



The Great Fire of London

Age 5 - 9

Exploring The Great Fire of London through Music, Dance and Drama



www.bbc.co.uk/programmes/p03pm9ry

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The titles in blue used in this pdf have been hyper-linked so that you can navigate with ease to the online page for each programme and to the audio downloads for each programme

Credits:

Music - presented by Jenny Bryce and Wayne Forester, with dramatic inserts from Stephen Critchlow. Music composed and arranged by Barry Gibson.

Dance - presented by Pete Hillier. Written by Deborah Bellman with music by Roland Taylor. Producer: Katherine Freeman.

Drama - presented by Emerald O'Halloran as Kerry.

History - script written by Sue Reid. Presented by Cat Sandion. Producer: Kathryn Blennerhassett.

For the BBC: Andrew Barnes.

The Great Fire of London

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Introduction

The 350th anniversary of **The Great Fire of London** falls in September 2016. Between Sunday 2 September and Wednesday 5 September that year the Fire raged and destroyed much of the medieval city to the north of the River Thames. The destruction of homes and property was catastrophic - but mercifully it is believed the death toll was low: only six deaths were recorded.

This series brings together content from a range of BBC School Radio programmes allowing the Great Fire to be explored through Music, Dance and Drama. There is also a final programme focusing on the factual history of the Fire, which you may choose to use as an introduction before going on to use the Expressive Arts content.

Each unit of study begins with its own introduction with guidance on how to acquire the content and how best to use it in your school. Bringing together elements of the work in the different subject areas will give you plenty of inspiration for putting on a school performance!

Unit 1 - Music

Introduction

The three music programmes in this series were first made available as part of [Music: Key Stage 1 - History: Famous people](#)

The programmes are presented by Wayne Forester and Jenny Bryce. They begin by inviting the children to time-travel back to the 17th century using a special pocket-sized device - the 'chronometer'.

Each programme offers at least one song to learn, with Wayne and Jenny acting as our guides. The basic format of the programmes requires the children to listen carefully as either Wayne or Jenny sings a line from the song and then to repeat what they have heard. The sequences to learn become progressively longer until each song is complete. The programmes usually end with an opportunity to sing the complete song all the way through. For the complete sing though you can use the video versions of the songs (see the individual pages of these Notes for the online links).

Music objectives

The three programmes will build children's confidence in singing, saying chants and rhymes and simple use of instruments. It will also foster appraising skills across a range of music styles and help them to discriminate between different sounds and instruments.

There are clapping-games and dance-rhythms to join in with; melodies going high, low, up, down and in zigzags; harmonies to hum, and a famous round to sing in two parts.

The children will discover musical textures through hearing 'early' instruments; they'll find out how keyboards and the orchestra developed and they'll create 'sound-pictures' using body percussion and voices - which they can develop as group compositions with classroom instruments, after the programmes. There is a particular focus on singing songs based on tunes that the children will be familiar with already including 'London's burning!' and 'London Bridge has fallen down'.

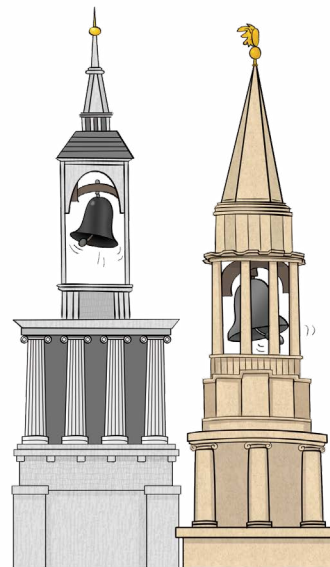
During the programmes we 'meet' Samuel Pepys who shares stories about London in the period, including the plague of 1665, the start of the Great Fire in 1666, how it destroyed thousands of homes and lives - and how London set about rebuilding.

We visit Thomas Farrynor's bakery in Pudding Lane (to clap baking-games); we join in some well-known London tunes to new words; we discover 17th century instruments; we create 'sound-pictures' about the development of the fire and think about health and safety at home and at school.

Additional resources on the programme pages

On each programme page you will find the following additional resources which you can use to prepare for each session or to use during the lesson:

- a colour song sheet for the song
- an mp3 file of the full vocal version of the song to download
- and mp3 file of the backing track of the song to download
- a video for both the full vocal and backing track versions of the songs, which you can display on your IWB so that the children can sing looking at the board rather than at their song sheets



Downloading these resources

These programmes can be downloaded as mp3 files at any time and shared with your class or group without restriction. Go to this page of the BBC website:

<http://www.bbc.co.uk/programmes/p03pm9ry/episodes/downloads>

The audio can also be downloaded from the individual programmes pages of these Notes and also the School Radio website. Clicking on the 'Download' link in these Notes should activate the download immediately. If not you can right click on the link and then select either 'Save linked file as' (Mac) or 'Save Target as' (PC).



You can also download the content from other platforms, including the iTunes Store. Enter 'Great Fire of London' in the iTunes search field.



Click to download the programme immediately as an mp3 file.

[Go to the series download page](#)

Focus:

- The plague of 1665 and the start of the Great Fire of London in 1666.
- Samuel Pepys.
- Using a soft, gentle voice.
- 'Phrases' and taking breaths.
- Up and down, falling and rising (pitch).

You will need

Early maps and pictures of London and the River Thames.

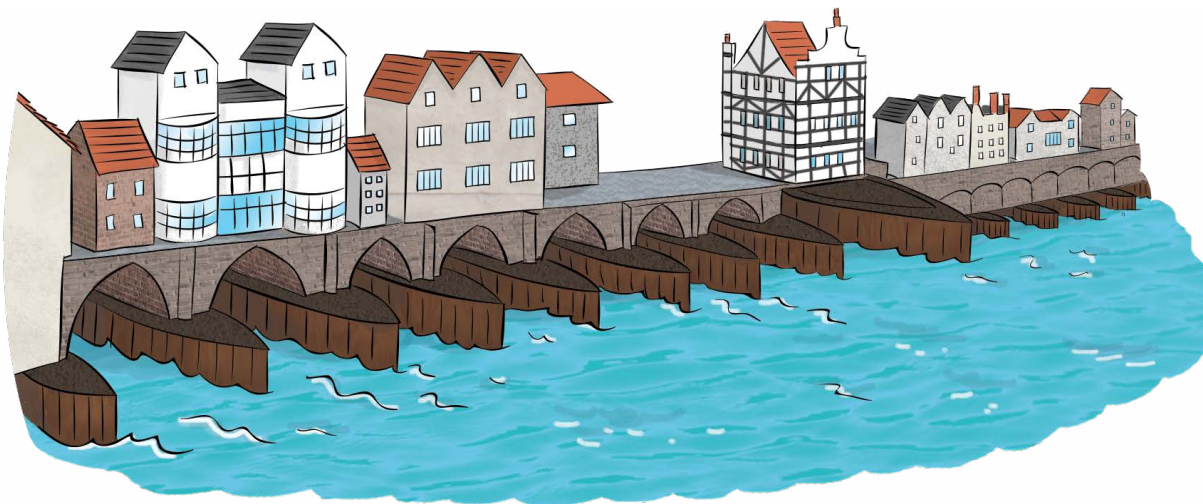
Before the programme

Organise the children so they are ready to choose a partner for the baking-actions at Pudding Lane.

