







What the children should know and remember (previous relevant learning):

Year 1: To understand the basic actions in dance. To be able to use bodies in different ways.	Year 2: To explore ways of working with others (in cannon). To use whole body to perform large movements. To develop dynamics in a motif.	Year 3: To explore different pathways to travel, turn & jump on. To perform actions around a partner. To experiment with working in unison with others.	Year 4: To perform changes in dynamics to show changes in emotions. To be able to work in a large group using a whole area of space. To learn to improvise.	Year 5: How to portray a character from a true story. To show sudden changes in dynamics in a group with others. To be able to show strong emotions using gesture. To use body shapes to create atmosphere whilst still and moving.
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CURRICULUM PROGRESSION FOCUS:
During this unit of work, children will learn:

 HANDS (DOING)	 HEAD (THINKING)	 HEART (FEELING / BEHAVIOUR)
<p>To be creative when using the stimulus of Haka videos to practise & perform their own unique version in larger groups.</p> <p>To develop their ability to work quickly, maintaining pace then being able to smoothly change to performing in slow motion, keeping in time with music of different tempos.</p> <p>To tell a story from another culture using their bodies and exaggerated facial expressions, showing the intense emotions that would have been felt in the original Haka and are shown in modern day rugby matches.</p> <p>To use a confident, loud voice when performing the Haka with others.</p> <p>To be able to fluently link travel actions, turning & jumps, showing different dynamics on a variety of levels.</p> <p>To use basic rugby skills & game knowledge and adapt them into a dance performance.</p>	<p>About the Haka, its origins, history, meaning & use today of this cultural dance.</p> <p>To understand and explain the use of specific actions in the Haka and their meanings after watching various performance examples of the Haka.</p> <p>To plan in larger groups to create a unique performance.</p> <p>To talk about, describe & decide on gestures that will suit a Haka performance.</p> <p>To remember the order of actions in particular motifs to ensure a smoothly linked performance.</p> <p>To try to use vocabulary to analyse and improve their work as an individual and as a group.</p>	<p>To be safe at all times and follow instructions.</p> <p>To work with larger groups of peers to produce a group performance.</p> <p>To share ideas with and listen to others.</p> <p>To compare group performance with other groups.</p> <p>To explain the reasons for a warm-up.</p> <p>Why exercise is good for their health & well-being.</p> <p>To be confident to take part of a warm-up & try new skills.</p> <p>To show determination when challenged with more complex skills.</p> <p>To explain the reasons for changes in their bodies at different points during a warm-up & activity.</p>

ASSESSMENT FOCUS:

 HANDS (DOING)	 HEAD (THINKING)	 HEART (FEELING / BEHAVIOUR)
<p>Show creativity performing actions & gestures in response to Haka & rugby theme.</p> <p>Perform more complex travel, turns &, jumps in a longer dance.</p> <p>Maintain & adapt pace to keep in time to music of varying speeds.</p> <p>Exaggerate gestures to show intense emotions.</p> <p>Confident to use loud voice when performing the Haka.</p>	<p>Remember when to perform different dynamics & speed.</p> <p>Can explain use of certain actions in different performances of the Haka.</p> <p>Use vocab to analyse & improve work of self & others.</p> <p>Can talk about the origins of a cultural dance.</p>	<p>Is safe at all times / follows instructions.</p> <p>Can work on own & with others. Listen to others and talks to others. Know the reasons for a warm-up. Is confident to lead part of a warm-up.</p> <p>Know why exercise is good for their health & well-being.</p> <p>Can say positive things about oneself. Can compare own performance with that of others.</p> <p>Show determination when trying new skills.</p> <p>Can describe the effects of exercise at different points in a warm-up & activity.</p>

Adaptive Teaching in Dance:

Dance as a performing art allows for all children to participate and achieve at any level. Each lesson focus can be adapted accordingly to suit the needs, learning styles, previous experience, and ability of individuals. Often, children will naturally self-adapt to the lesson focus and content and staff can ease children's access to the complete experience of the lesson in several ways to scaffold their participation in lessons to ensure they can achieve the objectives and meet some of the success criteria:

