

Dance Workshop

Autumn 2009



[BBC School Radio Online](#)

Age: 9-11

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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).

Movement 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.

Teacher guidance – offers practical advice on how to get the best out of the programmes with suggestions for assessment.

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.

Unit 1: Indian Classical and Bhangra dance

Introduction:

This unit takes some basic elements from two contrasting styles of Indian dance and provides an opportunity to build from simple steps into extended sequences. The dances are appropriate to the constraints of the classroom, a non-specialist teacher and an audience that may not be familiar with the music or moves of these dances. By building each sequence around some simple elements it is hoped each child will have some fun moves they can take away from the unit...and build into their own dances! The unit of programmes embraces the fact that traditional Asian dance and music have fused with modern styles, with some vibrant and exciting results.

Programme 1: Kathak

Kathak is a form of classical dance that originates from northern India. The word 'kathak' derives from the Sanskrit word 'katha' - meaning 'story'. The dancers, or story-tellers are known as 'Kathakaris'.

Kathak is an ancient form of dance the origins of which are linked to Indian mythology. The narrative element of Kathak concentrates on the main characters of Hindu mythology – Lord Brahma, Lord Vishnu and Lord Shiva. It is characterised by fast footwork, plenty of spins and elegant poses. A Kathak performance usually progresses from slow steps to fast, ending with a dramatic climax. It will also include sequences which is exclusively footwork, with intricate rhythms passing between the accompanying percussion and the dancers' feet.

Some key elements of Kathak that are included in this programme are:

Tihai – a sequence using just the feet in which the dancers copy the intricate rhythms of the percussion

Naman – the starting pose for the tihai. Stand upright, heels together but feet pointing outwards to form a V; left hand in front of chest, palm facing up; right hand on top of left hand, palm facing down.

Tukra – a short dance sequence, forming part of a longer Kathak performance. The tukra in this programme includes the following elements:

a) Uthpathi – an opening pose. Stand upright, heels together and feet pointing outwards (as with Naman). Hands are held in front of the chest, both palms facing downwards, fingertips together.

b) Namashakar – the 'greeting'. Hands are brought together into the 'prayer' position; prayer hands then move in a semi-circle from left to right and back to in front of the chest.

c) Chakar – a spin. The spins in this programme are through 360 degrees to four beats.

d) Sum – a regal pose.

The dances are usually performed wearing traditional costume – saris for the women and the men bare-chested and wearing dhoti.

Movement summary:

Warm up: isolating individual body parts – ankles etc – based on yoga moves.

Tihai: repeating a sequence of claps and foot stamps following a drum rhythm, in two groups

Tukra: Making the Uthpathi pose and then moving through the Namshkar greeting

March: four steps forward then back, with arms extended alternately to right and left with each marching step

Chakra / Sum: A spin through 360 degrees in time with the music ending in the regal pose.

Sequence: putting the moves together to form a tukra sequence based on: uthpathi, namshkar, march, chakra, sum.

Cool down.

1. Kathak – programme structure

CD / Track	Movement content	Teacher guidance	Evaluation
CD1 Track 1	Warm up Jogging around room in time to music, travelling in all directions. Stretches. Circular movements of joints and stretches based on yoga which is used in Kathak warm ups.	Control running movements to beats of music. Lift knees high. Circular movements of all joints wrists, shoulders, hips and ankles. Bend over to touch toes.	Is the running in time to music? Are they aware of space when running? Are circular movements of joints controlled?
CD1 Track 2 CD1 Track 3	Sequence 1: Tihai Working in two groups, called A and B a) Naman - Kathak pose b) Tihai- rhythm dance Practice rhythm work with hands and feet through clapping and stamping in kathak style. Learn kathak starting pose - Naman Pupils will learn and practice Tihai three rhythmic patterns:	Pupils will first work individually to learn pose and learn rhythms. Divide class into two facing each other – groups A and B. A will start with first rhythm a) clap then five stamps . B will respond doing second rhythm b) clap clap then five stamps . Then both A and B will do clap clap clap then five stamps . The sequence done three times.	Do pupils stand strong in kathak Naman pose? Do children clap and stamp in time? Do pupils understand what rhythm they will follow?
CD1 Track 4	a) clap, five stamps b) clap clap, five stamps c) clap clap clap, five stamps		

CD / Track	Content	Teacher guidance	Evaluation
CD1 Track 5 CD1 Track 6	Sequence 1: Tukra a) Uthpathi pose and Greeting Namshkar Uthpathi pose – feet pointing out in V position; arms raised at chest height, elbows out, finger tips touching. Greeting Namshkar ; hands together in 'prayer' position. Move hands from right to left.	Make sure children stand tall. Make sure stance is strong.	Are pupils in correct stance? Is the greeting Namshkar move clear?
CD1 Track 7	Sequence 2: Tukra b) March: tut tut tut tut- (1 2 3 4) From uthpathi pose, travel forward right leg first and right arm extended with head turning to right. Then left arm extended and left leg in front, looking left. And right and left again. End by coming back to uthpathi pose. Practice greeting namshkar , tut tut tut tut , ending to uthpathi pose.	Make sure co-ordination of arms, legs and head - moving at same time. Greeting namshkar to tut tut tut tut - 4 steps forward with arm extending right left right left, uthpathi pose. Practice three times.	Are pupils making strong movements? Is co-ordination of arms, legs and head correct? Are pupils ending move to uthpathi pose?
CD1 Tracks 8 and 9 CD1 Track 10	Sequence 3: Tukra c) Chakra- Three foot turn d) Sum- regal pose Chakra- from uthpathi kathak pose, turn around 360 degrees taking 3 steps. Right foot first, left and right. Ending back to uthpathi pose. As turn, extend both arms for two steps right and left and last step back to uthpathi . Sum - after turn stamp with right and place left foot behind right foot with arms in air.	Make sure the right foot steps first, as they turn. Make sure arms are extended as children turn around. Make sure they end in uthpathi after turn. Make sure the Sum regal pose is strong and fixed.	Are pupils co-ordinating arms and legs in time? Is the regal pose strong and clear? Are the children returning to uthpathi .
CD1 Track 11	Sequence 4: Tukra a b c d Starting pose uthpathi Greeting namshkar Tut tut tut tut – 1234 extended arms Three foot spin - chakra Stamp Regal pose Done three times.	Encourage pupils to make the moves smooth, graceful, clear and with physical strength. Make sure poses are all well defined.	Do pupils remember the sequence well? Do pupils make strong clear movements? Do they make defined poses?
CD1 Track 12	Cool down Walk to own space with slow, exhausted steps. Stretch, lie down and relax all muscles.	Encourage tired heavy steps. Stretch body long and tall in own space.	Pupils should feel calm, relaxed and stretched.