1: Samuel Pepys and The Great Fire of London - Part 1

What we will be doing

- Setting our chronometers forward to 1666 and to the City of London, near the River Thames. Hearing about sailing and rowing boats and ferries there during the Stuart period.
- Learn and sing Verse 1 of the song 'Flow, flow, flow', using a soft, gentle voice and taking a breath before each phrase. Copy the words of Verse 2 and the 'Coda' (section at the end).
- Finding out about Samuel Pepys and his diary. Meeting Pepys at home with his wife Elizabeth and hearing from his diary about the terrible plague in London in the previous year (1665).
- Listening to some 'early' instruments from 17th century London - recorder and flageolet (another kind of whistle-flute), viol, theorbo (a kind of big lute) and 'harpsichord' (a twangy keyboard instrument).
- Visiting Pudding Lane and Thomas Farrynor's bakery where the Great Fire started. Performing rhythmic baking-actions and hand-clapping patterns with a partner, then learning the song 'Loaves of bread and puddings and pies'.
- Repeating the song 'Flow, flow, flow' with gentle swaying-in-time.
- Using the additional files on the website to practise the song 'Flow, flow, flow' and 'Loaves of bread and puddings and pies'.



Follow-up ideas

- Make pictures and models based on the early River Thames, with boats, ferries and London Bridge.
- Provide card and paper for children to make special, personal 'diary' books, in which they can write and illustrate a few words each day about things that happen in their daily life.
- Organise a Stuart-themed 'Bake off', with scones and loaves and puddings and pies!

Extra resources

- Recorders, ukuleles, guitars and keyboards.
- The Museum of London provides many relevant and useful resources for schools:
- www.museumoflondon.org.uk/schools/fire-of-london-exhibition-for-schools/

To download the song 'Flow, flow, flow':

[Full vocal version](#)

[Backing track version](#)

Mac: Click on the link and when it opens right click and select 'Download video' to save to your downloads folder.

2: Samuel Pepys and The Great Fire of London - Part 2

What we will be doing

- Checking chronometers are set to 1666 at the City of London. Repeating baking actions from 'Loaves of bread and puddings and pies' (sifting, stirring and clapping-with-a-neighbour).
- Hearing about the start of The Great Fire of London in Thomas Farrynor's bakery and listening to snippets from Samuel Pepys' diary.
- Joining in with a sound-picture about the start of The Great Fire of London (using body-percussion and mouth sounds).
- Singing the famous tune 'London's burning' (with adapted words about 'buckets' and 'fire-hooks'), focusing on gradually rising then falling.
- With the class split into two groups, singing the song as a round in two parts (in *canon*), cued by blowing instruments (Group 1) and bell sounds (Group 2, starting a few moments afterwards).
- Listening to more snippets from Samuel Pepys' diary.
- Joining in with another sound-picture about fire-fighting The Great Fire of London (using varied clapping and voice-sounds) as it reaches its peak, then begins to die down.
- Tapping a repeating drum-rhythm and humming sad notes with the 'Funeral music' from last time (based on music by Purcell).
- Thinking about health and safety at home and at school, and how to avoid accidents.
- Singing the whole of 'London's burning' together, then dividing into two groups to sing the tune twice as a round (as above); then repeating 'Pour on water...' at the end, getting quieter and quieter.
- Using the additional music files on the website to practise the song and appraise the music.

To download the song 'Loaves of bread and puddings and pies'

[Full vocal version](#)

[Backing track version](#)

Follow-up ideas

- Develop the two 'sound-picture' backings at the end of the programme (each about a minute long) with classroom-percussion and other instruments.
- For the first one about the start of the fire you could allocate children to play woodblocks and claves (firewood), recorders (flames getting higher), cymbals (splashing water in the Thames) and swanee-whistles (cooing pigeons).
- For the second one about fire-fighting and the fire dying down think of similar instrument-ideas to evoke crackling flames, bucket-splashes, falling buildings, fire-drops in the Thames and soft-wind-sounds, dying away.
- Paint a class mural about The Great Fire of London.
- Find out about health and safety for your school and homes, and ways to avoid accidents.

Extra resources

- Woodblocks, recorders, cymbals and swanee-whistles.
- The London Fire Brigade has an education team and useful KS1 tips for fire prevention:
www.london-fire.gov.uk/education-team.asp
- The national Fire Service provides some information about their history:
www.fireservice.co.uk/history
- Many local fire services have developed special packs suitable for the KS1 age group.



Click to download the programme immediately as an mp3 file.

[Go to the series download page](#)

Focus:

- Samuel Pepys. King Charles II. The Great Fire of London at its peak in 1666.
- Rising and falling (pitch).
- Body-percussion and mouth-sounds.
- Actions in rhythm.
- Performing as a round.

You will need

- A few classroom instruments at hand - eg woodblocks, recorders, cymbals, swanee-whistles, ukuleles, drums.

Before the programme

Be ready to divide the class into two halves (Groups 1 and 2) for 'London's burning' as a round. Look at paintings and other pictures of The Great Fire of London.



Click to download the programme immediately as an mp3 file.

[Go to the series download page](#)

Focus:

- Christopher Wren, Samuel Pepys, the end of the Great Fire and rebuilding London.
- Musical scales.
- Composing melodies (bell-tunes).
- Up, down, higher and higher (pitch).
- Body-percussion.

You will need

A glockenspiel with a C major scale (CDEFGABC) to demonstrate bell-tunes.

Before the programme

Ask if the children know the songs 'London Bridge has fallen down' and 'Oranges and lemons'. Let them know to expect these but with different words.

3: Samuel Pepys and The Great Fire of London - Part 3

What we will be doing

- Setting chronometers to 1666 and listening to parts of Samuel Pepys' diary about the end of The Great Fire. Finding out about the needs for food, drink and shelter, for new 'fire-brigades' and for architects to make plans to rebuild London with stone and brick, especially Christopher Wren.
- Re-setting chronometers to the year 1667, then joining in the song 'London Town has fallen down' with actions for stone-lifting (Verse 2), brick-building with hands up-and-up (Verse 3), foot-tapping (Verse 4) and clicking fingers high (Verse 5). Noting the key changes, getting a little higher with each new verse.
- Joining in a sound-picture about 'Rebuilding London', including toe-tapping, knee-patting, tummy-rubbing, hand-clapping and finger-clicking (to suggest stamping out cinders, lifting stones, mixing mortar and cement, laying bricks and 'tickling the clouds' at the top of spires). Remembering these actions to help create your own sound-pictures with percussion later.
- Listening to the tunes of some bell-peal patterns for church towers across London (going down, and up, and in zig-zags). Singing 'Ring the bells of London' (based on the famous tune of 'Oranges and Lemons').
- Performing a medley of several 'Great Fire of London' songs: 'Flow, flow, flow', 'Loaves of bread and puddings and pies', 'London's burning', 'London Town has fallen down' and 'Ring the bells of London'.

