DANCE WORKSHOP

Spring 2010

www.bbc.co.uk/schoolradio

Age: 9-11

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

BBC Schools’ Broadcast Recordings
Tel: 08701 272 272 Monday to Friday 0800 to 1800
Or visit www.bbc.co.uk/schoolradio/howtoorder.shtml for more information

Audio on demand: These programmes are also available as audio on demand from the School Radio website for 7 days following the original date of transmission. Refer to programme titles below to find out when programmes are available as audio on demand.
Dance Workshop

Spring 2010

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

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Introduction

Aims of the series:

- To support non-specialist teachers who have no previous experience of teaching dance or movement
- In addition, to support specialist teachers by providing a rich supply of carefully structured movement ideas
- To give your group a wide and varied exploration of different types of movement
- To foster creativity so that children can respond through movement to music, poetry, story or their own emotions, using their own ideas
- To introduce children to a wide diversity of music
- To encourage co-operation and group work within the class
- To develop an aesthetic appreciation of dance as an art form.
- To encourage better co-ordination, control and balance and other movement skills
- To practise listening, sequencing and movement memory.

Dance and the National Curriculum:

Dance Workshop targets the dance objectives of the Physical Education curriculum at Key Stage 2. The National Curriculum outlines:

Knowledge, skills and understanding:
1 b) perform actions and skills with more consistent control and quality
2 a) plan, use and adapt strategies, tactics and compositional ideas for individual, pair, small group and small team activities
3 a) identify what makes a performance effective
Breadth of study:
6 a) create and perform dances using a range of movement patterns, including those from different times, places, and cultures

Dance Workshop is an ideal means to provide these opportunities. Also links to equivalent levels and objectives in Scotland (Curriculum for Excellence).

Using the programmes:

Programmes are available to order (for UK schools and other academic institutions only) on pre-recorded cassettes and CDs. Further information is available at this page of the School Radio website:

www.bbc.co.uk/schoolradio/howtoorder.shtml

Programmes are also available as audio on demand from the School Radio website for 7 days following transmission (check the contents table above for dates).

The audio on demand is a reliable service that allows you to listen to the programme 'streamed' over the internet. This means that you can play the programme to your class direct from a computer, or from a hifi by connecting the output of the computer into a suitable input on the amplifier (which offers enhanced sound quality) or by connecting the computer to an IWB.
To listen to the audio files you will need to have installed ‘Realplayer’ on your computer. This commonly-used software is easy to download from the internet if you do not already have it. There are instructions on how to do so at the BBC School Radio website:

www.bbc.co.uk/schoolradio/help.shtml

Using the audio on demand service is just as flexible as using a pre-recorded cassette or CD of the programmes. You are able to pause the programme whenever you wish and also scroll forwards and backwards through a programme to locate other sections or to listen to sections again.

Some tips for teachers:

- Get involved! Your enthusiasm and / or participation will make a huge difference to the children's overall effort and response.
- Be familiar with the structure of the programmes. Read through these Teacher's Notes before using a programme and, if possible, listen to the programme or sections of it before using it with the class.
- Listen carefully for instructions. The programmes include a number of pause points where you are encouraged to switch off the programme to either discuss or practise with your group. These pause points are clearly marked in the content grids for each programme (beginning with the words ‘Pause programme’ in bold lettering).
- Take control. Feel free to stop the programme as frequently as you'd like to repeat sections, extend ideas or focus on a particular sequence.
- Keep control. Discipline your class as you normally would a PE lesson or hall activity. Encourage real commitment to producing stylish and creative movement by the end of each session.
- Show off! The finished dances as assembly presentations or end of term performances.

Using these Teacher's Notes:

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

CD / Track – use this column to navigate each programme. Programmes are close to 20 minutes in length and are made up of several CD tracks (if you are using the programmes from pre-recorded CDs).

Content – detailed information on the actual movements included in each sequence. This column also indicates clearly when you are expected to pause the programme to practise or discuss.

Evaluation – offers a check list of questions intended to help you assess how effectively pupils are reacting to the material.

Hall time:

You will need considerably more hall time than the actual length of the programmes. About 40 minutes should be ideal. Dress as if for PE: bare feet and shorts and T-shirt, or loose layers that can easily be peeled off.
1. All the music

The pre-recorded CDs of Dance Workshop begin with the music tracks used in this series. You can use the music tracks to build your own performances of the dances. The details of the music are as follows. The duration of each section of music ranges from approximately 30” to 1 minute.