Visual –

- Using the whiteboard to write relevant vocabulary from previous lessons and the current lesson and referring to the relevant vocabulary on the PE board.
- Using children to demonstrate performing isolated actions, demonstrating specific gestures and exaggerated moments of stillness.
- Showing video clips and still photographs of stimuli in dance units with specific themes and actual dance actions & genres.
- Using a mini whiteboard to write down actions to be used in motifs to help with recall.
- Using whiteboard for children to remember and recall basic actions, pathways, directions and levels. Certain actions can be highlighted or streamlined on board for certain children to focus on.
- Watching still images and recorded short motifs of movement choreographed by a child can help them to discuss their execution of certain actions and their chosen moments of stillness & gestures in an effort to improve their performance.

Verbal –

- Taking time to explain each part of the lesson to small groups of children / individuals whilst others are choreographing their own motifs.
- Giving children time to work with a more able child to plan a motif whether it is an individual motif or pair / small group work.
- Telling children the next part of the motif as they are performing if they have difficulty remembering and recalling each part, but encouraging them to remember their own chosen actions and gestures and perform them in isolation at first before linking them together into a complete motif.
- Adapting the elements of a motif to include less actions, changes of one level only, fewer moments of stillness that are to be performed. (This will occur naturally anyway, but some children may benefit from being verbally told this.)
- Talking to a child about their performances of certain actions captured using an i-Pad and steering them to use specific age-related vocabulary to describe their performance and execution of specific actions.

Physical –

- Using physical hands-on support to help children perform certain actions such as a cartwheel.
- Using equipment such as the barrel, large wedge and red block to aid children practising certain travel actions such as rolls and walkovers that they may wish to include in a motif.
- Allowing children to work with more able performers to assist them with planning and selecting of appropriate actions that compliment a specific stimuli or dance theme and to help them to remember and recall the order of actions in a particular motif.

Challenge:

- Some children will be able to use a wide variety of actions naturally and can be challenged to minimise repetition of actions to create more varied sets of motifs.
- Some children can be challenged to extend motifs further by planning, choreographing, and performing further actions that relate to the dance theme / stimulus.
- Some children can be challenged to adapt the execution of actions on all 3 levels in practise and at certain points in a motif to encourage them to think about how an action is performed on its natural level and how the body must be adjusted to perform it on a lower / higher level.
- Some children can be challenged to use exaggeration when using gesture and moments of stillness to increase how they can express an emotion, feeling or behaviour.
- Some children can be challenged to help another child who may be struggling with selecting ideas for actions to suit a particular theme or stimulus.
- Some children can be challenged to take the lead in partner / group work when planning, selecting actions and choreographing motifs relating to a theme / stimulus.
- Some children can be encouraged to demonstrate sequences of movement, gestures, and moments of stillness, as well as parts of or entire motifs to others.
- Some children can be challenged to use i-Pads to capture and comment on the performance of their self as well as others.

Warm up	A circle warm up prior to a dance lesson gives pupils the opportunity to thoroughly warm up their bodies and enables discussion to take place with everyone facing each other so able to listen well. It also allows the class to be led into the hall in a line that travels into a circle and actions can be performed by the line leader (teacher or pupil) such as arm circles, walking lunges, quick steps, etc that can be copied by those following before stopping when class is in a circle and then can sit down. This allows pupils to be physically active straight away. In upper KS2, give pupils opportunities to lead part or all of the warm up.
Circle warm up	Pupils will be sat on floor with legs stretched out straight in front of them in a large circle so will have some space between them all. Teacher-led warm up (can be to high tempo music or not) that starts with floor stretches, before progressing to standing stretches and pulse-raising exercises, such as: feet flex & extension to warm up ankles; bringing knees in to chest & stretching out again to loosen hamstrings; pike fold & straddle fold to stretch hamstrings; arching back up high & lowering when on hands & knees; lunges on one knee & foot; lunges when standing; side stretches; hip circles; spelling out name using hips with hands on hips; shoulder shrugs; arm circles; marching, jumping, skipping on spot; bending over with feet apart to place hands on floor in front of & in between feet, as well as stretching arms through legs; turning head to side & up; jumping jacks; fast feet sprints on spot.

