

Year Group: 4

Theme/Stimulus: Laugh a minute Section 1 Silly walks

<p>Learning Outcomes:</p> <ul style="list-style-type: none">• To explore and create characters and narrative ideas and respond through movement• Experiment with a wide range of actions, varying and combining spatial patterns, speed and tension• Use different compositional ideas to create motifs incorporating unison, canon, action/reaction and question/answer• Remember, practise and combine longer, more complex dance phrases• Why is activity good for health and well-being• Describe, interpret and evaluate their own and other's dances using appropriate vocabulary• Suggest how dances and performances can be improved, so that they communicate more effectively.	<p>NCPE PoS / Links:</p> <p>1a, b, 2a, 3b, 4c 6a, b</p> <p>QCA Yr 4 Core Task 1</p>	<p>Vocabulary:</p> <p>Travel, turn, jump, gesture, stillness, movement, action, character, describe, analyse, interpret, evaluate, communicate, unison, canon, mirror, match, repetition, mood, level, speed, direction, pathway</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>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.</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.</p> <p>Encourage a change of level, speed, direction and pathway taken.</p>
<p>Exploration:</p> <p><u>Laugh a minute- silly walks, strike a pose, comic strip</u> Explored and taken from Top Dance</p> <p><i>Silly walks</i>- Explore different ways of walking- make large steps, wobble and waddle, cross-over etc. Use comic magazines/cartoon pictures such as Beano, Dandy, Buster for the stimulus of the theme. Look at the characters still image. How would the character move? How will you communicate their personality? Explore these walks using what, where and how model.</p> <p>What- what action, what body part, what shape?</p> <p>Where- level, direction, pathway, focus.</p> <p>How- speed, weight/energy, open/closed.</p> <p><i>For example take a large stride walk. Explore what is moving, what shape will you use. Change the level; take your walk high then to low. Change the direction of your walk forwards, backwards, sideways. What pathway will you take your walk in- zig zag, spiral? Where is your focus- how does this change the image/mood of the walk? E.g. head/focus down on the ground may communicate a sad or insular feeling, where looking up or ahead the opposite. How fast are you going- take your walk slow, then try speeding things up! How powerful is your walk- try fists closed and jerky movements. How does this make you feel? Now try slow and smooth. What is the difference?</i></p> <p>Pick two to three different walks and link them together to create a sequence. Include changes of speed, level, direction and pathway.</p>		<p>Use improvisation, ask the children to add qualities such as exaggeration and clear actions.</p> <p>Make a word web to describe the characters. Use the words to consider the use of level, direction, dynamics etc.</p> <p>Play a type of pictorial game where the class watches each other looking for clear characteristics. What movements, ways of travelling are the most successful at conveying the nature of the character?</p> <p>Have an enlarged version dance language (what, where, how, with whom) showing in the room. Children can refer to it for ideas.</p> <p>STEP- choose one movement but perform in different ways e.g. speed, level, direction, pathways. Use visual images to remember the sequence.</p>

<p>Selection, Composition and Development: Form into pairs. Teach your three movements to your partner. Pick three of the movements to perform together. Compose and create a partner dance. Discuss compositional devices/elements and ideas: mirroring, matching, unison, canon, repetition. What direction will you travel in? What is your pathway? Discuss capital letters and full stops of dance. Have a clear starting and finishing position.</p>	<p>STEP- Allow mixed ability partners, use two actions but change the level, direction or speed in which they are performed to create the dance, use one compositional element/device, use visual images to remember the sequence.</p>
<p>Perform, Appreciate and Evaluate: Allow half the class to perform at a time. The other half appreciates and evaluates another group's dance. Identify the compositional devices/elements within the dance. Are their ideas clearly illustrated? Have they used different levels? Was there a difference between fast and slow? Have they selected appropriate actions to communicate their character/s?</p>	<p>When performing look for the level of concentration, consideration of partner, appropriate control.</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: Pictures from comics e.g. Beano, Dandy, Buster, Cartoon characters from films or videos/DVD's, enlarged dance language model. Music suggestions- Divine Madness by Madness Black and White Rags by Scott Joplin I love to Boogie by T-Rex (Or Billy Elliot Soundtrack)</p>

Year Group: 4

Theme/Stimulus: Laugh a minute Section 2 Strike a pose

<p>Learning Outcomes:</p> <ul style="list-style-type: none">• To explore and create characters and narrative ideas in respond through movement• Experiment with a wide range of actions, varying and combining spatial patterns, speed and tension• Use different compositional ideas to create motifs incorporating unison, canon, action/reaction and question/answer• Remember, practise and combine longer, more complex dance phrases• Why is activity good for health and well-being• Describe, interpret and evaluate their own and other's dances using appropriate vocabulary• Suggest how dances and performances can be improved, so that they communicate more effectively.	<p>NCPE PoS / Links:</p> <p>1a, b, 2a, 3b, 4c 6a, b</p> <p>QCA Yr 4 Core Task 1</p>	<p>Vocabulary:</p> <p>Travel, turn, jump, gesture, stillness, movement, action, character, pose, describe, analyse, interpret, evaluate, communicate, unison, canon, mirror, match, repetition, mood, level, speed, direction, pathway</p>
<p>Warm up:</p> <p><u>Copy Cats</u>- Repeat and extend from Laugh a minute Section 1.</p> <p><i>KUFH: 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. 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.</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.</p> <p>Encourage a change of level, speed, direction and pathway taken.</p>	
<p>Exploration:</p> <p><u>Laugh a minute-</u> <i>silly walks, strike a pose, comic strip</i> Explored and taken from Top Dance</p> <p><i>Strike a pose-</i> Select and copy contrasting still shapes (poses) from the cartoon strips/magazines/picture stimulus.</p> <p>1) Form into small groups (three/four/five) and explore the still shapes (poses) and gestures of the characters. Choose three contrasting characters to provide different levels and weights/energy. Create a motif for each character.</p> <p>2) Link the motifs together using gestures, a turn and a jump to create a longer phrase.</p>	<p>Look for stillness and control, transference of weight from movement to stillness and vice versa, clear shapes.</p> <p>STEP- use effective questioning about the characters to gather ideas for movement, use more complex movement patterns to link each character.</p>	
<p>Selection, Composition and Development:</p> <p>Develop and compose a group dance using the still shapes and travelling movements. Within the dance capture and communicate the personality of each character.</p> <p>Structure example: character 1 still shape, link (using a turn) into character 2 still shape, link using a jump into character 3 still shape. Practise and refine the dance. Think about timing.</p> <p>As a group think about using a variety of compositional elements e.g. unison, canon, repetition, etc. Where will you start? What formation will you take (triangle, square, diagonal line etc)? What direction will you travel in?</p>	<p>The dance is aimed as an introduction to the characters before the comic strip in section 3.</p> <p>Example: Each person takes up a different still image of one of the characters. Every body moves in unison to form into the next still image of the character next to them. This repeats until everybody has got back to his or her starting position. Alternatively, the children could move in canon to the next position.</p>	

