

BLOCK 6: EXPRESSING EMOTIONS & COMMUNICATING THROUGH MOVEMENT

Dancers tell stories through movement and emotional expression. This block amplifies play-based settings to encourage emotional expression and learn about pantomime, which is storytelling through use of the body, gesture, and facial expression, not words. Students will:

- practice identifying emotions in themselves and others
- experiment w/ expressing emotions
- develop non-verbal storytelling skills

Expressing emotions (such as happy, sad, angry, excited, or bored) and pantomime skills (such as listening and looking, getting dressed, going on a picnic, pretending to be animals) are integrated into each exercise, providing lots of opportunities for playful, movement-based meaning-making in every lesson.

Learning Outcomes for Three Year Olds

Develop emotional awareness	<ul style="list-style-type: none"> • explore how emotions look and feel in self and others • practice expressing a range of emotions • connect emotions to real and imagined experiences • reflect on the experience of expressing emotions
Explore the role of movement and expression in storytelling	<ul style="list-style-type: none"> • use movement and expression to tell stories • develop listening and problem-solving skills to interpret stories and communicate with the body
Develop non-verbal communication skills	<ul style="list-style-type: none"> • learn how facial expressions, eye contact, posture, body language, and gesture communicate meaning • practice identifying emotions • learn about pantomime • practice using non-verbal communication strategies

Variations on previously learned content

Circle dance	Travel around the circle expressing various emotions.	p. 4
Find the Magic Creature Piqués	Piqué softly so we don't scare the magic creatures. Can you find where it's hiding?	p. 8
Free Movement: Emotions	Free movement exploring emotions.	p. 16
Free Movement: Pantomime	Free movement and pantomime different activities/actions.	p. 17

New Exercises in Block 6

Magic Garden Plié & Port de Bras	I dreamt of a magic garden last night. Let's get dressed and warm up our legs and arms so we're ready to explore... I wonder if we can find the doorway?	p. 6
What's in the Pond Tendu & Retiré/Passé	What creatures live in the pond? Let's stretch our toes into the water, but be ready to lift them out quick!	p. 7
Muddy Boots Heel Piqué	Tap the heels of your boots into a muddy puddle, but don't let it splash on your toes.	p. 9
Jack-In-The-Box Échappé Sauté	Jump out and in and press down into a box. What will our clown feel when it pops out next?	p. 10
Take A Picture Passé Walks	It's picture day – let's take photos expressing different emotions.	p. 11
Making Rainbows Bourrée & Weight Transfer	We need rain and sunshine to make rainbows that arc across the sky.	p. 12
Zebra Day Gallop	Gallop in a zig zag pathway to the watering hole, but watch out for lions!	p. 13
Moody Snowflakes	Free dance and pose expressing the emotion to match the snowflake.	p. 14
Ant Platoon	Pantomime a picnic scene: friendly picnickers are interrupted by hungry ants.	p. 15

A NOTE FROM DR. ANNIE SPELL

“Day-to-day, children between the ages of three and six passively absorb information around them and associate these information pieces with their natural physiological reactions to life's events. These associations provide the basis of the child's emotional awareness and their emotional adjustment. This passive association making often takes place within the context of daily stress and their adult parent's or family's emotional tone. There are very few places for a child to create such lasting associations free from such external factors and in an active manner. On the dance floor, the practice of emotional expression provides a safe and secure place for these associations to be actively processed and refined. By associating certain movements and facial expressions with various emotional labels (e.g., happy, sad, mad, etc.) the student is afforded a higher level of integration of emotional concepts and motor executions free from external factors. With such integration, dance movement becomes reinforced for the child, the child's confidence and comfort level with the performance of dance increases, the child will be more mindful of what their body and face demonstrate both in and outside of the dance studio, and they are afforded accelerated emotional maturity.”

THE IMPORTANCE OF MODELLING

Because children learn by seeing and doing, the ways we express and manage our emotions as teachers is important. We can support children's emotional development by modelling clear communication and positively managing our own emotions. In a dance class context this may look and sound like: “Hmm, the music is not being very cooperative today. Sometimes I find that very frustrating, so I'm going to take 3 big breaths to help me feel more calm”.

BEING RESPONSIVE

Throughout this block, pay particular attention to children's natural responses to emotion-based stimuli and instructions. Combine observation with questions about their experience experimenting with emotions in class. What comes more easily or naturally? Are there certain emotions or settings they find more challenging to identify, express, or understand? This information will help you better understand your students, increase responsiveness, and enable you to provide appropriate supports or extension as needed, for example:

- in week 4 and 5, you could provide student with a personalized 'special mission' in certain exercises, which requires them to work on expressing an emotion they find more difficult.
- alternatively, if you notice a student has come to class in a more reactive or heightened state, you may wish to avoid or minimize more confronting or challenging emotions in that lesson.

