

KS2: Dance Workshop

Victorian childhoods

1. Down the mine
2. Life in service
3. At the mill





Dance KS2 - Dance Workshop:

Victorian childhoods

Age 7 - 11

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:

Presenter: Rachel Louise Miller
Music by: Barry Gibson
For the BBC: Andrew Barnes

Primary History KS2: Victorians

These programmes use extracts of audio drama about children's lives during the Victorian era. The full dramas can be found here:
<https://www.bbc.co.uk/programmes/p05908yt>

Dance KS2 - Dance Workshop: Victorian childhoods

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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, 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...

This unit of dance sessions:

A unit of three programmes exploring the harsh reality of many Victorian childhoods. The Industrial Revolution created a huge demand for child labour – with children, some as young as five, working long hours in frightening and often dangerous conditions.

The content links to National Curriculum History themes about homes; factories, mills and mines; child labour, conditions, health and safety; comparing rich and poor childhoods; and also to PSHE themes such as safety and danger; work, education, leisure; and children's rights.

Downloading the audio resources:

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



Download session 1



Download session 2



Download session 3

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 dance session. The information includes:

Timing - we've adding timings to help you navigate the content

Content / Teacher guidance - a description of the dance activities and guidance to the teacher for 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 dance session lasts about 20 minutes, but you will need considerably more hall time than the actual length of the audio. 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

Or you can write to us at:

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



Downloading these dance sessions

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 session 1



Download session 2



Download session 3



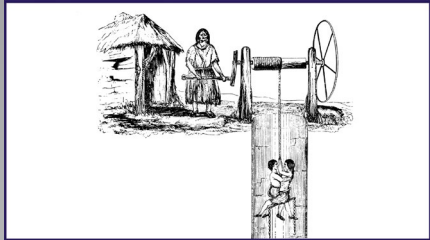
You can also download the content from other platforms, including the iTunes Store.

Primary History KS2: Victorians

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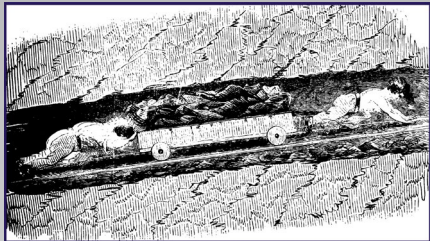


Click here to download this dance session as an mp3



Children lowered into the mine





Click the image to display full-size



Children pulling coal carts

Click the image to display full-size

Download music clips from this dance session:

-  **DOWNLOAD** Coal and rocks
-  **DOWNLOAD** Trapdoors
-  **DOWNLOAD** Underground maze
-  **DOWNLOAD** Escape the flood

1: Down the mine

Movement focus

- Solo and pair work
- Gesture
- Developing sequences
- Travelling through imaginary environments
- Travelling using different movement qualities
- Conveying mood and feelings through movement

Session summary

Warm-up: Sorting out the coal from other rocks. Curling and uncurling the body to bend low and stand up straight; scooping arm movements to pick up and throw away the rocks. Jogging to a new space to repeat the bending, scooping up and throwing away movements.

Sequence 1: Trapper's story - Solo dance. After hearing a short dramatisation about an 11-year old Trapper boy (Jimmy Turton) working alone in the dark and confined tunnels of the mine, pupils devise and refine a sequence of gestures to show how he may have felt. In the second part of the dance, pupils perform a strong pulling action as if to open the heavy trap door of the mine. The dance conveys the fear, isolation and boredom of the trappers.

Sequence 2: Underground maze - Solo dance. A travelling sequence using different levels and directions; pupils move through a variety of restricted spaces and sloping tunnels as they explore the mine.

Sequence 3: Escape the flood - Pair work. Travelling through flooding tunnels with a partner. Tension grows as the water level rises and partners explore the quality of moving with resistance, as if through water. Conflict and co-operation as partners decide which way to go before finally escaping to safety.

Cool down: Trudging home. Slow, heavy travelling steps before sinking down onto the floor to relax.