<p>Perform, Appreciate and Evaluate: Use demonstrations from different groups. Ask the children to critically analyse the choices made by themselves and those of other groups. Encourage the children to make positive comments and develop an awareness of sensitive concern over other's feelings when discussing their work. Show the children how to do this and discuss why it's good practise.</p>	<p><i>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 and evaluation children develop a critical appreciation of dance.</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: Pictures from comics e.g. Beano, Dandy, Buster, Cartoon characters from films or videos/DVD's, enlarged dance language model. Music suggestions- Divine Madness by Madness Black and White Rags by Scott Joplin I love to Boogie by T-Rex (Or Billy Elliot Soundtrack)</p>

STEP Space, Task, Equipment, People

Year Group: 4

Theme/Stimulus: Laugh a minute Section 3 Comic Strip

<p>Learning Outcomes:</p> <ul style="list-style-type: none"> To explore and create characters and narrative ideas in respond through movement Experiment with a wide range of actions, varying and combining spatial patterns, speed and tension Use different compositional ideas to create motifs incorporating unison, cannon, action/reaction and question/answer Remember, practise and combine longer, more complex dance phrases Why is activity good for health and well-being Describe, interpret and evaluate their own and other's dances using appropriate vocabulary Suggest how dances and performances can be improved, so that they communicate more effectively. 	<p>NCPE PoS / Links:</p> <p>1a, b, 2a, 3b, 4c 6a, b</p> <p>QCA Yr 4 Core Task 1</p>	<p>Vocabulary:</p> <p>Travel, turn, jump, gesture, stillness, movement, action, character, pose, describe, analyse, interpret, evaluate, communicate, unison, cannon, mirror, match, repetition, mood, level, speed, direction, pathway</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) What, Where, How, with Whom</p> <p>This can 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>Laugh a minute-</u> <i>silly walks, strike a pose, comic strip Explorde and taken from Top Dance</i></p> <p>Comic Strip- Form into small groups (four or five).</p> <ol style="list-style-type: none"> Select a comic strip. Explore the shapes of different characters and extend these into travelling, jumping, turning and transitional movements. This could be achieved by splitting the group into pairs and each pair chooses two characters each to explore. They then teach their partners their character motif. 		<ul style="list-style-type: none"> The comic strips could be from popular comic magazines e.g. Beano, dandy. Or the children could be asked to bring in their own as homework. Remind the children of different levels, directions, pathways and speeds.
<p>Selection, Composition and Development:</p> <ol style="list-style-type: none"> Use the motifs to create the comic strip. Incorporate compositional elements of unison, cannon and action/reaction to develop a group dance. Encourage the children to use different levels, speeds, directions and pathways to vary their dance. Talk about the characters and how these could be communicated within the dance. Teach the children about the importance of keeping focused on the dance idea. <ul style="list-style-type: none"> Discuss their movement material- try to keep their movements danced rather than acted? <p>STEP- Help the children to make decisions about the skills and ideas that are most appropriate to the task, simplify the task e.g. take two pictures from the comic strip to perform and link, talk to the whole class or individuals to explain what, why and how they can perform and think, ask the children to follow/copy a partner, challenge a child by making them a group leader.</p>		<ul style="list-style-type: none"> Action/reaction- A compositional element when working in a partner or group where the action/movement of one is followed by another e.g. through a bucket of water at someone, they we react and move. Cannon-A motif in a partner or group which is repeated one person after the other e.g. Mexican wave. Unison-A movement or stillness that is performed at the same time.

<p>Perform, Appreciate and Evaluate:</p> <ul style="list-style-type: none"> Choose a few groups to perform. The rest of the class observe and appreciate. Discuss the use of compositional elements. Can the children recognise the compositional elements used? How effective were they? Have the group communicated the comic strip well? Can the children recognise which comic strip was used? How could the dance be improved? <p>Extension: link together (under teacher direction) <i>silly walks, strike a pose, comic strip</i> to create a laugh a minute class dance.</p>	<p>Look for clear shapes, good posture and body tension. <i>KUFH: 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>Cool Down:</p> <p>Numbers- Ask the children to draw numbers in the air. Make the numbers large using changes of levels. Try to include stretching and curling within their numbers. Draw their date of birth or house number. Control the movements and show good posture.</p>	<p>Play music in background e.g.</p> <ul style="list-style-type: none"> Ladysmith Black Mambazo Moby Enigma
<p>Evaluation/Post Lesson Notes :</p>	<p>Accompaniment/Music/Equipment/Resources: Pictures and comic strips from comics e.g. Beano, Dandy, Buster, Cartoon characters from films or videos/DVD's, enlarged dance language model. Music suggestions- Divine Madness by Madness Black and White Rags by Scott Joplin I love to Boogie by T-Rex (Or Billy Elliot Soundtrack)</p>

