

# Dance: Key Stage 2

## The reign of King Henry VIII





The titles in blue used in this pdf hyperlinked so that you can navigate with ease to the online page for each programme and to the audio downloads for each programme.

**Credits:**

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# Dance: Key Stage 2 - The reign of King Henry VIII

	Page
<b>Introduction</b>	<b>2</b>
<b>1. The young king</b>	<b>4</b>
<b>2. The golden years</b>	<b>6</b>
<b>3. Defending the realm</b>	<b>8</b>

## 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, which requires pupils to:

- perform dances using a range of movement patterns
- develop flexibility, strength, technique, control and balance
- compare their performances with previous ones...

## Downloading the programmes:

The programmes in this unit can be downloaded at any time from these Notes. Go to the individual programme pages or use these links:

[Download programme 1](#)

[Download programme 2](#)

[Download programme 3](#)

If you are using a Mac you will need to right click on the 'play' button that appears and then select 'Download video'. That will copy the mp3 to your downloads folder.

The download files are in mp3 format. They should play from any computer but they can also be transferred to an mp3 player - such as a phone or iPod - and then connected to either your IWB or some other sound system.

## 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 Notes before using them 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:

**Timing** - add your own timings into the box to aid navigation of the content

**Content** - a description of the dance activities and guidance to you the teacher as to how best to organise the children

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

## Hall time:

Each programmes lasts about 20 minutes, but 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.

## Feedback:

Feedback is vital to the series and is always welcome. Please email us at: [schoolradio@bbc.co.uk](mailto:schoolradio@bbc.co.uk)

Or you can write to us at:

BBC School Radio  
3rd Floor Bridge House  
MediaCityUK  
M50 2BH



## Downloading these resources

These programmes can be downloaded as mp3 files and be shared with your class or group without restriction. Go to the individual programme pages of these Notes or use these links:

[Download programme 1](#)

[Download programme 2](#)

[Download programme 3](#)

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You can also download the content from other platforms, including the iTunes Store.



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

#### Links:

Information on Tudor dance:  
<http://www.sixwives.info/tudor-dance.htm>

Information on Tudor sports - including jousting and real tennis (page has some advertising):  
<http://www.historic-uk.com/HistoryUK/HistoryofEngland/Tudor-Sport/>

**Address of this programme:**  
<http://www.bbc.co.uk/programmes/p048nnpq>

#### Henry VIII timeline:

**1491** - Henry born in Greenwich  
**1502** - Henry's older brother dies  
**1509** - Henry becomes king  
**1516** - Daughter Mary born  
**1531** - Henry becomes head of The Church of England and Wales  
**1533** - Henry marries Anne Boleyn  
**1536** - Start of the dissolution of the monasteries  
**1538** - Translation of the bible into English  
**1547** - Henry dies after 37 years on the throne

# 1: The young king

## Introduction

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

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

## Summary

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

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

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

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

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

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



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

#### Links:

Tudor music and other resources from BBC School Radio:

<http://www.bbc.co.uk/learning/schoolradio/subjects/history/tudors>

#### The pavan:

The pavan is a dance that originated in Italy, then became popular in Spain and was very fashionable at Henry's court in the 1530s and 1540s. The dance is slow and stately. An example can be found on Youtube, supplied by the US Library of Congress:

[https://www.youtube.com/watch?v=B10z9b\\_PRXw](https://www.youtube.com/watch?v=B10z9b_PRXw)

#### Address of this programme:

<http://www.bbc.co.uk/programmes/p048nwzn>

## 2: The golden years

### Introduction

Henry was married to Catherine of Aragon - his first wife - for almost 20 years. They were the perfect royal couple and the people rejoiced as the years of restraint under Henry VII appeared to have ended. Henry and Catherine regularly travelled around their kingdom to assert sovereignty and win the loyalty of subjects. These royal progresses also provided opportunities to hunt, avoid the plague (that thrived in cities) and to share the cost of maintaining the court with richer subjects.

### Summary

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

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

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

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

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

Timing	Music	Content	Evaluation
	'Upon a summer's day'	<b>Warm-up: Tudor Tennis.</b> Repeat the exaggerated arm-swinging tennis moves from the previous programme. Add some fancy footwork – quick, little hops from one foot to the other, followed by quick, little, bouncy steps - forwards and back, side to side and diagonally to weave and dodge around an imaginary tennis court.	Did pupils reach, stretch and bend their body to extend the long, smooth, arm-swinging movements. Did the sequence look light, bouncy and energetic?
	'The Earl of Oxenford'	<b>Sequence 1: The Royal Progress.</b> Couples line up one behind the other to form a long, class procession which travels majestically round the edge of the room using 'The Pavan' step pattern: <i>Step, together. Step, together. Step, step, step, together.</i> <i>Step, together. Step, together. Step, step, step, together.</i> Occasionally dancers wave or bow their head to the cheering crowd.	Do couples perfect the timing of The Pavan step pattern with the music? Do they use facial expression, posture and gesture to convey the qualities of the Royal Court? Do couples remain evenly spaced as they process?
	'Up tails all'	<b>Sequence 2: Village Circle Dance.</b> In group circles of 8 or 10: <i>Step left, feet together. Step left, feet together.</i> <i>Step right, feet together. Step right, feet together.</i> <i>Skip left 2, 3, 4, 5, 6, 7, 8!</i> <i>Skip right 2, 3, 4, 5, 6, 7, 8!</i> <i>First group weave in and out to travel round circle and back to place.</i> <i>Second group weave!</i> <i>Step left, feet together. Step left, feet together.</i> <i>Step right, feet together. Step right, feet together.</i> <i>Skip left...</i> <i>Skip right...</i>	Do groups remember and perfect the timing of the steps with the music? Do they keep the circle evenly spaced and round? Does their performance convey the excitement and fun of a village fair?
	'Earl of Oxenford' 'Up tails all'	Both of today's sequences are linked for a final performance.  <b>Sequence 1: The Royal Progress</b> <b>Sequence 2: Village Circle Dance</b>	Do pupils perform with accuracy and confidence? Do they use the linking medieval village fair sound effects to get into position quickly for the circle dance?
	'Greensleeves'	<b>Cool down.</b> Slow, relaxed steps taking deep, gentle breaths to travel through the spaces – imagine you're walking home along a warm, starlit country lane after a long day of dancing at the village fair.	Pupils should feel cool, calm and relaxed.



