

# BLOCK 5: BODY AWARENESS

At this age, children are learning more about their bodies and discovering the amazing things they can do. This block develops existing skills and concepts by:

- gently increasing balance, coordination and strength demands within more familiar steps
- introducing isolations (moving is easy... being still is hard!)
- exploring how our bodies can move and how shape and movement contribute to storytelling
- introducing more defined and complex sequencing

Naming, identifying and locating body parts is important to developing body awareness. This block also invites teachers to consider how we can develop concepts of personal space and bodily autonomy. We encourage teachers to build in as much commentary and as many age-appropriate questions about the body as possible, for example: “We bend our knees and our ankles when we plié”, “When we do a tendu, what body part are we stretching?”, and “What is another body part we could tap while Alex takes their turn around the circle?”.

## Learning Outcomes for Three Year Olds

Develop and refine body awareness

- name, identify, and locate different body parts
- learn to isolate body parts
- improve balance, coordination and strength
- develop cross-lateral coordination
- develop spatial awareness in relation to personal space

Explore ways the body can move and make shapes and convey meaning

- explore how straight, curved and angular shapes
- explore size
- introduction to ‘action’ words (verbs)
- experiment with how body parts move in different ways
- think about shape in relation to real and imagined objects/characters
- use shape and movement to convey meaning

## Variations on previously learned content

<b>Test the Lake Piqués</b>	Tap toes into the lake to see if it’s frozen – brr it’s cold!	p. 8
<b>Leaves Port de Bras</b>	Single arm port de bras.	p. 8
<b>Outer Space Retiré Walks</b>	Retiré/passé walk to make a star, moon and rocket shape.	p. 11
<b>Chasing Butterflies Bourrée &amp; Spin</b>	Bourrée forwards and turning to chase a butterfly in the garden.	p. 12
<b>‘My Body Can...’</b>	Free movement exploring action words and movement.	p. 16
<b>Curved/Straight Shapes</b>	Free movement exploring shape.	p. 18

## New Exercises in Block 5

<b>Castle Gates Straddle &amp; Leg Lifts</b>	Move legs strong and straight like castle gates.	p. 4
<b>Cat Stretch &amp; Balance</b>	Playful kittens love to stretch, balance and spin!	p. 5
<b>Toy Shop Demi-Plié</b>	Plié and port de bras like toys coming to life in a toy shop.	p. 6
<b>Snow Day Battement Tendu</b>	Let’s get dressed to play in the snow.	p. 7
<b>Ready To Launch Tapping Sequence</b>	Tap the correct ignition sequence to get the rocket ready to blast off!	p. 9
<b>Rocket Sauté</b>	Blast off like a rocket into outer space.	p. 10
<b>At The Circus March &amp; Jump</b>	Move, jump and freeze like circus performers.	p. 13
<b>Picking Flowers Side Gallop</b>	Side gallop to each corner of the room to pick flowers.	p. 14
<b>Big Star, Little Star</b>	Make big and small shapes; move big and move small.	p. 15
<b>Color Dance</b>	Identify colors and pose/move like things from our colorful world.	p. 17