Lesson	Learning Objective	Success Criteria (Differentiated)	Activities	Resources	Key Vocabulary Key Questions
1	To be able to understand the origins of a historical, cultural, traditional dance	<p>All – will know where the Haka comes from. Most – will be able to copy and start to remember words and actions. Some – will be confident to be more vocal when performing the Haka.</p>	<p>Class discussion to remind pupils and recap on the basic actions of travel, turn, jump, stillness, gesture, levels, speed, direction and pathways. See if pupils remember them. Introduce the Haka, ask pupils what knowledge they have of it, where they may have seen it, any origins they know of. Explain it was an ancient posture dance of the New Zealand Māori that was traditionally used to prepare a war party for battle. It was performed either on the battlefield prior to engagement with the enemy, or as the war party was leaving their own village en- route to a battle. Show pupils a couple of video clips such as the NZ All-Blacks, Western Samoa, Tonga etc. Ask pupils to describe the actions used & what they think the reasons for these actions are. Also look at and discuss facial expressions, body language, stance etc. Talk about the strong short, sharp movements, particularly with the arms, the wide feet and bent knees. Look at & discuss the formations used by the teams and the role of the captain / leader. Introduce Haka words and explain that the language used is Maori. Show pupils Haka words on The Haka words ppt. Go through together, getting pupils to echo you as you read it aloud. Ask pupils to find a space facing the words on the wall and teach the movements to go with words. (See end of this scheme) Practise together and then in pairs.</p>	The Haka words ppt. Haka videos.	<p>Where does the Haka come from? How do rugby players perform the dance? Why do you need to use a loud voice? Vocab: Haka, rugby, warriors, Maori, soldiers, shout, loud, angry, fierce, slap, stamp.</p>
2	To perform in unison using expression without and with Haka lyrics	<p>All – can perform haka remembering all of the actions and some of the words. Most – can perform with fierce expression and have ideas for changing actions. Some – can lead their group and come up with new ideas for how to make their haka unique.</p>	<p>Class discussion to recap on the Haka origin, plus the words and actions. Practise together with words from ppt on board, concentrating on loud noise and aggressive actions. Now ask pupils to think again at the different formations used by teams of players when performing Haka. Show pupils examples of Haka videos so they can see different actions & formations used. Look at semi-circle with a leader at front, pyramid, triangle, lines, square etc. Divide class into boys and girls. Pupils to work together to talk and decide on formation then work together to create their own Haka using the same words, but challenge them to come up with different actions. Remind them that they can change levels and go down onto knees if they wish to for certain actions and that they can travel forwards, backwards or sideways slightly too to add originality to their Haka. Give groups time to create & practise their Hakas & ask them to demo to other group. Then ask groups to practise their Haka without saying the words aloud, they must say them in their head instead. Give them a few moments to practise, then discuss if it is easier performing without words or not & why. Discuss how communication using eyes is important to perform in unison (working together at the same time). Challenge groups to then perform the Haka twice; firstly without words, then immediately with the words using loud voices to show different dynamics. Now ask each group to come up with a 4 beat introduction to count their group in. Give some examples of a long, loud shout, 4 claps, thigh slaps, etc for one or two pupils to perform as a cue for others to start group Haka. Pupils to discuss and</p>	The Haka words.	<p>What type of expression needs to be used? How did your group decide on its formation? Why? What do you have to do to perform in unison without the words? Vocab: As lesson 1 + formation, strong, battle, expression.</p>