*Click here to download this programme as an mp3*

#### Links:

Tudor music and other resources from BBC School Radio:

<http://www.bbc.co.uk/learning/schoolradio/subjects/history/tudors>

Other versions of the Pinagay including some of the steps in our dance:

<https://www.youtube.com/watch?v=MjeaGm3BfxQ>

The tune being played on the hurdy-gurdy:

<https://www.youtube.com/watch?v=ENWI72wui7o>

**Address of this programme:**

<http://www.bbc.co.uk/programmes/p048nmx>

## 3: Defending the realm

### Introduction:

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

### Summary:

**Warm-up: Tudor Tennis.** Pupils develop their own sequence using the exaggerated tennis moves and fancy footwork practised in previous programmes.

**Sequence 1: Knights' combat.** Partners face one another to practise a few sword-fighting moves and then create a sequence together.

**Sequence 2: Overseas guests.** Lavish banquets with plenty of food, music and dancing were held with the aim of strengthening European relations. In sets of 4: 2 couples facing one another to form a square or box shape, the intricate court dance from the first programme of the unit is developed.

**Performance:** Both of today's sequences are linked for a final performance.

**Cool down:** Slow, relaxed walking steps to a space. Long, slow stretch up tall. Then sit down on the floor and relax.



Timing	Music	Content	Evaluation
	'Upon a summer's day'	<b>Warm-up: Tudor Tennis.</b> Pupils develop their own sequence using the exaggerated tennis moves and fancy footwork practised in previous programmes.	By now, this light, energetic sequence should look polished and confident.
	'Tavern tales' from <i>Through the ages</i>	<b>Sequence 1: Knights' Combat.</b> a. Partners face one another to practise a few sword-fighting moves together. <ul style="list-style-type: none"> <li><i>High cuts</i> - Hold imaginary sword above head and bring it down to floor from right to left or from left to right.</li> <li><i>Low cuts</i> - Hold sword out at waist height and strike it across from left to right or from right to left.</li> </ul> Partners combine the above moves with their own ideas and some fancy footwork to create a sword-fighting sequence together. b. The music cues partners to stop and circle one another with calm, purposeful steps – one way and then the other. c. Finally, partners perform a few action-reaction moves together – e.g. when one person lunges forward ( <i>thrust</i> ), the other steps back to avoid the blow ( <i>recoil and guard</i> ): <ul style="list-style-type: none"> <li><i>Thrust</i> - Hold sword out at waist height, with point advanced. Lunge forwards on one foot with knee bent as you thrust sword straight out in front of you.</li> <li><i>Recoil and guard</i> - Step one foot back and ward off attacker's blows.</li> </ul>	Is the sequence controlled and carefully choreographed?  Do partners include their own ideas when putting together the sequence?  Do partners respond quickly to the music cue to stop and slowly circle one another? Do partners maintain a menacing glare as they circled one another? Are the action-reaction moves exaggerated and controlled? Can partners remember the different sections of the dance and perform with confidence?
	'Pinagay'	<b>Sequence 2: Overseas guests.</b> In sets of 4: 2 couples facing one another to form a square or box shape. Develop the intricate Court dance from the first programme of the unit. <i>Step left, feet together. Left, together. Click fingers.</i> <i>Step right, together. Right, together. Click and click and click.</i> <i>Right-hand star. Left-hand star.</i> <i>Right-hand star. Left-hand star.</i> <i>Step left, together. Left, together. Click.</i> <i>Step right, together. Right, together. Click and click and click.</i> <i>One pair travels forwards between opposite pair and then back to their places.</i> <i>The other pair does the same.</i> <i>Bow or curtsy to finish.</i>	Do groups remember the intricate step patterns from the first programme in the unit? Is the timing slick and accurate? Do the dancers convey a proud, regal air with the quality of their movements and facial expressions?
	'Tavern tales'  'Horses branle' 'Pinagay'	Both of today's sequences are linked for a final performance.  <b>Sequence 1: Knights' combat.</b> Pairs quickly meet and stand facing each other, ready to perform the intricate Court dance. <b>Sequence 2: Overseas guests.</b>	Is the sword-fighting sequence exciting and interesting to watch? Do pairs get into position quickly, ready for the Court dance? Do they perform the intricate steps with accuracy and confidence?
	'Greensleeves'	Slow, relaxed walking steps to a space. Long, slow stretch up tall. Then sit down on the floor and relax.	Pupils should feel calm and relaxed.