<p>Learning Outcomes:</p> <ul style="list-style-type: none"> • Experiment with a wide range of actions, varying and combining spatial patterns, speed, tension when working on their own, with a partner and in a group • To use simple choreographic principles to create motifs • Communicate what they want through their dances and perform with fluency and control, showing sensitivity to the accompaniment and to others • To know and describe what you need to do to warm up and cool down for dance • Suggest how dances can be improved using appropriate dance vocabulary 	<p>NCPE PoS / Links</p> <p>1a, 2b, 3b, 4b 6a, b</p>	<p>Vocabulary:</p> <p>Circle, turn, roll, spin, pivot, rotate, body part, level, direction, speed, dynamics, size, jump, travel, control, motif, perform, improve, remember, timing, rhythm.</p>
<p>Warm up:</p> <p><u>Flash cards</u>- Flash cards of action words capture attention and provoke an immediate movement response. Write action words on large cards to be held up as a ‘message’. The children pick a card and communicate their message through movement. Try Twist, swing and shake.</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.</i></p>	<p>Teaching Points/Class Management/Differentiation (STEP)</p> <p>What, Where, How, with Whom</p> <p>This could be used through as a guessing game.</p> <p>The language of dance sheet has a list of action words that could be used.</p>	
<p>Exploration:</p> <p><u>The Power of the Circle</u> - <i>Circles, Dreamcatcher, Pow Wow Explored and Taken from Top Dance Circles</i></p> <p>1) Read the quote from Black Elk- Top Dance Handbook pg. 45. Discuss the quote. What do you think it means? What circles are mentioned in the quote? What other circles are there in natural forms? Are there any other circle dances you know?</p> <p>2) Explore circling movements.</p> <ul style="list-style-type: none"> • Draw your circle in the air and/or make different pathways on the floor • Use the whole body and different body parts – turn, roll, circle, spin, pivot, rotate • Use different sizes of circles- some small, some big • Use different levels- high and low • Use different speeds • Use different dynamics- the energy/flow e.g. light, heavy, powerful. 	<p>The dance is based on Native American Indians. Research Native American Indians before the start. What information can you find out?</p> <p>Keep control of your movements</p> <p>Think about the quality and posture of your movements</p> <p>How will you hold your body?</p>	

<p>Selection, Composition and Development: Create a dance using the quote from the Black Elk, making powerful circling actions. Compose a motif individually using three circling actions linked together. Discuss what makes a good dance motif. Vary:</p> <ul style="list-style-type: none"> • Body parts • Speed • Dynamics • Levels • Add a jump into the motif • Add a travelling action into the motif. <p>Practise and repeat actions so they are the same each time. Include a clear starting and finishing point.</p> <p>Extension- experiment with using hoops, ribbons and/or ropes within the dance to make different circling actions.</p>	<p>Can the children use appropriate movements to express the intention of the dance? Do they select movements to create appropriate mood and atmosphere? Can they combine and link movements smoothly?</p> <p>Listen to the music. Practice your motif showing sensitivity to the music. Encourage timing and rhythm when performing.</p> <p>STEP- Work with a partner and copy actions, record actions on paper to remember motif, pick one circling action using one body part, but perform at different levels and/or speeds.</p>
<p>Perform, Appreciate and Evaluate: Allow half the class to perform and the other half to observe. Give the observers specific criteria to look for e.g. look for a wide range of actions, varying and combining spatial patterns, body parts, speed and tension. Allow the children observing to give positive feedback to the performers. Then encourage the performers to self evaluate their own motifs. What do they think they need to do next to improve their dance?</p>	
<p>Cool Down: <u>Kim's Game</u>- Stand in a circle. Start off with a movement/action. The action/movement needs to be copied in unison around the circle. Start with a tall stretch. The next person adds a movement to the previous one each time. Always return to the start.</p>	
<p>Evaluation/Post Lesson Notes :</p>	<p>Accompaniment/Music/Equipment/Resources: Top Dance Cards – Power of the Circle, Top Dance Handbook pg. 45, flip chart and pen, hoops, ribbons, ropes. Music suggestions:</p> <ul style="list-style-type: none"> • Sacred Sprit CD • Rainedance CD • Spirit of the Canyon CD Track 2 • Enigma – return to innocence • Classic Chillout CD1 – Track 4 Oliver Shanti & Friends – Sacral Nirvana

<p>Learning Outcomes:</p> <ul style="list-style-type: none"> • Experiment with a wide range of actions, varying and combining spatial patterns, speed, tension when working on their own, with a partner and in a group • To use simple choreographic principles to create motifs • Communicate what they want through their dances and perform with fluency and control, showing sensitivity to the accompaniment and to others • To know and describe what you need to do to warm up and cool down for dance • Suggest how dances can be improved using appropriate dance vocabulary 	<p>NCPE PoS / Links</p> <p>1a, 2b, 3b, 4b 6a, b</p>	<p>Vocabulary:</p> <p>Circle and trap, circle: slow, smooth, continuous, trap: fast, strong, jagged, angular, travel, turn, stretch, untangle, push, release, powerful, delicate, body part, level, direction, speed, dynamics, perform, improve, remember, timing, rhythm.</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 and levers 1= low, 2 = medium, 3= high. Use different travelling movements e.g. 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. Think carefully about the movement action when slowing down and speeding up – are they the same action?</p>
<p>Exploration:</p> <p><u>The Power of the Circle</u> - <i>Circles, Dreamcatcher, Pow Wow</i> Explored and Taken from Top Dance Dreamcatcher</p> <p>1) If possible look at a dreamcatcher. What is it? What is it used for? Ask children to come up with suggestions. Explain that it is a dreamcatcher. It traps the bad dreams and sends them away and catches the good dreams and sends them to you as you sleep. Read the legend of the dreamcatcher- see attached notes.</p> <p>2) Form into pairs. Explore two contrasting movements, e.g. ‘circle’ and ‘trap’.</p> <ul style="list-style-type: none"> • Use the whole body and body parts to circle and turn on the floor and in the air with a partner. • Contrast with trapping actions in pairs, e.g. block, stop, hug each other. Use body parts and the whole body to create a barrier. <p>Combine to create a simple movement phrase, explore and select different dynamics to achieve quality. Develop this movement using partner work. Circle: slow, smooth, continuous. Trap: fast, strong, jagged, angular.</p>		<p>If you cannot get hold of a dreamcatcher the internet has lots of pictures you could look at or download to use. Alternatively you could make your own!</p> <p>What do dreams mean? Explore stories or other myths and legends based on dreams.</p>