Programme 2: Krishan vs a Demon

This programme focuses on the narrative element of kathak by telling one of the stories from Hindu mythology. The dance shows Lord Krishan – the hero – and how he takes on and defeats a fearsome demon.

There is an emphasis on dancing in pairs throughout the programme. First Krishan's moves are explored, playing the flute and banging drums. Then attention switches to the demon. Finally pairs work together dancing as both Krishan and the demon, with plenty of stamping, face-pulling gestures and growling!

Movement summary:

Warm up: a sequence of steps and stamps, preparing for the demon gestures that will be part of today's dance

Krishan playing the flute: hands held close to the face as if playing the flute; a sequence of steps based on right, left, right, then tap left behind right; carrying on leading with the left for four beats, then right again for four beats

Krishan banging the drums: simple forward steps for the feet, accompanied by alternate bangs on a huge drum in time with the music. Becomes playing flute for 16 beats and drum for 8 beats.

Demon stomp / demon hiss: stamping forwards 4 steps and back 4 steps with demon arms changing with the change of direction; staying on the spot to make a demon gesture and sound!

Krishan defeats the demon: in pairs – A as Krishan circles the demon for 16 beats playing the flute; then A switches to banging the drum while B – the demon – makes the demon hiss. Swap over if possible.

Cool down.

2. Krishan vs the Demon – programme structure

CD / Track	Movement content	Teacher guidance	Evaluation
CD1 Track 13	Warm up Sequence of eight steps, four stamps, shaking arms and pulling funny faces. Travelling forward, back, side to side and diagonally.	Practise and repeat several times to raise pulse. Ensure pupils stamp, shake their arms and pull funny faces at the same time.	Are the pupils spatially aware? Are they in time?
CD1 Track 14	Sequence 1: Krishan playing flute – ‘the flute dance’ Pupils use hands to make movement of stylised flute.	Make sure hands are correctly making the flute mudra. Make sure head is tilted slightly to the side as if playing flute.	Are the hands creating the flute mudra? Are hands away from the face, at lip height? Is head tilted to one side?
CD1 Track 15	Practise travelling through the space, in beats of four with right 2, 3, tap left 2, 3, tap, in circular shape and figure of eight.	Make sure pupils travel through the space, making small light steps of right 2, 3, tap and left 2, 3, tap.	Are pupils correctly doing footsteps of right 2, 3, 4, then left 2, 3, 4?
CD1 Track 16	Travelling through the space with flute mudra.		
CD1 Track 17	Sequence 2: Krishan banging the drums – ‘the drum dance’ On the spot, practise heel steps. Make the movement of playing drums. Both feet and arms together. Practice playing flute for sixteen beats then playing drums for eight.	Make sure heels make solid movements as they hit the ground. Make sure arms are wide apart and palms are making movement of banging the drums. Make sure they move with ease from flute to drum action.	Is the playing-the-drum pose clear and solid? Are pupils moving in time to the music? Are they making clear contrast between flute and drum moves?
CD1 Track 18	Sequence 3: Demon dance a) demon stomp b) demon hiss Learn and practice upper body movements. Angular arms and palms. Refer to diagram. Demon stomp - stomping forward four steps and back four steps with arm movements. Demon hiss - stand in demon stomp pose. Adding facial movement, rolling eyes and hissing.	Make sure upper body and stamping is solid, strong and clean. Stress co-ordination of arm movements are clear as stamping forward and back. The arm movements for the demon stomp are particularly challenging and will take time to get.	Do pupils create an Indian demon pose? Are their arms co-ordinating and moving in time as they stamped back and forth? Are the facial expressions big?

CD / Track	Movement content	Teacher guidance	Evaluation
CD1 Track 19	<p>Sequence 4: Krishan vs demon - a) Krishan finds the demon; b) Krishan kills the demon</p> <p>In partners: A and B. A is Krishan, B is the Demon.</p> <p>a) Krishan finds the demon. A plays the flute circling B. B does the demon stomp. Both are danced for 16 beats.</p> <p>b) Krishan kills the demon</p> <p>A stands in front of B, A bangs the drums to scare Demon.</p> <p>B does demon hiss. Both for eight beats.</p> <p>Replay the music as often as you'd like. Partners swap over characters.</p>	<p>Make sure A and B understand what movement they are doing. A Krishan B demon.</p> <p>Make sure A Plays flute movement around B and B does demon stomp at the same time.</p> <p>Make sure after 16 beats A faces B and plays drums and B does demon hiss action.</p> <p>Partners swap characters.</p>	<p>Do pupils understand the game? Do they work together well, carrying out their individual movement and dancing in time together?</p> <p>Is there a clear contrast between their movements?</p>
CD1 Track 20	<p>Cool down</p> <p>Basic yoga stretches.</p>	<p>Encourage stretching but not over-stretching muscles.</p>	<p>Body and limbs should feel stretched and relaxed.</p>

Programme 3: Bhangra harvest

'Bhangra' is a dance form that originates from the Punjab region and is perhaps the best-known of South Asian dance styles. The word 'bhangra' comes from the word 'hemp' and the dance was originally a celebration of the harvest – and consequently the dance is lively and happy. It grew gradually to become a traditional dance at times of celebration – at weddings and parties.

In recent years bhangra has seen a huge surge in popularity – not just as a dance form but with a genre of music also named bhangra. As it has moved into the mainstream bhangra – both dance and music – has fused with many other influences, including Bollywood, hip-hop, jazz, house, drum-and-bass and reggae.