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<thead>
<tr>
<th>CD1 Track</th>
<th>Details of music</th>
<th>Programme</th>
</tr>
</thead>
</table>
| 1         | Beyond 3000: DJ Midnight & McFarlane | Prog 1: Circling sequence  
Prog 2: Paired leading and copying of Circular Pathways Sequence |
<p>| 2         | Stardrift: Zyklus | Prog 1: Paired Magnifying Sequence |
| 3         | Earth and Space: Darras/Leroux | Prog 1: Paired Earth and Sun Sequence |
| 4         | Digital Skyway: Bessant | Prog 2: Group of 4 – Galilean Satellites Sequence |
| 5         | ‘Fanfare for the Common Man’ by Emerson Lake and Palmer | Unit 2 Warm up music: Olympic Torch Sequence |
| 6         | ‘Fanfare for the Common Man’ by Emerson Lake and Palmer – fast section | Unit 2 Warm up music: Olympic Torch Sequence |
| 7         | ‘Voodoo Child’ by Rogue Traders | Progs 3 &amp; 5: Start of Snowboarding Sequence |
| 8         | ‘Voodoo Child’ by Rogue Traders – fast section | Progs 3 &amp; 5: Main part of Snowboarding Sequence |
| 9         | ‘What else is there’ by Royksopp | Progs 3 &amp; 5: Slalom Sequence – class circle |
| 10        | ‘What else is there’ by Royksopp – fast section | Progs 3 &amp; 5: Slalom Sequence – class circle |
| 11        | ‘Adagio for strings’ William Orbit | Progs 4 &amp; 5: Paired Figure-skating Sequence – balances &amp; controlled spins |
| 12        | ‘Adagio for strings’ William Orbit – fast section | Progs 4 &amp; 5: Paired Figure-skating Sequence – along looping pathways |
| 13        | ‘Living my Life’ by Grace Jones | Progs 4 &amp; 5: Pushing section of Bobsleigh Sequence |
| 14        | ‘Living my Life’ by Grace Jones – fast section | Progs 4 &amp; 5: Jump down, lean &amp; travel sections of Bobsleigh Sequence |</p>
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<thead>
<tr>
<th>No.</th>
<th>Title and Details</th>
<th>Programme(s)</th>
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<tbody>
<tr>
<td>15</td>
<td>‘Melt’ by Leftfield – with thunder sound effects &amp; Whale Song</td>
<td>Prog 5: Olympic Mascot Sequence</td>
</tr>
<tr>
<td>16</td>
<td>‘Melt’ by Leftfield – with Whale Song</td>
<td>Prog 5: Olympic Mascot Sequence</td>
</tr>
<tr>
<td>17</td>
<td>‘Upon a Summer’s Day’ arranged by Barry Gibson</td>
<td>Unit 3 Warm up Tennis Sequence</td>
</tr>
<tr>
<td>18</td>
<td>‘Agincourt’ from An Anthology of Medieval &amp; Renaissance Music.</td>
<td>Prog 6: Paired Jousting Sequence</td>
</tr>
<tr>
<td>19</td>
<td>‘Branle Pinagay’ arranged by Barry Gibson</td>
<td>Prog 6: Intricate court dance</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Prog 8: Medieval Banquet dance</td>
</tr>
<tr>
<td>20</td>
<td>‘Earl of Oxenford’ arranged by Barry Gibson</td>
<td>Prog 7: Whole class: The Pavan – Processional Dance</td>
</tr>
<tr>
<td>21</td>
<td>‘Up Tailes All’ arranged by Barry Gibson</td>
<td>Prog 7: Group circles of 8 or 10: Country Dance</td>
</tr>
<tr>
<td>22</td>
<td>‘Tavern Tales’ from Through the Ages</td>
<td>Prog 8: Paired Sword Fighting Sequence</td>
</tr>
</tbody>
</table>
Unit 1: ‘The Starry Messenger’

The two programmes in this unit celebrate the 400th anniversary of the astronomer Galileo writing of ‘The Starry Messenger’.

Galileo Galilei (1564 – 1642). When the Italian astronomer heard about the recently invented telescope, he constructed his own superior version. In 1610 Galileo published ‘The Starry Messenger’ in which he wrote about his telescopic observations:

- he proved that the Earth moved round the Sun
- he discovered the four largest moons of the planet Jupiter – Io, Europa, Callisto and Gannymede – which became known as the Galilean satellites in his honour
- he noted that the surface of the moon consisted of mountains and valleys, and that the planet Venus had different phases like the moon.

He was denounced by the Catholic Church in Italy for his beliefs and was sentenced to life imprisonment, later reduced to permanent house arrest. Other important discoveries of Galileo, who was also a mathematician, were that the rate at which a pendulum swings depends on its length rather than distance and the principles of gravity (50 years before Isaac Newton).

Each programme starts with a lively warm-up based on the theme of circles. The circle motif is explored in relation to body parts and pathways throughout both programmes. Dance ideas inspired by Galileo include movements that get larger and smaller (telescopes) and circular pathways around a central focus (Jupiter’s largest moons).

Pupils are encouraged to explore a range of actions before selecting and developing them to create dance sequences on their own, with a partner and in a group. Pupils will require time to practise and refine sequences. The second programme builds on the content of the first to develop and structure a class dance that includes solo, partner and group sequences.

2: Galileo’s telescope

Summary:

- **Warm-up:** circling body parts, travelling along circular pathways.
- **Sequence 1: Small and Large** – circular actions using different body parts in order of size, developed to include other actions.
- **Sequence 2: Near and Far** – working individually and then with a partner to create a sequence in which each other’s actions are magnified.
- **Galileo’s Telescope** – recaps material from the warm up and Sequences 1 and 2 to create a short class dance.
- **Cool Down: Weightless** – walking at a normal pace and then in slow-motion; enlarging and adding actions; stillness.

NB. The CDs for this series begin with the music selections. Thus the tracks for the first programme begin at CD1 track 23.
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<thead>
<tr>
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<th>Music</th>
<th>Content</th>
<th>Evaluation</th>
</tr>
</thead>
</table>
| 23        | Y2k: Keith Bessant | **Warm-up:** Introduces circles theme. *Body parts:* pupils rest hands on shoulders and circle elbows backwards then forwards.  

*Pathways:* Pupils trace a circle on the floor with 8 small jogging steps, then jump-turn on the spot and jog back round the other way.  

The warm-up sequence is repeated all the way through.  