Follow up ideas

- Develop the 'Rebuilding London' sound-picture to include shakers, scrapers, woodblocks, claves, drums and cymbals. The backing can be downloaded from the website.
- Make up bell-patterns, using notes from scales (eg C major) on glockenspiels, keyboards, computers and tablet/phone-apps, going down, up and in zigzags.
- Experiment with model-making, using brick and stone patterns (eg polystyrene blocks, cardboard boxes, computer software and apps). Draw architectural plans together for amazing new buildings.
- Look out for 'domes and spires' in your region. Discover 'maths in action' using pictures of local buildings - and visits too!

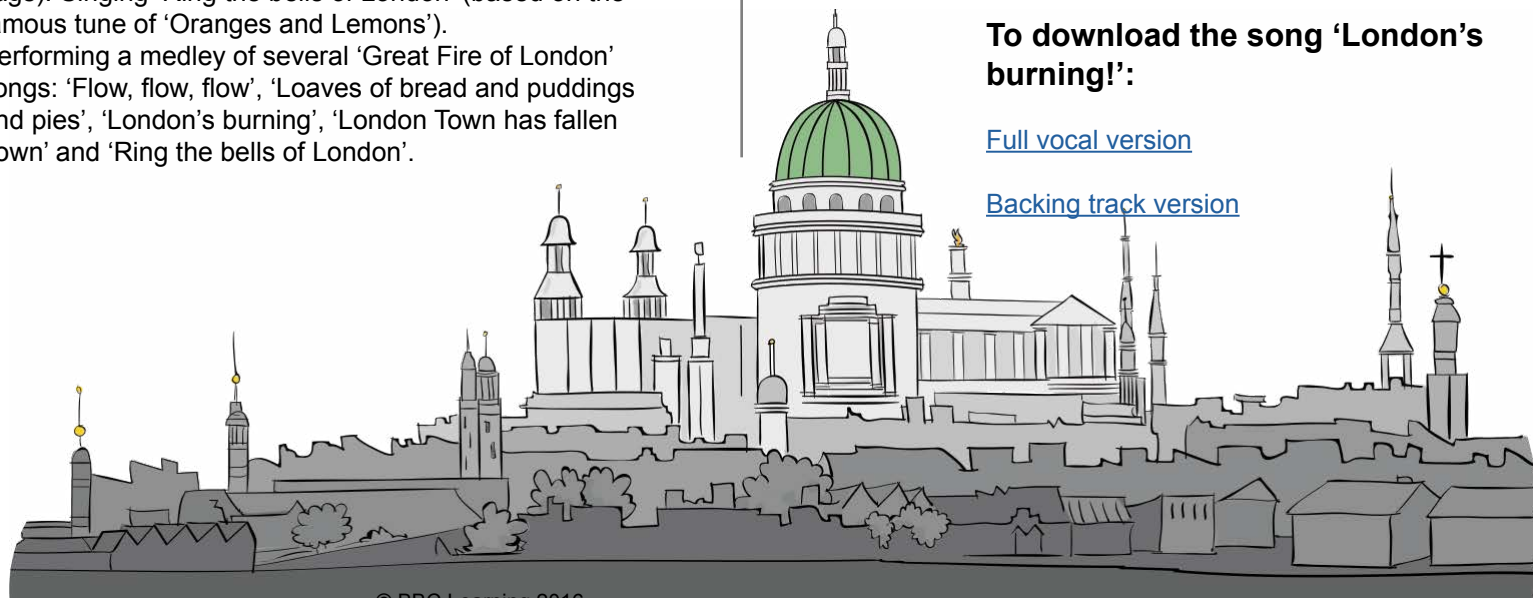
Extra resources

- Various shakers (maracas, cabacas etc), scrapers, woodblocks, claves, drums and cymbals.
- Pictures of 17th century London and local buildings with interesting architecture.
- The Royal Institute of British Architects (RIBA) provides events for families and children and some resources for schools:
www.architecture.com/RIBA

To download the song 'London's burning!':

[Full vocal version](#)

[Backing track version](#)



Flow, flow, flow

1 Flow with the waters
 Of Old River Thames
 Forwards and sideways
 And backwards and then
 Rowboats and sailboats
 Again and again
 Flow, flow, flow...

2 Crossing the waters
 Of Old River Thames
 Over the bridge
 Or by ferryboat-men
 Rowboats and sailboats
 Again and again
 Flow, flow, flow...

Flow, flow, flow...

Flow, flow, flow...



Loaves of bread and puddings and pies

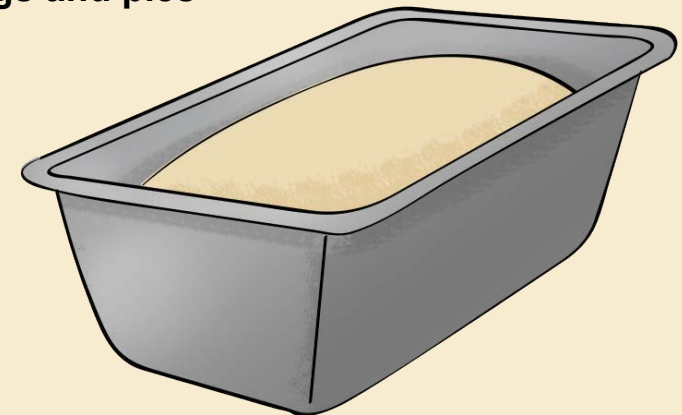
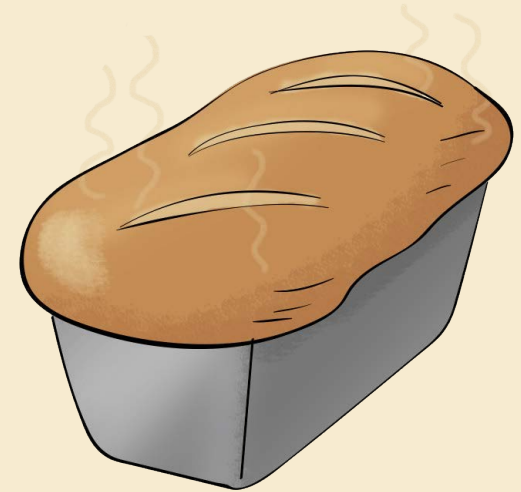
Loaves of bread
Watch them rise
Heat them up
With puddings and pies

Make and bake
Pastry cakes
Loaves of bread
And puddings and pies



Loaves of bread
Watch them rise
Heat them up
With puddings and pies

Make and bake
Pastry cakes
Loaves of bread
And puddings and pies



London's burning!