Wherever Punjabi emigrants have gone they have taken bhangra with them...and the dance has evolved in relation to new styles and influences. The choice of music for these programmes reflects this fusion of influences. The emphasis is on learning several discrete components of a sequence and then putting them together. Each of the moves can also feed into the children's own dances.

Movement summary:

Warm up: Isolation sequence based on previous programmes

Bhangra hop and bhangra arms: practising the basic step and then adding shoulder shrugs in time to the feet

Tying the turban: left hand on ear; right hand extend straight; arm swoops from right to left creating a circle as the turban is tied; adding feet

Cutting the crops: a new bhangra step which is accompanied by arm movements suggesting cutting the crops – a scythe is held in one hand and moves smoothly to cut the crops

Harvest day sequence: Adding the elements together to make a sequence

Cool down.

3. Bhangra harvest – programme structure

CD / Track	Movement content	Teacher guidance	Evaluation
CD1 Track 21	Warm up. Circling joints to warm up their bodies and jogging.	Ensure movements are controlled. Make sure movements are energetic and bold.	Do pupils move in time? Are they aware of the space?
CD1 Track 22	Introduction to bhangra		
CD1 Track 23	Sequence 1: Bhangra bounce and bhangra arms		
	Bhangra bounce: learn and practise basic bhangra step.	Make sure arms are extended and elbows soft, and shoulders are constantly moving to time of music. Make sure bhangra bounce is light and in time to the music.	Are pupils' shoulders in time to music? Is the bhangra kick in time? Are children able to move both shoulders and bhangra step together in time?
CD1 Track 24	Bhangra arms: shoulder shrug moves with arms extended. Bhangra footwork in time to music. Travel through the space with basic step.		
CD1 Track 25	Bhangra bounce and arms together		
CD1 Track 26	Sequence 2: Tying the turban Left hand on ear, right arm extended shoulder height. Move right arm from right to left, then back again. It creates a circle. Shoulder shrugging all the time the movement is being carried out. Basic bhangra bounce footwork with arms.	Make sure left hand on left side of head and right arm is clearly moving from right to left and back again. Make sure both shoulders are shrugging in time to music, as right arm is moving from right to left.	Do pupils move arms from right to left and shoulder shrug in time to music? Were movements clear?
CD1 Track 27	Sequence 3: Cutting crops Feet: Bhangra hop: learn and practise second bhangra step. Arms - left hand is a fist and held out in front. Right hand as if holding a scythe, moves from right to left, underneath left hand. Shoulders always shrugging up and down in time to the music. Both footwork and arms practised together.	Once the step is learnt, make sure the children move in time to the music, as if bouncing as they do the step. Stress to children that they are cutting a crop, so movement is large and circular. Make sure both footwork and arms are in time to music.	Are pupils bouncing a little as they step in time to music? Do they appear to be cutting crops? Are they in time to the music?

CD / Track	Movement content	Teacher guidance	Evaluation
CD1 Track 28 CD1 Track 29	<p>Sequence 4: Harvest day dance</p> <p>First recap all the steps again:</p> <p>Tying the turban</p> <p>Cutting crops</p> <p>Bhangra arms</p> <p>Get in to groups of four/ five. Make two lines facing front. Do each move twice and the sequence twice. Allow pupils to jumble sequence to their own preference. Show rest of the class.</p>	<p>Make sure movements are clearly different.</p> <p>Make sure shoulder shrugs and footwork is in time to music.</p> <p>Divide class into groups of four/five.</p> <p>Encourage the children to create their own sequence from moves learnt.</p> <p>Make sure they work together and dance in time to the music.</p>	<p>Are pupils making the different moves smoothly from one to another?</p> <p>Are they moving in time to music?</p> <p>Are they aware of their own and group spatial awareness?</p> <p>Do pupils work together as a group to make their own sequence with moves they have learnt?</p>
CD1 Track 30	<p>Cool down</p> <p>Walk around room. Taking large slow steps. Lie on the floor and take in slow deep breaths.</p>	<p>Encourage large, slow steps.</p>	<p>Pupils should be calm and relaxed for class.</p>

Programme 4: Bhangra extravaganza!
Movement focus:

Warm up: revision of bhangra steps from the previous programme.

Bhangra feet plus clapping and pointing: continuing with bhangra foot moves from last time and adding clapping in time to the music and dramatic pointing gestures

Gidha: focus on pair work; partners perform a sequence of the moves in pair formation, passing each other and turning to face for the next move

Kikalee: partners swing each other round with a cross-hand hold

Bhangra party: group focus; everyone forms a big circle; pairs take it in turns to dance one move together in the centre of the circle, before the next pair take over

4. Bhangra extravaganza! – programme structure

CD / Track	Movement content	Teacher guidance	Evaluation
CD2 Track 1	Warm up Revision of Bhangra steps from previous programme: Bhangra bounce and arms.	Practise and repeat several times.	Are pupils warmed up ready to dance?
CD2 Track 2	Then bhangra hop.		
CD2 Track 3	Sequence 1: New bhangra moves a) clapping b) pointing in air	Make sure pupils are doing bhangra basic step correctly to music. Make sure pupils are clapping in time and doing bhangra point move with their shoulders shrugging in time.	Are pupils moving in time to music? Do they move through space with ease? Are they spatially aware of each other?
CD2 Track 4	a) clapping Footwork from previous programme. Add claps in time to music. Clap diagonal up and down. Travel forward 4 steps. Spin round and travel forward for 4.		
CD2 Track 5	b) Pointing in air. Left hand on hip, right hand stretched in air, hand pointing up as if waving for the teacher's attention. Practise both a and b in space. Shrugging shoulders in time to music.		

