be a b b c c, where each person performs his or her motif twice. At the end each pupil holds c, and intern performs his or her number motif from section 1. Discuss the capital letters and full stops of dance. Include a clear starting and finishing position.</p> <p>Give the children enough time to practise and develop their movements and ideas. They should be given time to talk about, explore and play with dance and movement ideas.</p>		<p>Pathway- The floor pattern of which the dancer moves e.g. curved, straight, zigzag, spiral, L- shaped etc.</p> <p>Group Formations- The group pattern/placement of dancers e.g. in a line, circle, triangle, cluster, scattered, square, diagonal, facing in or out.</p> <p>STEP- Working in groups can be challenging, as the skills of working together may not yet be achieved. Help the children to talk as a group and listen to everyone's ideas/views before making decisions.</p>

<p>Perform, Appreciate and Evaluate:</p> <p>Allow several groups to perform at a time whilst other groups observe. Those observing evaluate the compositional features of a groups dance. Discuss likes and dislikes, recognise unison and canon (if used) and talk about how the dances could be improved.</p> <p>Alternatively, you could perform all three sections and create a group dance, directed by the teacher/class.</p>	<p>Discuss and talk about aesthetic appreciation (the quality of the performance, neat, polished, flair etc) and audience skills- appreciation of ideas and presentation.</p>
<p>Cool Down:</p> <p><u>Cats</u>- Sitting on the floor. <i>Proud cats</i>- sitting up straight, straight spines, <i>happy cats</i>- on hands and knees, head up, straight to hollow back, <i>angry cats</i>- on hands and knees, arched back (hackles up!), <i>stretching cats</i>- on hands and knees stretching one paw out at a time, balance and hold for three to four seconds.</p>	<p>Play calming music, whisper.</p> <ul style="list-style-type: none"> • Enya • Moods • Classical chill out
<p>Evaluation/Post Lesson Notes :</p>	<p>Accompaniment/Music/Equipment/Resources:</p> <p>A4 size numbers 0 to 9 (several copies) and mathematical symbols +, -, x, ÷ and =, formations sheet, Tombola, video clip- National lottery numbers draw, Top Dance card- Lottery (also see Top Dance Handbook pg. 41).</p> <p>Music suggestions</p> <ul style="list-style-type: none"> • Ladysmith Black Mambazo- The Star and the Wiseman Track 1 Inkanyezi Nezazi • Moby- Play Track 1 Honey • Bingo Bango – Basement Jaxx – The singles • Highlights from Cats- Andrew Lloyd Webber Track 7 The Jellicle Ball • <i>Poland</i>- Tangerine Dream, or instrumental music with changes of quality • <i>1812 Overture</i>, <i>76 Trombones</i> and <i>Pennsylvania 65000</i>.

STEP Space, Task, Equipment, People

<p>Learning Outcomes:</p> <ul style="list-style-type: none"> • Explore and learn new actions while working with a partner or in a group • To create and link dance actions and phrases using a simple dance structure or motif • Learn dances from different cultures and times and places • Keep up activity over a sustained period of time • Describe and evaluate some of the compositional formations of dances performed with a partner and in a small group. • Talk about how they might improve their dances. 	<p>NCPE PoS / Links:</p> <p>KS2 1a, 2a, 3b, 4c 6a</p>	<p>Vocabulary:</p> <p>Steps, skip, gallop, swing, two-skip step, side-step, direction</p>
<p>Warm up:</p> <p><u>Taps-</u> Tap eight times on your heads; try to keep an even beat. Move to your shoulders and tap for eight. Repeat this on hips, knees, ankles and toes. Repeat whole sequence again. Try with four beats, two beats and finally one beat. Appropriate stretches.</p> <p><i>KUFH: Q. Why dance? A. Keeps you fit, encourages healthy heart and lungs, helps strengthen muscles, putting steps together helps increase co-ordination and keeps your brain alert, it's fun!</i></p>	<p>Teaching Points/Class Management/Differentiation (STEP)</p> <p><i>What, Where, How, with Whom</i></p> <p>This can be changed into a variety of different movements. Use waving instead of tapping, move the body parts in different ways, take the beats on a journey around the hall. Try and keep to the rhythm of the music or accompaniment. Encourage the counting of eight beats- this will be helpful when it comes to the taught dance.</p>	
<p>Exploration:</p> <p><u>Traditional Dance - Taught Dance, Circle Dance, Changing Formations.</u></p> <p><i>Explored and taken from Top Dance</i></p> <p><i>Taught Dance</i></p> <p>Talk through traditional dance – where it comes from, when it is used, why is it important to learn.</p> <ol style="list-style-type: none"> 1) Skip around the room, in and out of spaces. Gallop around the room, changing which side of the body leads. Change directions – forwards, backwards and sideways. 2) Meet and greet – explore different ways to meet and part, coming towards each other, greeting and parting. 3) Form into partners. Explore a variety of ways to turn your partner around e.g. on the spot, whilst travelling, different hand holds, different directions. 	<p>A traditional dance is a dance associated with a particular country and/or county. It is often a part of a countries/counties history and culture for example Spanish flamenco, Dorset Ring Dance or Irish dancing.</p> <p>Research books or the internet for traditional dances. Book- Irish Dancing and other National Dances by Rita Storey (Franklin Watts 2005) gives a variety of different styles and a step by step guide to the basics.</p> <p>Find out about other social dances that exist in other cultures. Try them out. Compare dances.</p> <p>These steps are important for the taught dance. Try to include everybody. Encourage galloping on both legs and changing after every two steps/gallops.</p> <p>These steps are used in many traditional dances. The taught dance below is based on a traditional Irish dance called the Walls of Limerick.</p>	

