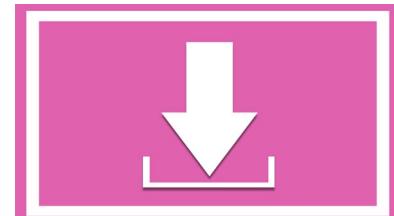


# Dance KS1: Time to Move

## The Great Fire of London



Look for the download icon on each of the webpages or in these Notes to download an mp3 of each dance session



### 1: The fire begins in Pudding Lane

[Go to webpage](#)



### 2: The Great Fire spreads

[Go to webpage](#)



### 3: Put the Fire out!

[Go to webpage](#)



*Time to Move* needs plenty of space. The hall or a cleared and swept classroom or similar large space is ideal.

Use the best equipment that the school has to offer for playback. Check that the speakers are facing the children to ensure the best possible listening environment.

Make sure the children dance in gym shoes or bare feet. Bare feet give a good sense of contact with the floor, if your floor is safe. The children should be in PE kit to allow easy movement and to ensure that they do not become too hot.

Encourage the children to listen carefully right from the start - not just to the presenter but also to the music.

### Teaching points

Some tips to help you get the best out of these dance sessions:

- always encourage careful listening
- reinforce the importance of safety - eg awareness of others to avoid collisions, spacing, sensible landings (with the whole foot, flexing as it comes down and knees bending)
- help the children to observe each other's movement in a positive light and to learn from their observations
- give the children a sense of your own enthusiasm.

### Time to Move and the National Curriculum

*Dance makes a distinctive contribution to the education of all pupils, in that it uses the most fundamental mode of human expression - movement. Through its use of non-verbal communication, pupils are able to participate in a way that differs from any other area of learning. It provides aesthetic and cultural education, opportunities for personal expression, and it also introduces students to a wealth of traditional, social and theatrical forms. In a broad and balanced curriculum, this important area of human experience should not be neglected.*

*(Dance in the School Curriculum, a paper by the National Dance Teachers' Association and others, now One Dance UK)*



Dance is acknowledged as a vital ingredient of a child's education in the National Curriculum.

The Expressive Arts documents for Scotland and Northern Ireland encourage teachers to develop dance as part of the Arts and PE curriculum.

There is an emphasis on performance and clear indications that dance should be taught in both a creative and a cultural context.

The children should be taught to:

- develop control, coordination, balance, poise and elevation in the basic actions of travelling, jumping, turning, gesture and stillness
- perform movements or patterns, including some from existing dance traditions
- explore moods and feelings and to develop their response to music through dances, by using rhythmic responses and contrasts of speed, shape, direction and travel.

## Using these Teacher's Notes

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

- **Lesson content.** This is the description of the movement sequence.
- **Teacher guidance.** This is intended to offer advice on how to get the class to get the best out of the content.
- **Evaluation.** This is usually a series of questions indicating what to look for to assess the level of the children's contribution.

## Downloads

These dance sessions can be downloaded either from these Notes - look for the pink download icons - or from the individual web pages of the BBC Teach website.

## Feedback

You can contact us at: [teach.bbc@bbc.co.uk](mailto:teach.bbc@bbc.co.uk)



# The Great Fire of London

## 1: The fire begins in Pudding Lane



*Click to download this dance session as an mp3 file*

### Lesson summary:

#### Warm up

Walk! Skip! Jog! Exploring medieval London's maze-like streets and alleyways.

#### Sequence 1: The busy bakery

Performing hot, busy baking actions: stirring the ingredients together; punching downwards to knead and pound the bread dough; carrying the heavy tray of bread, pies and cakes to the clay oven to bake.

#### Sequence 2: The fire begins

Curled up small, the music cues small flickering flame movements of fingers and hands. As the music builds, the children gradually stand up and their flickering flame movements get bigger and stronger. They stretch their flickering flame fingers high, low and all around as they walk, skip and then jog through the spaces.

#### Sequence 3: Water-pump fire engine

In fire-fighting teams of two, partners stand opposite one another to perform rhythmic 'see-saw' water-pumping action - so as one person pushes one end of the pump handle down, their partner lifts the other end up. Performed slowly at first, then faster, and finally slowly again. Performed to the traditional nursery rhyme:

*London's burning! London's burning!*

*Call the engines! Call the engines!*

*Fire, fire! Fire, fire!*

*Pour on water! Pour on water!*

#### Cool down

Quick, small steps, twisting and turning to escape along the narrow lanes and alleyways of medieval London. Then, walk to a space with slow, tired steps. Sit down on the floor, close eyes, breathe deeply and relax.