<p>Selection, Composition and Development: The Dreamcatcher Form into small groups by joining with another pair. Compose a dance with contrasting movements; circling and trapping and releasing. Use examples of each other's paired work. Movement suggestions:</p> <ul style="list-style-type: none"> • Begin in a tangled up web or maze- travel, turn, circle, stretch, untangle (8 counts) • Untangle into a circle- use trapping catching, hiding with whole body and body parts (8 counts) • Push, throw bad dreams away – use strong powerful movements as a group (8 counts) • Catch good dreams and release them using delicate actions/movements (8 counts) <p>You may wish to separate this into sections e.g. ask the group to create an 8 count movement based on untangling etc. Then move on to compose an 8 count movement of circling etc. Then link all the different sections together. Listen to the music. Practice your motif showing sensitivity to the music. Encourage timing and rhythm when performing.</p>	<p>Can the children use appropriate movements to express the intention of the dance? Do they select movements to create appropriate mood and atmosphere? Can they combine and link movements co-operatively?</p> <p>Extension- props could also be used such as elastic or ropes to create a web like effect. The children could use turning and circling to create the web and use individuals as dreams either to send away or keep and hide.</p> <p>STEP- use demonstration, pick one action and repeat it using different dynamics (e.g. powerful for bad dreams, delicately for good dreams), use mixed ability groups, work with an adult, use props.</p>
<p>Perform, Appreciate and Evaluate: Allow groups to perform either individually or two/three groups at a time. Who's dance was interesting and why? Did they have contrasting actions? Could you tell which actions were catching the good dreams and which were pushing away the bad dreams? How could their dance be improved to communicate the ideas more clearly?</p>	
<p>Cool Down: <u>Kim's Game</u>- Stand in a circle. Start off with a movement/action. The action/movement needs to be copied in unison around the circle. Start with a tall stretch. The next person adds a movement to the previous one each time. Always return to the start. <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.</i></p>	<p>Can children: Explain why they like taking part in the dance activities on this card? Suggest alternative ways of being active in activities like dance? Explain where and when they can take part in these activities inside and outside school and how to access opportunities to do so?</p>
<p>Evaluation/Post Lesson Notes :</p>	<p>Accompaniment/Music/Equipment/Resources: Top Dance Cards – Power of the Circle, flip chart and pen, elastic, ropes, dreamcatcher, legend of the dreamcatcher notes. Music suggestions:</p> <ul style="list-style-type: none"> • Sacred Sprit CD • Raissance CD • Spirit of the Canyon CD Track 2 • Enigma – return to innocence • Classic Chillout CD1 – Track 4 Oliver Shanti & Friends – Sacral Nirvana

Year Group: 4

Theme/Stimulus: Power of the Circle Section 3 Pow wow

<p>Learning Outcomes:</p> <ul style="list-style-type: none">• Experiment with a wide range of actions, varying and combining spatial patterns, speed, tension when working on their own, with a partner and in a group• To use simple choreographic principles to create motifs• Communicate what they want through their dances and perform with fluency and control, showing sensitivity to the accompaniment and to others• To know and describe what you need to do to warm up and cool down for dance• Suggest how dances can be improved using appropriate dance vocabulary	<p>NCPE PoS / Links</p> <p>1a, 2b, 3b, 4b 6a, b</p>	<p>Vocabulary:</p> <p>Circle and trap, circle: slow, smooth, continuous, trap: fast, strong, jagged, angular, travel, turn, stretch, untangle, push, release, powerful, delicate, body part, level, direction, speed, dynamics, perform, improve, remember, timing, rhythm.</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 and levers 1= low, 2 = medium, 3= high. Use different travelling movements e.g. 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. Think carefully about the movement action when slowing down and speeding up – are they the same action?</p>
<p>Exploration:</p> <p><u>The Power of the Circle</u> - <i>Circles, Dreamcatcher, Pow Wow Explored and Taken from Top Dance Pow wow</i></p> <p>1) Discuss Native American Dancing and what the children know already. Read information on the Pow Wow (see attached sheet).</p> <p>2) The Pow Wow is lively, energetic and rhythmical and is based on stamping patterns with the feet. In pairs explore stepping patterns, e.g. heel, toe, shuffle, hop, stamp, lump, stomp (step, jump, jump). Develop energetic, lively movements with arm gestures.</p> <p>3) Create two different patterns of movement with the feet lasting for eight counts each.</p>		<p><i>KUFH: 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 worm-up when muscles are warm. Children identify the location of muscles being stretched.</i></p> <p>Show a video clip of Native American Dancing as a stimulus. Top Dance suggests Dancing with Wolves?</p> <p>Can the children perform in unison? Do they copy step patterns accurately? Are they in time with each other and the music?</p>

<p>Selection, Composition and Development: Form into small groups by joining together with another pair. Teach each other the stepping patterns explored. Create a group circle dance using a combination of the stepping patterns. Repeat patterns rhythmically several times. Movement ideas:</p> <ul style="list-style-type: none"> • Encourage timing and rhythms to be together • Use unison, canon, repetition, question and answer to vary the dance structure • Link arm actions to the step patterns <p>STEP- use demonstration, pick one step pattern and repeat it using different compositional elements, use mixed ability groups, work with an adult.</p>	<p>Use a drum to complement the dance. Play eight beats/counts. Allow the children time to practise to the beat. Alternatively use an electronic keyboard and set a beat. Play in the background.</p> <p>Can the children use appropriate movements to express the intention of the dance? Do they select movements to create appropriate mood and atmosphere? Can they combine and link movements co-operatively?</p>
<p>Perform, Appreciate and Evaluate: Allow groups to perform either individually or two/three groups at a time. Who's dance was interesting and why? Did the children perform in unison? Did you recognize any other compositional elements used? Did they copy the step patterns accurately? Were they in time with each other and the music? How could their dance be improved to communicate the ideas more clearly?</p>	<p>Extension- link all the sections together to create a longer more complex dance. This may need to be practised a few times and talked through with the children.</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: Top Dance Cards – Power of the Circle, flip chart and pen, Pow wow notes. Music suggestions:</p> <ul style="list-style-type: none"> • Sacred Sprit CD • Rairdance CD • Spirit of the Canyon CD Track 2 • Enigma – return to innocence • Classic Chillout CD1 – Track 4 Oliver Shanti & Friends – Sacral Nirvana