Abbreviations: RL – parallel RLF – port de bras R – right L – left RPT – repeat alt – alternating opp – opposite		Music		Pro ps		Week 1		Week 2		Week 3		Week 4		Week 5	
Pg #	Exercise	MUSIC	Pro ps	Week 1	Week 2	Week 3	Week 4	Week 5	Week 1	Week 2	Week 3	Week 4	Week 5		
3	<b>Warm Up Dance</b> Teacher's choice of movements (marching, tapping, shake body parts in/out of circle, move at high/low levels), with focus on balance, identifying body parts and coordination (e.g. march and tap head, jump and stride hands, etc.)	KIDS #1	--	Same	Same	Same	Same	Same	Same	Same	Same	Same	Same		
3	<b>Circle Dance (Balance, Isolation, coordination and body awareness)</b> Isolations: balance on leg for 4 counts, travel moving ribbon ring arm w/ other hand on hip Tapping: tap specific body part while traveling Sequence: perform tapping sequence before traveling	Teacher's Choice	• ribbon ring	Introduce isolations variation	Same	Introduce tapping body parts variation	Introduce tapping sequence variation	Same, or introduce pose with 1-foot and 1- hand on floor variation							
4	<b>Swan Hatchlings</b> In ball pose, hover one leg return, hover other leg, return. Hover both legs to balance, return. RPT. Extend spine to sit upright, R arm open 5th and lower, RPT with L arm. 2 x flex and stretch feet. 8 x quick brushes down legs. 2 counts continuous brush up legs through 5th position and open.	KIDS #4	--	Same as Block 4	Same	Same	Same	Same							
4	<b>Castle Gates Straddle &amp; Leg Lifts</b> 2 x open legs to straddle and close. Look R, center, L, center. RPT all tilting head to shoulder, lift and lower R leg, then L leg. Curve spine to hug knees to chest, like a drawbridge being drawn, and hold. Extend legs out straight to close drawbridge.	ENCH #5	--	Introduce	Same	Same	Same	Same							
5	<b>Cat Stretch &amp; Balance</b> Curve spine (flexion), return neutral. Arch spine (slight extension), return neutral. RPT. Lift R hand and lower, then L hand R leg, L leg. Spin around in circle on all fours to chase tail. RPT curve and arching spine, then spin.	KIDS #7	• cat stretch artwork • cat balance artwork	Introduce	Same	Same	Same	Same							
6	<b>Toy Shop Demi-Plié</b> 4 x P1. pile w/ straight soldier arms: fwd/bwd. Lift arms over head, out, rise, lower in baby sit hands on hips. 4 x lift plié, R arm lift to 5th, RPT L arm, rise, bourrée turn to lower in sit. RPT 4 x lift plié with soft arms. demi-2nd, full PDB, free dance as toy of choice.	KIDS #29	--	Introduce	Same	Option: in 1st position as doll, hold arms in angular 1st position (like Coppelia doll)	Same	Option: students suggest what items to put on							
7	<b>Snow Day Battement Tendu</b> 3 x tendu RLK, put on gloves. 3 x tendu LRL, pull on beanie. RPT tendus, retiré to pull on R boot. RPT tendus, retiré pulling on L boot. Show boots – 4 x heel tap devant on fordu, pull on pocket. Mime looking for scarf, find, go play!	KIDS #10	--	Introduce	Same	Same	Same	Same							
8	<b>Test the Lake Piqués</b> 5 x R, close parallel, mime being cold. RPT piqués with L side. RPT both sides once more.	KIDS #13	--	Introduce	Same	Same	Same	Same							
8	<b>Leaves Port de Bras</b> R arm demi-seconde (low), return, 2nd (med) return, open 5th (high), return RPT w/ L arm. Tiptoe into circle, poly poly leaves, tiptoe back to place. RPT PDB sequence with bot arms, finish in pose of choice.	ENCH #15	• 2 x leaves p/étudiant	Introduce single arm variation	Same	Same	Same	Same							
9	<b>Ready to Launch Tapping Sequence</b> Tapping sequence: head, shoulders, stomach, knees, toes, stand straight, 8 x claps RPT, Tap opposite elbow R then L, 3 x claps, RPT elbow taps and claps. RPT first tapping sequence.	KIDS #15	--	Introduce	Same	Same	Same	Same							
10	<b>Rocket sauté</b> 3 x plié-sauté-plié-stretch, express ready to launch, climb up ladder to collect, cross-body seat belt action. 1 x plié-sauté-plié-stretch, clap hands overhead and fly freely around to explore space before landing.	MATZ #11	• rocket artwork • scouté parallèle artwork	Introduce	Same	Same	Same	Same							
11	<b>Outer Space Retire/Passé Walks</b> Batie/Passé walk to ward or mat, and perform corresponding poses: star > moon > rocket > fly to the back of the line.	KIDS #25	• little leapers star, moon each) • LNI mats	Introduce	Add variation when flying back and rocket wands (1-2)	Introduce	Add variation when flying back and rocket wands (1-2)	Introduce							
12	<b>Chasing Butterflies Bourrée &amp; Spin</b> Leading x ribbon ring, bourrée to mat, bourrée spin on mat following a ribbon ring. RPT. Either clasp or small throw and catch of ribbon ring at end to catch butterfly	KIDS #22	• LNI mats • ribbon rings (1p/student)	Introduce	Same	Same	Same	Same							
13	<b>At The Circus Marching and Jumping</b> 3 counts marching like a strongman to the mat. Crouch down, and jump up with feet apart like a clown on count 5 and hold 6-8. Repeat.	KIDS #19	• LNI mats	Introduce	Same	Walk like a tightrope walker, crouch down and jump up like a strongman	Same	Same							
14	<b>Picking Flowers Side Gallops</b> Side gallop to each corner of the room to collect flowers, making a 1/4 turn with the body to orient to the new direction.	KIDS #31	• fake flowers in 4 colors (1 of each color p/student) • basket or container	Introduce	Same	Same	Same	Same							
15	<b>Big Star, Little Star</b> Free dance in the stary sky – freeze in a big shape with a big star, or a small shape with a small star.	teacher's choice	• big and small foam stars (1 of each p/ student)	Introduce	Same	Add verbal cues during free dance (eg. march, tiptoe backwards, etc)	Same	Option: students dance with big movements or small movements.							
16	<b>My Body Can... – Action Word Dance</b> Dance in space exploring different ways our bodies can move – we can spin, bounce, wiggle, roll, bend, swing etc.	LOCO #23 LOCO #24 or free choice	--	Introduce	Same	Same	Same	Same							
17	<b>Color Dance</b> Free dance around colored squares on floor, pick up a color square, make a pose like something that is the same color.	RAIN #5 RAIN #6 or free choice color p/student)	• felt or foam squares in different colors (1 of each color p/student)	Introduce	Same	Introduce	Same	Same							
18	<b>Curved or Straight Shapes</b> Dance freely in space in curved or straight shapes	LOCO #14 LOCO #15	• body shape artwork	Introduce	Same	Introduce	Same	Same							

## TRANSITION FROM SHARE SPACE TO DANCE SPACE

Week 1: Students' choice of traveling movement keeping arms still by sides.



Week 2: March moving head side to side, up and down.

Week 3: Practice an isolation sequence (e.g. 4 x marches keeping upper body still, 2 x shoulder shrug isolations keeping lower body still). Repeat sequence to circle.

Week 4: Reach down and hold right ankle with right hand, and left ankle with left hand. Travel to the circle without letting go.



## WARMUP DANCE

Same as Block 1 (see Block 1, page 4) with a focus on body awareness and isolations

-  Identify body parts, isolations, move body parts with differing energy, tempo etc
-  • add explicit instruction relating to body awareness, for example:
  - create a simple 8-count tapping combination and ask students to call out the body parts as you tap them, e.g. head, shoulder, elbow (right hand to left elbow), elbow (left hand to right elbow), stomach, hips, knees, toes.
- add more isolations, e.g. lift and lower shoulders; look left and right, up and down; stand stretched out like a star and flex and extend wrists etc.

## CIRCLE DANCE – BALANCE & ISOLATIONS

Same as Block 1 (see page 5) developing body awareness, balance and coordination.

-  Body awareness, isolations, balance, coordination.
-  • Some classes may benefit from repeating a variation for 2-3 lessons. For other classes you may prefer to change it up each week.
- As each student begins their turn, prompt seated students to suggest a body part for everyone to tap while the dancer makes their way around the circle.
- As students travel around the circle, describe the quality of the movements being performed (e.g. smooth/sharp, slow/fast high/low etc.).
- If using the 'tapping sequence' variation, students should practice the sequence with you a few times before beginning the exercise.