USEFUL TIPS, QUESTIONS, CUES AND COMMENTARY

- Begin by introducing two basic and contrasting emotions, such as happy and sad, angry and calm, excited and bored.
- Each week during share time, explore a different emotion by asking questions and encouraging students to share their ideas and experiences:
 - What makes them feel or experience each emotion, e.g. “What makes you happy?”
 - How do they identify the emotion in themselves or others, e.g. “How do you know when someone else is happy? What do people do with their faces and bodies when they are...”
 - Allow students to experiment and show you different emotions.
- Throughout the lesson, describe the features of expression and movement, for example, “When Daisuke looks nervous I can see his shoulders get rounded and go up close to his ears, and he puts his hand near his mouth. When Elke looks nervous, she moves her chin to one side and doesn't make eye contact.”
- After exercises that feature various emotions, encourage reflection and discussion by asking questions, such as:
 - “Which emotion did you find the easiest: sad, happy or angry?”
 - “Which emotion was trickier for you to express: sad, happy or angry?”

Block 6: Expressing & Communicating through Movement		Pg #		Music		Props		Week 1		Week 2		Week 3		Week 4		Week 5	
Exercise		Pg #		Music		Props		Week 1		Week 2		Week 3		Week 4		Week 5	
Warm Up Dance		Pg #		Music		Props		Week 1		Week 2		Week 3		Week 4		Week 5	
<p>Warm Up Dance Teacher's choice of movements (marching, tapping, shake body parts in/out of circle, move at high/low levels), encouraging different expressions throughout (e.g. march proudly, tiptoe nervously, etc.)</p> <p>Circle Dance (With emotions)</p> <ul style="list-style-type: none"> free dance expressing specific emotion pair a specific movement w/ emotion change movement/emotion halfway (e.g. march angry, gallop happy) 		4		KIDS #1		--		Same		Same		Same		Same		Same	
<p>Swan Hatchlings 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. 6 x quick brushes down legs. 2 counts continuous brush up legs through 5th position and open.</p> <p>Castle Gates Straddle & Leg Lifts 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.</p> <p>Cat Stretch & Balance 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.</p> <p>Magic Garden Pile and Port de Bras Pretend to sleep, mime waking up, stand up. 4 x pile PL, R arm full PDB, L arm PDB, RPT both arms. 4 x pile 1st, mime getting dressed, bourrée into circle, 2 x 1TR of weight R then L to lacer. Free movement to find doorway to magic garden.</p> <p>What's in the Pond Battlement Tendu & retiré/Passé 3 x cat PL, tendus R/L, leaving leg extended on the third tendu, call out animal and quickly retiré/passé expressing flight or surprise; close PL. RPT 3 more times, alternating starting leg and calling a different animal each time.</p> <p>Find the Magic Creature Piques 5 x R piqué, close parallel, mime listening curiously w/ R hand, RPT all L, RPT both sides once more. 4 x curious walk forward into circle, move freely in space to find creature and catch it.</p> <p>Muddy Boots Heel Battlement Piqué 4 x alternating heel piqué en tendu, leaving leg extended on last; express shock/surprise (oh no, mud!); fold at hips to wipe mud off boots; return to PL. RPT all starting on L.</p> <p>Rocket Sauté 3 x pile-sauté-pilé-stretch, express ready to launch, climb up ladder to rocket, cross-body seat belt action; 1 x pile-sauté-pilé-stretch, clasp hands overhead and fly freely around to explore space before landing.</p> <p>Jack-in-the-Box Echappé Sauté Prep 2 x PL echappé sauté. Hands on head to push down into box (crouching position). Jump up to PL, 2nd with happy face, then jump to PL with arms by sides, RPT with sad face.</p>		4		Teachers Choice		--		Introduce: free dance happily		Skip or gallop proudly		March bored		Option: pair movements/emotions and change halfway (e.g. tiptoe nervous; bourrée excited)		Same, varying the cues (e.g. tiptoe scared, skip bored)	
<p>Zebra Day Gallops One at a time, gallop from mat to mat in a zigzag pathway to the watering hole. On all fours, pretend to drink, watching out for lions while waiting for zebra friends to join. Teacher says "A lion!" and dancers gallop away from watering hole.</p> <p>Moody Snowflakes Snowflakes laid face-down on floor. Students free dance. Teacher calls out "snowflakes"; dancers pick one snowflake and pose to match emotion. Teacher calls out "dance"; dancers replace snowflake face down and dance. Repeat.</p> <p>Ant Platoon Two groups: picknickers and ants. Picknickers enter dance space, set up a picnic and mime eating while ants watch picknickers and smell food. Ants march toward picknickers, then march around picknickers trying to get food. Picknickers are scared away and watch in frustration as the ants eat their food.</p> <p>Free Movement – Emotions Dance freely in space to express different emotions.</p> <p>Free Movement – Pantomime Free dance around mats. Teacher holds up pantomime card, students stand on any mat and mime the activity on the card. Teacher claps twice and students free dance.</p>		5		KIDS #4		--		Same		Same		Same		Same		Same	
<p>Free Movement – Emotions Dance freely in space to express different emotions.</p> <p>Free Movement – Pantomime Free dance around mats. Teacher holds up pantomime card, students stand on any mat and mime the activity on the card. Teacher claps twice and students free dance.</p>		5		ENCH #5		--		Same		Same		Same		Same		Same	
<p>Free Movement – Emotions Dance freely in space to express different emotions.</p> <p>Free Movement – Pantomime Free dance around mats. Teacher holds up pantomime card, students stand on any mat and mime the activity on the card. Teacher claps twice and students free dance.</p>		6		ENCH #3		--		Introduce		Same		Same		Same		Same	