			practise then add onto performance of 2 Hakas (first silent, second with words). Show to other group then perform together facing each other as teams would at the start of a rugby match.		
3	To develop a motif using the basic actions, performing with control.	All – will be able to copy a simple motif of run, sink & roll. Most – will be able to perform actions at increasing speed with some control. Some – can link actions smoothly when performed at speed.	<p>To recap previous learning, get pupils to perform their silent, then worded Hakas in their boy & girl groups in their chosen formations. Who is the loudest and most aggressive? Now look at how each group can create and perform a ‘team huddle / call’ which can be performed after their 2nd Haka. Give examples of a shout such as ‘Boys rule!’ or ‘Girls are the best!’ Give time to plan & practise. Discuss the game of rugby. KQ: What types of actions are used to play? How do you have to pass in rugby? What is the most effective way to throw & catch a rugby ball? What type of game is it? How do you score in rugby? How can you attack & defend? Brainstorm pupils’ knowledge on board. Divide each group in half so that the pupils are in 4 groups, then get each group to split and sit facing each other in 2 lines as shown below with a mat in between them.</p> <div style="border: 1px solid black; padding: 5px; margin: 10px 0;"> <p>X = pupils = mat = rugby ball</p> </div> <p>Teach pupils a motif of run, sink, score, roll, run. Pupil 1 in each group on right side starts with ball, runs with ball to mat in middle of hall, sinks to floor, placing ball on mat, then side rolls to stand back up, leaving ball on mat, then runs to join opposite line, tagging pupil 2 who is at front of line. Pupil 2 runs to ball, sinks to floor and side rolls along mat to pick up ball, then runs to opposite line to give ball to next pupil on right side. Repeat motif until all players are back in starting position, so all members of group will have had a chance to run starting with ball and starting from opposite side without ball. Look at the basic actions (get pupils to recap) and ask pupils which of them are incorporated into this motif. Practise again with music (track 1.) Ask pupils to describe the tempo of this music. Challenge pupils to maintain pace to the tempo of the music. Pupils to then perform all motifs so far: Haka in silence & with words, then team huddle & call and then sink and roll motif to music with ball. Ask pupils if they can describe any changes they can feel in their bodies immediately after they complete the motifs and get them to consider why these changes have occurred.</p>	The Haka & rugby CD track 1 (Get ready for this) The Haka words. 4 x rugby balls. 4 x mats.	<p>What are the basic actions? Can you work together as a team? How do we turn everyday sport actions into dance? What changes in your body did you notice after the sink & roll motif? Why do you think these changes happened?</p> <p>Vocab: As for lessons 1 - 2 + 5 basic actions, run, sink, roll, pass, link, speed, control.</p>