<p>Learning Outcomes:</p> <ul style="list-style-type: none"> To explore and create characters and narratives in response to a range of stimuli To use simple choreographic principles to create motifs and narrative To perform more complex dance phrases and dances that communicate character and narrative Show an understanding of warming up and cooling down, and choose appropriate activities Suggest how dances and performances can be improved, so that they communicate more effectively 	<p>NCPE PoS / Links:</p> <p>1a, b, 2a, b, 3b, 4b 6a, b</p>	<p>Vocabulary:</p> <p>Character, narrative, extract, action words; <i>turn, search, sway, lift, tumble, stillness, gesture, communicate, refine.</i></p>
<p>Warm up:</p> <p>Mobile Phone- Use the names of different functions on a mobile phone to create movements. Call = make a phone shape with hand and create a motif to send to someone Message = draw an M shape in the air with different body parts Send = with a partner find different ways of travelling around the room exploring unison and canon Voicemail = whole class copying one persons moves Appropriate mobility and stretching.</p>		<p>Teaching Points/Class Management/Differentiation (STEP) What, Where, How, with Whom Make sure the children have enough space, avoid others, look up and look for spaces, be creative when working with a partner. <i>KUFH: Q & A What is the purpose of raising your heart and breathing rate in a warm up? To increase the supply of oxygen to the muscles in preparation for energetic activity.</i></p>
<p>Exploration:</p> <p><u>The Iron Man</u> - <i>The Iron Man, The Angry Farmers, The Plot.</i></p> <p>The Iron Man</p> <p>1) Look at the book by Ted Hughes. Ask if anyone has read the book. Read pages 11 and 12 (up to the word ‘silence’). Extract words that describe the iron Man’s actions. For example: <i>turn, search, sway, lift, tumble, stillness.</i></p> <ul style="list-style-type: none"> Taller than a house the iron man stood The wind sang through his iron fingers His great iron head.... slowly turned to the right, slowly turned to the left His iron ears turned, this way, then that. His eyes... searching the sea He swayed He swayed forward His enormous iron right foot lifted – up, out, into space, and the iron man stepped forward From rock to rock, snag to snag, tumbling slowly Then, silence. <p>2) Explore the word actions through movement. Perhaps taken each action at a time. Work in a partner to talk through ideas. Use demonstrations. How will you communicate searching, how will you show swaying? What body part is swaying? What weight/energy will you need to use? What will the flow be like on an iron man? How will communicate this effectively?</p>		<p>This dance is explored from The Iron Man by Ted Hughes. The children will benefit they have read the book or are reading it.</p> <p>Write the action words up on a board so the children can refer to them.</p> <p>Discuss the tumbling action. Try to dance the action rather than simply falling. Try to communicate the iron man and how he would have fallen. This could be in slow motion.</p>

<p>Selection, Composition and Development: <i>Individually, create a movement narrative. Practise, refine and develop. Encourage the children to think carefully about how they communicate the Iron Man's actions. Discuss the language of dance. Focus upon 'how' with reference to speed, weight and the flow of the movements.</i></p>	<p>STEP- Work with a partner and copy actions, use more or less of the action words, use pictures of the Iron Man.</p> <p>Use background music to add atmosphere to their dance.</p>
<p>Perform, Appreciate and Evaluate: Form into partners. Watch your partner perform their movement narrative. Look for appropriate actions that communicate the Iron Man's character. Ask the children to tell their partner one/two aspects that were good about their dance and suggest how their dance could be improved to communicate the idea more clearly. Swap roles.</p>	<p>Ask certain children to feed back to the class what their partner has suggested. Listen for appropriate vocabulary. Ask the children whether they agree with their partner.</p>
<p>Cool Down: <u>Kim's Game</u>- Stand in a circle. Explain a Mexican wave (canon effect). Start of 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><i>Begin with the children copying the teacher. Then introduce actions around the circle.</i> (If the class numbers are high split into half where one half performs against the other). Use calming music in the background e.g. moods, Enya, Clannad etc.</p>
<p>Evaluation/Post Lesson Notes :</p>	<p>Accompaniment/Music/Equipment/Resources: <i>The Iron Man by Ted Hughes, pictures of the Iron Man, paper & pens, extract of the Iron man for children to share.</i></p> <p>Music-</p> <ul style="list-style-type: none"> • Braveheart (original soundtrack) James Horner & London Sympony Orchestra Track 5

STEP Space, Task, Equipment, People

<p>Learning Outcomes:</p> <ul style="list-style-type: none"> • To explore and create characters and narratives in response to a range of stimuli • To use simple choreographic principles to create motifs and narrative • To perform more complex dance phrases and dances that communicate character and narrative • Show an understanding of warming up and cooling down, and choose appropriate activities • Suggest how dances and performances can be improved, so that they communicate more effectively 	<p>NCPE PoS / Links:</p> <p>1a, b, 2a, b, 3b, 4b 6a, b</p>	<p>Vocabulary:</p> <p>Character, narrative, extract, action words, gesture, communicate, refine.</p>
<p>Warm up:</p> <p>Mobile Phone- Use the names of different functions on a mobile phone to create movements. Call = make a phone shape with hand and create a motif to send to someone Message = draw an M shape in the air with different body parts Send = with a partner find different ways of travelling around the room exploring unison and canon Voicemail = whole class copying one persons moves Appropriate mobility and stretching.</p>	<p>Teaching Points/Class Management/Differentiation (STEP) What, Where, How, with Whom Make sure the children have enough space, avoid others, look up and look for spaces, be creative when working with a partner.</p>	
<p>Exploration:</p> <p>Iron Man- <i>The Iron Man, The Angry farmers, The Plot</i> Revise the work from Section 1- The Iron Man. Can children remember their dance narrative?</p> <p>The Angry Farmers</p> <ol style="list-style-type: none"> 1) Read pages 23 (from BUT) though to 24. Discuss the extract. Focus upon two sections: the <u>angry</u> farmers and the <u>frightened</u> farmers. 2) Form into small groups (four/five). 3) Explore: <ul style="list-style-type: none"> • The Angry Farmers. Discuss what gestures and actions people do when they are angry. Angry faces, hands on hips, deep breaths, stamping, shaking fists, strong shapes, leap up and down. Allow time to explore and share ideas with the class. Create a motif for eight counts in your groups using the actions found. • The Frightened Farmers. Re-read: ‘The farmers, in a frightened, silent, amazed crowd, followed the footprints’. Discuss what people might do to show they are frightened. Allow time to explore and feed back to whole class. Shake, frozen and ridged, tremble, turn sharply. Create a motif for eight counts, where four counts are stationary and four counts travel. 	<p>If possible try and read the book in class time so the children have heard or read up to the story extract.</p> <p>Look for facial expressions, the quality of the movements e.g. stamping feet, use of strong body shapes and fists, working together to create movements.</p> <p>Are the actions communicated differently? Trembling through different body parts, frozen in different shapes and then travelling with scared facial expressions.</p>	