- Can pupils follow instructions and keep in time with the beat? (Elbow-circling performed over a slow count of 4, and jogging steps performed over a quick count of 8.)  
- Do they show good spatial awareness when tracing floor patterns? |
| 24 & 25   | Beyond 3000: DJ Midnight & McFarlane | **Sequence 1: Small and Large**  
Pupils explore circular actions using different body parts to lead such as hips, ankles, legs, wrists, heads. They could also trace large circles in space with their hands.  

They select 3 circling movements – one big, one medium sized, and one small. Pupils choose linking actions such as turning, stepping or changing level to join the 3 circling movements together and create one continuous sequence.  

- Do pupils use their imagination to explore a range of appropriate actions.  
- Can pupils link their actions smoothly and demonstrate understanding of size? |
| 26 & 27   | Stardrift: Zyklus | **Sequence 2: Near and Far**  
Pupils work in pairs (A & B) at a distance from each other and copy each other’s actions.  

They work independently to magnify small actions such as hand gestures, making them as large as possible and using the whole body.  

Pupils work in pairs again, taking it in turns to lead and follow, enlarging each other’s actions.  

They create a partner sequence based on 4 different actions that show magnification. Actions might include opening/closing, curling/stretching, waving, shaking etc.  

They refine the sequence to consider linking actions and timing.  

- Can pupils solve movement problems by enlarging small actions?  
- Do pupils observe and respond to each other sensitively?  
- Are they able to modify and develop their sequences? |
3: Jupiter’s moons

Summary:

- **Warm-up**: circling elbows, travelling along circling and spiralling pathways. Spinning round on the spot.
- **Sequence 1: Orbits** – circular air patterns (on different planes) enlarged and developed by adding other actions such as turning and travelling.
- **Sequence 2: Earth and Sun** – partner work with one dancer orbiting the other dancer who turns slowly on the spot.
- **Sequence 3: Jupiter’s Moons** – working in groups of 4 to show how the moons orbit round Jupiter. Jupiter is represented by a hoop or marker. The moons in order of proximity to Jupiter are: Io, Europa, Gannymede and Callisto.
- **The Starry Messenger**: material from both programmes is used to create a class performance – jogging and jumping on circular pathways; small and large circular actions; partner sequence of magnified actions; group sequence of Jupiter’s moons.
- **Cool Down: Weightless** – walking at a normal pace and then in slow-motion; enlarging and adding actions; stillness.
<table>
<thead>
<tr>
<th>CD1 Track</th>
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<th>Evaluation</th>
</tr>
</thead>
</table>
| 31 & 32  | Y2k: Keith Bessant | **Warm-up.** Circles – developed from previous programme.  
**Body parts:** pupils rest hands on shoulders and circle elbows backwards then forwards.  
**Pathways:** Pupils trace a circle on the floor with 8 jogging steps, then jump-turn on the spot and jog back the other way.  
**Spirals and spins:** Pupils take 8 walking steps along a curving pathway – tracing a letter ‘c’ shape on the floor. Then stretch out their arms to the sides as they spin round slowly on the spot. Repeat at double time. | Can the pupils remember and repeat the sequence?  
Do they anticipate the next set of actions?  
Do they show good spatial awareness when tracing floor patterns?  
Can pupils perform the sequence at single and then double time? |
| 33 & 34  | Beyond 3000: DJ Midnight & McFarlane | **Sequence 1: Orbits.** Pupils trace large, circular air patterns with hands leading on different planes: forwards and backwards (wheel), in front of the body and to each side (door) and around the body (table). They develop and enlarge these by adding actions such as turning and travelling.  
Partners take turns to copy one another tracing circular pathways with different parts of their body – head, hips, knees etc. | Do they respond imaginatively to this task?  
Can they use slow and smooth qualities? |
<table>
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<th>Activity</th>
<th>Description</th>
<th>Questions</th>
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<tbody>
<tr>
<td>35, 36 &amp; 37</td>
<td>Digital Skyway: Bessant</td>
<td><strong>Sequence 2: Jupiter's Moons.</strong> Pupils pair up to make groups of 4. Each group has a marker or hoop to represent Jupiter. They each choose a moon and work out a way to orbit the marker. Choices are: floor or air pattern, planes, directions. The moons in order of proximity to Jupiter are: Io, Europa, Gannymede and Callisto. They work individually but with good awareness of the others in the group.</td>
<td>Are they able to show variety within the group? Can they work together with sensitivity to share the space?</td>
</tr>
<tr>
<td>37</td>
<td>Snippets of each music track.</td>
<td>Reminder of complete dance.</td>
<td></td>
</tr>
<tr>
<td>38</td>
<td>Extracts of Digital Skyway: Bessant</td>
<td><strong>The Starry Messenger.</strong> The class performance: starts with partners facing one another, ready to lead or copy the continuous, circular pathways. Travel to meet as a group around their marker – running lightly and finishing in a slow, smooth turn; Group sequence of Jupiter’s moons in orbit.</td>
<td>Are they able to anticipate what follows each sequence? Do they demonstrate good performance skills: focus, projection and concentration?</td>
</tr>
<tr>
<td>39</td>
<td>Volplane: Darras &amp; Leroux</td>
<td><strong>Cool Down: Weightless.</strong> Pupils walk in and out of the spaces starting in a normal tempo and gradually slowing down until walking in slow-motion (as if on the moon), they enlarge their movements, twist, turn, fall and roll before stopping altogether.</td>
<td></td>
</tr>
</tbody>
</table>
**Unit 2: The 2010 Winter Olympics**

A unit of 3 programmes inspired by the 2010 Winter Olympic and Paralympic Games in Vancouver, Canada. All 3 programmes start with an energetic Olympic torch carrying sequence which is developed across the unit.