<p>Selection, Composition and Development:</p> <p>Taught Dance</p> <p>1) Teach two basic steps (see opposite):</p> <ul style="list-style-type: none"> • Teach the two-step skip moving forwards and backwards. • Teach the side-step in both directions <p>2) Form into pairs. One pair faces another in a row (see attached sheet).</p> <p>3) Each pair facing each other performs four sets of movements (see attached sheet for diagrams)</p> <ul style="list-style-type: none"> • Move forwards and backwards towards each other (in pairs) using the two-step skip – forwards twice and backwards twice. 8 Counts. Repeat. • Opposite pairs swap places diagonally using the side-step, 4 counts each. • Take the person facing opposite you (not your partner) by the right hand, side step out to the side together for 8 counts and back for eight counts. Drop hands. • Turn towards your partner and hold hands (crossing) and swing around for 6 counts • Turn to face new pair (same direction as the start) • Repeat from beginning. 	<p><u>Two-step skip</u> – This is a travelling step that uses a skipping action. Skip but change the lead leg after two steps forward, instead of one step, like a gallop. Count (right leg leads) one, two change, (left leg leads) one, two change continue counting and repeat.</p> <p><u>Side-step</u> - This is a travelling step used when you want to dance sideways. Like a side-step but the leading foot stays in front and the following leg travels behind. Moving right- stand with the right leg in front of the left. Take the right foot one step sideways, the left foot then follows but is placed behind the right foot, repeat to eight counts (each right step being one count). Moving left is opposite.</p> <p>Encourage stretched feet and lightness when travelling.</p> <p>STEP- Take each movement set slowly, walk through to begin, use demonstration, use mixed ability partners.</p>
<p>Perform, Appreciate and Evaluate:</p> <p>Perform the dance as a class (space permitting), and repeat it four times.</p> <p>Talk about how the dance could be improved e.g. timing, remembering patterns or steps, quality of movements.</p>	<p>Can the children improve their footwork? Can the children keep in time with the music?</p> <p><i>KUFH: Discuss how the dance affects their heart and breathing rate. Ask the children to discuss the health benefits of dance activities.</i></p> <p><i>Q. Why is it important to use up lots of energy regularly?</i></p> <p><i>A. Energetic exercise can help maintain a healthy body weight and help someone becoming overweight. In addition it strengthens bones, joints, heart and lungs and helps them to work efficiently.</i></p>
<p>Cool Down:</p> <p><i>Pull and push- Form into partners. One pupil sits or lies down on the floor, the other touches/taps a body part. Once a body part has been tapped the pupil has to react by bringing the body part very slowly up following the hand of the leader and then back down. Swap roles.</i></p>	<p>Use slow music. Encourage stretching and reaching.</p>
<p>Evaluation/Post Lesson Notes :</p>	<p>Accompaniment/Music/Equipment/Resources:</p> <p>Top Dance Cards- Dorset Ring Dance. DVD clips to explore stimulus- Riverdance, Lord of the Dance; book - Irish Dancing and other National Dances by Rita Storey (Franklin Watts 2005).</p> <p>Suggested Music:</p> <ul style="list-style-type: none"> • Irish Reels: A Taste of Ireland – CD • The Corrs – Forgiven not forgotten – Track 9 Toss the feathers instrumental • Lord of the Dance Track 11 Siamsa