### Movement focus:

**Body:** Hands, bending, travelling, growing

**Action:** Stirring, kneading

**Space:** Straight pathways, levels, proximity (around) partner

**Dynamics:** Steady, sustained, controlled

**Relationships:** Working alone and in pairs

## Session 1 structure: The fire begins in Pudding Lane

Content	Guidance	Evaluation
<p><b>Warm up</b> Walk! Skip! Jog! Exploring medieval London's maze-like streets and alleyways.</p>	<p>Hold your head high and let arms swing loosely by your sides. Lift knees high when skipping. Turn sharply to change direction whenever you choose.</p>	<p>Movements should feel relaxed, happy and energetic. Do they use the space well (without bunching or bumping)?</p>
<p><b>Sequence 1: The busy bakery</b> Performing hot, busy baking actions: stirring the ingredients together; punching downwards to knead and pound the bread-dough; carrying the heavy tray of bread, pies and cakes to the clay oven to bake. Combine the stirring, punching and carrying actions to create a sequence.</p>	<p>Stand straight and use both hands to hold an imaginary wooden spoon out in front of you. Strong, slow, continuous stirring action. Rhythmic 'bread-kneading' punching action in time with the music. Use both hands to lift and carry heavy tray through the spaces. Vary the size, level and direction of the baking actions.</p>	<p>Is there a clear contrast between the continuous stirring and rhythmic punching actions? Do they use the space well for the 'carrying' section? When confident, can they vary the size, level and direction of the movements? Can they add appropriate ideas of their own (eg lifting heavy bags of flour, chopping firewood for the oven etc)?</p>
<p><b>Sequence 2: The fire begins</b> Curled up small, the music cues flickering flame movements of fingers and hands. As the music builds, these movements get bigger and stronger. The children stand and follow their flickering flame fingers high, low and all around - walking, skipping, jogging.</p>	<p>Wriggle and flicker your fingers and hands high, low and all around. Keep a strong focus on your flickering fingers as you follow them through the spaces. The movements get bigger and stronger as the energy level increases from walk to skip to jog.</p>	<p>Is there a clear progression as the sequence develops from walking to skipping to jogging? Can they maintain this strong focus throughout the sequence? Do they use the space well; using different levels (stretching high and low) and pathways?</p>
<p><b>Sequence 3: Water-pump fire engine</b> In fire-fighting teams of two, partners stand opposite one another to perform rhythmic 'see-saw' water-pumping action - so as one person pushes one end of the pump handle down, their partner lifts the other end up. Performed slowly at first, then faster, and finally slowly again.</p>	<p>Partners should make sure there's enough space between them to perform this synchronised pumping action without touching. Partners should agree who's going to push first and who pull first. Tense your muscles and show plenty of effort as you push and pull the imaginary pump handle. Bend your knees as you push the handle down, and stretch tall as you pull the handle up.</p>	<p>Do partners co-operate and work well together? Can they sing along with the nursery rhyme as they perform the pumping actions? Can they match the speed of their actions to the speed of the music?</p>
<p><b>Cool down</b> Quick, small, worried steps, twisting and turning to escape along the narrow lanes of medieval London. Then, walk to a space with slow, tired steps. Sit down, close eyes, breathe deeply and relax.</p>	<p>Turn sharply to change direction whenever you choose. Focus on slow, controlled breathing - gently in through your nose and out through your mouth (pucker lips as if blowing a candle out).</p>	<p>Do the children use the space well? Do they feel calm, relaxed and ready to return to the classroom?</p>



# 2: The Great Fire spreads



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dance session as an  
mp3 file*

The second session covers how the Fire spreads and includes the well-known nursery rhyme 'London's burning!'

## Lesson summary:

### Warm up

Repeat from previous session. Then, follow the music to walk, skip or jog along the maze-like streets and alleyways.

### Sequence 1: A strong wind blows

Hold your arms out to the sides and carefully twirl round and round on the spot. Travel freely through the spaces with quick, light steps - twisting and twirling, bending and stretching your knees as you go.

### Sequence 2: The Fire spreads

On the spot, repeat the flickering-flame finger and hand movements from the previous session - reaching high, low and all around. When you hear the wind blow, leap energetically to join someone nearby and make a bigger flickering fire together. When you hear the wind blow again, stay close to your partner and leap to join another pair nearby to make an even bigger fire. Repeat the sequence until you've created one enormous class fire in the middle of the room.