CD / Track	Movement content	Teacher guidance	Evaluation
CD2 Track 6	<p>Sequence 2: Gidha Partner up as A and B. A and B should stand a metre apart facing each other to dance all moves so far learnt. They will travel with one movement crossing each other to swap places. Then continue to do second movement crossing each other to swap places again. They will do this until all moves have been danced. In following order:</p> <p>Bhangra hop Bhangra arms Bhangra clap Bhangra point</p> <p>Pupils will then do their own sequence of the moves.</p>	<p>A and B are a metre away facing each other. On the spot children will do bhangra hop. Travelling across each other they will do bhangra arms to swap places. Then bhangra clap, crossing each other to swap places again. Then bhangra arms then move across each other again to swap places. Encourage the children to reflect the moves with each other, so that they dance in unison and with joy!</p>	<p>Do pupils reflect each other's moves, dancing with joy? Did they move smoothly from one move to another? Are they working well in partners? Are pupils spontaneous in making their own sequence from the moves given?</p>
CD2 Track 8	<p>Sequence 3: a) Kikalee b) bhangra star Find another partner as A and B.</p> <p>a) Kikalee. Both feet on ground. A and B extend arms in front of themselves, cross over arms. A and B take hold of each other's hands. Spin round in a circle in time to music. Practice moving from one to another.</p>	<p>Kikalee- Make sure pupils do not spin out of control.</p>	<p>Do pupils have good control of both moves?</p>
CD2 Track 9	<p>c) Bhangra star jump. Body in a star shape, jump down and jump up.</p>	<p>It's a bit like a frog going up and down, but with bhangra arms. The up and down is very fast and energetic!</p>	
CD2 Track 10	<p>Then combine bhangra hop, kikalee and star jump.</p>		

CD / Track	Movement content	Teacher guidance	Evaluation
CD2 Track 11	<p>Sequence 4: Bhangra extravaganza! Pairs decide two favourite moves that they will use in the bhangra extravaganza.</p>		
CD2 Track 12	<p>Class makes a circle. Ensure that partners are standing next to each other. Everyone does bhangra arms with either bhangra bounce or bhangra hop. While circle continues to dance; one set of partner goes into the middle of the group doing any of the movements learnt. As partners finish and goes back to the circle, another set goes in. Until all partners have a go.</p>	<p>Make sure circle is big and all pupils have enough space to go around in a circle as they move. Plenty of time is allowed for this activity in the programme (the music lasts for about 3 mins 30 secs). Encourage partners to do their move in circle energetically and boldly choosing from:</p>	<p>Are pupils moving in time? Do the partners work together deciding what movement they do in the middle? Are all partners doing clear movements? Are all partners using arrange of all different bhangra moves learnt from this programme and the previous one?</p>
CD2 Track 13	<p>Invitation to replay the music.</p>	<p>Clapping Pointing in air Bhangra arms Bhangra stunt Kikalee Bhangra star And any learnt from the previous time.</p>	
CD2 Track 14	<p>Cool down</p>		

Programme 5: Tamasha

'Tamasha' is a traditional form of performance with singing and dancing. The word can also mean something like a 'commotion' – so it's just right for this final programme that brings together elements of the previous programmes in the unit and runs them as a performance.

5. Tamasha – programme structure

CD / Track	Content	Teacher guidance	Evaluation
CD2 Track 15	Warm up. Bhangra style warm up. Bhangra bounce with arms, hop and star.	Refer to programmes 3 and 4 for details.	Are pupils moving to beat? Were movements energetic?
CD2 Track 16 and 17	Set class up for the dance. Instructions for the tamasha are explained as follows: Tihai - clap and stamps. Kathak tukra - uthapathi, greeting, march, peacock, ballet. Krishan vs demon - flute, drum, demon stomp and hiss. Bhangra extravaganza - bhangra hop, star, arms, bounce, kikalee, tying turban.	Divide class into groups of six. In their groups, ask pupils to find a partner to become A and B. Move the groups in a space away from other groups. Encourage children to sit and listen carefully for next set of instructions.	
CD2 Track 18	Sequence 1: Tihai Revision of steps. Clap stamp 2, 3, 4, 5... Clap clap stamp, 2, 3, 4, 5... Clap clap clap stamp 2, 3, 4, 5. Links: As children are in their groups they remain where they are. Prepare to get into uthpathi kathak pose.	Ensure pupils are clapping and stamping in time. Ensure that they have enough space between them.	Refer to programme 1 for details
CD2 Track 19	Sequence 2: Kathak tukra Revision of steps. Please refer to programme 1 for detailed information on this sequence. Links: A prepare for Krishan pose; B demon pose, for next dance.	Refer to programme 1 for details. Aim for light, graceful, yet strong movements. Starting pose- Uthpathi Greeting March Peacock spin Ballet	Refer to programme 1 for details.

Unit 2: In the gym

A unit of two programmes focusing on personal health and fitness. Both programmes include an energetic aerobic warm-up followed by gentle stretching exercises; dance sequences inspired by a typical ‘in the gym’ workout and a gradual cool down phase followed by a selection of appropriate muscle stretches to finish.

Throughout the programmes, pupils are encouraged to consider the benefits of regular exercise and are reminded about key safety aspects such as the importance of gradually warming up and cooling down to maximise performance and reduce the risk of injury.

6: ‘Pulse rates rising!’

Teachers please note: Pupils are encouraged to check their pulse rates before and after the aerobic section of the warm-up. Probably the easiest way to do this is to place two fingers on the wrist to find the pulse in the radial artery, then taking care not to press too hard, count the number of beats per minute. To monitor long-term fitness levels, pupils could continue to check their heart rate before and after exercise using a personal fitness record sheet such as the one illustrated below.

Date of exercise session	Heart rate before exercise (beats per minute)	Heart rate after exercise (beats per minute)

Programme summary:

Warm up: Aerobic phase designed to gradually raise the heart rate with a combination of high knee lifts and arm swimming actions – front crawl, backstroke, butterfly and breaststroke – on the spot and then travelling. The aerobic phase of the warm-up is followed by a selection of gentle stretches – chest, back, arms and legs.

Sequence 1: Upper body workout – an energetic sequence of rhythmic box push-ups, followed by boxing ‘speedball’ arm movements (making fists then quickly rotating one wrist around the other).

Sequence 2: Fancy footwork – practising the quick, precise step patterns or foot drills often used by footballers and other athletes to develop speed and agility – high knee running, side-stepping and heel to bottom backwards steps.

Cool down: Gradually slowing the heart rate – walking through the spaces taking deep, controlled breaths in through the nose and out through the mouth, followed by a series of gentle stretches on the spot to finish.