London's burning!
London's burning!
Fetch the buckets!
Fetch the fire-hooks!
Fire, fire!
Fire, fire!
Pour on water
Pour on water

London's burning!
London's burning!
Fetch the buckets!
Fetch the fire-hooks!
Fire, fire!
Fire, fire!
Pour on water
Pour on water

London's burning!
London's burning!
Fetch the buckets!
Fetch the fire-hooks!
Fire, fire!
Fire, fire!
Pour on water
Pour on water

Pour on water
Pour on water

(Pour on water...)
(Pour on water...)

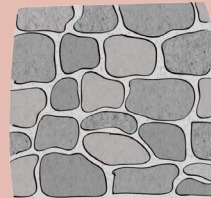


London Town has fallen down

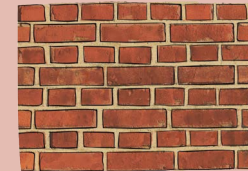
- 1 London Town has fallen down
Fallen down, fallen down
London Town has fallen down
In the Fire



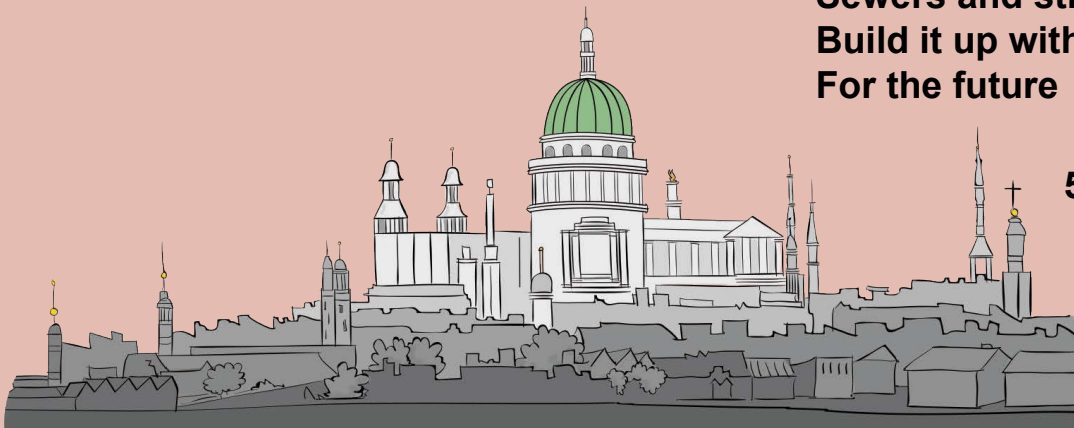
- 2 Build it up with walls of stone
Walls of stone, walls of stone
Build it up with walls of stone
For the future



- 3 Build it up with bricks and mortar
Bricks and mortar, bricks and mortar
Build it up with bricks and mortar
For the future



- 4 Build it up with sewers and streets
Sewers and streets, sewers and streets
Build it up with sewers and streets
For the future



- 5 Build it up with domes and spires
Domes and spires, domes and spires
Build it up with domes and spires
For the future

Ring the bells of London

**Ring the bells of London
So the air fills with wonder!**

**From tower and steeple
Ring to call to the people**

**After burnt homes and pity
We shall build a new city**

**After sadness and sorrow
Make a better tomorrow**

**Yes, hark to the ringing
And let's join in with singing!**

**Ring the bells all
Say the bells of St Paul's!**

***Ring all those bells
Let's rebuild London Town!***



Songs: Barry Gibson © BBC 2016

Flow, flow, flow

Words and music: Barry Gibson

Gently flowing

9 D G D A⁷ D Em D A⁷

1. Flow with the wa - ters of Old Ri - ver Thames, For - wards and side - ways and back - wards and then

17 D G E A D G⁹ D A⁷ Last time to CODA

Row - boats and sail - boats a - gain and a - gain, Flow, flow, flow.

25 CODA D G⁹ D Bm D/A G⁹ D

p Flow, flow, flow... *pp* Flow, flow, flow...

1 Flow with the waters
Of Old River Thames
Forwards and sideways
And backwards and then
Rowboats and sailboats
Again and again
Flow flow flow

2 Crossing the waters
Of Old River Thames
Over the bridge
Or by ferryboat-men
Rowboats and sailboats
Again and again
Flow flow flow
Flow, flow, flow...
Flow, flow, flow...

Loaves of bread and puddings and pies

Words and music: Barry Gibson

Lively C Dm C/E F C/G Dm/A G (last time end on C) **Fine**

5 G C Am Dm Em Am D G

Loaves of bread, Watch them rise, Heat them up with pud - dings and pies.

9 C Dm C/E F C/G Dm/A G C

Make and bake pas - try cakes, Loaves of bread and pud - dings and pies.

Loaves of bread
Watch them rise
Heat them up
With puddings and pies
Make and bake
Pastry cakes
Loaves of bread
And puddings and pies.

*(To action verse, with breadmaking
and clapping actions with a partner)*

Loaves of bread
Watch them rise
Heat them up
With puddings and pies
Make and bake
Pastry cakes
Loaves of bread
And puddings and pies.

London's Burning

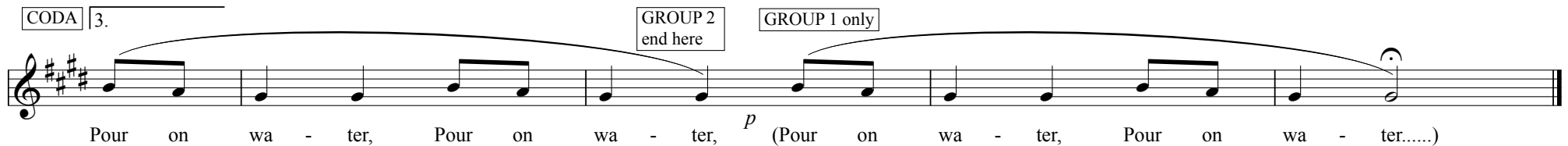
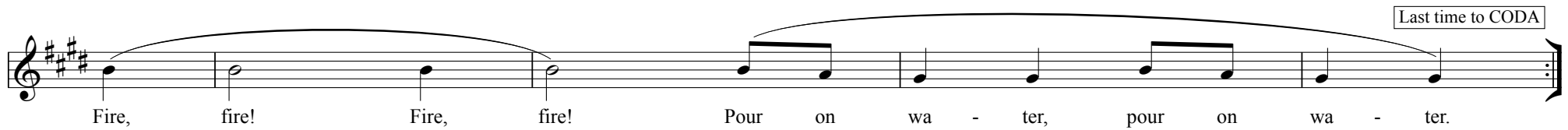
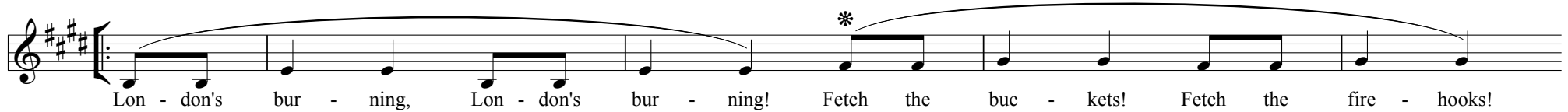
Words and music: Traditional (adapted by Barry Gibson)

Steadily, not too fast



Sing the verse
three times

On the second time, GROUP 2 waits,
then begins the verse when GROUP 1
arrives here *. Continue through verse 3.