### Variations

Isolation: With a ribbon ring in one hand, and the other hand on hip, stand up and balance on one leg in any pose for 4 seconds. Keep hand on hip while travelling around the circle moving the ribbon ring arm as desired. If repeating the next lesson, place hand on a different body part (e.g. head, opposite shoulder, ear etc.)

Identifying body parts: Dancer stands, calls out a body part, and taps that body part as they travel around the circle. Seated students tap the same body part.

Tapping sequence: create a short, 4-count tapping/clapping sequence, e.g. 'Head, shoulders, opposite shoulders, clap'. Students perform their sequence before taking their turn.

Core: Make any position with only one foot and one hand on the floor for 4 counts, then travel around the circle.

### Transitions

"[Assistant name] is going to sprinkle magic dust in the air. It's a shrinking spell. It's going to make us as small as we can possibly be – as small as an egg!"

## SWAN HATCHLINGS

Same as Block 4 (see Block 4, page 5)






### Progressions & Variations

1. Flex and stretch one foot at a time.
2. Brush down different body parts in step viii).

## CASTLE GATES STRADDLE & LEG LIFTS

**NEW!** ✨

The castle gates have to stay straight and strong to keep everyone safe.

-  Isolations, abduction & adduction (straddle open & close), hip flexion (leg lifts), core strength, neck isolations, posture, strength, flexibility.
-  Enchanting: #5 – ‘Open & Close Straddle’
-  Seated in a circle with legs and toes outstretched in front, back tall, with fingertips resting on knees.
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  - Explain that students will pretend to be at the gates of a castle – they have to stay strong and straight to keep everyone inside the castle walls safe. If the King and Queen arrive, they’ll have to roll down the drawbridge.
  - Talk about isolations – while one body part moves, everything else is still.
  - Ensure students have enough space in the circle to open and close their legs.
- 
  - Exercise set up: “We’re going to isolate our body and use different body parts at different times. Sometimes we will move our legs out and in, sometimes we will move our head side-to-side, and sometimes we will lift one leg at a time. We want to try and keep the rest of our body very still and strong.
  - During exercise (step vi): “The king and queen are coming. Get ready to roll down the drawbridge!”

### Exercise:

- |  |     |
|--|-----|
| i) 2 x open legs to straddle position and close.   | 1-4 |
| ii) Turn head to look right, return to center, then look left and return to center.  | 5-8 |
| iii) Repeat 2 x straddle open and close, then tilt head (ear to shoulder) right and left   | 1-8 |
| iv) Repeat 2 x straddle open and close.  | 1-4 |
| v) Keeping legs straight, lift right leg slightly off the ground and lower. Repeat lift and lower with left leg.                             | 5-8 |
| vi) Curve spine and slowly bend knees to hug legs toward chest like a drawbridge opening.  | 1-6 |
| vii) Return to starting to position by straightening back, stretching legs and toes out front, and stretching arms to rest fingers on knees. | 7-8 |

### Regressions

Replace the leg lifts in step v) with gentle head isolations up and down.


### Transitions

“The King and Queen are safe behind the castle walls. But wait... did you hear that? I think I could hear a little ‘meow’. There must be a cat in the castle!”

## CAT STRETCH & BALANCE


**NEW!** ✨



These playful kittens love to stretch, balance, and spin!

 Spine articulation, isolation, core strength, shoulder stability, vestibular system development (spinning & balance)

 KIDS!2: #7 – ‘Cat Stretch & Balance’

 Cat Stretch artwork; Cat Balance artwork

 In a circle, kneeling on all fours with a neutral spine

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- Explain to students they are playful kittens stretching their backs and practicing how to balance on just three paws instead of four. These cats also love to spin!
  - Considering young children’s proportions and physical development, it is important that very minimal range is used in spine extension (arched back with tailbone extended). The tendency to tip the head backwards may lead to compression of vertebrae in the cervical spine which can be dangerous. Encourage students to look at the ‘cat’ opposite them in the circle, rather than looking upwards.
  - Practice lifting and replacing one hand and leg at a time.
  - When first introducing this exercise, the time spent on three ‘paws’ is limited. This provides a safe, low intensity introduction to exploring balance, weight distribution and coordination. Introduce variations as balance, strength, and coordination increases (see Progressions & Variations).
- 
- Exercise set up: “We’ll curve our spine to look at our stomach, then make our back straight again. When we curve our spine the other way, we’ll look at the cat opposite us in the circle and stick our tails up – say hello with a ‘meow’”

### Exercise:

- |   |     |
|---|-----|
| i) Gently curve spine into flexion to look at stomach. Return to neutral.   | 1-4 |
| ii) Gently arch spine into slight extension to stick ‘tail’, looking at the ‘cat’ opposite them in the circle. Return to neutral. | 5-8 |
| iii) Repeat spine flexion and extension in steps i) to ii).   | 1-8 |
| iv) Lift one hand for one count, and lower in one count. Lift and lower opposite hand, then lift and lower each leg.              | 1-8 |
| vi) Spin around in a circle in place like a cat chasing their tail. Return to kneeling on all fours with a neutral spine.         | 1-8 |
| vii) Repeat spine flexion and extension in steps i) to ii).   | 1-8 |
| viii) Repeat step vi) spinning the opposite direction, finishing in any cat pose.   | 1-8 |

### Progressions & Variations


1. Replace step viii) with lifting one arm and the opposite leg at the same time. This will be challenging for most three year olds and will require cues and lots of practice.


### Transitions

“Kittens, crouch down with your paws on the floor. Walk your paws up your legs curving your spine to stand up straight and tall. [hands move one-by-one up legs, over hips, torso, shoulders to end on top of head as cat ears]


# TOY SHOP DEMI-PLIÉ


When the lights go out, the toy shop comes to life!

 Coordination, port de bras, shape (straight, angular, curved), interpretation.