Programme structure:

CD / track	Lesson content	Teaching points	Evaluation
CD2 Track 29	<p>Warm up: A combination of high knee lifts and arm swimming actions – front crawl, backstroke, butterfly and breaststroke – performed on the spot and then travelling.</p>	<p>Listen carefully and keep with the beat of the music.</p> <p>Movements should be performed with energy and focus.</p>	<p>Heart rate should be higher after the aerobic phase of the warm-up.</p>
CD2 Track 30	<p>A selection of gentle stretches:</p> <p><i>Arms, back and chest</i></p> <ul style="list-style-type: none"> - Put palms of hands together and stretch them straight up above your head. Gradually increase the stretch – pushing arms upwards, then backwards. <p><i>Legs (hamstrings)</i></p> <ul style="list-style-type: none"> - Stand with feet about shoulder width apart. Step one foot forward, and keeping the front leg straight, bend the back leg, resting both hands on the bent thigh. - Swap legs and repeat. - Finally, shake out whole body to loosen up and relax. 	<p>H&S! Only stretch as far as is comfortable for you.</p> <ul style="list-style-type: none"> - Breathe in as you stretch arms upwards and backwards. And breathe out as you relax both arms back down by sides. - Breathe out as you gently sink down into the stretch, and breathe in as you straighten leg to come back up. - You can increase the stretch by starting with the toes of the front foot lifted towards the ceiling. 	<ul style="list-style-type: none"> - Gradually stretching warm muscles will give you a greater range of movement, increase your performance and reduce the risk of injury.

<p>CD2 Tracks 31/32</p>	<p>Sequence 1: Upper body workout An energetic sequence inspired by box push-ups, and boxing 'speedball' arm movements.</p> <p><i>a. Box push-ups</i></p> <ul style="list-style-type: none"> - Get down onto your hands and knees; hands underneath shoulders with fingers facing forward and knees underneath hips with feet resting on the floor behind. - Bend at your elbows, lowering your chest down, no lower than 10 cms from the floor. - Keep a straight line through your spine and avoid arching your back. - Push down on your hands to straighten your arms and return to starting position. <p>- Develop a sequence performing the rhythmic press-ups at single and double time. It's 2 press-ups at single time, followed by 4 at double time. Repeat this pattern to the end of the music.</p> <ul style="list-style-type: none"> - Finally, sit back onto heels ready to perform speedball boxing movements below. <p><i>b. Boxing speedball arms</i></p> <ul style="list-style-type: none"> - Work the arms at speed; make fists and quickly rotate one wrist around the other. - Try different variations; keeping one arm still while you rotate the other arm around it, changing the direction of your rotation, working with your arms close or away from your body, and raising your arms from waist height to up above your head, or out to the sides. 	<ul style="list-style-type: none"> - Make a box shape with your arms, trunk, thighs and the floor. - Aim to make a right angle with your arms but stay within your own limits. - Avoid jerky movements and aim for a smooth, controlled rhythm throughout. - Changing the speed of a dance move looks very effective but demands split-second timing! - Imagine there's a boxer's speedball hanging down from the ceiling in front of your chest. - Move fists round in a roly-poly action as if you're hitting the speedball. - Keep arms bent at around 90 degrees. 	<p>Can pupils remember the sequence - performing the correct number of push-ups at single and double time? Are they performed in time with the music?</p> <p>Do pupils link the two parts of the dance smoothly together?</p>
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<p>CD2 Track 33</p>	<p>Sequence 2: Fancy footwork Practising the quick, precise step patterns or foot drills often used by footballers and other athletes to develop speed and agility – high knee running, side-stepping and heel to bottom running.</p> <p><i>Footdrills:</i> Imagine a rope ladder flat on the floor in front of you.</p> <p><i>a. Double leg run:</i> Using high knee or heel to bottom jogging steps, step the left then the right foot into the first box of the ladder. Repeat to travel forwards and then backwards along the length of the ladder.</p>		
<p>CD2 Track 34</p>	<p><i>b. Single leg cross-over:</i> Using high knee jogging steps, step the left foot into the first box of the ladder, then cross the right leg in front of the left leg and step the right foot into the second box. Keep crossing over legs as you step into each box of the ladder, travelling forwards and then back again. This time, imagine a rope ladder flat on the floor to the side of you.</p>	<p>- Encourage accurate placing of steps; pupils need to run lightly using the ball of the foot. - Encourage pupils to look at how footballers or other athletes use these foot drills in their training sessions. - As pupils improve the accuracy of their steps, they should then aim to increase the speed!</p> <p>Teachers could choose good examples to demonstrate.</p>	<p>Can pupils perform the step patterns and foot drills with accuracy and speed? Can they keep in time with the music? - Do they lift their knees high for each exaggerated forwards or sideways step? - Heel to bottom flicking action should be quick, sharp and neat.</p>
<p>CD2 Track 35</p>	<p><i>c. Side step cross-over:</i> Side step along the rope - take your leading leg both in front and then behind the trailing leg. Reverse to come back.</p>		
<p>CD2 Track 36</p>	<p>Develop forwards, backwards and sideways step patterns into a quick, rhythmic sequence.</p>		

<p>CD2 Track 37</p>	<p>Cool down: Gradually slowing the heart rate – walking through the spaces taking deep, controlled breaths in through the nose and out through the mouth. Followed by a series of gentle stretches on the spot to finish: - Lie down straight on the floor. Roll over onto your side, resting your head on your lower hand. Bend your top leg to bring the heel up towards your bottom and grasp hold of the foot with your free hand. Breathe in as you slowly pull your heel in towards your bottom, and gently push your pelvis forward. Hold it for a few seconds, then breathe smoothly out and relax. Roll over and repeat on the other side.</p>	<p>Listen to the music and focus on smooth, controlled breathing.</p> <p>H&S! Stretch only as far as is comfortable!</p>	
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7 'Complete workout!'

NB As in the previous programme, pupils are encouraged to check their pulse rates before and after the aerobic section of the warm-up.

Programme summary

Warm-up: Gradually increasing the heart rate; performing high knee jogging steps with swinging arms, followed by strong fist punches, one at a time, high above head – on the spot and then travelling.