<p>Learning Outcomes:</p> <ul style="list-style-type: none"> • Explore and learn new actions while working with a partner or in a group • To create and link dance actions and phrases using a simple dance structure or motif • Learn dances from different cultures and times and places • Keep up activity over a sustained period of time • Describe and evaluate some of the compositional formations of dances performed with a partner and in a small group. • Talk about how they might improve their dances. 	<p>NCPE PoS / Links:</p> <p>KS2 1a, 2a, 3b, 4c 6a</p>	<p>Vocabulary:</p> <p>Steps, skip, gallop, swing, circle, formations, promenade, polka, count, timing, direction</p>
<p>Warm up:</p> <p><u>Taps</u>- Tap eight times on your heads; try to keep an even beat. Move to your shoulders and tap for eight. Repeat this on hips, knees, ankles and toes. Repeat whole sequence again. Try with four beats, two beats and finally one beat.</p> <p>Appropriate stretches.</p> <p>KUFH: Q Why does your heart beat faster in some sections of a dance? A Some sections of a dance are more energetic than others. Q Which sections of this dance feel more energetic? A Children should find that dance movements which involve travelling quickly; changing from high to low; jumping/bouncing/hopping travelling patterns; and large, strong, powerful, explosive movements performed over a sustained period of time ore energetic. How energetic dance feels varies between individuals and depends on the effort and confidence applied to the performance. Health recommendations are that young people should perform one hour of at least moderate (i.e. energetic) physical activity per day.</p>		<p>Teaching Points/Class Management/Differentiation (STEP)</p> <p>What, Where, How, with Whom</p> <p>This can be changed into a variety of different movements. Use waving instead of tapping, move the body parts in different ways, take the beats on a journey around the hall. Try and keep to the rhythm of the music or accompaniment. Encourage the counting of eight beats- this will be helpful when it comes to the taught dance.</p>
<p>Exploration:</p> <p><u>Traditional Dance</u> - <i>Taught Dance, Circle Dance, Changing Formations.</i></p> <p>Explored and taken from Top Dance</p> <p>Revise section 1. Can the children remember the steps?</p> <p>Circle Dance</p> <p>1) Teach a Dorset Ring Dance (taken from Tops Dance). Make large circles made up of any number of pairs.</p> <ul style="list-style-type: none"> • Circle to the left – 8 counts (skip, skip, skip or polka) • Circle to the right – 8 counts (step one, two, three, hop) • Promenade around the room in an anti-clockwise direction – 8 counts • Hold hands with partner and swing on the spot – 8 counts • Begin again. <p>2) Practise to the music, try to encourage timing and remembering the patterns.</p> <p>3) Discuss the similarities and differences between this dance and section 1’s dance.</p>		<p>Find out about other social dances that exist in other cultures. Try them out. What are the similarities and differences?</p> <p>This dance is to celebrate the making of new friends.</p> <p>Do the groups maintain a circular formation? Does the dance look like a social dance? Is the atmosphere, expression and interaction appropriate for a celebration dance?</p>

<p>Selection, Composition and Development:</p> <p>In groups of fours compose a circle dance that lasts for four sets of 8 counts.</p> <p>Movement suggestions:</p> <ul style="list-style-type: none"> • You can use some of the movement patterns already explored or you may know of others to use • Use steps explored in section 1 • Use the circle in a variety of different ways e.g. in and out, around, as a group, in pairs, individual • Keep it simple • Try to count to eight as a group to ensure good timing, then when confident count in your heads 	<p>Have the children selected appropriate patterns which are simple enough to repeat and remember?</p> <p>Create action cards of the patterns explored. Allow the groups to pick four cards each. Arrange the cards into an order and use them to create the dance patterns. This may help with group organisation and limit time wasted on choosing the dance patterns.</p> <p>STEP- use mixed ability partners, work with an adult, use two/three patterns, choose steps the whole group can do.</p>
<p>Perform, Appreciate and Evaluate:</p> <p>Perform the dance to another group. Give peer feedback. Swap roles.</p> <p>Give the children specific criteria to look for e.g. timing, circle formation, lightness of footwork etc.</p> <ul style="list-style-type: none"> • Positive comment e.g. I liked your..... • Improvement comment e.g. I think you could improve on the..... • Positive comments e.g. You were really good at..... <p>Talk about why evaluating each other's dances is so important.</p>	<p>Model the feedback with another adult or confident child. Discuss how to talk and give feedback- positive comments. This could be modelled and drawn as a feedback sandwich!</p>
<p>Cool Down:</p> <p><u>Kim's Game</u>- Stand in a circle. Explain a Mexican wave (canon effect). Start off with a movement/action. The action/movement needs to be copied in a canon effect around the circle. Start with a tall stretch. Add a movement to the previous one each time.</p>	
<p>Evaluation/Post Lesson Notes:</p>	<p>Accompaniment/Music/Equipment/Resources:</p> <p>Top Dance Cards – Dorset Ring Dance. Up the Sides and Down the Middle by Eddie Upton and Lyn Payne.</p> <p>DVD clips to explore stimulus- Riverdance, Lord of the Dance; book - Irish Dancing and other National Dances by Rita Storey (Franklin Watts 2005).</p> <p>Suggested Music:</p> <ul style="list-style-type: none"> • Any polka- 32 bar <p>or</p> <ul style="list-style-type: none"> • Irish Reels: A Taste of Ireland – CD • The Corrs – Forgiven not forgotten – Track 9 Toss the feathers instrumental • Lord of the Dance Track 11 Siamsa