The first programme explores dance sequences inspired by *Olympic Snow Sports* – with snowboarding stunts and a class slalom skiing race. The second programme focuses on *Olympic Ice Sports* – with sequences based on figure skating and bobsleigh.

The third and final programme combines these *Snow* and *Ice* sequences with a new Olympic Mascot Sequence for a final Winter Games performance.

**Performance music** – All the music is repeated without the presenter’s voice on the music cd that accompanies the series.

## 4. Snow sports

**Summary:**

**Warm-up: The Olympic Torch.** Lift clasped hands above head to proudly carry imaginary torch through the spaces, occasionally circling round on the spot to show it off. Repeat the sequence at jogging speed.

**Sequence 1: Snowboarding.** Perform upper body leans, twists and balances to show off cool snowboarding moves. Develop the sequence by using different levels and adding a few 180 degree on-the-spot jumps. Crash finish – slow motion roll out to the edge of the room to form a spread out class circle.

**Sequence 2: Skiing – slalom race.** Sitting in class circle, every second person stands up, ready to travel round the circle by weaving in and out of the people on the floor – like a slalom skier weaving in and out of flags or markers on the ski-slope. Swap groups on cue, and repeat.

**Olympic Snow Sports:** Combine both sequences (the snowboarding and the slalom) to create a continuous performance.

**Cool down:** Gently stretch, then wriggle and shake out muscles.

<table>
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<th>CD2 Track</th>
<th>Music</th>
<th>Content</th>
<th>Evaluation</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>‘Fanfare for the Common Man’ by Emerson Lake and Palmer</td>
<td><strong>Warm-up: The Olympic Torch.</strong> Clasp hands together to lift imaginary torch up above your head, then circle round on the spot to show it off. Walk proudly through the spaces carrying the torch high, occasionally circling round on the spot. Repeat the sequence at jogging speed – 8 travelling steps followed by 8 steps to circle round on the spot.</td>
<td>Do pupils respond to the trumpets – turning smoothly round on the spot? Can they use the space effectively and perform the travelling sequence at walking and then jogging speed?</td>
</tr>
<tr>
<td>2</td>
<td></td>
<td></td>
<td></td>
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<tr>
<td></td>
<td></td>
<td><strong>Sequence 1: Snowboarding.</strong></td>
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</tr>
<tr>
<td>3 &amp; 4</td>
<td>'Voodoo Child' by Rogue Traders</td>
<td>Put on cool shades and carry an imaginary snowboard on your shoulder as you swagger confidently through the spaces. Stop and get into a snow-boarding pose; arms stretched out to the sides to aid balance, feet parallel with one foot slightly in front of the other. Practise a few balances with upper body leans and twists. Develop these balances by using different levels – bending and stretching your knees while twisting your upper body round from the waist. Add a sequence of 180 degree jumps; bending your knees each time to land safely. Exaggerated crash to end the sequence: everyone rolls in slow-motion out to the edge of the room to form a spread out circle, ready for the slalom race.</td>
<td>Do they display confident body posture and direct focus? Swaggering walk should convey plenty of attitude! Can pupils use their imagination to create an effective sequence of snowboarding moves and balances?</td>
</tr>
<tr>
<td>5</td>
<td></td>
<td></td>
<td>Can they perform the energetic jumps in time with the music? Do the class work together - using this slow-motion crash to get neatly into position for the next sequence?</td>
</tr>
<tr>
<td>6 &amp; 7</td>
<td>'What else is there' by Royksopp.</td>
<td><strong>Sequence 2: Slalom race.</strong> Sitting in class circle, every second person stands up, ready to travel round the circle by weaving in and out of the people on the floor – like a slalom skier weaving in and out of flags or markers on the ski-slope. Swap groups on cue, and repeat.</td>
<td>Do pupils drop their inside shoulder to make the turns quick and tight? Do both groups respond quickly to the voice and music cues?</td>
</tr>
<tr>
<td>8</td>
<td>'Voodoo Child' by Rogue Traders. 'What else is there' by Royksopp.</td>
<td><strong>Olympic Snow Sports.</strong> Combine both sequences (the snowboarding and the slalom) to create a continuous performance.</td>
<td>Do pupils work together to create an impressive performance with a smooth linking transition between the two sequences?</td>
</tr>
<tr>
<td>9</td>
<td></td>
<td><strong>Music for the combined sequence.</strong></td>
<td></td>
</tr>
<tr>
<td>10</td>
<td>'Melt' by Leftfield</td>
<td><strong>Cool down.</strong> Gently stretch, then wriggle and shake out muscles.</td>
<td>Stretches should be gradual and controlled.</td>
</tr>
</tbody>
</table>
5: Ice sports

Summary:

**Warm-up: Torch relay.** Repeat the torch carrying sequence from the previous programme; first walking and then jogging.

**Sequence 1: Figure skating** – In pairs. The sequence begins with a series of slow, controlled balances and counter-balances in paired figure-skating poses. Then the mood and tempo change as the music cues partners to travel along looping, curving or spiralling pathways with long, sliding, ice-skating steps.

**Sequence 2: Bobsleigh.** Pairs join to form group of 4; standing one behind the other to push their imaginary bobsleigh forward. Music cues group to jump down into a crouching position before tipping and leaning this way and that to control the speed and direction of the bobsleigh. Finally, they stand up and repeat tilts and leans to travel through the spaces.