A selection of gentle stretches – focusing on arms, chest, and legs.

Sequence 1: Fancy footwork – developing the quick, precise step patterns from the last programme; performing the final sequence at single and then double time.

Sequence 2: Lower body workout – A paired sequence developed around forward lunges, quadricep stretches and lying abductor stretches.

Sequence 3: Complete workout! – Performing all 3 sequences – *upper body, fancy footwork, and lower body* – for a complete workout finale.

Cool down: Gradually slowing the heart rate – walking through the spaces taking deep, controlled breaths in through the nose and out through the mouth, followed by a series of gentle stretches on the spot to finish.

Programme structure:

CD / track	Lesson content	Teaching points	Evaluation
CD2 Track 38	<p>Warm up: Gradually increase the heart rate with high knee jogging steps and swinging arms, followed by strong fist punches, one at a time, high above head – on the spot and then travelling.</p>	<ul style="list-style-type: none"> - Listen carefully and move with the beat of the music – it's 8 jogging steps, followed by 8 arm punches. - Keep the movements light and energetic. <p>H & S! Never over stretch as this could lead to injury.</p> <ul style="list-style-type: none"> - Keep your breathing smooth and controlled. 	<ul style="list-style-type: none"> - Heart rate should have increased by the end of the aerobic phase of the warm up.
CD2 Track 39	<p>A selection of gentle stretches: <i>Arms and chest</i> Stand straight with hands on hips and elbows pointing out to the sides. Breathe slowly out while gently pulling elbows back towards one another – you should feel the stretch across your chest. Relax and repeat a few more times.</p> <p><i>Inner thigh muscles</i> Stand straight with both feet forward. Put hands on hips. Without moving feet, slowly breathe out as you bend your right leg and bring your bodyweight across to the right side. Keep your left leg straight and try not to lean forward. Hold for a few seconds before slowly straightening right leg to come back up. Repeat.</p>		

<p>CD2 Tracks 40/41/42</p>	<p>Sequence 1: Fancy footwork Developing the quick, precise step patterns from the last programme – performing the final sequence at single and double time.</p>	<p>Encourage pupils to really concentrate, listen to the music, and count the steps in their head as they go.</p>	<p>Is the footwork fast and accurate? Can they remember the sequence so that it's the same each time they perform it?</p>
<p>CD2 Tracks 43/44</p>	<p>Sequence 2: Lower body workout A paired sequence developed around forward lunges, quadricep stretches and lying abductor stretches.</p> <p>Once pupils have practised the exercises below, they work with their partner to discuss, try out and select ideas to create a joint dance sequence.</p> <p><i>a. Forward lunge</i></p> <ul style="list-style-type: none"> - Stand tall with feet shoulder width apart, hands by sides or straight out to sides to help balance. - Lunge forward with one leg so that thigh is parallel to floor, with knee over toes. Rear heel should naturally rise off the floor. - Keeping abdominal muscles contracted, push down on front foot to push yourself back up to starting position. - Repeat with the other leg. <p><i>b. Quadriceps stretch</i></p> <ul style="list-style-type: none"> - Stand tall with one hand stretched out to the side to help balance. - Raise the opposite heel up toward your bottom and grasp hold of your foot with the free hand. - Breath in as you slowly pull your heel in towards your bottom while gradually pushing your pelvis forward. - Aim to keep both knees together, with a slight bend in the supporting leg. <p><i>c. Lying abductor stretch</i></p> <ul style="list-style-type: none"> - Lie on your side, legs together, so that the outer thigh of your top leg is facing up towards the ceiling. 	<p>Partners could mirror one another or perform with a sense of symmetry.</p> <p>Partners could perform movements together at the same time (in unison) or one after the other (in canon).</p> <ul style="list-style-type: none"> - Keep a strong, forward focus. - Keep back straight and head up. - Movements should be smooth and controlled. - Stretches should be small and gentle. Always work within your own limits. - Think tall and straight to maintain balance. - Focus on feeling the outer side muscles of the upper leg and buttocks do all the work. - Perform abductor stretches facing towards and then away from your partner. 	<p>Can partners select appropriate ideas and link them together to form a dance sequence that is varied and interesting to watch?</p> <p>Can partners set their sequence so that it's the same each time they perform it?</p> <p>Can pupils keep leg movements slow and controlled; mirroring your partner?</p>

<p>CD2 Tracks 45/46</p>	<p>Sequence 3: Complete workout! Start with the <i>upper body sequence</i> – performing controlled box push-ups at different speeds, then sitting back onto heels for fast speedball boxing actions. Next it's onto the footballer's <i>fancy footwork</i> routines – performing step patterns at single and double time. Finally, join your partner for the <i>lower body</i> sequence – mirroring your partner or performing one after the other, moving smoothly from one leg stretch to the next.</p>	<p>- Co-operation is vital here to pull the whole dance together.</p> <p>-Pupils need to be aware of what's happening around them and use the space well.</p> <p>- Pupils should aim to move smoothly from one dance sequence to the next.</p>	<p>Are the sequences performed with 'in the gym' energy and vitality?</p> <p>Have the exercise workouts been developed into effective dance sequences?</p> <p>Can pupils change the speed at which they perform their foot drill step patterns – listening carefully and responding to the music?</p>
<p>CD2 Track 47</p>	<p>Cool down: Gradually slow the heart rate – walking through the spaces taking deep, controlled breaths in through the nose and out through the mouth. Sit down with your legs straight out on the floor in front of you. Rest the palms of your hands on the floor behind you, with fingers pointing backwards. Keep your bottom on the floor as you arch your back and bring your head back to look up at the ceiling. Repeat.</p> <p>Rest your hands on your legs in front of you, and let them slide towards your feet as you curl your back forwards, bringing your head down towards your legs. Hold for a few seconds, and then sit back up again. Repeat.</p>	<p>Listen to the music and focus on smooth, controlled breathing.</p> <p>H&S! Stretch only as far as is comfortable – keeping within your own limits.</p>	<p>Pupils should feel calm and relaxed.</p> <p>Heart rate should gradually return to normal.</p>

Unit 3: Japan

Three programmes exploring movement and dance inspired by Japan

Introduction:

From its first warm-up, this unit contrasts bustling modern Japan's busy city streets and new technologies with traditional Japanese movement and dance and the cultural importance of well-mannered gestures.