London's burning
London's burning!
Fetch the buckets!
Fetch the fire-hooks!
Fire, fire!
Fire, fire!
Pour on water
Pour on water

*(Then as a 'round'
in two groups:)*

London's burning
London's burning!
Fetch the buckets!
Fetch the fire-hooks!
Fire, fire!
Fire, fire!
Pour on water
Pour on water

London's burning
London's burning!
Fetch the buckets!
Fetch the fire-hooks!
Fire, fire!
Fire, fire!
Pour on water
Pour on water
Pour on water
Pour on water
(Pour on water
Pour on water.....)

Steadily

London Town has fallen down

Words: Barry Gibson
Music: Traditional (adapted BG)

1. Lon - don Town has fal - len down, fal - len down, fal - len down, Lon - don Town has fal - len down In the fi - re.

Each verses rises a semitone higher

1 London Town has fallen down
Fallen down, fallen down
London Town has fallen down
In the Fire.

(In D major:)

3 Build it up with bricks and mortar
Bricks and mortar, bricks and mortar
Build it up with bricks and mortar
For the future

(In E major:)

5 Build it up with domes and spires
Domes and spires, domes and spires
Build it up with domes and spires
For the future

(In C-sharp major:)

2 Build it up with walls of stone
Walls of stone, walls of stone
Build it up with walls of stone
For the future

(In Eb major:)

4 Build it up with sewers and streets
Sewers and streets, sewers and streets
Build it up with sewers and streets
For the future

Unit 2 - Dance



Click to download the programme immediately as an mp3 file.

[Go to the series download page](#)

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

4: The Fire begins in Pudding Lane

Introduction

The second unit of programmes continues the exploration of The Fire through movement and dance. Ideally you will need to use the school hall for these programmes as they require a large, cleared space. The children should be dressed for PE, wearing loose-fitting clothing.

These Notes include a detailed content grid for each programme with the headings 'Content', 'Guidance' and 'Evaluation'. Use these to navigate each programme. You may also find it useful to take your own timings for when each section begins (or other factors which you wish to note) to aid you with the play-back.

Programme 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 nursery rhyme 'London's burning!'

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.

Content	Guidance	Evaluation
Warm up: Walk! Skip! Jog! Exploring medieval London's maze-like streets and alleyways.	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.	Movements should feel relaxed, happy and energetic. Do they use the space well (without bunching or bumping)?
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. Combine the stirring, punching and carrying actions to create a sequence.	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.	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)?
Sequence 2: The fire begins 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 and then jogging through the spaces.	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.	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?
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.	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's going to pull. 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.	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?
Cool down Quick, small, worried 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.	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).	Do the children use the space well? Do they feel calm, relaxed and ready to return to the classroom?



Click to download the programme immediately as an mp3 file.

[Go to the series download page](#)

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.

5. The Great Fire spreads

Programme summary

Warm up

Repeat from previous programme. 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 programme - 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 programme. 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.



A C17th 'fire engine' showing the see-saw action of the pump

Content	Guidance	Evaluation
Warm-up Repeat from previous programme. Then, follow the music to walk, skip or jog along the maze-like streets and alleyways.	Remember, the sequence should feel relaxed, happy and increasingly energetic. Listen carefully and the music will tell you to walk or skip or jog.	Do they remember the sequence and perform with increased confidence? Do they use the space well (without bunching or bumping)?
Sequence 1: A strong wind blows 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.	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.	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?
Sequence 2: The Fire spreads 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.	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.	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?
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' water-pumping actions from the previous programme. Repeat the sequence at double speed! Swap groups and repeat.	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.	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?
Cool down 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.	Turn sharply to change direction whenever you choose. IMPORTANT: Only stretch as far as feels comfortable. Keep your movements slow and controlled.	Do they use the space well and perform this now familiar sequence with confidence? Do they perform the stretches slowly, carefully and safely?



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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.

6. Put the Fire out!

Programme summary

Warm up

Repeat from previous programmes - 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! (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 programme 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.

Content	Guidance	Evaluation
Warm-up Repeat from previous programmes - following the music cues to walk, skip or jog along the maze-like streets and alleyways of medieval London.	Turn sharply to change direction whenever you choose. Concentrate on and follow a clear pathway. Keep the sequence feeling relaxed and happy.	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?
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 it along the maze-like London streets.	Tense your muscles and use appropriate facial expressions to show how heavy it is. Focus on and follow your own zig-zagging pathway.	Did the quality of their movement convey a sense of weight and effort? Did they follow a clear pathway and use the space well?
Sequence 2: Firebreaks! 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.	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.	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?
Sequence 3: The Fire goes out Reverse 'The Fire spreads' sequence from the previous programme 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 and remains completely still.	Join your group of 4 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 4 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. The sinking movement should be slow, smooth and controlled.	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 4 / 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?
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.

Unit 3 - Drama

7. Welcome to MATRIX!



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Teachers...

The two programmes in this unit begin with a short musical phrase. This is the 'signal'. When you subsequently hear it being used in the programmes it is your signal to pause the playback and undertake the activities outlined by Kerry - our guide.

When you pause the playback get the children quickly into the groups that are required and set them a short time limit to complete the activity.

Walk among the groups as the pupils undertake the activities and question them (in role if appropriate) about what they are doing in order to establish detail and to demonstrate your own commitment to the shared fiction.

Introduction

Unit 3 offers two 15' minute programmes exploring The Great Fire through classroom drama activities. The programmes are set in an interactive museum and the children remain in role throughout as visitors to the museum, helping to test a new interactive exhibition about the Great Fire of London. At various points through the programme our guide - Kerry - asks the group to come together and offer her suggestions. Be ready at these points to pause the programme and assume the role of Kerry yourself if you feel it will aid the quality of children's work.

The programmes aim to:

- to develop imagination and creative responses
- to provide opportunities for careful, focused listening using a range of voices and a variety of styles
- to enable children to see issues and dilemmas from a number of points of view
- to build pupils' confidence in drama, gradually introducing more complex tasks
- to engage pupils in drama activities involving:
 - discussion and sharing of ideas and co-operation
 - planning and enacting responses
 - presenting ideas to other members of the class
- to provide opportunities for 'teacher in role' to extend pupils' vocabulary, speaking skills and imagination
- to offer a flexible cross-curricular resource, meeting drama and other subject goals. Most units have a clear link with at least one other subject and can often be used to initiate activities in PSHE, citizenship, art, music, etc.