Timing	Content	Guidance	Evaluation
00:00	Warm-up: Sorting out the coal from other rocks in the mine. Knees in a turned out position, with the back curving down and forwards as alternate hands scoop up an imaginary rock. Straighten back up again to throw the rock away. Develop these movements into a rhythmical pattern: 'Bend and scoop! Straighten and throw!' Jog to a new space and repeat.	Knees should point out to the sides over toes as pupils bend low. Co-ordinate the 'bend and scoop' movements, and also the 'straighten and throw' movements.	Are the movements performed in time with the music? Are the movements strong and well co-ordinated?
02:40	Stretch arms above head; circle arms and stretch sore back. Relax and sit down to listen to the 'Trapper's Story, extract A'.	Think about gestures which might show a trapper's feelings.	
04:02	Sequence 1: Trapper's story - Solo dance. Selecting and linking gestures to convey the fear, boredom and loneliness of the trapper in the dark, cold, confined tunnels of the mine.	Make gestures clear and simple. Use different parts of the body to make the dance more interesting and easier to remember.	Can you see each gesture clearly? Is there enough contrast and variation in the sequence?
05:47	Develop the sequence by performing different gestures at different levels - high, middle and low.	Incorporate changes of level to add contrast e.g. high to low and back to high again.	
07:03	Sit down to listen to the 'Trapper's Story, extract B'.		
07:43	Reaching high, then bending knees and pulling down imaginary rope to raise the trap door open. Slow release of rope, un-bending the knees to stand up as the trap door closes again.	For the pulling action, add resistance to the arm movement to show the weight of the trap door.	Does the quality of the pulling action convey the weight of the trap door?
08:39	The Trapper's story: complete sequence.		
10:04	PAUSE-POINT	If time, repeat the Trapper's Sequence, replaying the music.	
10:13	Sequence 2: Underground maze - Solo dance. A travelling sequence using different levels and directions; pupils move through a variety of restricted spaces and sloping tunnels as they explore the imaginary mine.	Travel along clear pathways – bending, crawling, crouching, stepping sideways or struggling uphill.	Can you guess the shape, direction, gradient and height of the tunnels by the way pupils move?

Timing	Content	Guidance	Evaluation
12:50	Develop the above ideas with exaggerated movements.	Decide which part of your body is leading the movement.	Is the sequence varied and interesting to watch?
14:22	PAUSE-POINT	If time, divide the class in half and take turns to perform the sequence to one another.	
14:34	PAUSE-POINT	Find a partner and sit in a space.	
14:47	<p>Sequence 3: Escape the flood - Pair work. Travel together to the sound of running water - first with small, quick steps and then with increasingly stronger steps; pushing with knees and then torso, as if travelling through rising water.</p> <p>Co-operation and conflict between partners as they choose directions and support one another as they travel.</p>	<p>Strong, slow movements with muscles tensed will give the appearance of travelling through water.</p> <p>Stay close to your partner.</p> <p>Each pair needs to decide the number of arm pulls and which direction they will travel in at the fork in the tunnel.</p>	<p>Is there a sense of moving through deeper and deeper water?</p> <p>Does the tension, effort and sense of fear increase throughout the sequence?</p> <p>Do partners portray a believable conflict and resolution at the fork in the tunnel?</p>
11:35	Escape sequence through an imaginary gap and freeze against the light.	Create a powerful image of heroic escape, and freeze in a shape that conveys your enormous sense of relief.	Is there a real sense of dramatic tension throughout the escape?
18:27	<p>Cool down: Trudging home. Slow, heavy travelling steps becoming slower and closer to the floor. Stop and slowly bend knees to lower body down onto the floor. Lie on back, close eyes and relax whole body.</p>	<p>Tired, heavy steps with the slow beat of the music.</p> <p>Control the lowering movement - as if in slow motion.</p> <p>Think about releasing the muscles in different parts of your body until you're completely relaxed.</p>	<p>Is there a clear sense of exhaustion?</p> <p>Is the lowering movement slow and controlled - no sudden flopping!</p> <p>Limbs should feel heavy to lift as muscles are relaxed.</p>

2: Life in service

Movement focus

- Different qualities of travelling steps and movements
- Individual, pair and small group work
- Gesture and mime
- Responding to different music to convey mood.

Session summary

Warm-up: 'Making space'. 'Servant' dancers bow or curtsey and then shrink back as the 'master' dancers travel confidently by. Swap roles and repeat.

Sequence 1: Laundry dance - In pairs. Rhythmic, repetitive gestures inspired by pummelling, wringing, ironing and carrying heavy piles of laundry.

Sequences 2 and 3: Rich or poor? Solo then small group work. A carefree, playful sequence based on the life of wealthy Victorian children is contrasted with a sequence portraying the drudgery of life as a child in domestic service.

Cool down. Slowly lowering the head towards the chest, then gradually curling the spine to lower the top half of the body towards the floor. Bending legs and using hands to help sit back onto bottom.