**Cool down:** Gently stretch, then wriggle and shake out muscles.

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<tr>
<th>CD2 Track</th>
<th>Music</th>
<th>Content</th>
<th>Evaluation</th>
</tr>
</thead>
<tbody>
<tr>
<td>11 &amp; 12</td>
<td>‘Fanfare for the Common Man’ by Emerson Lake and Palmer</td>
<td><strong>Warm-up:</strong> Torch relay</td>
<td>Can pupils perform the sequence correctly at both speeds?</td>
</tr>
</tbody>
</table>
| 13        | ‘Adagio for Strings’ by William Orbit | **Sequence 1: Figure-skating**  
  a. In pairs, face partner with right hand gently resting on one another’s right shoulder to perform a series of controlled supports and balances together:  
  *Balance 1:* Partners stretch left arm straight out to left side to balance as they slowly tip body forward and raise left leg. If comfortable, partners bend right leg to lower body down in figure-skating pose.  
  *Balance 2:* In same pose, partners keep upper body straight as they stretch left leg out in front this time – bending right knee a little.  
  *Counter-balance:* Slide hand slowly off partner’s shoulder, along their arm, and then grab hold of their hand or wrist. Keep holding onto partner’s hand, carefully lean away from one another and then slowly circle round together.  
  b. **Travelling** – next to your partner with long, smooth, sliding steps along looping, curving or spiralling pathways (think of the patterns that figure-skaters leave in the ice as they skate round together). | **H & S** – It’s crucial that partners accept responsibility for one another’s safety and perform the balances and counter-balance with extreme care and caution. Paired balances should look smooth, graceful and very controlled. Partners need to really work together to create a seamless performance. |
<p>| 14        | ‘Adagio for Strings’ by William Orbit | | Partners need to respond quickly to the sudden change of music and reflect the change of tempo with the quality of their movements. |</p>
<table>
<thead>
<tr>
<th>15 &amp; 16</th>
<th>‘Living my Life’ by Grace Jones</th>
<th><strong>Sequence 2: Bobsleigh.</strong> Pairs join to form group of 4 – standing one behind the other to push imaginary bobsleigh forward. Music cues each group to jump down into a crouching position before tipping and leaning this way and that to control the speed and direction of the bobsleigh. Finally, all the groups stand up and repeat the tilts and leans to travel through the spaces.</th>
<th>Pupils should tense muscles to show effort with the pushing movement. Split second timing is necessary for each member of the group to ‘jump down’ together with the music cue. Pupils need to move at the same time and in the same direction as the rest of their group.</th>
</tr>
</thead>
<tbody>
<tr>
<td>17</td>
<td>‘Melt’ by Leftfield</td>
<td><strong>Cool down.</strong> A few gentle stretches before wriggling and shaking out muscles to finish.</td>
<td>Keep stretches slow and controlled – never overstretch!</td>
</tr>
</tbody>
</table>

### 6. Olympic mix

**Summary**

**Warm-up: Torch relay.** Repeat the travelling and circling torch carrying sequence from the previous programmes; walking then jogging.

**Sequence 1: Olympic Mascot ‘Sumi’** – who represents Canada’s guardian of the sea, the orca whale, and the legendary thunderbird who creates thunder by flapping his wings as he flies in the mountains of British Columbia.

**The Complete Olympic Dance.** Sequences from the previous two programmes are combined with the new Olympic Mascot sequence (above) for a final performance of the complete dance:

- **Snowboarding** – Confidence and attitude are the crucial elements for this sequence of upper body leans, twists and balances interspersed with springy on-the-spot 180 degree jumps! Pupils use the slow-motion crash finish to roll out to the edge of the room and form a spread out class circle, ready for the slalom race.

- **Skiing** – slalom race. Sitting in class circle, every second person stands up, ready to travel round the circle by weaving in and out of the people on the floor – like a slalom skier weaving in and out of flags or markers on the ski-slope. Swap groups on cue, and repeat.

- **Figure skating.** In pairs to perform series of slow, controlled figure-skating balances and counter-balances. Then, the mood and tempo change as the music cues partners to travel along looping, curving or spiralling pathways with long, sliding, ice-skating steps.

- **Bobsleigh.** Pairs join to form group of 4 – standing one behind the other to push an imaginary bobsleigh forward. Music cues group to jump down into a crouching position before tipping and leaning this way and that to control the speed and direction of the bobsleigh. Finally, they stand up and repeat the tilts and leans to travel through the spaces.

- **Olympic Mascot ‘Sumi’** – Repeat the sequence practised at the start of this programme.