<p>Learning Outcomes:</p> <ul style="list-style-type: none"> • Explore and learn new actions while working with a partner or in a group • To create and link dance actions and phrases using a simple dance structure or motif • Learn dances from different cultures, times and places • Keep up activity over a sustained period of time • Describe and evaluate some of the compositional formations of dances performed with a partner and in a small group. • Talk about how they might improve their dances. 	<p>NCPE PoS / Links:</p> <p>KS2 1a, 2a, 3b, 4c 6a</p>	<p>Vocabulary:</p> <p>Steps, skip, gallop, swing, formations; lines, circle, triangle, square, cluster, scattered, V-shape, T-shape, star shape, diagonal; promenade, polka, count, timing, direction</p>
<p>Warm up:</p> <p><u>Copy Cats</u>- Begin in pairs (or small groups of three to four). Standing one behind the other, the front person leads their partner/group around and in/out of space. The followers have to copy the actions/movements of the leader. Begin with less vigorous movements e.g. walking, progressing to more vigorous activity e.g. hopping, jumping, running. On command ‘change’ the person at the front goes to the back and a new leader takes over.</p> <p><i>KUFH: Q How can dance help you to reach this target? A Dance can be energetic, stimulating and absorbing. Dancing can involve energetic activity being sustained.</i></p>		<p>Teaching Points/Class Management/Differentiation (STEP)</p> <p>What, Where, How, with Whom</p> <p>Look ahead, taking your partner/group into spaces. Encourage a change of level, speed, direction and pathway taken.</p>
<p>Exploration:</p> <p><u>Traditional Dance</u> - Taught Dance, Circle Dance, Changing Formations.</p> <p>Explored and taken from Top Dance</p> <p>Revise section 2 (and section 1 if time allows). Talk about what they have learnt so far. Make a list of the different movements and steps explored.</p> <p><u>Changing Formations</u></p> <p>1) Discuss the meaning of ‘formation’. What do they think a formation might be in a dance? Explain that a formation is the group pattern and form (e.g. lines, circle).</p> <p>2) In small groups allow the children to explore how many different formations they can make. Ask the children to make drawings or list the formations they can find. Can they find at least five different ways? Give a certain time limit.</p> <p>3) As a class list the formations found. These may include lines, circle, triangle, square, cluster, scattered, V-shape, T-shape, star shape, diagonal (see attached guidance sheet- formation dots)</p> <p>4) Watch a dance performance such as ‘Riverdance’, ‘Lord of the Dance’, or a musical show that uses varying formations. Watch how the performers move from one formation to the other. Talk with the children about how they ‘link’ and ‘flow’ into one another smoothly.</p>		<p>Why is formation in dance important?</p> <p>What formations do we see on ‘pop’ videos today?</p> <p>Find out about other social dances that exist in other cultures. Are their formations different?</p> <p>Show me boards could be used (mini white boards). Also see Top Dance Handbook pg. 40 for examples of traditional dance formations.</p> <p>You can watch clips of Riverdance on the internet if a video/DVD is unavailable at www.riverdance.com (please note due to the nature of the internet it is strongly recommended that you view this site to check appropriate content before viewing with children).</p>

<p>Selection, Composition and Development:</p> <p>Using similar steps and patterns explored in sections 1 and 2; can the group compose a short dance using three/four different formations?</p> <p>Movement suggestions:</p> <ul style="list-style-type: none"> • Can the group find ways of changing places with each other, and changing partners? • Which steps will the children use? • How will you maintain formation and spatial pattern? • Can you add unison and canon into your dance? <p>Extension: The children could make a modern dance using different steps from different styles of dances.</p>	<p>Create action cards of different formations (see attached sheet- formation dots). Cut these out and laminate each formation. Allow the groups to pick three/four formations each. Arrange the cards into an order and use them to create the dance. This may help with group organisation and limit time wasted on choosing formations.</p> <p>STEP- use mixed ability partners, work with an adult, use two/three formations, use one step only to focus on spatial pattern of formations, choose step/s the whole group can do.</p>
<p>Perform, Appreciate and Evaluate:</p> <p>Allow the children to watch each other’s dances. Can they recognise which formations they have used? Have the groups used unison or canon? Do the formations link and flow smoothly? Is it difficult to follow a set pattern and stay in formation?</p>	
<p>Cool Down:</p> <p><u>Relaxing</u> - Lie down on the floor with a long stretched out shape, arms above your head. Close your eyes. Take your arms stretching up towards the ceiling, hold; gradually drop them back down, keeping them straight, behind your head. Hold them for six seconds and gradually bring them back up. As they lift start lifting your body, keeping your eyes closed. Drop back down carefully and repeat again. Count to ten and open your eyes slowly.</p>	<p>Use a soft voice. Hold and count the stretches for six seconds each.</p>
<p>Evaluation/Post Lesson Notes :</p>	<p>Accompaniment/Music/Equipment/Resources:</p> <p>Top Dance Cards – Dorset Ring Dance. Book: Up the Sides and Down the Middle by Eddie Upton and Lyn Payne.</p> <p>DVD clips to explore stimulus- Riverdance, Lord of the Dance; book - Irish Dancing and other National Dances by Rita Storey (Franklin Watts 2005).</p> <p>Suggested Music:</p> <ul style="list-style-type: none"> • Any polka- 32 bar or • Irish Reels: A Taste of Ireland – CD • The Corrs – Forgiven not forgotten – Track 9 Toss the feathers instrumental • Lord of the Dance Track 11 Siamsa