 KIDS!2: #29 – ‘Piqué Parallel-Plié’

 Standing in a circle, feet in first position, arms stretched straight by sides

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- Students will be toys in a toy shop that come to life when the lights go out.
  - Talk about the different shapes they will make with their arms as they pretend to be each toy. Students should practice with you as you demonstrate:
    - toy soldier: straight
    - doll: angular
    - bubble machine: round
  - Let students know that at the end of the song, they will move like their favorite toy by making the same shapes with their body. Some students may think of other toys they'd like to be – this should be encouraged. Ask whether that toy has more straight, curved or angular shaped movements?

- 
- Exercise set up: “After we blow our bubbles, you can free dance as a robot, doll or bubble. Don't bump into any of the other toys.”

## Exercise:

- |  |      |
|--|------|
| i) 4 x demi-plié in parallel with arms extending straight in front of the body during the bend, and returning straight by sides on the stretch.          | 1-8  |
| ii) Raise right arm in front of the body, then overhead. Repeat with left arm.   | 1-4  |
| iii) Open both arms out straight to the sides, then rise.  | 5-6  |
| iv) Bourrée in place to lower heels into baby-V 1st position with hands on hips, elbows pointing outwards.   | 7-8  |
| v) 4 x demi-pliés in 1st position with hands on hips   | 1-8  |
| vi) Repeat step ii) with angular arms (making a doll-like 5th position).   | 1-4  |
| vii) Rise and bourrée turn in place keeping arms overhead before lowering heels into 1st position and bring arms down by sides to a curved bras bas.     | 5-8  |
| viii) Repeat 4 x demi-pliés in 1st position with curved arms to demi-seconde.  | 1-8  |
| ix) Raise arms to 1st position and gently open arms out to 2nd position in 3 counts, as if blowing up a bubble (see ‘Party Balloon Demi-Pliés’, Block 1) | 1-4  |
| x) Full port de bras (bras bas, 1st, 5th, open to 2nd) to release a bubble.  | 5-8  |
| xi) Free dance, matching movement to their choice of toy. Return to place.   | 1-16 |

## Progressions & Variations

1. In steps v) and vi), hold arms in a Coppelia-style 1st position, with elbows pointing outwards, and flat hands with fingers together.

## Transitions

“The shopkeeper is coming back! Quick, everyone back to your shelf and into your box! Let's get ready to ...”

## SNOW DAY BATTEMENT TENDU

It's snowing! Time to get dressed in our warmest clothes so we can go outside and play.



Combining steps (battement tendu and retiré/passé), fondu, pantomime, storytelling.



KIDS! 2: #10 – 'Tendu 1



Standing in a circle, feet parallel with hands on hips.



- There are 6 opportunities in this exercise to put on an item of clothing. Revise the order before doing the exercise: gloves, beanie, boots (first one foot, then the other), jacket, and a missing scarf!
- This exercise begins to combine different steps. As the retiré is used to mime pulling on boots, the technical expectations (e.g. working leg toe next to supporting leg knee) can be weakened in favor of telling the story.
- The exercise also introduces character work foundations as students show off their snow boots. Don't focus on technique; focus on the story instead – showing off their snow boots.
- Provide lots of commentary throughout to support developing storytelling skills.



- Turning on music: "So first we'll put on our gloves, then a beanie. Then we'll put on our boots – first one foot, then the other. After that, we'll put on our jacket... but where is our scarf! No time to find it now. We'll have to look for it later!"

### Exercise:

- |   |     |
|---|-----|
| i) 3 x battement tendu alternating right, left right.   | 1-6 |
| ii) Mime putting on a pair of gloves and replace hands on hips.   | 7-8 |
| iii) Repeat 3 x battement tendu alternating left, right left. Put on a beanie.  | 1-8 |
| iv) Repeat 2 x alternating tendus right, left. Stretch the right leg once more, lift to retiré/passé to pull on one boot. Lower to parallel.  | 1-8 |
| v) Repeat step iv) starting with left foot.   | 1-8 |
| vi) Show off boots by extending right leg in front with foot flexed to gently touch heel to the ground with supporting leg slightly bent, then close parallel. Repeat three more times alternating left, right, left. | 1-8 |
| vii) Put on a jacket, then mime not being able to find scarf.   | 1-8 |
| viii) Free movement around the dance space miming looking for scarf.  | 1-8 |
| ix) Mime finding scarf, wrapping it around neck, and heading out to play.   | 1-8 |

### Progressions & Variations

Ask students to suggest what to wear and recite them in order a few times before beginning the exercise. If you would like to maintain the exercise structure, put on a pair of boots as the third and fourth items. You could also search for a toboggan or ice skates in steps vii) to ix).

### Transitions

"It's so cold! I wonder if the lake is frozen yet? Skate back to your place in the circle to stand around the lake – let's dip our toes in find out".



## TEST THE LAKE PIQUÉS

similar to Block 4 (see Block 4, page 8) with a winter theme.



KIDS!2: #13 – ‘Piqué Points’



- Remind students of the Test the Water Piqués exercise from the previous block, explaining that this exercise is similar except they will tap their toes into the lake to see if it's frozen. Practice miming feeling cold before doing the exercise.

### Exercise:

- |  |      |
|--|------|
| i) 5 x parallel battement piqués devant with right leg.                    | 1-5  |
| ii) Close feet in parallel.  | 6    |
| iii) Mime feeling cold (cross arms to brush upper arm with opposite hand). | 7-8  |
| iv) Repeat piqués with the left leg, and miming action.                    | 1-8  |
| v) Repeat all on right and left leg.                                       | 1-16 |

### Progressions & Variations

Perform 4 x piqués then retiré/passé to balance on one leg while miming it's cold.

### Transitions

“That's enough cold for one day. Everyone skate on over and collect two leaves”.