Before the programme:

- listen to the programme and read through these notes in advance to assess suitability and note areas for development or extra support
- use the best equipment available – it makes a real difference to the children's concentration and work.
- you will need a fairly large, cleared space and about 40 minutes to complete the work for each programme

During the programme refer to these Notes which provide:

- brief synopsis of the story
- the programme structure - the activities that will take place during the programme
- teacher guidance - ideas for teacher involvement intended to get the most out of the programmes
- short, dramatised scenes with a narrator - these set the scene and give instructions
- sections of background sound effects - these provide a stimulus for pupil activities

Assessing your group's use of the series

Speaking and listening skills

- how well do pupils listen to the ideas of others and contribute their own?
- do some pupils find it hard to talk about a situation or solution if asked?
- are they using new vocabulary introduced during the unit?

Drama skills - are pupils:

- using their imaginations as they become part of the situation and act out aspects of the story?
- showing empathy with the characters and their situation?
- joining in with acting activities? All or some?
- able to translate the ideas that arise from discussion into drama?

Social skills:

- how well do pupils work together in twos, larger groups, with the whole class?
- are they able to see things from another point of view?

Synopsis: Welcome to MATRIX!

Kerry welcomes the listeners to 'Matrix' - the Museum of Advanced Technological Realisation and Interactive Exchange - or Matrix for short! She explains to the listeners that they are here today to help the museum try out a new virtual reality exhibition about the Great Fire of London. Soon they will put on virtual reality helmets and be transported back to the sights and sounds of 1666. First though, Kerry plays the children a short recording to begin their visit: as they move around London in 1666, looking for safety, they must undertake three challenges: i) they must offer help if asked along the way; ii) they must return something that has been lost; iii) they must speak with a king.

Then the children don their 'VR' helmets and are transported back to London at the time of the Great Fire. First they must escape from their own home, which is in danger of catching fire. Following that the children travel towards the River Thames in the hope of getting across. They are stopped in the street and must help to tackle the fire, using a human chain of buckets. Later the children try to persuade the ferryman to take them across the river - but with no joy. Before returning to Matrix and the modern day the group resolves to head to higher ground to the north of the city boundary.

Content	Guidance
<p>Solo – individual imagination</p> <p>The programme begins with the ‘signal’. Listen out for this so that you are ready to pause the programme when you hear the signal used again with the programme.</p> <p>There is no need to the group anything about the Great Fire before beginning. In fact, it will help if they are unaware of this to begin with. Kelly asks the members of the group to put on their ‘VR helmets’. Then they listen to: i) a short sequence of a dinosaur; ii) a battle scene between Anglo-Saxons and Vikings</p>	<p>Make sure everyone is sitting in their own space before starting.</p> <p>The sound of Kerry’s voice changes as children put on their ‘VR helmets’ to show that Kerry is now being heard from the earpiece inside their helmets. The aim of the first activity is to get the children to engage with the idea of ‘seeing’ things using their ‘VR helmets’. Join in alongside the children if you think it will aid their commitment to the shared fiction.</p> <p>The first activity is purely imaginative – ‘seeing’ a dinosaur as it moves across a swamp. Shortly after there is a battle sequence between Anglo-Saxons and Vikings. Everyone must be ready to jump up and give battle. The battle lasts about 15”.</p>
<p>Whole group - discussion</p> <p>Kerry plays the group another audio sequence - this time of the Great Fire of 1666. Then she asks the group for their ideas about what the visit to the museum is going to be about and whether anyone can tell what event it was that they were listening to.</p>	<p>Ensure everyone listens carefully to the fire sequence. Then bring everyone rapidly into the group circle. This is one of many instances when Kerry asks the group for ideas and these activities will probably work best if you adopt the role of Kerry yourself during the discussion, or nominate someone else to do so.</p> <p>The clue that the fire is happening long ago is basically that pails of water are being used to tackle it, rather than modern equipment.</p>
<p>Solo - movement</p> <p>Kerry plays the introductory video for today’s visit which includes the challenges the group must undertake: i) offering help; ii) returning something lost; iii) speaking with a king.</p> <p>Then the children are straight into an extended movement sequence to sound effects: i) getting up from bed ii) climbing through a window onto the roof iii) jumping across to another roof iv) climbing carefully down to the street</p>	<p>Check that everyone is listening carefully and has noted the challenges.</p> <p>Be ready to take part in the movement activity alongside the children if it will aid their commitment to the fiction. The complete movement sequence lasts about 1’ 15” and Kerry talks the group through the various moves.</p> <p>If you’d like to repeat the sequence rewind to 06 02 in the track to begin again...or pause at 07 15 and try the activity again without the sound effects.</p> <p>You may like to do this so that some group members can show their escapes to everyone else.</p>
<p>Whole group - discussion</p> <p>The group listens to a ‘fact file’ which gives them the option of going to the river, travelling west towards the home of relatives...or doing something else. Kerry asks the group to come together to discuss the options.</p>	<p>Quickly get everyone into a group circle and be ready to adopt the role of Kerry, managing the discussion. Try to maintain the tension while the programme is paused - so that the group understands that time is of the essence. Key points to keep in mind are: the river is nearby and if the group can get across the river they will be safe; the relatives live in the same direction that the fire is travelling, so going there may not help. Perhaps the group will have other ideas...</p>
<p>Solo - movement</p> <p>The group begins to move towards the river, showing the heat from the flames all around. Then they are approached by someone for help.</p>	<p>Be ready here – and elsewhere throughout the programmes – to remind everyone that they are in a Virtual Reality museum...not at the scene of the actual fire!</p>

Content	Guidance
Groups of 5 or 6 - movement The groups split into smaller groups of 5 or 6 (or thereabouts) to help tackle the fire. The small groups create two short lines, side by side. The first member of one line mimes filling a bucket with water, then passes it up the line. The person on the other end throws the water on the fire, then passes the empty bucket back down the other line.	Again it is vital to maintain the sense of tension while the programme is paused. To do this you could adopt the role of either Kerry or the fire-fighter – instructing the groups, inspecting them, offering encouragement where necessary. The fire is all around the group, so they will need to show how difficult the conditions are. The aim is to make the passing and throwing of the buckets as rapid, but smooth, as possible.
Solo - movement Each member of the group begins pushing towards the river. But it's difficult due to the crush of people heading for the river.	The sequence is short, but look for movements which convey how crowded the streets have become. Be ready when instructed for everyone to sit down quickly, ready to hear the sequence involving the ferryman.
Whole group - talk in role The children try to persuade the ferryman to take them across the river, using whatever arguments they can think of (excepting financial payment – they don't have any money!)	Again, organise the circle quickly to maintain the tension. You could take on the role of the ferryman yourself, answering the children's suggestions. Or you could nominate someone to sit in the middle of the circle to be the ferryman...or you could allow group members to alternate as the ferryman.
Whole group - movement As Matrix closes down for the day the children remove their 'VR helmets'.	
Whole group - discussion The group joins together for one last discussion today: what they've enjoyed about their visit, what they think could be done differently, anything they've learned. Kerry suggests they make up a short mime to illustrate their ideas if it helps.	The session ends with another discussion activity intended to reinforce the children's high status role as exhibition testers, with the power to comment and alter what Matrix offers to the public. If necessary make sure everyone understands the difference between 'seeing' events using the 'VR helmets' and actually being at the scene.