<p>Learning Outcomes:</p> <ul style="list-style-type: none"> To improvise freely on their own translating a stimulus into movement Incorporate different dynamics and qualities into their movement Link actions to make dance phrases To perform dances with an awareness of rhythmic, dynamic and expressive qualities Describe what makes a good dance phrase Explain why they need to warm up and cool down Describe some of the compositional features of dances performed with a partner and in groups. 	<p>NCPE PoS / Links:</p> <p>1a, b, 2a, 3a, 4b 6a, b</p>	<p>Vocabulary:</p> <p>Travel, jump, turn, gesture, stillness, control, balance, dynamics, speed, level, direction, pathway, formations, scattered, motif, phrase, question and answer, action words- sway, whirl, spiral, fall, leap, body parts, shape, movement, compose, perform, flow.</p>
<p>Warm up:</p> <p><u>Alphabet soup-</u> Children move around in various directions and movements. On command they make the capital letter called out. Examples include X, V, Y, T, C, I, L, K. These can be explored individually and in partners/small groups. Hold each shape for three to six seconds.</p> <p>Teach the children some stretches they can use to warm up and cool down. Ask them why it is so important to warm up and cool down.</p>		<p>Teaching Points/Class Management/Differentiation (STEP)</p> <p>What, Where, How, with Whom</p> <p>Start movements with light activity e.g. walk and develop gradually into more vigorous activity e.g. hopping.</p> <p>Use A4 sized letters to show as a visual stimulus.</p>
<p>Exploration:</p> <p><u>The weather- wind, rain, thunder and lightning.</u> <i>Explored and taken from Top Dance- Weather forecast</i></p> <p><u>Wind- sway, whirl, spiral, fall, leap.</u></p> <p>Discuss the movement of wind with the children. What does wind do? How does the wind make you feel? Think of action words related to wind and make a list. These could include <i>sway, whirl, spiral, fall</i> and <i>leap</i>. Discuss different types of winds from around the world. Imagine a whirlwind. Explore movements from slow to fast, low to high and in different directions.</p> <p>Examples of the movements could be:</p> <p><i>Sway-</i> The beginning of the wind dance phrase. Explore the action word with different body parts and different body shapes. Think about the dynamics e.g. is it a heavy or light movement? What about the flow? Jerky or smooth?</p> <p><i>Whirl-</i> Adding to sway, but becoming a little more faster/heavier wind. Lends its self to rolling backwards and forwards/alternating sides. Try rolling and abruptly stopping on each side to pause, holding your shape still, before repeating on the other side.</p> <p><i>Spiral and fall-</i> The middle of the dance phrase. The wind is stronger, lifting and reaching higher and higher. Show this movement with your hands. The whirlwind spreading and getting bigger. As the wind drops slightly, show this within your actions.</p> <p><i>Leap-</i> The end of the dance where the wind is at its strongest/ your actions at their strongest. Run and leap. Make it clear what shape your action/movement will be. Where are your hands and feet? Where is your focus?</p>		<p>For first hand experiences watch a piece of paper out side in the wind. Look and observe the movement of the paper. Or watch a video clip of wind.</p> <p>Apart from changes of speed and levels, this lesson also lends itself to focus on changes of directions e.g. sway- forwards/backwards, whirl- rolling side to side, spiral- low to high with arms becoming more outstretched, leap- up and down.</p>