## LEAVES PORT DE BRAS

Same as Block 3 (see Block 3, page 6) with single arm port de bras.



Isolation, unilateral coordination, control.



2 leaves per student



Standing in a circle, feet in parallel, arms by side with one leaf in each hand.



- Explain how the exercise is just like our Leaves Port De Bras, but they will move just one arm at a time to begin. Remind them that when we move one body part at a time it's called an isolation.



- Exercise set up: “At the start, we're going to move just one arm, so just one branch will float in the breeze. We're isolating our arm”.

### Progressions & Variations

Perform the port de bras sequence from Block 3 with the right arm, then perform with the left arm. Continue to tiptoe into and out of the circle, before repeating port de bras once more with both arms at the same time.

### Transitions

“Everyone pick up two leaves. Brush them lightly down your arms as you tiptoe to pack away”.

Other suggestions:

- alternate brushing right hand leaf on left shoulder, left hand leaf on right shoulder
- swirl leaves around different body parts, e.g. around head, hand, torso, knees, etc.



## READY TO LAUNCH TAPPING SEQUENCE

**NEW!** ✨

These astronauts are ready to fly into outer space, but first we need to enter the correct ignition sequence to get our rocket ship ready to launch!



Recall, sequencing, bilateral and cross-lateral coordination, timing.



KIDS!: #15 – ‘Sautés’



Standing in a circle, feet in parallel, arms by sides.



- Explain how a team of people at mission control make sure all of the systems are ready to go before a rocket ship can launch. For the rocket ship to launch safely, everything needs to be done in the correct order.
- When first introducing the exercise, minimize cross-body movements so that students are able to successfully complete the exercise in time with the music. As familiarity and competence increases, introduce a new ‘ignition sequence’ with more complex cross-body movements.
- Ensure your demonstration (and your assistant’s) stays in time with the music.



- Exercise set up – “Sometimes this one can be a little tricky and we can get a bit tangled up. If that happens, don’t worry – we’ll get to practice it again and in no time we’ll be mission control professionals!”
- Turning on the music: “Everyone check your computer screens are switched on” (have your assistant pretend to scroll on a tablet, or make ‘beep’ sounds as they pretend to push buttons)

### Exercise:

- |  |     |
|--|-----|
| i) On each count, tap both hands to head, shoulders, stomach, knees, toes. | 1-5 |
| ii) Stand up straight.   | 6   |
| iii) 3 x quick claps.  | 7&8 |
| iv) Repeat tapping sequence in steps i) to iii)                            | 1-8 |
| v) Cross forearms to tap both elbows with opposite hands twice.            | 1-2 |
| vi) 3 x quick claps  | 3&4 |
| vii) Repeat 2 x opposite elbow taps and 3 x quick claps.                   | 5-8 |
| viii) Repeat initial tapping sequence once more.                           | 1-8 |

### Regressions

Remove cross-body tapping when first introducing the exercise. Replace steps v) to vii) with 2 x slow claps and 3 x fast claps.

### Progressions & Variations

As familiarity and confidence increases, add more cross-body tapping movements to the sequence, e.g., tap opposite elbow, ear, shoulder, etc.)


### Transitions

If transitioning directly into Rocket Sautés: “Ok astronauts, our engines are fired up. Let’s put our space suits on. Space boots, on. Helmet, on!. It’s time to blast off!”

# ROCKET SAUTÉ

**NEW!** ✨



We're ready to explore outer space, but we'll need a little help from our rocket ship to get us there!

 Sauté, elevation, crossbody movement, spatial awareness, expression, storytelling.

 Music At The Zoo: #11 – 'Sauté Parallel'

 .Rocket Sauté artwork, Sauté Parallel artwork

 Standing in a circle, feet in parallel, hands on hips.

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  - Explain that we're excited to explore outer space, but it's so far up in the sky that we'll need a little help from our rocket ship to get us there.
  - Show the Rocket Sauté artwork and explain how the rockets engines help push the rocket from the ground up into the air. Show the Sauté Parallel artwork.
  - Remind students of the sauté movement before the exercise, emphasizing a strong push into the ground with toes stretching towards the floor in the air and landing from the jump with bent knees.
  - Have students say: "Plié, sauté, plié, stretch" as as they practice.
  - Remind students not to crash into any other rockets when they blast off to explore space.
  - After the exercise ask students where they travelled to and what they can see.
- 
  - Turning on the music: "Wiggle on the spot and show me how your engines are fired up and ready to go. But don't blast off till the music tells us it's time".
  - During exercise: "Plié, sauté, plié, stretch".
  - End of exercise: "Where did you travel to?" or "What can you see in space?".

## Exercise:

- |  |       |
|--|-------|
| i) 3 x slow sautés, with a single count for each movement: plié, sauté, plié, stretch.   | 1-12  |
| ii) Express feeling confident and ready to travel to space.  | 13-16 |
| iii) Pretend to climb up the ladder of the rocket.   | 1-4   |
| iv) Buckle seat belts by moving right hand from left shoulder across the torso to place hand on right hip, and then repeat with left hand. | 5-8   |
| v) 1 x slow sauté  | 1-4   |
| vi) Blast off into space –clasp hands overhead and fly around room like a rocket before landing wherever they choose.                      | 5-8   |

## Transitions


"Wow, look at all the things we've seen in space! Climb back into your rocket and fly to the back of the room".


# OUTER SPACE RETIRÉ WALKS (STARS, MOONS, ROCKETS)


**NEW!** ✨




Let's make our bodies look and move the same as the things we've seen in space.




 Body awareness, body shape (straight, curved), spatial awareness, recall.



 KIDS! 2: #25 – 'Passé Walks'

 Little Leapers Wands: 2 x Star Wand, 2 x Moon Wand, 2 x Rocket Wand;  
Leap 'N Learn mats: 2 x star, 2 x oval, 2 x square.