<p>Selection, Composition and Development: In small groups create a dance phrase using the motifs. Discuss different compositional principles</p> <ol style="list-style-type: none"> 1) The structure of their dance. E.g. the angry farmers motif could be repeated four times facing different directions. The frightened farmers' motif could also be repeated four times like they are travelling to the different farms. This structure would be AAAA BBBB. Explore other possibilities e.g. AB AB AB AB or AA BBBB AA. 2) The formation of the group. Will they stay cluttered or in a straight line? <p>Help the children to organise themselves when working in their groups.</p>	<p>The dance could begin with slowly and gather speed, tension and strength.</p> <p>STEP- Allow the children to work in smaller groups, simplify the task where the children perform one of each motif.</p> <p>Encourage the children to use percussion instruments to accompany their dance or they could record using an electronic keyboard.</p>
<p>Perform, Appreciate and Evaluate: <i>Use demonstrations. Look for appropriate actions that communicate the farmer's feeling. Ask the children to observe the dance. Discuss what was good about their dance and suggest how their dance could be improved to communicate the ideas more clearly.</i></p> <p>Extension- Link sections 1 and 2 together. Perform as a whole class.</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. <i>KUFH: Q & A What is the purpose of a cool down? To recover our breathing and heart rate back to normal, to calm down, to prevent the muscles becoming tight and sore, to take time to reflect on our work.</i></p>
<p>Evaluation/Post Lesson Notes :</p>	<p>Accompaniment/Music/Equipment/Resources: <i>The Iron Man by Ted Hughes, pictures of the Iron Man, paper & pens, extract of the Iron man for children to share.</i></p> <p>Music-</p> <ul style="list-style-type: none"> • Percussion instruments- drum, rain stick • Electronic keyboard- pre recorded sounds.

Year Group: 4

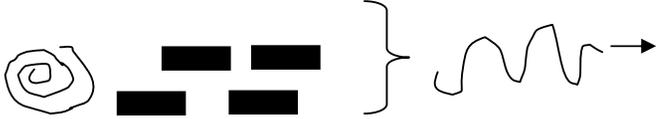
Theme/Stimulus: The Iron Man Section 3 The Plot

<p>Learning Outcomes:</p> <ul style="list-style-type: none">• To explore and create characters and narratives in response to a range of stimuli• To use simple choreographic principles to create motifs and narrative• To perform more complex dance phrases and dances that communicate character and narrative• Show an understanding of warming up and cooling down, and choose appropriate activities• Suggest how dances and performances can be improved, so that they communicate more effectively	<p>NCPE PoS / Links:</p> <p>1a, b, 2a, b, 3b, 4b 6a, b</p>	<p>Vocabulary:</p> <p>Character, narrative, extract, action words, communicate, refine.</p>
<p>Warm up:</p> <p><u>Musical Body Parts</u>- Children move around the room, when the music stops the children have to warm up which ever body part the teacher has called. The children copy your warm up ideas for each body part and/or then develop their own.</p> <p><i>KUFH: Describe how they feel through different stages of the dance e.g. happy, lively, calm, out of breath.</i></p>	<p>Teaching Points/Class Management/Differentiation (STEP)</p> <p>What, Where, How, with Whom</p> <p>Start with walking movements and then develop more vigorous activity gradually.</p>	
<p>Exploration:</p> <p><u>The Iron Man</u>- <i>The Iron Man, The Angry Farmers, The Plot.</i></p> <p>Revise sections 1 and 2.</p> <p>The Plot.</p> <p>1) <i>Read Pages 24 (from SO) up to page 29. Discuss the extract. How were the farmers feeling? How was Hogarth feeling?</i></p> <p>2) <i>Explore the different sections: 1) digging a hole, 2) carefully closer, 3) clink, clink, clink. These are explored as a whole group (1 & 2) and then in partners (3).</i></p> <ul style="list-style-type: none">• Digging the hole – <i>as a whole class discuss how this may have been carried out. Ask the children to explore their ideas for digging. Create a motif for digging the hole. Perform together.</i>• Carefully closer – <i>re-read pg. 25 ‘next morning, in great excitement, all the farmers gathered together to go along to examine their trap. They came carefully closer, expecting to see his hands tearing at the edge of the pit. They came carefully closer... everything was just as they had left it. The Iron Man had not come’. As a class discuss how this could be shown in dance. Pinpoint key action words e.g. excitement, examine, carefully closer. Discuss the words. What do you do when you are excited? How could we communicate carefully closer? Create a motif as a whole class.</i>• Clink, clink, clink – <i>Form into pairs. One is Hogarth, the other the Iron Man. Re-read pg. 28 and 29. Allow the children to explore this section independently. Ask them to create an action/reaction dance phrase between the two characters.</i>	<p><i>Encourage the children to think of different body actions- travel, turn, jump, gesture and stillness. Discuss the speed, the weight and flow of the actions.</i></p> <p>Action/reaction</p> <p>A compositional element when working in a partner or group where the action/movement of one is followed by another e.g. their reaction to the action/movement.</p> <p><i>Look for actions that communicate character. Can you tell who is Hogarth and who is the Iron Man? Use demonstrations and ask the children to evaluate the dance phrase. How could the dance be improved?</i></p>	