<p>Selection, Composition and Development:</p> <p>Divide the class into two groups. Group one composes a dance phrase for each <i>sway</i> and <i>spiral and fall</i>. Group two composes dance phrases for <i>whirl</i> and <i>leap</i>. Each phrase should be timed for eight beats/counts e.g. <i>sway</i> = eight counts/beats, <i>spiral and fall</i> = eight counts/beats. Practise and repeat their phrases so they are the same each time.</p>	<p>Allow children time to practise their movements and talk to each other to stimulate ideas. Use demonstrations and think out loud to help children with their own thought processes.</p>
<p>Perform, Appreciate and Evaluate:</p> <p>Spilt the groups so that group one are one side of the area/hall and group two the other. Each group performs in unison and are in scattered formations. Perform one group after the other using question and answer (compositional element). Group one performs <i>sway</i>, group two follows performing <i>whirl</i>, then group one returns with <i>spiral</i>, and finally group two finishes with <i>leap</i>. Create the question and answer approach but try to keep a flow from group to group.</p>	<p>Count out aloud to help keep the timing of the dance. Keep the dance flowing from group to group.</p> <p>The dance feels and looks a little like a wind fight. Where one wind group tries to beat the other! This could be emphasised by the focus of the dancers finishing each phrase looking at the other e.g. finishing each phrases by a sway of the shoulders and head and focusing the eyes and head in the direction of the other group.</p> <p>Group Formations- The group pattern/placement of dancers e.g. in a line, circle, triangle, cluster, scattered, square, diagonal, facing in or out.</p> <p>Question and answer- A compositional element in pairs or group, where one performs an action/movement (question) and pauses and two returns with an action/movement (answer).</p>
<p>Cool Down:</p> <p>Pull and push- Form into partners. One pupil sits or lies down on the floor, the other touches/taps a body part. Once a body part has been tapped the pupil has to react by bringing the body part very slowly up following the hand of the leader and then back down.</p>	<p><i>KUFH:</i> Q How do you feel after cooling-down? A <i>OK, back to normal (not out of breath or very hot).</i> Q What happens to your heart and breathing rate during a cool-down? A <i>They recover gradually</i> Q Which dance activities are suitable for a cool-down? A <i>E.g. Shoreline, using gentle movements; Body talk, using slow, movements.</i> Q What is the purpose of cool-down stretches? A <i>To prevent the muscles becoming tight and sore.</i> Q When should stretches be performed? A <i>Stretches should only be performed when muscles are warm.</i> Q Where in the body can you feel the muscles stretching? A <i>Children identify the location of muscles being stretched.</i></p>
<p>Evaluation/Post Lesson Notes :</p>	<p>Accompaniment/Music/Equipment/Resources:</p> <p>A4 sized letters X, V, Y, T, C, I, L, K, piece of A4 paper, pictures/poems e.g. When the Wind Blows by John Foster/ video clip of wind.</p> <p>Music suggestions-</p> <ul style="list-style-type: none"> • Spirit of the canyon Track 2 Voices of the wind • Enya- A day without rain- Track 4 Tempus Vernum

<p>Learning Outcomes:</p> <ul style="list-style-type: none"> To improvise freely on their own translating a stimulus into movement Incorporate different dynamics and qualities into their movement Link actions to make dance phrases To perform dances with an awareness of rhythmic, dynamic and expressive qualities Describe what makes a good dance phrase Explain why they need to warm up and cool down Describe some of the compositional features of dances performed with a partner and in groups. 	<p>NCPE PoS / Links:</p> <p>1a, b, 2a, 3a, 4b 6a, b</p>	<p>Vocabulary:</p> <p>Travel, jump, turn, gesture, stillness, control, balance, dynamics, speed, level, direction, pathway, body parts, shape, movement, compose, perform, flow, link, unison, canon, action words- drop, splash/bounce, beat, run</p>
<p>Warm up:</p> <p><u>Taps</u>- Tap eight times on your heads, try to keep an even beat. Move to your shoulders and tap for eight. Repeat this on hips, knees, ankles and toes. Repeat whole sequence again. Try with four beats, two beats and finally one beat. Appropriate stretches.</p> <p>Revise what happens to the heart during dance activity. Help the children to recognise what happens to their breathing during dance activity and when they are standing still.</p>		<p>Teaching Points/Class Management/Differentiation (STEP)</p> <p>What, Where, How, with Whom</p> <p>This can be changed into a variety of different movements. Use waving instead of tapping, move the body parts in different ways, take the beats on a journey around the hall. Try and keep to the rhythm of the music or accompaniment.</p>
<p>Exploration:</p> <p><u>The weather</u>- <i>wind, rain, thunder and lightning. Explored and taken from Top Dance- Weather forecast</i></p> <p>Rain- Explore ideas about rainfall. What does rain do? What sounds do you hear? How does it make you feel? What do you like doing when it is raining? Discuss how rain is viewed across the world. Use the children's responses for stimulus. Compile a list of action words to explore.</p> <p>Drop, splash/bounce, beat, run.</p> <p>Movements taken from high to low, sharp and staccato. Explore using different body parts. Explore the contrast of strong movements in place to the light travelling movements (for example use the hands held in a fist shape above the head, drop each hand one after the other. Allow the focus to fall with each hand. Make the movements strong and powerful).</p> <p>Think about rain as it drops. It splashes/bounces off the ground/window. Show this using quality bounces, jumping, hopping.</p> <p>Where does rain go? It runs away, collects in puddles etc. If you watch rain on a window only the biggest drops run down the pane. Small raindrops are held on the glass by surface tension until another drop falls in the same place. Then the tension will be broken and the drops run down the pane in rivulets. Use your observations and knowledge about a subject to produce movement ideas, structure and stimulus.</p> <p>How can we communicate the sound of rainfall? Use tapping of the feet or hands on the floor. The beat of the rain. Change the speed of the rainfall. This could be used as an accompaniment to the dance.</p>		<p>If possible, watch the rain falling on the ground or on a window. Try and enable children to gain first hand experiences rather than using imagery.</p> <p>Explore movements in place and then on the move. E.g. drop and splash in place with strong movements and extending to travelling actions- bounce/run using quality light movements.</p> <p>Include changes of speed, levels and directions.</p> <p>You could explore dancing with an umbrella. This could be the start of the dance just as the raindrops begin to fall.</p>