The world of Sumo wrestling provides a vigorous introduction to partner-work in the unit, with highly ritualised preparations, including clapping, stamping, low crouching and circling one another, all performed with a strong emphasis on mutual respect. More calmly, the inspiring tradition of incorporating natural landscapes within a Japanese garden offers pairs a powerful stimulus for creating body-sculptures, using different levels, with travelling steps along different pathways. Children visualise this activity for relaxing cool-downs with deep, gentle breathing. It also introduces the elaborate, ancient Japanese Tea ceremony, where partners perform as 'host' and 'guest' in a slow and deliberate tea-drinking performance.

When exploring the colourful and flamboyant traditions of Kabuki acting and dance, children use their bodies and gestures to portray two contrasting 'stock' characters – a Samurai warrior (with large twisting and turning movements) and an old man who is sly and cunning (with low, creeping movements and tiny facial expressions).

As Japan's second most popular sport, baseball offers a wealth of ideas for groups to choreograph a sequence combining batting, pitching (throwing), running and fielding – with their timing all carefully co-ordinated to music!

Groups also focus on creating silhouettes and outline-shapes to evoke the wide variety of Japanese architecture, both traditional (wacky pointed temples and shrines) and modern (tall, strong skyscrapers and neon-lit streets).

Modern toys, games and industry give further opportunities for pairs to mirror each other's simple robotic actions, and then to experiment with freestyle robotic moves using the whole body.

8: Traditional Japan

Programme summary:

Warm up:

Whole class travelling with quick, small steps to create feeling of busy, bustling, crowded city streets, stopping with music cue to bow to someone close-by.

Sumo wrestling

A partner sequence with Sumo preparations - clapping, stamping, bowing, throwing imaginary salt (to purify the ring), then crouching low with bent knees.

Japanese Garden:

In pairs, a sequence based around a journey through a typical Japanese garden with stones, water, a bridge, shaped plants and trees. Partners form shapes and body sculptures using different levels, linked by chosen travelling-step and pathway.

Kabuki:

In Kabuki dance the actors are freed from speech to concentrate on and communicate through physical expression. This sequence focuses on characterisation, gesture and controlled movements.

Cool down:

Meditative and relaxing – lie down, close eyes and retrace steps around an imaginary Japanese garden.

CD/Track	Music	Movement content	Teaching guidance	Evaluation
CD3 Track 1	Anthony Quin: <i>Welcome to Japan</i> and Katsutoshi Nagasawa: <i>Autumn Fete</i>	Warm up Whole class travelling with quick, small steps to create feeling of busy, bustling, crowded city streets; stop with music cue and bow to someone close-by.	Contrast busy tiptoe steps with slow, polite bowing gesture (hands together, palm to palm, in front of chest) Keep back straight while travelling and keep looking for spaces to avoid bunching or crowding.	Is the stepping in time with the counts of 8?

CD/Track	Music	Movement content	Teaching guidance	Evaluation
CD3 Track 2	Armand Amar: <i>Asiatic Temple</i>	Sumo wrestling In pairs. Facing partner on opposite sides of an imaginary circle on the floor – mirroring partner sequence: - clapping, stamping, bowing, throwing imaginary salt (to purify the ring) - crouching low with bent knees (hands resting on thighs or raised up above head, over knees).	In Sumo the loser is the first person to touch the ground with any part of the body, except the soles of feet, or the first to step outside the circle. Encourage large, exaggerated arm circling and swinging movements.	Are they using “mean” faces, to terrify their partner? Does the quality of the movements clearly convey the tension between sumo partners?
CD3 Tracks 3-6	Rick Kenton: <i>Zen Garden</i>	Japanese Garden Stay with partner for a sequence based around a journey through a typical Japanese garden: stones, water (stillness, reflections, movement, sound), bridge, shaped plants and trees. Partners form shapes and body sculptures using different levels, linked by chosen travelling step and pathway.	Keep an eye on spacing, to ensure groups are spread evenly around the room, not all bunched together. Encourage partners to think ahead and be ready for the next part of the sequence to keep it flowing smoothly.	Is their sequence smooth and continuous, as they move from one part of the garden to the next? Do partners work well together to create a well-timed and visually interesting sequence?
CD3 Tracks 7/8	Leonard Eto: <i>Irodori</i> from “Best of Kodo” (Sony Columbia COL 475873 2, track 2) and Stephan North and Anthony Phillips: <i>Samurai</i>	Kabuki In Kabuki dance the actors are freed from speech to concentrate on and communicate through physical expression. This sequence focuses on characterisation, gesture, controlled movements and mime – all vital aspects of Kabuki dance.	Contrast large, twisting and turning movements (Samurai warrior) with a tiny, crooked pose and creeping movements (an old man who is sly and cunning).	Are they using eyes and facial movements effectively, to convey mood and character?
CD3 Track 9	Rick Kenton: <i>Zen Garden</i>	Cool down Lie down, close eyes and imagine garden.	The Japanese word for “Goodbye” is “Sayonara”.	Is everyone calm and relaxed, ready to return to the classroom?

Programme 9: Modern Japan
Programme summary:
Warm up

Whole class travelling with quick, small steps to create feeling of busy, bustling, crowded city streets. Stop with music cue for a bow or other Japanese action.

Baseball

Group sequence based on batting, "pitching" (throwing the ball), running/freezing, and fielding/catching the ball.

Japanese Architecture

Working in groups to create a Japanese cityscape contrasting tall, strong modern skyscrapers and neon-lit streets with wacky shapes of traditional temples and shrines.

Toys, games and robots

Practise robotic actions, on the spot and then travelling, and develop a robotic mirroring sequence in pairs.

Cool down

Sitting down with legs crossed in front, hands resting lightly on knees. Empty all thoughts from mind and relax body.

