







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

Reception: To use body actions, levels & gesture to tell a story. To adapt actions to perform different motifs.	Year 1: To understand and remember the basic actions in dance. To be able to use bodies in different ways. To perform as different characters selecting suitable gestures and actions. To travel in different directions.	Year 2: To explore working with others in cannon. To use whole body to perform large movements.
---	---	---

CURRICULUM PROGRESSION FOCUS:
During this unit of work, children will learn:

 HANDS (DOING)	 HEAD (THINKING)	 HEART (FEELING / BEHAVIOUR)
<p>To repeat actions of travel, turn and jump, gesture, stillness on varying levels and at different speeds.</p> <p>To link actions together to create basic motifs.</p> <p>How to control their bodies to try to perform in time to different music tempos to fit to the theme of the Plague and the Fire.</p> <p>To independently use gesture to tell a story using their bodies and facial expressions.</p> <p>To use stillness at the start of and during a motif.</p> <p>To develop how to show gesture independently in basic motifs to tell a story without words.</p> <p>Experiences creating and performing actions to tell a story on their own & with others.</p>	<p>How to plan and remember simple motifs on their own, in pairs and in small groups.</p> <p>How to think about and decide which gestures will be best to use in response to the Plague and Great Fire themes.</p> <p>Different vocabulary that links to the Plague and Great Fire themes.</p> <p>To think about and describe how an action was performed.</p> <p>To think and talk about how an action could be improved.</p> <p>To try to describe how an action could be executed / performed.</p> <p>To use knowledge of historical events from history lessons (Plague and Great Fire of London) to determine actions and gestures chosen.</p>	<p>To be safe at all times and follow instructions.</p> <p>How to work on their own whilst sharing space safely with others.</p> <p>How to work with a partner and in small groups safely and fairly.</p> <p>To listen to others' opinions when planning in a small group and watch other groups if they are performing to the class.</p> <p>To try to explain why we warm up at the start of a lesson and why we need to stay healthy.</p> <p>How to be more confident about their ability, particularly when trying new skills.</p> <p>To be determined to do their best.</p> <p>That it's OK to ask for help.</p>

ASSESSMENT FOCUS:

 HANDS (DOING)	 HEAD (THINKING)	 HEART (FEELING / BEHAVIOUR)
<p>Repeat travel, turn, jump, gesture, stillness & levels & use them in basic motifs.</p> <p>Perform skills with some control & co-ordination in time to music.</p> <p>Can change levels & speeds in response to a theme.</p> <p>Develop using gesture independently to tell a story.</p>	<p>Plan & practise simple motifs on own, with a partner.</p> <p>Think about & decide which gestures to use in response to a topic / theme.</p> <p>Think about & describe if an action was good & try to improve it.</p> <p>Can try to describe how an action should be performed.</p>	<p>Can work on own & with others.</p> <p>Take turns and share space.</p> <p>Listen to others and watches others perform.</p> <p>Can try to explain why we warm up & need to stay healthy.</p> <p>Show determination.</p> <p>Ask for help if needed. Can say positive things about oneself.</p>

What the children will learn next (in next dance unit of work) – Year 2 African Dance:

<p>To learn about dances from 4 different African countries.</p> <p>To experiment with using Djembe drums to keep time whilst others perform a motif.</p>

Adaptive Teaching in Dance:

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

Visual –

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

Verbal –

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

Physical –

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

Challenge:

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

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

Lesson	Learning Objective	Success Criteria (Differentiated)	Activities	Resources	Key Vocabulary Key Questions
1 (& 2?)	To be able to use the basic actions to change mime into dance.	<p>All – will remember a fact about the Plague / Great Fire of London.</p> <p>Most – will be able to use body actions to convert mime actions into a dance motif.</p> <p>Some – will be able to travel on a pathway maintaining fine actions and use appropriate gesture.</p>	<p>Introduce idea of a dance based on the Plague & Great Fire of London (GFL). Ask pupils' what they know / remember about both and write their ideas on board, particularly of Plague. Look at 'Daily life in 1665/6' ppt slide. Discuss the different jobs being carried out on the ppt. Discuss examples of other jobs (farming, cleaning, baking, cooking, police officers, soldiers, carpentry, washing clothes, sewing, house building etc) and ask pupils for their ideas. Pupils to choose a job they would do if they if they could go into a time machine and travel back to 1665. Ask them to not tell anyone else their chosen job & give them a few minutes to practise miming their job. Get pupils to volunteer to demo good examples for others to guess job. Now look at using basic actions of travel, turn, jump, moments of stillness where a pose is held still for a few seconds & gesture (telling a story without using your voice & using your face to show how you are feeling) in their mime to convert it into dance. Pupils to practise to track 1 on CD. Discuss 'Ring o roses' as traditional nursery rhyme & get pupils to sing it. Discuss meaning of the song. In groups of 4-6, pupils to practise actions in a circle, starting by skipping round holding hands. Listen to ring 'o' roses music (track 2). Then ask pupils to decide on a starting position on edge of hall away from others in their group. During instrumental at start of track 2, (a recorder playing the tune) pupils to skip from the edge of the room to meet the others in their group and form a circle holding hands. When the lyrics are sung by the singer on the track, pupils in groups to start skipping round in a circle and perform actions of sneezing as song is sung by singer on CD. Then ask pupils to devise a 'falling ill' action to end up on floor. Discuss using gesture to show feelings of illness and pain. Practise. Put all parts of both motifs together.</p>	<p>'Everyday life in 1665' ppt</p> <p>Track 1: Everyday life in 1665. Track 2: Ring 'o' roses.</p>	<p>Can you remember the basic actions? What is a motif? What do you know about the plague & GFL?</p> <p>Vocab: plague, rats, disease, ill, death, spread, cross, gesture, expression, job, exaggerate</p>
2	To work with others in unison & canon to express feelings and tell a story.	<p>All – will remember the motifs so far.</p> <p>Most – will be able to work with others to tell a story without words.</p> <p>Some – will be able to use expression and gesture with great effect.</p>	<p>Recap on last lesson & give pupils time to practise their performance of a job in 1665 on their own to track 1. Remind them about using the basic actions to ensure it is dance not mime. Recap 'Ring o roses' motif in groups and give time to practise to music and go over importance of slowing down the 'we all fall down' actions at the end and the use of sad, pained gestures. Practise & demo good performances.</p> <p>Now look at the process of suffering & illness when contracting the plague, ask pupils if they remember how the plague made people ill. Listen to track 3 and discuss the atmosphere of pain & suffering that the music portrays. Pupils to work in unison (performing actions at the same time) as track 3 starts, to use their gesture to roll around in pain and reach out for help from the floor, stretching out and curling up in pain. Then discuss how some sufferers became 'delirious' and tried to escape from their homes. Then ask pupils to then work in canon (performing one after the other – give each pupil a number) so that when violins start playing rapidly, pupils one at a time get up, in number order, and start to run around frantically as if trying to get away from their suffering, changing direction & levels quickly as if trying to leave the disease behind. Add to 1st motif. Fade music at end for pupils to sink to floor as if too ill to travel anymore.</p>	<p>Everyday life in 1665' ppt</p> <p>Music. Track 1: Everyday life in 1665. Track 2: Ring 'o' roses. Track 3: Plague.</p>	<p>How did you make yourself look like you were in pain? How can you use your body to gesture when you stay on the spot?</p> <p>Vocab: As lesson 1+ sing, fall, group, panic, run, escape, fear, pain.</p>

3	To be able to talk about an important event in history.	All – will remember a fact about the Great Fire of London. Most – will be able to use body actions to create a short motif. Some – will be able to travel on a pathway maintaining fine actions.	Recap on the basic actions used in dance. Get pupils to practise first 2 motifs of Everyday life and jobs in 1665 and Ring o Roses Plague motifs. Introduce idea of a dance based on the Great Fire of London (GFL). Brainstorm what pupils know about the Great Fire & write ideas on whiteboard. Look at video of fire to discuss colours, heat, light, behaviours, key adjectives. https://www.youtube.com/watch?v=Ux8xAuQBdkk Start to think about flames and how they grow. Get pupils to start in a space on their own in a small curled up shape moving legs & arms out & back into body gently as if flickering flames intermittently. Then ask pupils to move slowly onto knees into a medium level, moving arms and onto feet and returning to knees gently to make different shapes with body. Then get pupils to move onto feet, performing on spot using body parts to look like flickering flames making clear shapes. Practise from small curled up shape start to track 4 (fire sound effect). The, get pupils to travel gently on different pathways as if fire travelling around the house. Practise all actions together to fire sounds with pupils having 2 scarves each to use as flames. Show good performances.	Videos of fire. Track 1: Everyday life in 1665. Track 2: Ring 'o' roses. Track 3: Plague. Track 4: Start of the fire.	Can you remember the 5 basic actions? What is a motif? What do you know about the GFL? Vocab: As lesson 2+ GFL, Pudding Lane, baker, fire, spread, flicker, flames, colour.
4	To develop a stationary motif in to a travelling motif	All – can perform basic actions to change level. Most – can exaggerate actions and gestures when dynamics change. Some – can show an understanding of canon.	Recap on flickering flame developing into a small fire motif from last lesson. Discuss moving body parts in different directions from small, curled up position to standing & give pupils time to practise. Discuss the pathways that the fire could take. Look at how fire can suddenly seem to jump from one thing to another. Use the basic actions and introduce changes of levels to make fire. Get pupils to listen to track 5 and discuss the instruments used and the banging and crashing noises. Get pupils to think about the idea of the fire reaching explosives that make it more fierce and angry. Get pupils to think about using sudden jumps and travelling quickly, with sudden changes of direction to show the fire really taking hold and trying to burn everything in its path. Get pupils to plan, create & practise to track 4, with scarves, to show the fire really burning and spreading. Show good examples then add to slow, gently, start to fire motif using track 4, joining it to track 5. If time, add to everyday life in 1665 and Plague motifs using all music.	Track 1: Everyday life in 1665. Track 2: Ring 'o' roses. Track 3: Plague. Track 4: Start of the fire. Track 5: Fierce, raging fire.	How can you make it look like fire is growing? What gesture do you use when fire is fierce? Vocab: As lesson 3 + pathway, travel, fierce, angry, grow, jump, canon.
5	To develop dynamics in a motif	All – will be able to travel using some gestures. Most – will be able to show strong feelings when they perform. Some – will be able to perform 2 different motifs and adapt actions and gestures.	Get pupils to recap on and practise 1 st two fire motifs of gentle flame growing slowly to fierce fire spreading quickly. Now introduce idea of trying to get away from fire at night. Listen to track 6 and discuss waking up confused and unsure, leading to panic when the situation of the house being on fire is realised. Pupils to create a motif using the basic actions to show someone waking up confused, then trying to get away from the fire through the house and then through the streets. Discuss what surroundings would be like, including fallen things on the floor to jump over, things to duck under, smoke restricting the view, etc. Recap on how to show fear. Give pupils time to practise, then demo good ideas.	Track 1: Everyday life in 1665. Track 2: Ring 'o' roses. Track 3: Plague. Track 4: Start of the fire. Track 5: Fierce, raging fire. Track 6: Panic.	What did you have to do to body & facial expressions to convey feeling of fear? Vocab: As lesson 4 + frightened, panic, fast, jump, turn, escape.