<p>Free Movement – Emotions Dance freely in space to express different emotions.</p> <p>Free Movement – Pantomime Free dance around mats. Teacher holds up pantomime card, students stand on any mat and mime the activity on the card. Teacher claps twice and students free dance.</p>		7		ENCH #24		--		Introduce		Same		Option: shake working leg in retiré/passé as if shaking off animal from leg		Same		Same	
<p>Free Movement – Emotions Dance freely in space to express different emotions.</p> <p>Free Movement – Pantomime Free dance around mats. Teacher holds up pantomime card, students stand on any mat and mime the activity on the card. Teacher claps twice and students free dance.</p>		8		MATZ #9		--		Introduce		Same		Same		Same		Same	
<p>Free Movement – Emotions Dance freely in space to express different emotions.</p> <p>Free Movement – Pantomime Free dance around mats. Teacher holds up pantomime card, students stand on any mat and mime the activity on the card. Teacher claps twice and students free dance.</p>		9		KIDS#11 (slow) KIDS #12 (fast)		--		Introduce with only 3 x heel piqués		Same		Same		Same		Same	
<p>Free Movement – Emotions Dance freely in space to express different emotions.</p> <p>Free Movement – Pantomime Free dance around mats. Teacher holds up pantomime card, students stand on any mat and mime the activity on the card. Teacher claps twice and students free dance.</p>		10		MATZ #11		--		Same		Same		Same		Same		Same	
<p>Free Movement – Emotions Dance freely in space to express different emotions.</p> <p>Free Movement – Pantomime Free dance around mats. Teacher holds up pantomime card, students stand on any mat and mime the activity on the card. Teacher claps twice and students free dance.</p>		10		ENCH: #21		--		Introduce: happy and sad		Nervous and proud		Bored and excited		Disgusted and delighted		Same	
Work on recital/concert dance																	
<p>Take A Picture Passé/Retiré Walks One at a time, passé/retiré walk to first hoop, hold it up to frame face while expressing the assigned emotion, RPT to each hoop before returning to line.</p> <p>Making Rainbows Bourrée and Transfer of Weight Bourrée forwards to rain wand, free movement as rain. Bourrée forwards to sun wand, free dance; pointe R to hold up sun. Bourrée forwards to ribbon rings, 4 x transfers of right side to side (up and over). Free dance to return.</p>		11		MATZ #15		• small hula hoops in different colors		Introduce: happy, bored, angry		Sad, surprised, disgusted		Proud, nervous, bored (option: change pathway/floor pattern)		Option: decide on emotions as a class		Shocked, Option: add a wildcard	
<p>Free Movement – Emotions Dance freely in space to express different emotions.</p> <p>Free Movement – Pantomime Free dance around mats. Teacher holds up pantomime card, students stand on any mat and mime the activity on the card. Teacher claps twice and students free dance.</p>		12		KIDS #35 ENCH #54		• LNI mats • LNI ribbon ring • optional: sun wand, rain wand, cloud		Introduce		Same		Same, teacher/assistant calls out a color of the rainbow, students free dance to the back of the line as something that color		Option: start seated in center of dance space with props in different corners. Students recital and perform correct sequence, return to center.		Same	
<p>Free Movement – Emotions Dance freely in space to express different emotions.</p> <p>Free Movement – Pantomime Free dance around mats. Teacher holds up pantomime card, students stand on any mat and mime the activity on the card. Teacher claps twice and students free dance.</p>		13		MMMB #4		• LNI mats • Zebra fact sheet • Zebra Day coloring sheet		Introduce		Introduce		Same		Option: with a partner (one in front, one behind)		Same	
<p>Free Movement – Emotions Dance freely in space to express different emotions.</p> <p>Free Movement – Pantomime Free dance around mats. Teacher holds up pantomime card, students stand on any mat and mime the activity on the card. Teacher claps twice and students free dance.</p>		14		RAIN #21 or free choice		snowflakes with different emotions or faces		Introduce		Same		Same		Same		Same	
<p>Free Movement – Emotions Dance freely in space to express different emotions.</p> <p>Free Movement – Pantomime Free dance around mats. Teacher holds up pantomime card, students stand on any mat and mime the activity on the card. Teacher claps twice and students free dance.</p>		15		MMMB #6		• picnic basket • picnic blanket • Ant Platoon artwork & coloring sheet		Introduce		Same		Same		Same		Same	
<p>Free Movement – Emotions Dance freely in space to express different emotions.</p> <p>Free Movement – Pantomime Free dance around mats. Teacher holds up pantomime card, students stand on any mat and mime the activity on the card. Teacher claps twice and students free dance.</p>		16		RAIN #9 RAIN #9 or free choice		--		--		Introduce		Introduce		Introduce		Same	
<p>Free Movement – Emotions Dance freely in space to express different emotions.</p> <p>Free Movement – Pantomime Free dance around mats. Teacher holds up pantomime card, students stand on any mat and mime the activity on the card. Teacher claps twice and students free dance.</p>		17		N/A or light background music		• pantomime activity cards • LNI mats (1p/student)		--		--		Introduce		Introduce		Same	

Warmup

Center Barre

Across the Floor

Creative Movement

TRANSITION FROM SHARE SPACE TO DANCE SPACE

Week 1: Happy: What makes you happy? How do you know if someone is happy? Choose a happy dance move and perform it happily to the dance space.