- **Cool down** - Repeat the figure-skating balances alone. Wriggle and shake out muscles.
<table>
<thead>
<tr>
<th>CD2 Track</th>
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<th>Evaluation</th>
</tr>
</thead>
<tbody>
<tr>
<td>18 &amp; 19</td>
<td>‘Fanfare for the Common Man’ by Emerson Lake and Palmer</td>
<td><strong>Warm-up:</strong> Torch relay – Repeat the travelling and circling torch carrying sequence from the previous programmes; walking then jogging.</td>
<td>Pupils should perform with accurate timing and confidence.</td>
</tr>
<tr>
<td>20 &amp; 21</td>
<td>Whale-song mixed with ‘Melt’ by Leftfield. Occasional thunderclap sound effects.</td>
<td><strong>Sequence 1: Olympic Mascot ‘Sumi’</strong> - who represents Canada’s guardian of the sea, the orca whale, and the legendary thunderbird who creates thunder by flapping his wings as he flies in the mountains of British Columbia. Pupils travel smoothly through the spaces – stretching high and bending low – like the orca whale swimming in the sea. A thunderclap sound effect cues pupils to stop and clap or stamp with the mighty thunderbird.</td>
<td>Do pupils use different levels as they travel smoothly through the spaces? Do they respond quickly to the thunderclaps?</td>
</tr>
<tr>
<td>22</td>
<td>‘Voodoo Child’ by Rogue Traders.</td>
<td><strong>The Complete Olympic Dance.</strong> Sequences from the previous two programmes are combined with today’s new mascot sequence for a complete performance. <strong>Snowboarding</strong> – Confidence and attitude are the crucial elements for this sequence of upper body leans, twists and balances interspersed with springy on-the-spot 180 degree jumps! Pupils use the slow-motion crash finish to roll out to the edge of the room and form a spread out class circle, ready for the <em>slalom race.</em></td>
<td>Does the sequence look confident and energetic?</td>
</tr>
<tr>
<td>23</td>
<td>‘What else is there’ by Royksopp.</td>
<td><strong>Skiing – slalom race.</strong> Sitting in class circle, every second person stands up, ready to travel round the circle by weaving in and out of the people on the floor – like a slalom skier weaving in and out of flags or markers on the ski-slope. Swap groups on cue, and repeat.</td>
<td>Do pupils use the slow-motion crash to form a class circle without fuss? Do they listen out for and react quickly to the music cues to swap groups?</td>
</tr>
<tr>
<td>24</td>
<td>‘Adagio for strings’ by William Orbit.</td>
<td><strong>Figure skating.</strong> In pairs to perform series of slow, controlled figure-skating balances and counter-balances. Then, the mood and tempo change as the music cues partners to travel along looping, curving or spiralling pathways with long, sliding, ice-skating steps.</td>
<td>Figure-skating pairs need to make sure that they roll to the same part of the circle.</td>
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<td><strong>25</strong></td>
<td>‘Living my Life’ by Grace Jones.</td>
<td><strong>Bobsleigh.</strong> Pairs join to form group of 4 – standing one behind the other to push an imaginary bobsleigh forward. Music cues group to jump down into a crouching position before tipping and leaning this way and that to control the speed and direction of the bobsleigh. Finally, they stand up and repeat the tilts and leans to travel through the spaces.</td>
<td>Do pairs meet quickly to form bobsleigh group lines of 4?</td>
</tr>
<tr>
<td><strong>26</strong></td>
<td>Whale song mixed with ‘Melt’ by Leftfield. Occasional thunderclap sound effects.</td>
<td><strong>Olympic Mascot ‘Sumi’ –</strong> Repeat the sequence practised at the start of this programme.</td>
<td>Do pupils remember the sequence and perform with confidence and presence?</td>
</tr>
<tr>
<td><strong>27</strong></td>
<td>‘Melt’ by Leftfield</td>
<td><strong>Cool down</strong> Repeat the figure-skating balances without a partner. Then wriggle and shake out muscles.</td>
<td>Can pupils perform the balances with control?</td>
</tr>
</tbody>
</table>
Unit 3: The Reign of Henry 8th (1509 – 1547)

Background:

Henry 8th was crowned on the 21st April, 1509 and remained King until his death on the 28th January, 1547. He had not been groomed for kingship and only came to the throne as the result of his brother Arthur’s untimely death in 1502. Although Henry is probably best known today for having had six wives, he was responsible for changing the course of history by establishing the Church of England and closing the monasteries.

7: The young king

Introduction:

Henry became King in 1509, just before his eighteenth birthday. He was a tall, handsome, flamboyant character who, during the early years of his reign, was more interested in sports, music and dancing than in politics.

Summary:

Warm-up: Inspired by one of Henry’s favourite games – tennis. Powerful arm swinging movements and upper body reaches and twists based on different tennis strokes – backhand, forehand, volley, and lob.

Sequence 1: Jousting Champions. Henry was very proficient at jousting and sometimes fought as an unknown contender – revealing his true identity as victor to jubilant crowds. This paired sequence should convey the strength, focus and direct pathways of a jousting match.

Sequence 2: Intricate Court Dance. Henry loved music and dancing. Many courtiers travelled abroad and returned to the Tudor court with intricate and sophisticated dances from Italy, Spain and France.

Performance: Combine both sequences above for a polished final performance.

Cool down: Listen to the music and relax body as you focus on taking deep, gentle breaths – in through the nose and out through the mouth.