6	To show an understanding of how to perform different dynamics	<p>All – can co-operate with a partner. Most – can perform different motifs alongside a partner. Some – can change gestures and expressions to suit different motifs.</p>	<p>Get pupils to practise all motifs so far: Everyday life in 1665, Ring o Rose Plague, gentle flame growing slowly, fierce fire spreading quickly and people waking up trying to flee fire. Now ask pupils to get into pairs. Partner 1 is to have scarves & is to be the fire and Partner 2 is to be a person from 1666 in bed asleep. Start with Partner 2 performing everyday life motif whilst partner 1 is still on floor with scarves concealed. As track 1 is faded, everyday life motif ends and Partner 1 sinks to floor as if going to sleep. Then play track 4 so Partner 1 can then start to perform fire motif with gentle fire at first to fiercer fire as music changes to track 5. Then change music to track 6 so Partner 2 can perform waking up and trying to flee fire motif. Partner 1 to then find a spot and stay on spot moving scarves to move around on spot to show fierce fire. Partner 2 to show fear as trying to dodge fire. As fire dies, both partners to sink to floor.</p>	<p>Track 1: Everyday life in 1665. Track 2: Ring ‘o’ roses. Track 3: Plague. Track 4: Start of the fire. Track 5: Fierce, raging fire. Track 6: Panic.</p>	<p>How did you perform different emotions and dynamics for each motif?</p> <p>Vocab: As for lesson 5 + unison.</p>
7	To work with others to make unusual shapes.	<p>All – can work with others to create a group shape. Most – can ensure a variety of shapes and levels are used to make shapes different. Some – can interact with other performers and lead with ideas.</p>	<p>Recap on all previous motifs. Now ask pupils to think about what happened after the fire when people had lost their homes and possessions. Pupils to work in tables groups to create a shape that represents the remains of a building / house that has been destroyed in the fire. Pupils can be in contact with each other in some way and ask them to think about all members of the group being on different levels. Tell pupils they must be able to hold their group shape still. Give time to discuss & prepare, then show each shape to rest of class. Now ask each group to come up with another building / different shape where each pupil is in a different position / shape / level to their first group shape. Now think about the end of the fire burning / people fleeing motif. At the end of this motif, pupils are to all rise from the floor together at the same time. Get pupils to develop a slow travelling motif where they show sadness and disbelief at the ruins of the city, then ask pupils to get together in their groups to create their 2 shapes, holding the first shape still for about 10 seconds, before changing to the second shape as music is faded out. Add to other motifs to perform finished dance.</p>	<p>Track 1: Everyday life in 1665. Track 2: Ring ‘o’ roses. Track 3: Plague. Track 4: Start of the fire. Track 5: Fierce, raging fire. Track 6: Panic. Track 7: Rebuilding London</p>	<p>How do you think people would be feeling after the fire? How did you make your shapes look like mis-shaped buildings?</p> <p>Vocab: As for lesson 6+ devastation, sadness, lonely, slow, controlled.</p>