Week 2: Proud: What makes you feel proud? How do you know if someone is feeling proud? How would you move if you were proud? Move that way to the circle.

Week 3: Bored: What makes you feel bored? How do you know if someone is feeling bored? Move to the circle as if you were a bored penguin.

Week 4: Ask students to pantomime what they like to do on the weekend – classmates and teacher/assistant guess the activity. Travel to the circle pretending to do that activity (e.g. ride a bike, make cookies, play with a dog, etc.)

WARMUP DANCE

Same as Block 1 (see page 4)

 Emotional awareness, expression.


- Experiment with different emotion and movement pairings each week, such as:
 - March proudly, tap nervously, wiggle hips happily etc.

CIRCLE DANCE – WITH EMOTIONS

Same as Block 1 (see page 5) exploring different emotions and movements each week.

 Emotional awareness, expression, social cues, contrast/opposites,

 Optional: Emotions foam dice (or 'Emotions Dice' template); Pantomime cards.

- Each week, students explore emotions as they travel around the circle. As dancers take their turn, talk about body language, facial expression, posture and movement to explore how emotions look and feel in the body.
 - To scaffold changing halfway around the circle, clap twice when dancers reach the halfway point. This highlights that halfway is relative to their starting place in the circle, not a defined place in the space.
 - You can purchase foam dice with emotions on each face or use the 'Emotions Dice' craft template to make your own from cardstock/thick paper. A print out of the dice can also be sent home as an activity sheet.
-  • During exercise: "I can tell that [name] is proud because their shoulders their chest is open, their eyes are bright and their head is held high!"

Progressions & Variations

1 Emotion + Free Movement: Begin with a single, basic, and typically less-confronting emotion (e.g., happy) and have students move freely around the circle.

1 Emotion + Complementary Movement: Pair an emotion with a specific and complementary movement (e.g. march bravely, tiptoe nervously, etc.).

2 x emotions + Complementary Movement: changing halfway around the circle (e.g. bored walks, excited skips or gallops).

Roll the dice: use a dice with emotions on each face, students perform the emotion that lands face up.

Pantomime: place 3-4 pantomime cards (see page 17) face down in the center of the circle. Travel around and into the circle expressing an emotion, choose a card, pantomime the activity on the card, return to place in circle and curtsy/bow to finish.

SWAN HATCHLINGS

Same as Block 4 (see page 5)

Progressions & Variations

1. After the first balance (counts 1-8), lift one leg on count 1, and then the other on count 2 to take a longer balance on counts 3-8.
2. Reach arms out to the sides during the balance, or try various port de bras movements while balancing.

CASTLE GATES STRADDLE & LEG LIFTS

Same as Block 5 (see page 4)



Expressing emotions, storytelling.



- Encourage students to use facial expressions to communicate the story.

Progressions & Variations

In steps i) to v) students express a stern and serious demeanor, like a guard watching over the castle gates. In step vi) their expression will change to acknowledge and welcome the king or queen as they curve their spine to open the drawbridge, before changing back to a serious expression as they shut the gates once more.

CAT STRETCH & BALANCE

Same as Block 5 (see page 5)



Pantomime



- Encourage students to use their bodies, gestures and facial expressions to pretend to be a cat, for example, pretending to like a paw when lifting hands off the floor, or thinking about what they might be chasing as they spin in a circle.

Progressions & Variations

Instead of spinning around on all fours to chase their tail, students prowl freely through the space like a cat. They may choose to interact with other cats, or stay on their own.

MAGIC GARDEN Plié & PORT DE BRAS

NEW! ✨

Did you hear that sound? Let's explore outside to find the door to the magic garden!



Pantomime, plié, port de bras, transfer of weight, storytelling, expression, interpretation, use of space



Enchanting: #3 – 'Foot & Ankle Exercises'



In a circle in the dance space; laying down pretending to sleep.



- This exercise establishes the magic garden motif featured throughout this block. Students start sleeping. Let them know you've been hearing noises coming from outside – you think there might be a doorway to a magic garden!
- A 'transfer of weight' is introduced, but it should not be taught as a technical step. Instead, focus on the pantomime element (listening for their magic creature) to gently encourage a small shift of weight from side to side.
- While some of the pantomime elements are loosely set, encourage students to experiment with expression and gestures as they interpret the story.



- Turning on music: "Hop into bed and get under the covers."
- During exercise (steps vii-x): "Let's go down the hallway – Did you hear that sound!? Where did it come from? Go and find the door to your magic garden."

Exercise:

- | | |
|---|------|
| i) Pretend to sleep; mime waking up (stretch, cover mouth while yawning, etc.) to get out of bed and stand in parallel. | 1-16 |
| iii) 4 x demi-plié parallel. | 1-8 |
| iv) Right arm full port de bras in two counts (accenting upwards movement to 5th position) to replace hand on hip; repeat port de bras with left arm. | 1-4 |
| v) Repeat port de bras with both arms and open feet to small 1st position. | 5-8 |
| vi) 4 x demi-plié in 1st position | 1-8 |
| vii) Mime getting dressed (pull on pants, jacket, gumboots, hat, etc.) | 1-8 |
| vii) Rise to bourrée forwards into circle. | 1-4 |
| viii) Gesture listening with a small transfer of weight to the right (right leg steps to the side, cupping right hand behind ear) and hold. | 5-6 |
| ix) Repeat transfer of weight and listening gesture to the left. | 7-8 |
| x) Move freely around the dance space to find the doorway to their magic garden and peek inside. | 1-8 |

Progressions & Variations

Add coordinating arms with the demi-pliés: in parallel, arms brush forwards and backwards, in 1st position arms open to demi-seconde and return to bras bas.