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Teachers...

Once groups have completed each activity outlined by Kerry in the programmes try to build in some time to allow groups to show their work in turn to everyone else. Let others say what they most like about each group's work.

Think about ways to extend each group's work. Still pictures could be 'brought to life' (at a given signal - such a hand-clap - from you). Groups could add a line of caption to describe their still pictures...or each member could say a short line of 'spoken thoughts.'

8: Completing the challenge

Synopsis: Completing the challenge

The group returns for a second visit to MATRIX and the new virtual reality exhibition about the Great Fire of London. After a reminder of the challenges the group dons 'VR' helmets and returns to the sights and sounds of 1666.

The group begins travelling towards the north wall of the city. A horse and rider passes by, dropping a bag of money, which the group decides to hold on to in the hope of finding the rightful owner. Later the group helps to pull down some houses to create fire breaks, having considered the circumstances of the poor home owners. The group learns that King Charles II is nearby, helping to direct the battle against the fire and also that the King is the owner of the gold coins. Here is the chance to achieve all three challenges at once. The children rehearse how to speak with the king...who then provides a guide to escort the group away from the city. The group imagines looking back to see the smouldering ruins of the city from their position of safety. Then it's time to return to the present day.

Content	Guidance
<p>Solo - movement</p> <p>The programme begins with the 'signal' – listen out for it elsewhere in the programme and be ready to pause.</p> <p>Each member of the group puts on their 'VR helmet' - thus returning to the sights and sounds of 1666. They listen to the introductory video that begins this visit to the museum.</p>	<p>The putting on of the helmet helps to reinforce the imaginative journey into virtual reality. As the helmets are put on Kerry's voice changes, indicating that she is now being heard from inside the children's helmets.</p> <p>Listen out for a reminder of the three challenges: i) to offer help; ii) to return something that has been lost; iii) to speak with a king.</p>
<p>Solo - movement</p> <p>The children begin moving towards the north, pushing their way through the crowds. They must be careful not to barge.</p>	<p>Join in alongside the children if it will help to re-establish their commitment to the fiction. They will need to move almost as if in slow motion: the streets are extremely crowded with people, some pushing carts etc. Progress is very slow.</p> <p>The sequence lasts about 25" and ends with the sound of a horse approaching, when Kerry asks everyone to 'stand still'.</p>
<p>Whole group - discussion</p> <p>The group comes together in a circle once again and discusses what to do with the money they have found.</p>	<p>Some of the issues are:</p> <ul style="list-style-type: none"> - the children have no money in the fiction and money is clearly important in a crisis - eg wealthy Londoners are using their financial clout to hire boats and carts to escape the fire and load their possessions. - however, the group also has to return something that has been lost if they are to win the challenge...and perhaps this is that something - more general issues to do with honesty and what should be done with things that we find... but does the fact that the money has been found in a virtual reality museum, rather than the real world, make any difference...?! <p>As before, be ready to adopt the role of Kerry (or nominate someone else to do so) to manage the discussion and to keep things 'moving forward' with a sense of purpose.</p>
<p>Whole group - calling out ideas</p> <p>Another talk activity follows quickly after the one before. Children must consider whether it is right to pull down the houses of local residents in order to create fire breaks.</p>	<p>It's important to maintain the sense of tension so you may like to be pro-active about the discussion and invite responses from specific members of the group. There's no need to dwell at length on the answers - the programme will reveal more information once resumed – so all that is needed at this stage is a quick response.</p>
<p>Pairs or threes - movement</p> <p>Be ready to pause the programme so that children can get into pairs or threes.</p> <p>Together they are going to pick up a fire hook, feel the weight of it in their hands, then get to work pulling down a house.</p>	<p>The fire hooks are long and awkward to use. It will take a degree of co-ordination between the pairs / small groups to manipulate their pole together. They need to reach up with the pole together, use it to get a grip on something - eg part of the roof - and then together work at pulling the house down bit by bit.</p> <p>The sequence lasts about 35". Pause at the end of the sequence and allow the activity to begin again (or continue) without the FX sequence. You may wish to do this so that some groups can show off their work to everyone else.</p>

Content	Guidance
Whole group - discussion The group comes together to discuss what it must have felt like to be one of those Londoners who lost everything in the fire.	This is an action-packed unit, but the aim here is to pause briefly and consider the emotional aspect of the fire. Although fires were a constant hazard in C17th London and the experience of fire was widespread, the Great Fire was on an altogether unprecedented scale.
Solo - movement Everyone starts pushing through the crowds again, heading towards the north. The sequence lasts just over 20"; be ready to pause where you are when the next 'fact file' is heard. The sequence begins again after the fact file, when everyone steps towards the king to hear what he is saying.	As above.
Pairs - discussion...followed by whole group The group splits into pairs to rehearse talking to King Charles II. In each pair one member will be the king and the other will continue to be a visitor to Matrix. Afterwards, one member will be selected to represent the whole group in the conversation with the king.	This is the most complex of the activities to arrange, so be ready to organise and supervise. The group needs to split into pairs. The key points to consider for the rehearsal are things like: i) how should respect be shown to the king - what form of words should be used, what movements? ii) how can you be sure to make the king understand that you found the money (and didn't steal it)? The king may want to find out more about the person they are speaking to – like where they have come from and where they are heading. After a minute or two bring everyone into a group circle. Then select one member of the group to represent everyone else and either take on the role of King Charles II yourself or nominate someone else to do so. Then allow the conversation to happen with the whole group to witness. If you have time you could allow several group members to have a go speaking with the king.
Whole group - imagination The group imagines their journey to safety, leaving the city through a gate in the north wall and heading to high ground (Moorfields). Then the group removes 'VR helmets' to return to Matrix.	Make sure everyone is listening carefully and be ready to pause the programme if necessary.
Whole group - discussion The group quickly considers other periods from history that they may have studied that could be shown at Matrix - Victorians, Vikings, etc.	An opportunity for children to apply the Matrix formula to other periods from history that they are familiar with.

Unit 4 - History

9: The story of The Great Fire of London

The Great Fire of London started in the early hours of Sunday 2 September 1666 and raged until Wednesday 5 September. The fire broke out in the bakery of Thomas Farynor on Pudding Lane...and quickly spread.



In 1666 London Bridge was the only river crossing in central London. It wasn't just a bridge - as can be seen in the picture, it was also home to many Londoners - including friends of Samuel Pepys.



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Teachers...

The final download in the series is a 15 minute account of The Great Fire, with dramatic inserts, told for us by Cat Sandion of CBeebies. It is a 'listening' rather than a 'doing' experience and for this reason you may choose to use it as an introductory session, before moving on to the Expressive Arts schemes in units 1 to 3.