<table>
<thead>
<tr>
<th>CD3 Track</th>
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</thead>
<tbody>
<tr>
<td>1 &amp; 2</td>
<td>‘Upon a Summer’s Day’</td>
<td>Warm-up: Tudor tennis. Stand with feet apart to create a strong base, and clench hands together as if holding a tennis racket. Practise a few exaggerated tennis moves – bending low, stretching high, and twisting body round from the waist to reach and return the ball.</td>
<td>Does the sequence look lively and energetic? Are the different exaggerated tennis moves easy to spot?</td>
</tr>
</tbody>
</table>
| 3 | 'Agincourt’ from An Anthology of Medieval & Renaissance Music. | **Sequence 1: Jousting Champions.**  
In pairs – one person from each pair stands in the middle of the room while their partner takes 8 steps out towards the edge of the room.  
Sequence: Partners take 4 stamping steps towards one another to meet, palm to palm, and stamp round half a circle together. They use the flat palms of their hands to push apart and take 4 stamping steps away so that they end up swapping places. Partners turn back to face one another again and wave to the cheering crowd. Repeat sequence. | Do partners keep muscles tense and focus direct?  
Stamping steps should be strong and in time with the music.  
Do partners use appropriate facial expressions, gestures and poses – powerful clenched fists or flexed-muscle poses – to show off their strength and bravery to the cheering crowd? |
| 4 | | **Sequence 2: Intricate Court Dance.**  
In sets of 4: 2 couples facing one another to form a square or box shape.  
Step left, together. Left, together. Click fingers!  
Step right, together. Right, together. Click! Click! Click!  
Left-hand star. Turn and right-hand star.  
Left-hand star. Turn and right-hand star.  
Stand still for linking section of music and then repeat the above movements.  
Bow or curtsey to finish. | Do dancers perfect the timing of the intricate steps with the music?  
Because couples are standing opposite one another, they should move in different directions as they step sideways.  
Once the dancers perfected the steps, could they perform with confident, proud, dignified air – like members of the Royal Court? |
| 5, 6 | 'Branle Pinagay’ | | |
| 7 & 8 | **Sequence 2: Intricate Court Dance.**  
In sets of 4: 2 couples facing one another to form a square or box shape.  
Step left, together. Left, together. Click fingers!  
Step right, together. Right, together. Click! Click! Click!  
Left-hand star. Turn and right-hand star.  
Left-hand star. Turn and right-hand star.  
Stand still for linking section of music and then repeat the above movements.  
Bow or curtsey to finish. | Do dancers perfect the timing of the intricate steps with the music?  
Because couples are standing opposite one another, they should move in different directions as they step sideways.  
Once the dancers perfected the steps, could they perform with confident, proud, dignified air – like members of the Royal Court? |
| 9 | 'Agincourt’ (See above) | **Performance.**  
Combine both sequences for a final polished performance.  
**Sequence 1: Jousting Champions.**  
**Sequence 2: Intricate Court Dance.** | Do dancers perform with accuracy and confidence?  
Do they link both sequences smoothly and without fuss? |
| 10 | 'Branle Pinagay’ | | |
| 10 cont’d | 'Greensleeves’ | **Cool down.**  
Slow, deep breaths – in through the nose and out through the mouth. Relax. | Dancers should feel calm and relaxed. |
8: The golden years

Introduction:

Henry was married to his first wife, Catherine of Aragon, for almost twenty years. They were the perfect royal couple and the people rejoiced as the years of restraint under Henry 7th appeared to have ended. Henry and Catherine regularly travelled around their kingdom to assert sovereignty and win the loyalty of subjects. These royal progresses also provided opportunities to hunt, avoid the plagues that thrived in cities and to share the cost of maintaining the court with richer subjects.

Summary:

Warm-up: Tudor Tennis. Add some fancy footwork to the exaggerated arm-swinging tennis moves practised in the previous programme.

Sequence 1: The Royal Progress. Couples line up one behind the other to form a long, class procession which travels majestically round the edge of the room using The Pavan step pattern.

Sequence 2: Village Circle Dance. In group circles of 8 or 10. Country dancing was simpler and more repetitive than the dances of the Royal Court. Many of the dances were associated with traditional customs and rituals, such as dancing round the Maypole.

Performance. Both of today’s sequences are linked for a final performance.

Cool down. Slow, relaxed steps taking deep, gentle breaths to travel through the spaces – imagine you’re walking home along a warm, starlit country lane after a long day of dancing at the village fair.

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<tr>
<td>11 &amp; 12</td>
<td>‘Upon a Summer’s Day’</td>
<td>Warm-up: Tudor Tennis. Repeat the exaggerated arm-swinging tennis moves from the previous programme. Add some fancy footwork – quick, little hops from one foot to the other, followed by quick, little, bouncy steps forwards and back, side to side and diagonally to weave and dodge around an imaginary tennis court.</td>
<td>Did pupils reach, stretch and bend their body to extend the long, smooth, arm-swinging movements. Did the sequence look light, bouncy and energetic?</td>
</tr>
<tr>
<td>13 &amp; 14</td>
<td>‘Earl of Oxenford’</td>
<td>Sequence 1: The Royal Progress. Couples line up one behind the other to form a long, class procession which travels majestically round the edge of the room using The Pavan step pattern: Step, together. Step, together. Step, step, step, together. Step, together. Step, together. Step, step, step, together. Occasionally dancers wave or bow their head to the cheering crowd.</td>
<td>Do couples perfect the timing of The Pavan step pattern with the music? Do they use facial expression, posture and gesture to convey the qualities of the Royal Court? Do couples remain evenly spaced as they process?</td>
</tr>
</tbody>
</table>
| 15 & 16 | ‘Up Tailes All’ | **Sequence 2: Village Circle Dance.**  
In group circles of 8 or 10.  
*Step left, feet together. Step left, feet together.*  
*Step right, feet together. Step right, feet together.*  
*Skip left 2, 3, 4, 5, 6, 7, 8!*  
*Skip right 2, 3, 4, 5, 6, 7, 8!*  
First group weave in and out to travel round circle and back to place.  
Second group weave!  
*Step left, feet together. Step left, feet together.*  
*Step right, feet together. Step right, feet together.*  
*Skip left!...*  
*Skip right!...* | Do groups remember and perfect the timing of the steps with the music?  
Do they keep the circle evenly spaced and round?  
Does their performance convey the excitement and fun of a village fair? |
| 17 |  |  |  |
| 18 |  | **Performance.**  
Both of today’s sequences are linked for a final performance.  
**Sequence 1: The Royal Progress**  
**Sequence 2: Village Circle Dance** |  |
| 19 | ‘Earl of Oxenford’ |  |
| 20 |  | ‘Up Tailes All’ |  |
| 20 cont’d | ‘Greensleeves’ | **Cool down.**  
Slow, relaxed steps taking deep, gentle breaths to travel through the spaces – imagine you’re walking home along a warm, starlit country lane after a long day of dancing at the village fair. | Pupils should feel cool, calm and relaxed. |
**8: Defending the realm**

**Introduction:**

Following Henry’s split with the Church of Rome, he spent the last years of his reign under threat of invasion. In response, he took part in many military campaigns, developed the navy by building a strong fleet of galleons and built a chain of fortifications and castles to protect the south coast.