Transitions

"I can see a pond in the garden! Let's all stand around the edge. Hmm, I wonder what animals live in there?"

WHAT'S IN THE POND TENDU & RETIRÉ/PASSÉ

What wonderful creatures will we find in our pond? I hope they don't nip or bite!



Tendu, retiré/passé, balance, control, expression, interpretation.



Enchanting: #24 – 'Sissones'



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



- Tell students they are standing around a pond in their magic garden and ask what creatures might live in the pond. Four different animals are required for this exercise (one for each retiré/passé). As students call out their answers, keep a list of the animals and repeat them back to students.
- Show how they will dip their toes into the lake to test the water and quickly take them out of the water to keep them away from the creatures.
- The set music is suspenseful and dramatic, which may be a potential stressor for some students. Briefly describe how the music may make them feel, and how it relates to the exercise (see Verbal Cues below for suggestions). Don't focus on it too much, as this can create anxiety. However, letting students know what to expect helps to reduce stress while also highlighting the relationship between music, mood, expression and storytelling. Kids love this exercise and often squeal with delight as they keep their toes away from the animals.
- Use lots of expression and an animated voice when calling out the animals. Encourage students to use expression, for example, cautious or nervous during the tendus, shock or surprise during the retiré, or relief when balancing.



- Exercise setup: "What are some different creatures that could live in our pond?" [a duck!] "Ok, a duck. What else?" [a turtle] "Great. So we have a duck and a turtle. We need to more creatures"... etc.
- Turning on music: "This music can be a little suspenseful – it might make us feel a bit worried about what's in the pond. But it's ok, because you are safe and we'll lift our toes out very quickly".
- During exercise: "And test the water, close. Stretch and close. Stretch–A Turtle!"

Exercise:

- | | |
|---|------|
| i) 3 x alternating parallel tendus devant (right, left, right), keeping the last tendu extended in front. | 1-5 |
| ii) Teacher calls out one of the animals in the pond (e.g. 'A turtle!') | & |
| iii) Lift right leg to retiré/passé and balance. | 6-7 |
| iii) Lower leg and close parallel. | 8 |
| iv) Repeat sequence three more times alternating the starting leg and calling out a new animal each time. | 1-24 |

Progressions & Variations

For a dynamic balance challenge, in the retiré/passé and to boost the storytelling, students shake their working leg as if trying to shake off the animal from their toes.

Transitions

"Everyone, reach down and quickly check your toes – are they all there? We need 10!"

FIND THE MAGIC CREATURE PIQUÉS

I've heard there's lots of magical creatures hiding in our garden. Let's try to find them!



Piqués, pantomime, expression, storytelling, interpretation, use of space.



Music at the Zoo: #9 – 'Piqués'



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



- Tell students that there are magical creatures hiding in the garden. Ask what type of creatures they would find (e.g. unicorn, fairy, elf, etc.).
- Explain that if we're too noisy, the creatures will stay hidden, but if we tap our toes lightly they'll feel safe and come out to play.
- Show students how to mime listening by cupping one hand behind their ear and slightly leaning towards that side.
- Encourage lots of expression throughout, for example, 'listening intently, cautiously and quietly walking forwards, surprise or excitement when spotting their creature, and happiness or pride after catching it.
- At the end of the exercise, students move freely in the space to find and catch their magical creature. Ask students what they found, and questions about its size, color, texture, weight, demeanor, etc.



- Exercise set up: "While we were sleeping, I heard lots of magical creatures in our garden, but they're all hiding. If we're too noisy, they'll stay hidden, but if we tap our toes lightly they'll feel safe and come out to play. After we tap our toes, we'll listen to hear where they are hiding [gesture listening]".
- Turning on music: "Everyone listen – can you hear them yet?"
- During exercise: "Tap-2-3-4-5-and-listen-" or "Piqué-2-3-4-5-and-listen-".
- During exercise: [after slow walks] "I can see one! Quick, try and catch it!"
- After exercise: "What did you find?", "What color is it?", "Is it big or small?", "Is it friendly, or scary?"

Exercise:

- | | |
|--|------|
| i) 5 x parallel battement piqués devant with right leg. | 1-5 |
| ii) Close feet in parallel. | 6 |
| iii) Demi-plié and gesture listening (place right hand behind right ear with slight tilt/lean of torso to right). | 7-8 |
| iv) Repeat piqués with left leg, and listening gesture with left hand. | 1-8 |
| v) Repeat twice more (right side then left side). | 1-16 |
| vi) 4 x slow walks forward, miming looking for their creature. | 1-4 |
| vii) Use expression and pantomime to show they have spotted their creature, then move freely in the space to catch their creature. | 5-8 |

Transitions

"Oh no, it's starting to rain. Let's release our magical creatures so they can stay dry. Put on your raincoat, and your rainboots [gumboots/wellingtons]. It's time to get muddy!"