<p>Selection, Composition and Development:</p> <ul style="list-style-type: none"> • <i>Select and compose as a class a motif for digging and carefully closer.</i> • <i>In partners create a dance phrase lasting for four X eight counts.</i> <p><i>Give the children enough time to practise and develop their movements and ideas. They should also have opportunities to talk about, develop, refine and watch others. Help the children by giving them specific feedback and guidance on what to do and suggestions of how to do it.</i></p>	<p>STEP- When working with a partner for clink - this could be simplified by repeating a motif four times, children could choose their own actions or they could copy the teacher's.</p>
<p>Perform, Appreciate and Evaluate:</p> <p><i>Teacher directed performance.</i></p> <p>Structure- Digging motif X 4 Carefully closer motif X 4 Clink dance phrase performed in partners. Class cheer action together.</p> <p>Extension: perform whole dance- sections 1, 2 & 3 (teacher directed).</p>	<p><i>Allow this to be teacher directed. Try and link the three parts together smoothly.</i></p> <p>The dance could be recorded and watched back or another class could be invited in to watch.</p>
<p>Cool Down:</p> <p><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: <i>The Iron Man by Ted Hughes, pictures of the Iron Man, paper & pens, extract of the Iron man for children to share.</i></p> <p>Music suggestions-</p> <ul style="list-style-type: none"> • Braveheart (original soundtrack) James Horner & London Symphony Orchestra Track 15 • Percussion instruments e.g. triangle & drum.

Year Group: 4

Theme/Stimulus: Work, Rest and Play Section 1 – Work.

<p>Learning Outcomes:</p> <ul style="list-style-type: none"> To explore and create more complex dance phrases, experimenting with a wide range of actions Vary and combine spatial patterns, speeds, tension and continuity when working with a partner and in a group Remember, practise and combine longer, more complex dance phrases Communicate what they want through their dances and perform with fluency and control Describe how exercise affects the body in the short term Describe, interpret and evaluate other's dances 	<p>KUFH PoS / Links:</p> <p>1b, 2a, 3a, 4a 6a, b</p>	<p>Vocabulary:</p> <p>Body parts, actions, gestures, counts, canon, unison, repetition, levels, speeds, dynamics, rhythm, spatial pattern, judge, evaluate.</p>
<p>Warm up:</p> <p><u>Shapes and Lines</u>- Draw large interesting shapes and lines. Ask the class how they will move for each symbol. This could be a class decision or individual. Children respond to the picture shown through movement.</p> <p><i>KUFH: Q What pumps the blood around the body? A The heart. Q What happens to your heart when you dance energetically? A The heart pumps faster to transport sufficient food and oxygen to the muscles to make energy. Q What happens to muscles if we are active every A They become strong and can do more work without tiring. Q The heart is a muscle — what will happen to the heart if we dance frequently? A It will become stronger and will be able to pump more oxygen around the body with every beat. day?</i></p>	<p>Teaching Points/Class Management/Differentiation (STEP) What, Where, How, with Whom</p> 	
<p>Exploration:</p> <p><u>Work Rest and Play</u> <i>Work, Rest, Play</i> <i>Explored and taken from Top Dance</i></p> <p><u>Work</u></p> <ol style="list-style-type: none"> Discuss different types of professions/jobs. Talk about career ambitions- what the children would like to do when they are older. Perhaps what professions their parents/carers have. Make a list of professions. Explore working actions literally. Develop actions into dance-like movement. Initially use hand, arm and body gestures which can be performed as a repeatable working action. <ul style="list-style-type: none"> Choose one action and repeat it to a regular pulse in the accompaniment. Make the movement/motif last for eight counts. Experiment and improvise with the initial action chosen by changing levels, directions and speeds. 	<p>Cultural dance - look at a variety of different professions around the world and identify differences and similarities. E.g. Farming in Africa compared to the U.K. Create a dance that compares and contrasts the different working cultures.</p>	

<p>Selection, Composition and Development:</p> <ul style="list-style-type: none"> • Link with a partner and develop the working actions into duet work. Copy, complement and contrast. • Allow the movement material to last for four sets of eight counts. • Use different directions, levels and speeds. • Develop and vary the dance using canon, unison, repetition. • Think about the way the movement material is structured to express the dance idea. 	<p>Focus on developing shape, action, dynamic and rhythmic phrasing more clearly in their dances.</p> <p>STEP – Use repetition if needed, create a motif for eight counts and perform in different directions or on different levels, limit travelling movements and spatial pattern.</p>
<p>Perform, Appreciate and Evaluate:</p> <p>Join with another pair. One pair to be the observers, the other pair the performers. Swap roles. The observers try to guess what type of profession is being portrayed. They could also say how successful they think the dance motifs were in expressing the dance idea.</p>	<p>The children could produce a judging sheet to moderate each other’s work. Feed back could be written and the children given time to improve their dances. Their work could then be re-judged to highlight any improvements. This could bring a new meaning to practising and refining!</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: Movement patterns, flip chart, pen, pictures of working professions. Music Suggestions:</p> <ul style="list-style-type: none"> • <i>Divine Madness</i> by Madness. • Penguin Café Orchestra – Brief History Track 2 Telephone & Rubber Band • Warm up- It’s all gone Pete Tong CD1 Track 6