### Sequence 3: London's Burning! (Again, performed to the nursery rhyme)

Half the class remain in the middle of the room, performing the flickering-flame fire movements while the other half get into pairs around the edge of the fire to perform their 'see-saw' waterpump fire engine actions from the previous session. Swap groups and repeat.

### Cool down

Walk slowly away to a space of your own. Focus on stretching and tensing, and then relaxing different muscle groups.

## Movement focus:

**Body:** Hands and arms, bending, travelling, reaching

**Action:** Flickering fingers and hands

**Space:** Straight pathways, contrasting levels, using all the space available

**Dynamics:** Steady, sustained, controlled

**Relationships:** Working alone, in pairs and in groups. Working in unison.

## Session 2 structure: The Great Fire spreads

Content	Guidance	Evaluation
<p><b>Warm up</b> Repeat from previous programme. Then, follow the music to walk, skip or jog along the maze-like streets and alleyways.</p>	<p>Remember, the sequence should feel relaxed, happy and increasingly energetic. Listen carefully and the music will tell you to walk or skip or jog.</p>	<p>Do they remember the sequence and perform with increased confidence? Do they use the space well (without bunching or bumping)?</p>
<p><b>Sequence 1: A strong wind blows</b> Hold your arms out to the sides and twirl round and round on the spot. Travel freely through the spaces with quick, light steps - twisting and twirling, bending and stretching your knees as you go.</p>	<p>Twirl in a careful, controlled way. Stop and twirl in the opposite direction if you feel dizzy. The quality of the movements should convey the strength but also the lightness of the wind. Be careful not to hit anyone with your outstretched arms as you twirl around or through the spaces.</p>	<p>Can the children control the sequence? Is there a clear contrast between the strength and lightness of the movements? Do they take responsibility for their own safety and the safety of others? Do they keep looking where they're going and use the space?</p>
<p><b>Sequence 2: The Fire spreads</b> On the spot, repeat the flickering-flame finger and hand movements from the previous programme. When you hear the wind blow, leap energetically to join someone nearby and make a bigger flickering fire together. When you hear the wind blow again, stay close to your partner and leap to join another pair nearby to make an even bigger fire. Repeat the sequence until you've created one enormous class fire in the middle of the room.</p>	<p>Bend and stretch your legs as you follow your flickering flame fingers high, low and all around. Let your arms swing loosely by your sides and bend your knee to land safely from each long, springy leap. Work closely with your partner as you perform bigger flickering flame movements together. Aim to make your leaps light and silent (think 'up'). The quality of the movement needs to reflect the increasing strength of the spreading fire. Make the class fire look really impressive by contrasting your flame movements with the people nearby; bending and stretching in different directions and on different levels.</p>	<p>Do the children work co-operatively with their partners? Are they able to show the increasing strength of the fire? Are they able to contrast their movements with those of others nearby?</p>



<p><b>Sequence 3: London's Burning!</b> (Again, performed to the nursery rhyme) Half the class remain in the middle of the room, performing the flickering-flame fire movements while the other half get into pairs around the edge of the fire to perform their 'see-saw' water-pumping actions from the previous session. Repeat the sequence at double speed! Swap groups and repeat.</p>	<p>Join in with the nursery rhyme while performing the sequence. Both groups develop an action-reaction sequence using movements already practised. Fire-fighters need to bend knees as they push pump handle down, and stretch tall when pulling it up. When the music and water-pumping actions gets faster, the fire movements should get bigger and stronger.</p>	<p>Can the two performance groups synchronise their movements effectively and perform with confidence? Does the speed and quality of their movements reflect that of the music? Can they swap groups quickly?</p>
<p><b>Cool down</b> Jog away with quick, worried steps - twisting and turning. Walk slowly to a space and carefully lie down on the floor. Stretch out. Slowly lift alternate legs – using your hands to gently pull them in towards your chest. Stretch out long and tall again on the floor...and relax.</p>	<p>Turn sharply to change direction whenever you choose.  IMPORTANT: Only stretch as far as feels comfortable. Keep your movements slow and controlled.</p>	<p>Do they use the space well and perform this now familiar sequence with confidence? Do they perform the stretches slowly, carefully and safely?</p>

# 3: Put the Fire out!



*Click to download this  
dance session as an  
mp3 file*

## Lesson summary:

### Warm up

Repeat from previous sessions - following the music cues to walk, skip or jog along the maze-like streets and alleyways of medieval London.

### Sequence 1: Get away!

Lift your heavy bundle of precious possessions up onto your back. Lean the top half of your body forward as you carry your bundle along the maze-like London streets. Follow your own zig-zagging pathway to escape.