MUDDY BOOTS HEEL BATTEMENT PIQUÉ


NEW! ✨


I can see some muddy puddles. It's time for messy play!

 Heel battement piqué, fondu, balance, coordination, pantomime, expression.

 KIDS!: #11 – ‘Galops Slower’; or #12 – ‘Galops Faster’

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

- 
- Explain that the rain has made lots of muddy puddles in the garden.
 - This exercise develops heel battement piqués which feature in character dances in later years. Pantomime pulling a pair of boots on and show students how to place only the heel of their boots in the mud – with a bent supporting leg, the working leg extends with a flexed foot to touch the heel on the floor, then the supporting leg straightens as the working leg closes in parallel.
 - Remind dancers to tap their heels lightly into the puddles so the toes of their boots stay clean. At the end of the exercise, encourage students to check the heels of their boots, or clean any mud splashes.

- 
- Exercise set up: “Let’s put on our [gumboots/rainboots]. What color are yours?”
 - Exercise set up: “Remember to tap your heels lightly in the mud. We can only get mud on our heels, not our toes, so if we see any splashes, we’ll have to quickly wipe them off”.
 - Turning on music: “Tap the toes of your boots on the floor.” [try different patterns/rhythms, eg. alternating right and left, two feet at the same time, or alternating feet to create a triplet/waltz rhythm].
 - During exercise: “Heel in the mud, heel in the mud, heel in the mud, heel- oh no! Quick, wipe the mud off your toes.”

Exercise:

- | | |
|---|------|
| i) Commencing with the right leg, 4 x alternating heel battement piqué devant en fondu, leaving left leg devant on the last repetition. | 1-7 |
| ii) Express shock/surprise. | 8 |
| iii) Hinge forward at the hips to mime wiping mud off the boot of the extended leg (brush same hand as extended leg side to side). | 1-6 |
| iv) Return feet to parallel and place fists on hips. | 7-8 |
| v) Repeat all starting on left leg and using left hand to brush off mud. | 1-16 |

Regressions

To provide more processing time, perform just 3 x heel piqués on counts 1-6, leaving counts 7-8 to to express shock/surprise.

Transitions

“Check your boots – are they clean? [if students say no, ask them to clean their boots once more]. Let’s take our boots off and place them over on the shoe rack [choose a random location in the dance space for all students to pretend to place shoes].”

ROCKET SAUTÉS

Same as Block 5 (see page x)



- Focus on storytelling through facial expressions, gesture and body language.

Transitions

“Jump out of your rockets and hop into a flying saucer. Let’s spin back to earth and get ready to play with our new jack-in-the-box toys”.

JACK-IN-THE-BOX ÉCHAPPÉ SAUTÉ

NEW! ✨

Develops skills introduced in ‘At the Circus March & Jump’ (see Block 5, page 10)



Échappé sauté, expressing emotions, contrast/difference, counting, levels.



Enchanting: #21 – ‘Échappé Sauté



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



- Ask dancers if they have ever played with a jack in the box toy. Explain that a jack in the box is a box with a handle on the side: when you turn the handle, a doll or clown pops out.
- Explain to the dancers that they are going to pretend to be a jack in the box. When they are hiding in their box, count 5 is the magic number on which they’ll jump out of their box. Ask the dancers to count aloud along with you.
- Each time the sequence repeats, students will express a contrasting emotion (e.g., happy, then sad). Change the emotions each week.



- Exercise set up: “We’re going to be a jack-in-the-box. We’ll push down to hide in out boxes so no one can see our faces. While we’re in there, we’re going to paint our faces so that when we jump out we’ll show a different emotion. Today, let’s do [emotion 1] and [emotion 2].”
- Turning on music: “Use a cloth to wipe off any leftover clown face paint.”
- During exercise: [pushing down] “Into your boxes 1, 2, 3, 4, 5!”

Exercise:

- 2 x parallel échappé sauté with a hold in each position (feet jump apart to parallel 2nd with arms extended to the side at shoulder height and palms facing down; jump feet together to close in parallel with arms straight by sides). 1–8
- Place hands on top of head to pretend to push head downward into box as knees bend. Place finger tips on floor to balance and wait. 1–4
- Jump up, landing in parallel 2nd with a happy face, and hold. 5–6
- Jump feet together to close in parallel with arms straight by sides. 7–8
- Repeat steps i) to iv) with a sad face. 1–16

Progressions & Variations


Vary emotions each week, e.g., nervous/proud, bored/excited, disgusted/delighted.

Transitions

“Everyone hop on your clown bike and cycle over to...[location of next exercise]”


TAKE A PICTURE PASSÉ/RETIRÉ WALKS

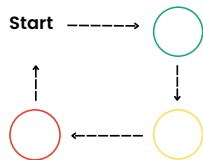
It's time for a photo shoot!

 Expressing emotions, color identification, recall.