CD/Track	Music	Movement content	Teaching guidance	Evaluation
CD3 Track 10	Anthony Quin: <i>Welcome to Japan</i> and Katsutoshi Nagasawa: <i>Autumn Fete</i>	Warm up Whole class travelling with quick, small steps to create feeling of busy, bustling, crowded city streets; stop with music cue for a bow or other Japanese action.	Actions could include: Waving a Japanese fan Spinning a paper umbrella	Is the stepping in time with the counts of 8?
CD3 Track 11	Katsunari Sawada: <i>Concerto Yosare</i> from the album "Music from Japan" (Cooking Vinyl IMC – GUMBO CD 030, track 8)	Baseball Sequence based on: - Batting – swinging bat, leading body round into spins. - "Pitching" (throwing the ball) - Running and freezing - Fielding and catching the ball, using different levels and directions.	Ensure plenty of space Avoid bumping neighbours Listen carefully to the music to get the timing of each activity	The dance-sequence is created in groups of 5-6 - are their actions well co-ordinated and synchronised, as a group, with the music?

CD/Track	Music	Movement content	Teaching guidance	Evaluation
CD3 Track 12	Jay Michaels and Francis Silkstone: <i>Living Japan</i>	Japanese Architecture Working in groups to create Japanese cityscape contrasting: - Tall, strong modern skyscrapers and neon-lit streets, with: - Wacky shapes of traditional temples and shrines	One person can lead each group during the travelling. A crashing gong in the music provides the cue to make group silhouettes (city outline shapes). Shapes can be linked in a line, or go round in a circle.	Within each group is there plenty of variety between low, high, wide, narrow, square and pointed shapes?
CD3 Track 13	Aaron Wheeler and Todd Baker: <i>Electro a Gogo</i>	Toys, games and robots Practise robotic actions – on the spot and then travelling. Develop a robotic mirroring sequence in pairs.	Robotic actions could include: - Ball kicking - Box lifting - Drum banging Which are then copied or mirrored by their partners. (About half of the world's robots are found in Japan – used widely in industry as well as in the manufacture of toys and gadgets.)	Are the robotic actions really jerky? Are the frozen positions really angular?
CD3 Track 14	John Leach: <i>Japanese Character 3</i>	Cool down Sitting down with legs crossed in front, hands resting lightly on knees. Empty all thoughts from mind and relax body.	Focus on complete stillness as you listen to the calm Japanese music.	Is everyone calm and relaxed, ready to return to the classroom?

Programme 10: Japan Old and New

Programme summary:

Warm up

Upbeat, energetic exercise routine based on common Japanese company practise of exercising together before starting work.

Sumo wrestling

The Sumo activity from the first programme of the unit is revisited, with a paired contact-sequence, as if performing a Sumo match within a circular wrestling-ring.

Japanese garden

Stay with partner to develop the Japanese Garden sequence practised in the first programme of the unit.

Japanese Tea Ceremony

Partners perform stylised mimes of the Japanese Tea Ceremony including kneeling, sitting back on heels, whisking water and tea in a bowl, bowing to one another (tipping body forwards), holding bowl with right hand, placing it in left palm, turning it clockwise 90 degrees, raising with both hands, then drinking in three gulps.

Toys, games and robots

Partners recap robotic actions from previous programme before experimenting with freestyle robotic movements using the whole body.

Cool down

Relaxation and controlled, deep, gentle breathing, while closing eyes to imagine a Japanese garden with plants, trees, sculptures and calm, still waters.

CD/Track	Music	Movement content	Teaching guidance	Evaluation
CD3 Track 15	Anthony Quin: <i>Welcome to Japan</i> and Steve Byrd: <i>Zen Night</i> (from the album "Asian Grooves", Connect CN CT 136, track 11)	Warm up Upbeat, energetic exercise routine based on common Japanese company practise of exercising together before starting work.	The routine features: - 8 marching steps on the spot - 4 bouncy star-jumps These are then repeated, with travelling.	Is the marching energetic? Are legs and arms wide apart for the star-jumps?

CD/Track	Music	Movement content	Teaching guidance	Evaluation
CD3 Track 16	Armand Amar: <i>Asiatic Temple</i>	Sumo wrestling The Sumo activity from the first programme of the unit is revisited, with a paired contact-sequence, as if performing a Sumo match within a circular wrestling-ring.	Sumo matches are usually very short – often only about ten seconds! Partners must take responsibility and ensure the safety of one another during any contact work.	Are the preparation actions strong and tough, performed with a “mean” expression?
CD3 Track 17	Rick Kenton: <i>Zen Garden</i>	Japanese garden Stay with partner to develop the Japanese Garden sequence practised in the first programme of the unit.	Keep an eye on spacing, to ensure pairs are spread evenly around the room, not all bunched together.	Is their sequence smooth and continuous, as they move from one part of the garden to the next?
CD3 Track 18	Richard Blackford and Glenn Keiles: <i>Shakuhachi</i>	Tea Ceremony The stylised mimes include: - Kneeling opposite partner, sitting back on heels, with enough space in between to both bow forwards - One partner performs tea making ceremony – adding and then whisking together the water and tea in a bowl - Both partners remain kneeling but sit up to bow to one another - Then the other partner drinks the tea – holding bowl with right hand and placing it in left palm, turning it clockwise about 90 degrees, raising it with both hands, then emptying it in three gulps.	The pace of this section is very slow, careful and deliberate – take your time! Avoid bumping heads! If there's time, swap roles and repeat. Movements should be small, precise and elegant.	Is the sequence smooth, calm and controlled?

CD/Track	Music	Movement content	Teaching guidance	Evaluation
CD3 Track 19	Aaron Wheeler and Todd Baker: <i>Electro a Gogo</i>	Toys, games and robots Partners recap robotic actions from previous programme before experimenting with freestyle robotic movements using the whole body.	For the robotic travelling, slide smoothly or step heavily through the spaces.	<ul style="list-style-type: none"> • Are the robotic actions really jerky? • Are the frozen positions really angular?
CD3 Track 20	Rick Kenton: <i>Zen Garden</i>	Cool down Relaxation and controlled, deep, gentle breathing, while closing eyes to imagine a Japanese garden again.	Close eyes and visualise: - plants and trees - stone sculptures - calm, still waters of the pond Focus on deep, gentle breathing.	Are minds and bodies calm and relaxed, ready to return to the classroom?