 Standing in two lines one on each side of the dance space, props laid out as below:

**Start** .....→  .....→  .....→  ↗

**Start** .....→  .....→  .....→  ↘

-  The mat under each wand is used as a scaffolding tool to help students remember and identify where to replace the wand. As familiarity increases, mats can be removed, or the wands can be removed (students must recall the movement performed at each mat).
  - To set up the exercise, place each mat down and hold up the corresponding wand. Ask students what it is, and have them show you how they could make the same shape with their body. Talk about straight and curved shapes.
  - Some students may need to be prompted to replace the wand and move on.
  - Remind students that once they've replaced the rocket wand, they need to fly away from their dance partner to the back of the line.
  - This exercise can be done integrating students' discoveries from the Rocket Sautés exercise. For example, if a student found Jupiter or another planet, you could talk about what type of shape a planet is, and then ask students to show you how they could be round like a planet.
-  Exercise set up: "What is this?" [a star!] "Show me how you can make a star shape with your body".
  - During exercise: cue different shapes, e.g. "Moon - show me a curved shape".
  - Replacing rocket wand: "Wave bye to your partner and fly away from them to the back of the line"

## Exercise:

- Retiré walk to the first wand, pick it up, make a star shape with body. Replace wand.
- Retiré walk to the second wand, pick it up, make a curved shape with body. Replace wand.
- Retiré walk to the last wand, pick it up, hold it overhead to stand tall or sauté. Replace wand. Fly away from partner to the back of the line.

## Progressions & Variations

Place mats or cones on either side of the room as 'planets' for students to navigate on their return to the back of the line (e.g. fly in a curvy pathway, leap over a hula hoop).

## Transitions

"Alright astronauts, let's float like we're in space and pick up one thing to pack away".

## CHASING BUTTERFLIES BOURRÉE & SPIN

Students chase butterflies in the garden. Builds on Butterfly & Hummingbird (see Block 3, page 10) and Bourrées Across the Lake (see Block 4, page 12) to add turning directions.



Direction, spatial awareness, eye tracking, turning, recall.





KIDS!: #22 – ‘Cat & Mouse Gallops’





Leap 'N Learn mats; ribbon rings (one per student)



Standing in two vertical lines at the back of the dance space; arms extended with ribbon ring in right hand; mats laid out as below:

**Start** .....→  .....→  .....→

**Start** .....→  .....→  .....→



- Explain how dancers will be chasing a butterfly in the garden. Their ribbon ring will be the butterfly so they need to watch it when they spin.
- Encourage but don't stress the direction of the turn. It will come over time with repeated practice opportunities and cues to follow their ribbon ring.



- Exercise set up: “When you get to the mat and do your spin, remember to keep looking at your ribbon ring or you might lose track of your butterfly”.
- Turning on music: “Ribbon ring in your right hand – your butterfly should be floating on the same side of the room as...”.
- During exercise: “Red mat, turn to the right”, “Yellow mat, turn to the left”.

### Exercise:

- i) With arms outstretched to sides bourrée en avant towards the red mat.
- ii) Step onto red mat in parallel, rise onto demi-pointe and turn sur place clockwise (to the right) following ribbon ring.
- iii) Swap ribbon ring from right to left hand before extending arms out.
- iii) Repeat entire sequence turning to the left (anti-clockwise) on the yellow mat.
- iv) Catch the butterfly by jumping and clasping hands together, or, lightly toss ribbon ring up in the air and catch it, before moving to the sides to gently place their butterfly down somewhere at one side of the dance space.

### Regressions

1. Turn in the direction of choice holding two ribbon rings (one in each hand).
2. Introduce the exercise with red mats only, turning clockwise twice. Next, begin with the ribbon ring in the left hand and yellow mats only, turning counter-clockwise. Then add both red and yellow mats, turning in both directions. This could be scaffolded over a single lesson, or multiple lessons.

### Progressions & Variations

1. Introduce timing – bourrée forwards for 4 counts, then spin for 4 counts.
2. Plié with arms in 1st position when swapping ribbon from one hand to the other.

### Transitions

“Wave goodbye to your butterfly. Let's fly away like butterflies all the way to...”.

## AT THE CIRCUS MARCHING & JUMPING

Our circus performers are practicing for their latest show under the big top!



Échappé sauté preparation, stop and go, timing, expression.



KIDS!: #19 – ‘Tightrope Walks’



Leap ‘N Learn mats.



Standing in 2 lines at the back of the dance space; feet parallel and arms by sides, with mats laid out as below:

Start .....→ ■ .....→ ■ .....→ ■

Start .....→ ■ .....→ ■ .....→ ■



- Talk about what happens at a circus, showing pictures or videos.
- Talk about the different shapes and expression in the performers’ movements, e.g., the strongman and clowns move differently, but both have angular arms; the strongman moves proudly, while the clown has a silly expression.
- This exercise develops timing in traveling movements. This shouldn’t be stressed, especially when first introducing the exercise. After the first week, you can encourage timing by having students who are waiting their turn provide scaffolding supports, for example, counting to 8 as dancers march forwards, or clapping on the second count of 5 as dancers jump up like a clown.
- If you only have time to do the exercise once, students can become an audience after their turn, sitting on the other side of the dance space to watch the other dancers while pretending to eat popcorn.
- See Progressions & Variations for more circus performer movement variations.



- Exercise set up: “Our performers move in different ways. A strongman has angled arms that are stiff and strong, and looks very proud. A clown also has angled arms, but is more light and wobbly, with a silly, playful expression.
- Turning on music: “Show me a strong, proud position. Show me a light, silly clown position”.