 Music At The Zoo: #15 – ‘Side Steps’

 At least 3 hula hoops in different colors

 Standing in a line in one corner of the dance space, props laid out as below:



- In the share space, ask students if they have ever taken a photo using someone's phone or camera (most children are quite well-versed at filling up the camera roll on a phone while no-one is looking!).
- Explain they will be taking photos of themselves today and each photo will express a different emotion. As you lay the hoops in the dance space, tell students the emotion assigned to that color and ask students to show you how they would express that emotion using only their face and upper body.
- Remembering the emotion assigned to each color hoop develops recall skills. Use prompts to support students who require additional support.
- Remind students to gently place the hoops on the floor after taking a picture.
- Describing what students are doing with their faces and bodies as they take their turn is a useful scaffolding tool for students who may need more support identifying and expressing emotions. It also shows the variety of ways emotions may be expressed.



- Exercise set up: "Have you ever used [your parent's/sibling's] phone or a camera to take photo of yourself?...We're going to take some selfies today!"
- Turning on music: "Which color do we go to first?" or "What emotion was [hoop color]?" (review all).
- During exercise: "Which color is next? [Green!] What was the emotion for our green picture?"
- After exercise: "Which emotion was the easiest for you – happy, bored or angry?"... "Which one was the trickiest for you – happy, bored or angry?"

Exercise:

- One at a time, students passé/retiré walk to the first hoop, hold it up to frame their face as they express the assigned emotion. Replace hoop.
- Repeat to each hoop and return to the back of the line.

Progressions & Variations

- Vary the floor pattern, pathway or traveling movement.
- Work with a partner – travel alongside partner to hoop; each dancer holds one side of the hoop to frame the photo
- Add a 'wildcard' hoop as the last station: students express and emotion of choice, the teacher/assistant and students try to guess what it is.

Transitions

Divide the class into groups of 2-4 students, assign each group a color and ask them to work together to pack the hoop away.

MAKING RAINBOWS BOURRÉE AND TRANSFER OF WEIGHT

NEW! ✨

We need rain and sunshine to make rainbows.



Transfer of weight, counting, colors, weather (STEM).



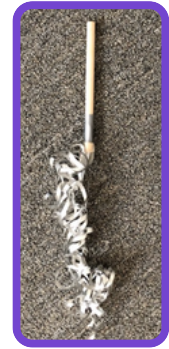
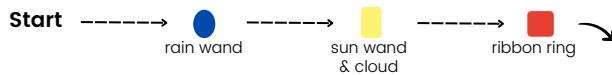
KIDS!2: #35 – ‘Waltz – Faster’ or Enchanting: #34 – ‘Quicker Waltz’]



Leap 'N Learn mats, Little Leapers Sun Wand, rain wand, plush cloud or craft wadding, Leap 'N Learn ribbon ring



Standing in one or two vertical lines at one side of the dance space, props laid out as below:



- Ask students if they have seen a rainbow, and discuss what they saw or know about rainbows. Use the ‘Making Rainbows’ resource card to explain how rainbows form – there are water droplets in the air after it rains, the clouds need to move away from the sun, and the sun must be behind us.
- This exercise introduces a ‘transfer of weight’ using the arc of a rainbow to encourage students to move up and over as they shift from side to side. This may be challenging at first. Instead of focusing on technique, develop this new movement by encouraging students to make the biggest rainbows possible.
- Students waiting their turn help count the transfers of weight for each dancer.



- Exercise set up: “We’re going to make rainbows today. You’ll bourrée down the room and make it rain, then the sun will come out, and finally we’ll have a big rainbow that arcs from one side of the sky to the other.”
- Exercise demo: “How many rainbows do I make? Ready to count?” [demo] “Yes, four is our magic number! We’re going to make four rainbows. While we’re waiting our turn, let’s get our binoculars out to watch the other dancers so we can help count their rainbows.”
- During exercise (rainbows): “Up and over, the biggest rainbow you can make!”

Exercise:

- i) Bourrée en avant to the first mat to pick up the rain wand; freely move in one place like a rain shower. Replace wand.
- ii) Bourrée en avant to the second mat to pick up the sun wand from under the cloud; rise onto parallel demi-pointe holding wand up high. Replace wand under cloud.
- iii) Bourrée en avant to the third mat to pick up ribbon ring; perform 4 x transfers of weight (right, left, right, left). Replace ribbon ring.
- iv) Free dance to the back of the line.

Progressions & Variations

1. Assign different pathways (e.g. zig zag) or traveling movements (demi-pointe walks, retiré/passé walks).
2. After step iii) the dancer or teacher/assistant chooses a color from the rainbow and the dancer must move like something that color to the back of the line.
3. Start seated in the center of the dance space with props placed in different corners. Dancers must recall the correct order (rain, sun, rainbow) to perform the exercise and then return to the center.

Transitions

“The clouds are coming and our rainbow is going to disappear. Let’s float like big, fluffy clouds to pack away our props.”

ZEBRA DAY GALLOPS

Gallop like a zebra in search of a watering hole, but watch out for lions!



Gallops en avant, pathways, use of space, pantomime, interpretation, recall.