4	To work with others to maintain pace using actions of travel, roll and pass.	<p>All – can participate in a group performance with some success. Most – can perform actions with others mostly maintaining pace. Some – will be able to link all actions together smoothly.</p>	<p>Recap on sink & roll motif started last lesson. Give pupils an opportunity to practise it, along with the silent and worded Hakas. Go through run, score, roll motif in groups. Now ask pupils to recap what they remember about passing rules in rugby. In pairs / threes, get pupils to slowly move around room close together passing a rugby ball backwards to each other. Then get pairs/threes to walk towards, then past each other and pass the ball after they have passed. Get pupils back into sink & roll motif groups as last lesson. Now ask first 2 pupils from opposite sides facing each other to walk towards each other at same time with pupil 1 from right side carrying ball. Pupil 1 to pass ball to opposite pupil as she/he goes past so pass is backwards. Pupil 1 then continues forward and joins back of opposite line & pupil 2 who caught ball carries it to their opposite line, gives ball to next pupil at front then goes to back of that line, so the first 2 pupils to move have basically swapped sides. This repeats until everyone is back where they started. Practise just by walking at first without any music. Have a class challenge where all groups practise this passing motif, but as soon as the ball gets dropped and touches the floor, that group have to stop and sit down as they are now 'out'! Repeat this a few times, trying to encourage each group to increase speed. Now get groups to practise this passing motif to track 1, challenging them to maintain pace. Now add this motif to other motifs and ask pupils to practise from beginning: silent Haka, worded Haka, huddle & team call, sink & roll motif, pass & catch motif. Perform to other groups then ask each group to discuss how they could improve their own performance and feedback their thoughts to the rest of the class.</p>	<p>The Haka & rugby CD track 1 (Get ready for this) The Haka words. rugby balls. 4 x mats.</p>	<p>What are the rules for passing a rugby ball? How do you communicate with others without talking? What did your group decide that you needed to do to improve your passing motif? Vocab: As for lessons 1 - 3 + travel, pass, catch, backwards, pace.</p>
5	To use body language and facial expressions to create still photographs.	<p>All – can work with others to take part in a still image. Most – can exaggerate expression and body shape to make photograph effective. Some – can lead group when discussing and deciding on action still shots.</p>	<p>Ask pupils to practise all motifs so far in this scheme of work. Show pupils 'Rugby photos' ppt and ask pupils to describe the action that they can see in each of the photographs. Get them to describe the body positions, what each team is doing, facial expressions, body positions etc. Ensure pupils understand that these players would have been moving when the photographs were taken. In same groups as for 'sink & roll' and 'pass & catch' motif groups, pupils to create 3 – 4 still photographs showing action in a rugby game being played, with every member of the group involved in some way. Give groups time to talk, plan & experiment with photographs & ensure pupils hold each shape for 5 seconds, with a different person holding the ball each time. The 5 seconds holding still time is counted silently by the pupil who is holding the ball for each photograph. Ask every group to show at least 1 of their photographs and discuss actions held and facial gestures used. Then get pupils to listen to track 2 and discuss how it is at a different tempo to the music used for the sink & roll and pass & catch motifs and get them to think about how this will affect the performing of the photographs. Discuss together as a class if there is anything that would improve the photographs, then give a few more minutes to work on any improvements / adjustments. After each photo has been held for 5 seconds, pupils are to move into their next photograph. Add to rest of motifs. Tell pupils that at some point</p>	<p>The Haka & rugby CD tracks 1 & 2. 4 x rugby balls. 4 x mats. Rugby photos ppt.</p>	<p>What actions can you see being performed in the photos? How did you decide on your still photograph actions shots? What did you do to improve your photographs? Vocab: As for lessons 1-4 + action, photograph, stillness, tense, hold.</p>

			during the pass & catch motif, the music will change to track 2 for the photographs and that this will be their cue to move to their first group photograph.		
6 - 7	To perform actions from a rugby game in slow motion to link still photographs.	All – can learn and perform their part in a group motif. Most – can perform linking actions in slow motion with good use of gesture. Some – will decide on actions that can be performed away from the ball in the linking motifs.	Start by recapping on the action photographs from last lesson. Get pupils to practise them in their groups. Now inform pupils that we will think about how we can perform dance actions to link these photographs together rather than just changing from one photo to the next after 5 seconds. Challenge pupils to work together to choreograph short linking motifs of actions to be performed at slow motion tempo to the music. Each linking motif must contain at least 2 backward passes and an assortment of tackling, running, defending, trying to get free, etc, so that it looks like the action from a game of rugby, but in slow motion. Challenge pupils to think about their facial expressions and to exaggerate actions to create a rugby atmosphere. Give pupils time to plan, talk, experiment and practise so that all 3-4 of their still action shot photographs are linked with a series of movements. Remind pupils to use turns, jumps and different levels then put this together so that there is a motif of photograph held for 5 seconds, slow motion action, photograph, slow motion action & photograph for at least 3 photographs. Encourage pupils to vary actions between each photograph so that there is variety to their performance. Perform to other groups. Add to all the other motifs so that they are all smoothly linked into a whole dance. Get the 2 girls groups, then the 2 boys groups to perform so that pupils can have opportunity to give positive feedback about the effectiveness of the performances	The Haka & rugby CD tracks 1 & 2. 4 x rugby balls. 4 x mats. Rugby photos ppt.	What rugby actions have you brought into your linking motifs? How did you perform these fast actions in slower motion? What was good about the performances you saw? How do you know? Vocab: As for lessons 1-5+ link, tackle, defend, attack, pass, slow motion, exaggerate, link

Haka actions:



Slap thighs twice



Hit chest then raise arms

3. Repeat 1. & 2.



Alternate stretching arms out in front from hip x 4



Hold left arm out to side, slide right arm up & down, shaking right hand



Slap right elbow twice, then slap left elbow twice



Slap each elbow once



Raise hands to sky



Jump in air