Year Group: 4

Theme/Stimulus: Work, Rest and Play Section 2 – Rest

<p>Learning Outcomes:</p> <ul style="list-style-type: none">• To explore and create more complex dance phrases, experimenting with a wide range of actions• Vary and combine spatial patterns, speeds, tension and continuity when working with a partner and in a group• Remember, practise and combine longer, more complex dance phrases• Communicate what they want through their dances and perform with fluency and control• Describe how exercise affects the body in the short term• Describe, interpret and evaluate other's dances	<p>KUFH PoS / Links:</p> <p>1b, 2a, 3a, 4a 6a, b</p>	<p>Vocabulary:</p> <p>Body parts, shapes, balances, leaning, support, counter balance, matching, mirroring, tension, co-operate, trust, adapt, counts, canon, unison, repetition, levels, dynamics, rhythm, spatial pattern, judge, evaluate.</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>Work Rest and Play</u> <i>Work, Rest, Play</i> <i>Explored and taken from Top Dance</i></p> <p>Revise section 1 in pairs. Revise and remember your routine.</p> <p><u>Rest</u></p> <ol style="list-style-type: none">1) Discuss relaxation. Why is rest/relaxation important? What types of activities could we do to relax?2) As a pair, create a slow section in the dance. Explore and make resting shapes using each other for support/contact/leaning. Move slowly between selected positions.3) Experiment with different body parts, shapes and levels. <p>Alternative/extension: use a prop such as Lycra material. Work with a partner to support, pull, balance and create slow movement patterns.</p>		<p>Are interesting shapes created or does more time need to be given for experimentation with the new ideas?</p> <p>Have the pairs used each other in a variety of different ways?</p> <p>Use demonstrations to show use of good examples. Copy and explore in partners.</p> <p>Links to Top Gymnastics: (Double up...working with a partner) explore the shapes and the simple balances.</p> <p>First engage activities with no contact, work with each other mirroring and matching. Develop into counter balancing- create balances using part of body weight.</p>
<p>Selection, Composition and Development:</p> <p>In your pairs create a dance phrase that represents rest and relaxation.</p> <ul style="list-style-type: none">• Allow the movement material to last for four sets of eight counts.• Use different directions and levels.• Develop and vary the dance using canon, unison, repetition.• Think about the way your movement material is structured to express the dance idea. <p>Link together section 1 – <i>work</i>, with section 2 – <i>rest</i>.</p> <p>Practise, revise and develop your dance.</p>		<p>STEP – Use repetition if needed, create a motif for eight counts and perform in different directions or on different levels, limit travelling movements and spatial pattern, help the children to sequence their work in a logical order. Help them to link motifs and phrases.</p>

<p>Perform, Appreciate and Evaluate: Select pairs who have been successful in sequencing their ideas to demonstrate and focus others' attention on the clarity of their body actions, shapes and transitions for one section to the next. Discuss and review as a class where they need to go next to improve their dances. Write a list to refer back to next session/lesson.</p>	<p>Are there different energy levels in the different sections? Are the different sections clear?</p>
<p>Cool Down: Allow the children time in pairs to record their dance. This may be through drawings or written descriptions. Give an example to the children. They will need to remember their dance for the next lesson. 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: Q How do we take oxygen into our bodies? A By breathing. Q What happens to your breathing rate when you dance energetically? A It becomes faster and deeper in order to supply the working muscles with sufficient oxygen to make the energy needed.</i></p>
<p>Evaluation/Post Lesson Notes :</p>	<p>Accompaniment/Music/Equipment/Resources: Links to Top Gymnastics: Double up...working with a partner, flip chart, pen. Music suggestions: Any calming music</p> <ul style="list-style-type: none"> • Moby • Enya • Moods CD

Year Group: 4

Theme/Stimulus: Work, Rest and Play Section 3 – Play

<p>Learning Outcomes:</p> <ul style="list-style-type: none">• To explore and create more complex dance phrases, experimenting with a wide range of actions• Vary and combine spatial patterns, speeds, tension and continuity when working with a partner and in a group• Remember, practise and combine longer, more complex dance phrases• Communicate what they want through their dances and perform with fluency and control• Describe how exercise affects the body in the short term• Describe, interpret and evaluate other’s dances	<p>KUFH PoS / Links:</p> <p>1b, 2a, 3a, 4a 6a, b</p>	<p>Vocabulary:</p> <p>Body parts, actions, gestures, counts, canon, unison, repetition, levels, speeds, dynamics, rhythm, spatial pattern, judge, evaluate.</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>Work Rest and Play</u> <i>Work, Rest, Play</i> <i>Explored and taken from Top Dance</i></p> <p>Revise section 1 and 2 in pairs. Revise and remember your routine.</p> <p><u>Play</u></p> <p>1) Talk with the children about what they like to do at play times and outside of school. Make a list of ideas.</p> <p>2) Explore these ideas through actions e.g. playing games, sports, computer games etc. Make the actions dance-like. Consider the energy/weight of the movements- what are you feeling when you are playing? How can you show this in your dance?</p> <p>3) Create a motif that lasts for 2 counts. Experiment and improvise with the action.</p> <ul style="list-style-type: none">• Vary the motif by changing the level, speed, weight/energy, direction, pathway etc. choose your best action. <p>E.g. If a child like to play football at play time they could create a motif that represents a football action – kick of the ball, header, save of a goal etc.</p>		<p>Encourage the children to develop control and dance-like actions.</p> <p>Experiment by enlarging and exaggerating the actions, make them ‘larger than life’.</p> <p>Encourage children to try out ways of linking the movements with jumps, turns and different travelling steps.</p> <p>Extension: use props within the dance.e.g. Introduce play equipment, e.g. balls, hoops and ropes, and explore game like actions.</p>

<p>Selection, Composition and Development: Form into small groups- three/four. Create a short dance, lasting for four sets of eight counts, representing play.</p> <ul style="list-style-type: none"> • Teach your action to the rest of the group. • Combine all actions together, try to make the actions flow • Consider the order of the actions, timing, rhythm, speed. • Will all the actions be performed together- unison? Or will you use canon, action/reaction? • Develop group formations and spatial pattern. <p>Use children who have been successful in sequencing their ideas to demonstrate. Discuss the effectiveness of the above and what makes a good dance.</p>	<p>STEP – Use repetition if needed, create a motif for eight counts and perform in different directions or on different levels, limit travelling movements and spatial pattern, help the children to sequence their work in a logical order. Help them to link motifs and phrases.</p>
<p>Perform, Appreciate and Evaluate: Link all three sections of the dance together. This may need to be teacher directed and some children will need help with sequencing the movements. Use improvisation in these cases.</p>	<p>Are the children performing with a high level of energy in Section 3? Are there different energy levels in the three different sections?</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. <i>KUFH: Q When we dance the muscles produce energy as heat. How is heat released from the body? A Through the skin. Q Why does the skin get moist? A It is the body's way of avoiding overheating — damp skin cools quickly. Q Why do some people appear flushed? A The blood vessels become wider and closer to the surface of the skin to release heat.</i></p>
<p>Evaluation/Post Lesson Notes :</p>	<p>Accompaniment/Music/Equipment/Resources: Flip chart, pen.</p> <p>Music suggestions : Music with a good uplifting beat</p> <ul style="list-style-type: none"> • Basement Jaxx- the Singles - Track 12 Do Your Thing • Penguin Café Orchestra – Brief History- Track 3 Music from a new found harmonium.