<p>Selection, Composition and Development: Form into pairs. Revise compositional elements/features- unison and canon. Create and compose a partner dance using movements from the action words (use ideas from exploration). The structure of the dance should try to include a movement from each of <i>drop, splash/bounce, beat, run</i>. Include unison and canon within the dance. Think about the pathways you will take. Repeat and practise the dance so it is the same each time.</p>	<p>STEP- Alter the number of movements and dance actions, pair children in mixed abilities, where a child could copy their partners movements, link the movements together smoothly encouraging good body posture and tension.</p> <p>Unison- A movement which occurs at the same time. Canon- In pairs or a group, a motif/movement that is repeated one after the other e.g. a Mexican wave.</p>
<p>Perform, Appreciate and Evaluate: Allow children to perform their partner dance. Those observing identify and recognise unison and canon. Help the children to use a range of descriptive language when describing the dances. What aspects of the dances were effective and why? If using an umbrella, have they utilised the prop well and in different ways? Link <i>wind</i> with <i>rain</i> and perform as a whole class dance.</p>	<p>Have the children selected the appropriate actions to interpret rain and each section- <i>drop, splash/bounce, beat, run</i>? Are the different movements linked smoothly? Is their flow within the dance? Can you see the mood and strength of the dance from strong to light?</p>
<p>Cool Down: <u>Stretches</u>- Pupils walk around the room using different pathways easing out the body. Stretching and curling on command, using different stretching or curling shapes each time. Finish lying on the floor and relax. Count to ten in your head and sit up slowly.</p>	<p>Control stretches and hold for six seconds. Encourage good posture and help children to feel body tension.</p>
<p>Evaluation/Post Lesson Notes :</p>	<p>Accompaniment/Music/Equipment/Resources: Weather poems compiled by John Fisher (Oxford), rain poetry, BBC sound effects, weather reports- voice, video clips of weather around the world, information books, umbrellas Accompaniment suggestions- <ul style="list-style-type: none"> • Body sound effects • Percussion instruments- tambourine, drum, rain stick Music suggestions- <ul style="list-style-type: none"> • Turbular Bells Mike Oldfield </p>