Click here to download this dance session as an mp3



A maid working 'in service'


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Working in a Victorian kitchen


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Download music clips from this dance session:

 **DOWNLOAD** Masters and servants

 **DOWNLOAD** Laundry dance

 **DOWNLOAD** Rich children play games

 **DOWNLOAD** Poor children work

Timing	Content	Guidance	Evaluation
00:00	Warm-up: 'Making space'. Divide the class into 2 groups; masters and servants. Masters travel with confident striding steps while servants travel with small, nervous steps. When masters pass close by, servants bow or bob a curtsy, then step back out of the way to let them pass. Swap roles and repeat.	Masters hold their body tall and take confident longer steps in clear direction. Servants use small scurrying steps with frequent stops to show respect to passing masters.	Were the contrasting qualities of the masters and servants travelling steps conveyed clearly? Did both groups use the space well?
02:45	PAUSE-POINT	If time, swap the above groups (repeating the music), then listen to the story of Martha (a girl of 12, working in a big house).	
03:30	Sequence 1: Laundry dance. Each dancer creates a rhythmic dance phrase based on the repetition of a gesture or two taken from the laundry process e.g. Filling a bucket of water and heating it on the stove; pummelling or pounding then wringing out the laundry; carrying it out and hanging it on the line to dry; folding and carrying the laundry back inside.	Laundry gestures must be clear and easy to repeat – yet interesting enough to hold audiences attention. Perform gestures to the rhythm of the music. Timing is crucial; listen to and perform within the correct musical phrasing.	Are the gestures clear and performed in time with the music?
05:38	PAUSE-POINT	Find a partner, move to a space and stand facing each other.	
05:47	Partners take turns to perform their own laundry dance, then when the music gets louder, they repeat their dance, moving at the same time as their partner. Finally, partners move away from one another, carrying their imaginary pile of laundry through the spaces with small, busy steps.	Travel with small, busy steps - as if holding a pile of clean laundry. Be ready to swap roles.	Is there a clear beginning - straight into the rhythm of the music? When one person is dancing, does their partner remain very still? How might you position the pairs to create a more visually interesting dance?
08:14	Combine above elements to perform the complete sequence.		Did the dancers appear to be carrying a heavy pile of laundry and how did they convey this?
10:34	Sequences 2 and 3: Rich or poor? Solo then small group. <i>a: Rich</i> A carefree sequence based on the life of wealthy Victorian children; playing with imaginary ball/hoop/rope, using light, playful movements.	Set the playful movements using repetition and clear floor patterns. Keep the weight of the body up by skipping or jumping to convey lightness.	Do the movements appear light and carefree?

Timing	Content	Guidance	Evaluation
11:36	PAUSE-POINT, to get into groups of 3-4 for a 'play' sequence.	Play tag', weaving in and out of each others' pathways, or with 'hoops'. or play 'ball-games' in circles (one child in centre) etc.	
12:45	<i>b. Poor</i> A rhythmic sequence portraying the drudgery of life as a child in domestic service: Floor sweeping - 2 steps forwards and sweep the floor, then 2 steps backwards and sweep again.	Use regular rhythms and continuous movement.	
13:42	Floor scrubbing. Go down on alternate knees, using small, circular hand movements to scrub.		
14:35	Tidying actions. Travel through the spaces, bending down occasionally to pick up discarded toys and clothes.		
15:33	Get ready to divide the class into two (rich children and servants), to combine the above sequences.		
16:12	PAUSE-POINT to decide groups, then rich children perform (while servants 'bow heads'), followed by servants (which rich children 'freeze').	Keep the transitions smooth from the standing sweeping actions, to the kneeling scrubbing actions, to the travelling and bending tidying actions.	Did the heavy, arduous, never-ending nature of these domestic tasks contrast strongly with the light, carefree mood of the rich children's playful sequence?
18:24	PAUSE-POINT	If time, swap groups and replay the music.	
18:36	Cool down. Slowly lowering the head towards the chest, then gradually curling the spine to lower the top half of the body towards the floor. Bending legs and using hands to help sit back onto bottom.	Encourage pupils to focus on lengthening their spine and gently stretching the backs of their legs.	If the spine does not curl forwards much, bend more from the knees to get a better stretch all along the spine – otherwise only the top of the spine is stretching.



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Children working in factories


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Listen to immersive audio dramas about the lives of children in Victorian England:


The Trapper
Street children
Chimney-sweeps
The Maid - working in service
A wealthy Victorian family

Download music clips from this dance session:

 **DOWNLOAD** Spinning and weaving

 **DOWNLOAD** Wake up call

 **DOWNLOAD** The Weaving Machine

 **DOWNLOAD** Scavenger child

3: At the mill

Movement focus

- Individual and group work
- Tight rhythmic sequences
- Swift and sudden movements
- Working on the spot and travelling
- Different ways of travelling - walking, crawling and rolling

Session summary

Warm-up: Spinning and weaving.