### Exercise:

- |   |      |
|---|------|
| i) March forwards to the first mat like a strongman flexing their muscles, with arms out, elbows bent, and hands in a fist.                             | 1-8  |
| ii) Standing in parallel on the mat, demi-plié parallel on the mat to crouch down placing hands on thighs.  | 1-4  |
| iii) Jump up like a clown with feet apart (like an échappé sauté), with elbows bent, palms facing forwards with fingers splayed, and head tilted. Hold. | 5-8  |
| iv) Repeat, stopping at each mat.   | 1-32 |

### Progressions & Variations

1. Introduce other circus performer movements, for example, tightrope walking, prowling like a lion on all fours, stilt walkers tiptoeing on demi-pointe, trapeze artists swinging arms forwards and backwards with a demi-plié, etc.

### Transitions

“The show is over. Take a bow, performers! All that performing has made me hungry. Let’s snack on some popcorn on our way to...[next location]”.

# PICKING FLOWERS SIDE GALLOPS

**NEW!** ✨

Students gather flowers from the garden to create a vibrant bouquet

🎯 Color identification, use of space, directions (1/4 turn), recall, fine motor skills.

🎵 KIDS!2: Track 31 – 'Gallop/ Chassé/ Polka'

🧩 Single stem flowers in 4 colors (one of each color flower p/student), basket

🚩 Standing in a vertical line in one corner of the room, body facing the side holding one color flower in the lead hand, other flowers set out as below:



Note: this exercise requires four different color flowers. Three of the colors will be laid out during the set up phase (e.g. yellow, pink, and orange). Students will begin the exercise holding the other color flower (e.g. red).



- While the assistant places one of three color flowers in each corner of the room, sit down with students to look at the flowers and talk about color.
  - Ask students to collect one of each color flower and place them down next to the matching color flower in the corners of the room. Have students to show you/assistant the flowers they have picked before placing them down (this ensures there is one of each color for each student during the exercise).
  - When students finish laying their flowers, they should all be left with one of the same color flower. This will help them identify their leading arm in the exercise.
  - Explain that our garden is blooming and it's time to create a bouquet of flowers. Following their 'flower-hand' as the leader, side gallop to each pile of flowers picking one of each color flower before turning the corner (90° rotation). Once all the colors have been collected, place them in the basket.
  - When first introducing the exercise, allow students to choose their leader hand.
  - Some students may need prompts to keep following the 'flower hand'
- 💬
- Set up: "What colors can you see? ... That's right! We're going to pick flowers to make a bouquet. You need to get one yellow, one orange, one pink and one red flower. When you have one of each, show [teacher/assistant], then put each of your flowers with the same color flowers in each corner"
  - During exercise: "Flower/s out front", "Turn your tummy – flower/s lead the way".

## Exercise:

- i) With arms outstretched to the sides and flower in the leading hand, gallop de côté to the first corner. Pick one flower, placing it in the same hand as the other flower.
- ii) Turn body 90° making sure flowers are still in the leading hand.
- iii) Repeat with flowers in each corner, before placing all flowers in the basket.

## Progressions & Variations

1. Remove the basket and place a mat in the middle of the room. After their turn, students take their bouquet and sit near the mat. Once all students have finished, students free dance with flowers. Give cues, e.g. "freeze in a pose with your flowers up high", or, "Connect your flowers to someone else's flowers and freeze".
2. Challenge non-dominant side – ask students to hold flower/s in a particular hand.

## Transitions

If not holding flowers: "Which was your favorite color flower? Can you move like something else that's the same color?"

If holding flowers: "Retiré walk while tapping your flowers on your knee to pack away"

## CREATIVE MOVEMENT – BIG STAR, LITTLE STAR

NEW! ✨

Let's dance in the night sky like big and small stars!



Size, difference, shape, listening, creativity, responding to cues, impulse control.



Enchanting: #35 – 'Leaps', or teacher's choice of song.



Small stars and large stars made from glitter foam (1 of each size per student)



Spread out in the dance space, with stars scattered on the floor.



- Sitting in a circle in share space, show students the two types of star, discussing size and how our bodies can make big and small shapes.
- Explain that in this exercise we will free dance in the night sky. When you call out 'big star' they must find a big star, pick it up, and make a big shape with their body. If you say 'small star' they will make a small shape. Have them show you big and small shapes as you explain.
- Students should help set up the exercise. Ask them to collect one of each star and show you or the assistant first before placing them down on the dance floor (this ensures no one misses out during the exercise). Encourage students to spread out the stars by demonstrating what too close looks like.
- Remind students that the star they place down isn't their star; we'll share stars.
- At this age, it's common for one or two students to hold onto their star while they dance. Impulse control develops over time – gently prompt them to put their star down with the others so it can light up the sky. –



- Exercise set up: "I have two stacks of stars – are they the same or different? [different] "What's different about them?" [size, big/small]. We're going to dance in the night sky. When I say 'big star' you'll find a big star, pick it up, and show me a big shape with your body. Show me how you can be big... If I say 'small star', you'll make a small shape. Show me how you can be small... We'll always put our stars back on the ground before we free dance."
- Prop set up: "It's time to make our night sky. Everyone collect two stars – one big star, and one small star – and put it anywhere you want in the dance space. The stars need to fill up the whole sky. They can't be close together; spread them out. Remember, the star you put down isn't your star – we will share them."
- Turning on music: "Remember to dance around the stars – we don't want to step on them or they'll lose their sparkle!"

### Exercise:

- Students dance freely around the stars until teacher calls out "big star". Students pick up a big star and freeze in a big shape.
- Teacher cues to replace star. Students put stars down and free dance.
- Repeat with small star. Repeat at least one to two more times for both sizes.

### Progressions & Variations

To begin, stand in the dance space holding a big star. Dance big holding a big star, dance small holding a small star.

### Transitions:

"The sun is coming up! It's almost morning. Time for our stars to disappear. Everyone pick up one small star and one big star and pack away".



## CREATIVE MOVEMENT – ‘MY BODY CAN...’ – ACTION WORD DANCE

NEW! ✨

Students explore the different ways their body can move.



Body awareness, responding to cues, interpretation, problem solving.