STEP Space, Task, Equipment, People

<p>Learning Outcomes:</p> <ul style="list-style-type: none"> • To improvise freely on their own translating a stimulus into movement • Incorporate different dynamics and qualities into their movement • Link actions to make dance phrases • To perform dances with an awareness of rhythmic, dynamic and expressive qualities • Describe what makes a good dance phrase • Explain why they need to warm up and cool down • Describe some of the compositional features of dances performed with a partner and in groups. 	<p>NCPE PoS / Links:</p> <p>1a, b, 2a, 3a, 4b 6a, b</p>	<p>Vocabulary:</p> <p>Travel, jump, turn, gesture, stillness, control, balance, dynamics, speed, level, direction, pathway, body parts, shape, movement, compose, perform, flow, link, unison, canon.</p>
<p>Warm up:</p> <p><u>Colours</u>- use contrasting colours such as black, yellow and blue. Children create a motif for each colour (e.g. black = a dark hole- kick and punch to get out, fast and vigorous; yellow = happy, warm sunshine- skip around open shape; blue = coldness- closed shape, slowly). Call the different colours. The children perform and travel using their motifs. Appropriate stretches.</p> <p><i>KUFH: Q How do you feel after warming up? Warm (not out of breath) and ready for action (not tired). Q What is the purpose of moving joints in a warm-up? A To help them move smoothly. Q Which activities mobilise joints in your spine? Which activities mobilise knees, shoulder and ankle joints? A E.g. side bends, upper body twists. E.g. knee lifts, arm circles, jogging. Q What is the purpose of raising your heart and breathing rate in a warm-up? A To increase the supply of oxygen to the muscles in preparation for energetic activity Q When should warm-up stretches be performed? Where can you feel the muscles stretching? A Towards the end of a warm-up when muscles are warm. Children identify the location of muscles being stretched.</i></p>		<p>Teaching Points/Class Management/Differentiation (STEP)</p> <p>What, Where, How, with Whom</p> <p>Use visual colours (A4 sized colour spot) to show to children. Encourage a change of speed, level and direction that the children travel in.</p>
<p>Exploration:</p> <p><u>The weather</u>- wind, rain, thunder and lightning. <i>Explored and taken from Top Dance- Weather forecast</i></p> <p>Thunder and Lightning- Explore the children’s thoughts and feelings of thunder and lightning.</p> <p>Thunder -Listen and respond to the sound of a large explosive drum bang. Explore actions on the spot e.g. jump, turn, stretch. Make the action large and powerful. Slowly turn, sink and roll into a new space. Repeat the action. Explore other sounds and movements to symbolise thunder.</p> <p>Myths and legends could be used within the dance to explore thunder. For example, the North American Indians believed thunder was caused by huge thunderbirds, which rose up in the sky and caused the noise by flapping their wings. Or in Scandinavia, the Norse god Thor was said to cause thunder with his hammer, battling against the giants in the skies.</p> <p><i>Lightning</i>- Use contrasting movements- sharp, jagged shapes using whole body parts, zig zag pathways and movements, fast speed. Explore forked lightning making sharp pointy shapes. Travel with the shapes.</p>		<p>Background- Thunder and lightning both happen at the same time, but you see lightning before you hear thunder because light travels much faster than sound.</p> <p>Lightning is caused by water droplets changing into small ice particles as they are blown upwards in the sky and become frozen. Within a storm cloud, there is a layer of heavy ice balls through which smaller particles of ice are blown. As the particles hit the ice ball, there is a separation of electrical charge into positive and negative particles. This builds up and causes sheet lightning in the cloud.</p> <p>Thunder is caused by the lightning and is really hot air exploding. A flash of lightning is extremely hot and as it travels, it makes the air around it expand and contract very quickly, causing a loud rumbling crash or crack of thunder.</p> <p>Non-fiction/information books on thunder and lightning or pictures of lightning are a good source of stimulus.</p>

<p>Selection, Composition and Development: Form into small groups (threes/fours). Create and compose <i>thunder and lightening</i> as a small group dance. Create a dance phrase for thunder and lightning. Include changes of speed, level, direction and pathway. Use unison and canon within your dance. Think about the structure of your small group dance. Try to create mood within your dance. Think carefully about the shapes you make.</p>	<p>How will you compose your group dance? Will you all be thunder and lightning or will you split? How will you start your dance? What formations and pathways will you take?</p> <p>STEP- Change the task to link more/ less movements together, consider timing, create more formations and more complex floor patterns. Some children find it challenging to work in groups. Use demonstrations/role play verbalising how to communicate with each other. Allow the children time to talk through their thoughts and ideas. Nominate a group leader- make sure everyone is heard. Use demonstrations for ideas.</p>
<p>Perform, Appreciate and Evaluate: Allow each group to perform their dance. This could be one or several. Those observing watch for group formations. How did each group form their dance? What shapes did the group make? How effective were they as an observer?</p> <p>Create and compose a whole class dance of weather. Include <i>wind, rain, thunder and lightning</i>. Perhaps perform the whole dance to another class, the headteacher or use a camcorder to video the dance, then watch it evaluating and appreciating each part.</p>	<p>Look for- clear shapes and movements, appropriately selected actions to interpret thunder and lightning, good body posture, control and co-ordination, clear pathways.</p> <p>Use a weather report written by the children at the start of the dance to set the scene or add atmosphere.</p>
<p>Cool Down: <u>Mirrors</u>- Form into partners. Number one and two. One leads, whilst stationary, with their hand/s and two (facing one) copies ones actions like facing a mirror. Use the hands, shoulders, head, legs, feet. Swap roles.</p>	<p>Encourage slow movements and stretching up and out with different body parts.</p>
<p>Evaluation/Post Lesson Notes :</p>	<p>Accompaniment/Music/Equipment/Resources: Weather poems compiled by John Fisher (Oxford), poetry, information books, pictures of lightning, BBC sound effects, weather reports- voice, video clips of weather around the world. Accompaniment suggestions</p> <ul style="list-style-type: none"> • Percussion instruments- tambourine, drums. <p>Music suggestions-</p> <ul style="list-style-type: none"> • Spirit of the canyon Track 8 Firefall