The 15 minutes split into three shorter sections, each about 5 minutes long. If you are playing the audio from the website page (as opposed to the download file) these 'chapters' are clearly marked. At the end of each chapter you can pause the playback to ask some of the follow-up questions to check the children are listening carefully and to consolidate their understanding.

Samuel Pepys writes in his diary...

'At last I met my Lord Mayor in Cannon Street, like a man spent, with a handkerchief about his neck. To the King's message he cried, like a fainting woman, 'Lord, what can I do? I am spent: people will not obey me. I have been pulling down houses, but the fire overtakes us faster than we can do it.'

On 3 September Samuel Pepys writes...

'About four o'clock in the morning, my Lady Batten sent me a cart to carry away all my money, and plate, and best things... Which I did riding myself in my night-gowne in the cart; and Lord! To see how the streets and the highways are crowded with people running and riding, and getting of carts at any rate to fetch away things.'

The Great Fire of London - a timeline:

The Great Fire of London started on 2 September 1666. It followed a long hot summer so that the buildings, which in those days were made of wood and thatch, were bone dry and would catch fire easily. Houses were built close together and there was also a brisk wind which fanned the flames and helped the fire to spread.

Sunday 2 September, 1666:

About midnight:

A fire started to smoulder in Thomas Farynor's bakery in Pudding Lane. It's believed that Farynor hadn't thoroughly put out the fire that heated his ovens and that a spark or an ember fell out of the fire and landed on something that caught fire easily.

By 3am:

The Fire had spread from the bakery to other houses in Pudding Lane. News of the fire was circulating around the city.

There was no organised fire service or fire brigade in 1666. People tried to put out the fire themselves with buckets of water or by spraying water on the fire with 'squirts'. There were also some rudimentary fire-engines - no more than wooden barrels on wheels. The fire-fighting equipment was often kept in the local church so people knew where to find them in an emergency.

Early morning:

Some people wanted to pull down some of the wooden houses using 'firehooks' to create firebreaks, but they couldn't do this without permission from the Lord Mayor. When he was woken and asked for permission, he refused for fear the City would have to pay for the rebuilding of the houses.

The diarist Samuel Pepys wrote that his maid woke him that morning to say that 300 houses had been destroyed and that London Bridge was on fire. Pepys got up and walked to the Tower of London from where he had a good view of the burning bridge. He then went down to the River Thames and saw people trying to save their possessions by throwing them to boats on the water.

Mid morning:

People started storing their valuables in places where they thought they'd be safe, often in churches which they thought couldn't burn down.

Evening:

Strong winds fanned the Fire and accelerated its spread.

The diarist Samuel Pepys tells us that he went to see the King - Charles II - and tell him that there was no other way to stop the fire other than by pulling down houses to create firebreaks. The King then told Pepys to command the Mayor to do this.

Monday 3 September, 1666:

Early morning:

There was chaos on the streets of London as people packed up their things and tried to leave the city. Wooden carts were used to move people and property to safety. The River Thames was crammed with boats, which people were trying to hire to move themselves and their things away from the Fire.

Late morning:

Charles II ordered his brother the Duke of York to take charge of the fight against the Fire and the army was brought in to keep order and help fight the Fire.

Late evening:

The Fire was now no more than 300 metres from the historic Tower of London where many people had stored their valuables for safekeeping.

Tuesday 4 September, 1666:

Early morning:

The fire was still blazing - all attempts to stop it had failed. It's said the King himself joined the fight against the Fire and could be seen carrying buckets of water to put out the fire.

Afternoon:

St Paul's Cathedral caught fire. Flames licked up the wooden scaffolding that was in place for renovations. The medieval Cathedral was a historic landmark which had stood in the centre of London for 500 years. It was destroyed.

Finally, the King gave the order to use gunpowder to blow up houses in the path of the fire so that firebreaks could be created more quickly. The sounds of the explosions increased panic in the city, but eventually the fire was brought under control.

Wednesday 5 September, 1666:

Early morning:

The wind had died down and the Fire was no longer spreading so quickly.

Evening:

By Wednesday evening the fire had been brought under control. People who had fled London were camping out in fields on the outskirts of the city.

Thursday 6 September, 1666:

Early evening:

The wind had abated and by Thursday evening the Fire was declared extinguished. Almost 13,000 homes, 89 churches, as well as several public buildings had been destroyed.

After the Fire the architect, Christopher Wren, was asked to draw up plans to rebuild London in brick and stone - materials that wouldn't burn as easily as wood and thatch. A new St Paul's Cathedral was completed in 1711 and still stands in the heart of London today.

Questions to ask after each section of the programme:

After section 1:

- On what day and in what year did The Great Fire of London start?
- What was the name of the street where it started? What was the name of the person in whose house it started and what was his profession?
- What were most of the houses in London like at that time?

- What did people rely on for lighting and heating?
- What factors allowed the Fire to spread so quickly?
- What fire-fighting equipment existed at that time? How effective was it?
- How did Thomas Farynor escape from his house?
- Why was the Mayor of London reluctant to order the pulling down of houses?

After section 2:

- Why were some residents of London unconcerned about the Fire to begin with?
- What could Samuel Pepys see on London Bridge? What were the people doing?
- Why was Samuel Pepys particularly concerned about the warehouses along the banks of the River Thames?
- What did Samuel Pepys tell King Charles II must be done to stop the spread of the Fire?
- Who did the King command to take charge of fighting the Fire?
- Where did the people of London go to escape the Fire?

After section 3:

- What is a 'fire-break'? How was it decided to create the fire-breaks more quickly?
- What was the reaction of Londoners to hearing the blowing up of houses around the city?
- What were Samuel Pepys's treasured possessions that he wished to make safe from the Fire? Where did he put them?
- How long had St Paul's Cathedral been standing in the centre of London? What happened to it?
- What factors finally brought the Fire under control?
- What was the name of the architect who drew up plans for a new city, with buildings made from brick and stone?

The diarist John Evelyn writes...

'The stones of St Paul's flew like grenades, the melting lead running down the streets in a stream, and the very pavements glowing with fiery redness, so as no horse nor man was able to tread on them.'

John Evelyn continues...

'The poor inhabitants were dispersed about St George's Field, and Moorfields, as far as Highgate, and several miles in circle, some under tents, some under miserable huts and hovels, many without a rag or any necessary utensils, bed or board, who from delicateness, riches and easy accommodations in stately and well furnished houses, were now reduced to extremest misery and poverty.'



The original St Paul's Cathedral was by far the biggest building in the medieval city of London. It had stood for over 500 years...but was completely destroyed in the latter stages of the Fire. London Bridge can also be seen in the picture and also the Tower of London in the distance beyond it.



A C17th engraving showing firehooks being used to pull down the burning roofs of houses. Note also the child being lowered to safety through a window.



An example of a C17th fire-engine of a type available not long after The Great Fire. It is believed that something similar existed at the time of the Great Fire, though their use against such a major conflagration was clearly ineffective. Compare it to the fire engines we know today.