### Sequence 2: Firebreaks!

Firebreaks were created by demolishing the houses around the edge of the fire to stop it spreading. In demolition teams of two:

- partners alternate a rhythmic chopping action of the houses' wooden timbers with imaginary axes; slowly at first, and then double time
- partners lift imaginary long handled iron hooks to pull down the thatch roof together, at the same time.

### Sequence 3: The Fire goes out

Reverse 'The Fire spreads' sequence from the previous session to show the fire getting smaller until finally it goes out. The children cluster together in the middle of the room to form a big, class fire - energetically reaching their flickering flame fingers high, low and all around. As the wind dies down, the class divides into the same groups of four and then two as last time; leaping to a new space to perform less energetic flickering flame movements. Eventually, the fire goes out and everyone sinks slowly down to the floor where they remain completely still.

### Cool down

Lie down on the floor and have a nice, big stretch! Take a few deep, gentle breaths, close your eyes and relax as you listen to a few final thoughts about The Great Fire of London.

## Movement focus:

**Body:** Hands and arms, bending, travelling, reaching

**Action:** Flickering fingers and hands

**Space:** Straight pathways, contrasting levels, using all the space available

**Dynamics:** Steady, sustained, controlled

**Relationships:** Working alone, in pairs and in groups. Working in unison.

## Session 3 structure: Put the Fire out!

Content	Guidance	Evaluation
<p><b>Warm up</b> Repeat from previous programmes - following the music cues to walk, skip or jog along the maze-like streets and alleyways of medieval London.</p>	<p>Turn sharply to change direction whenever you choose. Concentrate on and follow a clear pathway. Keep the sequence feeling relaxed and happy.</p>	<p>Do they perform this now familiar sequence with confidence? Do they use the space well (without bunching or bumping)? Do they maintain a light, relaxed feel?</p>
<p><b>Sequence 1: Get away!</b> Lift your heavy bundle of precious possessions up onto your back. Lean the top half of your body forward as you carry it along the maze-like London streets.</p>	<p>Tense your muscles and use appropriate facial expressions to show how heavy it is. Focus on and follow your own zig-zagging pathway</p>	<p>Did the quality of their movement convey a sense of weight and effort? Did they follow a clear pathway and use the space well?</p>
<p><b>Sequence 2: Firebreaks!</b> In demolition teams of 2: a. Partners alternate a rhythmic chopping action of the houses' wooden timbers with imaginary axes; slowly at first, and then double time. b. Partners lift imaginary long handled iron hooks to pull down the thatch roof together, at the same time.</p>	<p>Hold imaginary axe out in front of you. Lift the axe high above your head and swing it down with all your strength. Listen and follow the rhythm and speed of the music. Focus on moving at the same time as your partner; lifting and then pulling down together.</p>	<p>Did partners perfect the timing of this sequence? Did they convey a sense of strength and effort? Was there a clear contrast between the rhythmic, alternating chopping actions and the continuous, shared pulling actions?</p>
<p><b>Sequence 3: The Fire goes out</b> Reverse 'The Fire spreads' sequence from the previous session to show the fire getting smaller until finally it goes out. The children cluster together in the middle of the room to form a big, class fire - energetically reaching their flickering flame fingers - high, low and all around. As the wind dies down, the class divides into the same groups of four and then two as last time; leaping to a new space to perform less energetic flickering flame movements.</p>	<p>Join your group of four and stay close to them as you move to the middle of the room to form the class fire. Contrast your flickering flame movements with the people nearby; bending, stretching and reaching out in different directions. Concentrate and take care not to bump or touch anyone nearby. Stay close to your group of four as you leap carefully away to a new space together. Bend your knee to land safely from each leap. Stay close to your partner as you leap carefully away to a new space together.</p>	<p>Did everyone work together to create a varied and visually interesting class fire? Did the quality of their movements convey the fire's power and energy? Did groups of four / pairs leap away safely to a new space without bumping or blocking others? Did they control the slow, sinking movement and then keep really still?</p>

**Sequence 3 cont.**

Eventually, the fire goes out and everyone sinks slowly down to the floor and remains completely still.

The sinking movement should be slow, smooth and controlled.

**Cool down**

Lie down on the floor and have a nice, big stretch!  
Take a few deep, gentle breaths, close your eyes and relax as you listen to a few final thoughts about The Great Fire of London.

Really stretch every bit of your body from your toes to the tips of your fingers.  
Focus on your breathing to help you relax.

Everyone should feel calm and relaxed.