Locomotion: #23 – ‘Action Words 1’ (longer), or #24 ‘Action Words 2’ (shorter)



Spread out in the dance space in students pose of choice.



- Explain how we can move our bodies in different ways. Have dancers experiment with different ways they can move and talk about their bodies and the parts that they are using as they move.
- ‘Spin’, ‘bounce’ and ‘wiggle’ are all accessible action words that will promote greater participation at the start.
- Explain to the dancers that a voice will call out an action word and they will move their bodies to match the word they hear. When the music stops, they will freeze and listen for the next word.
- Encourage dancers to use different body parts and explore different levels, rather than just run around. Enthusiastic demonstration by the teacher and assistant are the best modelling tools.
- To broaden exposure to as many musical genres as possible, you can cue your own music. Instead of pausing the music, just call out the next action word, e.g.:
  - Spin
  - Bounce
  - Wiggle
  - Roll
  - Bend
  - Sway
  - Slide
  - Swing
  - Stretch



- Exercise set up/during exercise: “I can see Alessandro is spinning up high on his toes, but Taylor is spinning down low on her bottom. There’s lots of ways our bodies can spin. How else could we spin?”

### Exercise:

- i) Students dance freely in space moving their body to match the action word cue. When the music stops, students freeze and listen for the next cue.

### Progressions & Variations

1. Cue students by adding another movement concept, e.g. “How can you bend down low”, or “How can you wiggle slowly”.
2. ‘Stuck in the mud’ variation: place mats around the room as mud puddles. Students kneel on a mat and perform the action words with their upper body only.

### Transitions:

Choosing a different student each week: “Aarav, what was your favorite action word today? [...Slide] Let’s all roll over to...”

## CREATIVE MOVEMENT – COLOR DANCE

The world is full of color! Let's make shapes and move like things in different colors.



Listening skills, creative interpretation, responding to cues.



Rainy Day: #5 – 'Colors 1' (longer) or #6 – 'Colors 2' (shorter)



Felt or foam squares in a range of colors (1 of each color p/student)



Standing anywhere in the dance space with colored squares laid in the middle of the room like a 'rainbow pond'



- Gather in the share space and lay out the colors you will work with. Hold up each color and ask students to name the color and something that is that color (e.g. 'green' – 'a frog', or 'red' – 'an apple').
- Tell students they will use the squares to create a rainbow pond in the middle of the room to dance around. When you call out a color, they will pick up that color and turn their body into the shape of something that is the same color.
- Prompting and modeling is often required for most 3-yr old classes. Make sure you leave enough space and time for students to think, plan and do on their own before providing support.
- If students dance in the pond, use pretend play to redirect – "We can't have wet feet on the dance floor. Jump out, dry your feet on the grass, then keep dancing around the pond".



- Exercise set up: "We're going to dance around our rainbow pond. If I call out yellow, we will pick up a yellow"
- Collecting props: "When it's time to get started, you need to collect one red, one blue, one yellow, and one green square, show [teacher/assistant], and then place them in the middle of the room to make a pond. If someone is touching the same square as you, you can wait and pick up the next one"
- Prop set up: "Remember, the square you put down isn't yours. We can choose any square from the pond, and we always put it back".
- During exercise: "Yellow!.... [processing time] I'm going to be a sun. Freida, what are you? ... You're a sunflower! I can see how tall you are. Maya, what is something yellow? [a lemon]. How can you make your body look like a lemon?"

### Exercise:

i) Students free dance around room. Teacher calls out a color. Students collect a square in that color and pose in the shape of something that is that color (e.g. green – an avocado).

iii) Have students replace the color. Repeat free dance and next color.

### Regressions:

Use collective problem-solving to model the exercise – "Green! What is something that is green?". As students call out ideas, choose one "Leaves! Let's be leaves". Progress to the standard exercise once students understand the exercise.

### Progressions & Variations

Instead of a static pose, students move around the room, e.g. fly like a bluebird.

### Transitions:

"Pick up one red, one blue, one yellow, and one green square, and let's sort them out by matching the colors".

## CREATIVE MOVEMENT – STRAIGHT OR CURVED


**NEW!** ✨

Free dance exploring curved and straight shapes.

 Shape (curved, straight), listening skills, interpretation, responding to cues.

 Locomotion: #15 – Shapes

 Curved and Straight Shapes Artwork

 Spread out in the dance space.



- Gather students in the share space and show the Curved and Straight Shapes artwork. Ask students about the exercises where they have used straight and curved shapes in that lesson. At first, some students may need prompting, e.g. “We made a curved shape when we pretended to be the moon. What shape was our rocket?”. Making explicit reference to steps and exercises in the lesson supports students’ recall and skill transfer,
- Tell dancers that they will hear a voice call out a shape they will make with their bodies. When the music plays, they will dance in that shape. When the music stops they will listen for the next shape.
- Encourage dancers to use different body parts and explore different levels, rather than just run around. Enthusiastic demonstration by the teacher and assistant are the best modelling tools.
- To broaden exposure to as many musical genres as possible, you can cue your own music. Instead of pausing the music, just call out “curved shape”, or “straight shape”.



- Exercise set up: “What have we done in our dance class today where our bodies were a straight [or curved] shape?”.
- During exercise: “Now it’s a curved shape. Make your body rounded and curved. I can see Adele’s arms are very round. What are you thinking about in your curved shape?”

### Exercise:

- i) Students dance freely in space moving their body to match the action word cue.
- ii) When the music stops, students freeze and listen for the next cue.

### Regressions

Instead of dancing in straight or curved shapes, cue your own music and have students free dance. Call out ‘straight shape’ and students freeze in a straight shape pose. Repeat with ‘curved shape’. Progress to the standard exercise once students are more familiar with the shapes.

### Transitions:

“Let’s line up like toy soldiers in a straight line behind [assistant’s name]. We’ll keep our bodies very straight but travel in a curvy pathway to...[next location]”.