**Summary:**

**Warm-up:** **Tudor Tennis.** Pupils develop their own sequence using the exaggerated tennis moves and fancy footwork practised in previous programmes.  
**Sequence 1: Knights' combat.** Partners face one another to practise a few sword-fighting moves and then create a sequence together.  
**Sequence 2: Overseas guests.** Lavish banquets with plenty of food, music and dancing were held with the aim of strengthening European relations. In sets of 4: 2 couples facing one another to form a square or box shape, the intricate court dance from the first programme of the unit is developed.  
**Performance:** Both of today’s sequences are linked for a final performance.  
**Cool down:** Slow, relaxed walking steps to a space. Long, slow stretch up tall. Then sit down on the floor and relax.

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<tr>
<td>21 &amp; 22</td>
<td>‘Upon a Summer’s Day’</td>
<td><strong>Warm-up: Tudor Tennis.</strong> Pupils develop their own sequence using the exaggerated tennis moves and fancy footwork practised in previous programmes.</td>
<td>By now, this light, energetic sequence should look polished and confident.</td>
</tr>
</tbody>
</table>
| 23 & 24   | ‘Tavern Tales’ from Through the Ages | **Sequence 1: Knights’ Combat.** a. Partners face one another to practise a few sword-fighting moves together.  
- **High cuts** – Hold imaginary sword above head and bring it down to floor from right to left or from left to right.  
- **Low cuts** – Hold sword out at waist height and strike it across from left to right or from right to left.  
Partners combine the above moves with their own ideas and some fancy footwork to create a sword-fighting sequence together. | Is the sequence controlled and carefully choreographed?  
Do partners include their own ideas when putting together the sequence?  
Do partners respond quickly to the music cue to stop and slowly circle one another?  
Do partners maintain a menacing glare as they circled one another?  
Are the action-reaction moves exaggerated and controlled? |
b. The music cues partners to stop and circle one another with calm, purposeful steps – one way and then the other.

c. Finally, partners perform a few action-reaction moves together – e.g. when one person lunges forward (*thrust*), the other steps back to avoid the blow (*recoil and guard*):
- **Thrust** – Hold sword out at waist height, with point advanced. Lunge forwards on one foot with knee bent as you thrust sword straight out in front of you.
- **Recoil and guard** – Step one foot back and hold sword across body to ward off attacker’s blows.

Can partners remember the different sections of the dance and perform with confidence?

<table>
<thead>
<tr>
<th>25</th>
<th>'Pinagay'</th>
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<tbody>
<tr>
<td><strong>Sequence 2: Overseas guests.</strong></td>
<td>In sets of 4: 2 couples facing one another to form a square or box shape. Develop the intricate Court dance from the first programme of the unit. <strong>Step left, feet together.</strong> <strong>Left, together.</strong> <strong>Click fingers.</strong> <strong>Step right, together.</strong> <strong>Right, together.</strong> <strong>Click and click and click.</strong> <strong>Right-hand star.</strong> <strong>Left-hand star.</strong> <strong>Left-hand star.</strong> <strong>Right-hand star.</strong> <strong>Step left, together.</strong> <strong>Left, together.</strong> <strong>Click.</strong> <strong>Step right, together.</strong> <strong>Right, together.</strong> <strong>Click and click and click.</strong> One pair travels forwards between opposite pair and then back to their places. <strong>The other pair does the same.</strong> <strong>Bow or curtsey to finish.</strong></td>
</tr>
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</table>

Do groups remember the intricate step patterns from the first programme in the unit?

Is the timing slick and accurate?

Do the dancers convey a proud, regal air with the quality of their movements and facial expressions?
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</thead>
<tbody>
<tr>
<td>28</td>
<td>‘Tavern Tales’ from Through the Ages</td>
<td>Both of today’s sequences are linked for a final performance.</td>
<td>Is the sword-fighting sequence exciting and interesting to watch?</td>
</tr>
<tr>
<td></td>
<td>'Horses Branle’ mixed with Medieval Court Banquet sound effects.</td>
<td><strong>Sequence 1: Knights’ combat.</strong> Pairs quickly meet and stand facing each other, ready to perform the intricate Court dance.</td>
<td>Do pairs get into position quickly, ready for the Court dance?</td>
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<tr>
<td></td>
<td>‘Pinagay’</td>
<td><strong>Sequence 2: Overseas guests</strong></td>
<td>Do they perform the intricate steps with accuracy and confidence?</td>
</tr>
<tr>
<td>29</td>
<td>‘Greensleeves’</td>
<td><strong>Cool down.</strong> Slow, relaxed walking steps to a space. Long, slow stretch up tall. Then sit down on the floor and relax.</td>
<td>Pupils should feel calm and relaxed.</td>
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<tr>
<td>29 cont’d</td>
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