Travelling in and out of the spaces making wavy floor patterns, stopping occasionally to spin round quickly on the spot.

Sequence 1: Wake up call.

In groups of 3 or 4. Sleeping children being woken by parents. Travelling with tired, stumbling steps.

Sequence 2: The Weaving Machine.

In groups of 4 or 5. Creating a conceptual weaving machine or loom. Using different parts of the body to perform repetitive actions and layering each other's movements to build the complete machine effect.

Sequence 3: Scavenger child.

Solo work. Travelling on hands and knees as if beneath the enormous looms of the cotton mill; collecting imaginary bits of fluff and cotton. The occasional sound of approaching machinery cues sudden lying flat and rolling away movement.

Cool down.

Stretch back straight and arms out to the sides in a big circling action.

Timing	Content	Guidance	Evaluation
00:00	Warm-up: Spinning and weaving. Travelling along wavy pathways, weaving in and out; stopping occasionally to spin round quickly on the spot.	Keep a smooth and quick pace for the travelling steps. Vary the size of the waves in the floor patterns. Vary the length and direction of the spins.	Are the weaving and spinning actions clear and distinct?
01:27	Sequence 1: Wake up call. Introduction and PAUSE-POINT to get into groups of 3 or 4.		
02:10	Two pupils representing the parents, press gently on their children's shoulders to lower them slowly down towards the floor. 1 or 2 pupils representing the children, slowly bend their knees and sink down into a crouching position, then use their hands to sit back onto bottom, and lie down straight on the floor. Parent dancers tiptoe round their sleeping children. Music cues parents to gently shake their children awake, and the children sit up suddenly and then lie back down again. After the third attempt, the parents help the children up onto their feet. Everyone yawns and stretches before travelling through the spaces with tired, stumbling steps.	Maintain gentle contact between parents and children for the lowering movement. Children aim for a smooth transition down onto the floor. Parents tiptoe round with small, light steps. Parents must keep the shaking awake movement gentle; more symbolic than actual! Children need to use their arms and stomach muscles to help them sit up quickly and lie back down again – aiming to keep with the phrasing of the music. Stumbling steps should follow an irregular rhythm.	Does the sequence clearly convey the story? Do the child characters look drowsy and exhausted? Do the parent characters look anxious and urgent?
07:26	Sequence 2: The Weaving Machine. Introduction and PAUSE-POINT to get into groups of 4 or 5.	Ensure there is enough room to move.	
08:21	Creating a conceptual weaving machine or loom. Each person in the group performs a different rhythmic movement to the music: From stretching tall with arms above head, to crouching and touching the floor with fingertips, to stretching tall again. From standing position, lunge one leg forwards, then push back to standing again. Then lunge the same leg backwards, and push down to come back up to standing. Swap legs and repeat. From standing, circle the hips one way and then the other. Add circling movement with clasped hands above head. Lunge to the side with one leg, lean towards the leg and clap to the beat of the music. Push down to come back to standing position.	Rhythmic machine movements must be performed in time with the music. Keep the stretches tall, and your head up as you crouch low. Keep the spine long and the knees springy. Make hip circles as big as you can, keeping head up, spine long, and arms stretched over head for clasped hand circling actions. Lean the body over the lunging leg and then push through the lunging foot as well as the springy knee to come back up to standing.	Does the group move in time with the music? Are the claps in time? Are the movements sharp and repetitive

Timing	Content	Guidance	Evaluation
12:48	PAUSE-POINT	Ensure groups of 4-5 are in a space.	
13:33	Each dancer in the group is given a number, and then listens out for the presenter's cue to perform their own rhythmic sequence – until all the different parts of the machine are moving.	Members of the group should stand close to one another to give a visual coherence to the machine.	
16:26	PAUSE-POINT	Swap movements, as different parts of the machine (replaying the music if time).	
16:40	Sequence 3: Scavenger child. Solo work. Travelling on hands and knees as if beneath the enormous looms of the cotton mill; collecting imaginary bits of fluff and cotton. The occasional sound of approaching machinery cues sudden lying flat and rolling away movement.	Vary the directions of travelling and reaching out movements. Control the body from the centre as you suddenly lie flat and roll away. Pull in tummy muscles and stretch the spine in the roll.	Is the crawling and reaching out sequence varied and interesting to watch? Is the lying down and rolling away action really sudden and sharp?
18:02	Perform the above sequence individually, in own space.		
19:03	Cool down. In a kneeling position, stretch back straight, and circle arms backwards and out to the sides. Finally, relax hands gently on lap.	Can you feel shoulder blades moving closer together as arms circle backwards?	Look for big circles and stretched spines