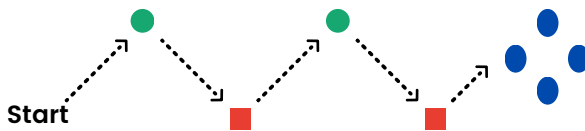
Music, Magic & Make-Believe: #4 – ‘Zebra Day’; Music At The Zoo: #28 – ‘Zebra’



Leap ‘N Learn mats, Zebra day artwork & coloring sheet, Zebra fact sheet (optional)



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



- In the share space, ask students what they know about zebras. Refer to the Safari DANCEamp Zebra fact sheet to share some zebra facts.
- Explain that students will pretend to be zebras galloping through the grasslands to get to the watering hole. They will need to gallop in a zig zag pathway to avoid being seen by lions. When they get to the watering hole they will drink and wait for their friends. If they see a lion they'll have to gallop away.
- Encourage students to use their facial expressions, gesture and body language to tell the story.
- When first introducing this exercise, allow students to decide which leg will lead the gallop and they may use the same leg throughout the whole exercise. As their skills and confidence improves, encourage students to swap their 'leader' leg at each mat (this can be very challenging for younger dancers).



- Setting up mats: "First you'll gallop to green, then to red, then green and red before getting to the watering hole. At the watering hole you'll have a refreshing drink while you wait for your zebra friends, but be on the lookout for lions!".
- Turning on music: "Zebras, look around – can you see any lions?"

Exercise:

- One at a time, dancers gallop en avant in a zig zag pathway from mat to mat.
- When they arrive at the drinking hole, dancers kneel on all fours, pretending to drink while watch out for lions as they wait for their zebra friends to join them.
- Once all students have had their turn, the teacher/assistant calls out 'A lion!' and students dash to their starting position from the watering hole to the
- Repeat all if time allows.

Progressions and Variations

- Gallop en avant (forwards), switching legs on each mat.
- Gallop de côté (sideways), keeping tummy facing the watering hole, changing legs as they travel from mat to mat.

Transitions

"Zebras, shake off your stripes and transform into any other animal. Move like that animal all the way to [next location]." (You can also try to guess the animal).

CREATIVE MOVEMENT – MOODY SNOWFLAKES

NEW! ✨

Our moody snowflakes have lots of feelings. It's oh-so-cold they might freeze!



Identifying and expressing emotions, interpretation, listening skills, impulse control.



Rainy Day: # 21 – 'Winter – Selection 2'



Foam snowflakes with emotion faces



Snowflakes spread out on the floor, students stand anywhere in the dance space in a starting position of their choosing.



- In the share space, look at the faces on each of the snowflakes and ask students to identify the emotion. Have them show you a pose that expresses that emotion, describing the different ways students use their body.
- Give each student a snowflake and ask them to place it face down on the dance floor so no one can see what mood it is in. Remind students to spread out the snowflakes they aren't close together
- Explain how students will begin floating and dancing around the room like snowflakes. When you call out the word 'snowflake' they will pick up any snowflake and pose in a position that matches the emotion on their snowflake. When you call out 'dance' they put the snowflake on the floor and move freely.
- Remind students that when they are holding a snowflake it will be very cold, so they will freeze in a position that expresses the emotion without moving.
- To reduce complexity and overwhelm, introduce the exercise with just two contrasting emotions, such as happy and sad. As their confidence improves, gradually increase the number of emotion options to three or four.
- Ensure you have enough snowflake props for each student, teacher and assistant as well as a few spare.
- Remind students that the snowflakes



- Exercise set up: "What emotion is this snowflake expressing? Show me how you can use your whole body to show that you are [emotion]?"
- Exercise set up: "I can see Norah is angry because she has her arms crossed in front of her body, and her forehead and eyebrows are scrunched up. Jasey is also angry, but their body is so stiff and straight and look at their hands - they've got clenched fists".
- Setting up props: "Spread out the snowflakes. We don't want any snowballs, so make sure the snowflakes have lots of space between them. Double check their faces are hiding too".

Exercise:

- i) Students free dance in the space. Teacher calls out 'snowflake'; dancers pick up a snowflake and pose to match the emotion.
- ii) Teacher calls out 'dance'; students replace snowflake facedown and dance.

Progressions & Variations

Instead of posing, hold the snowflake and free dance to match the emotion.

Transitions:

"Everyone pick up one snowflake. Look around the room and find all the other snowflakes who are the same – so all of the [emotion 1] snowflakes come together, and all of the [emotion 2] snowflakes come together. Hold the snowflakes together to make a snowball. Keep the snowflakes together as you tiptoe to pack away."

CREATIVE MOVEMENT – ANT PLATOON

NEW! ✨

It's picnic time, but watch out for some unexpected guests.

🎯 Pantomime, role-play, responding to cues, team work.

🎵 Music, Magic & Make-Believe: #6 – Ant Platoon.

🧩 Small picnic basket, small picnic blanket.

🚩 Class assistant and Group 1 (picnickers) on one side of the dance space, with teacher and Group 2 (ants) on the opposite side.



- In the share space, ask dancers if they have ever been on a picnic and discuss what happens at a picnic.
- Divide the class into two groups – the ants and the picnickers. The class assistant leads the picnickers, the teacher leads the ants. Explain how ants love to crash picnics but picnickers do not want ants at their picnic.
- To encourage students to experiment with gesture, body language and expression, ask questions about the motivations for the ants and picnickers, what they may look like or do, and how they may respond (see Verbal Cues).
- Do the exercise twice so students can swap groups and play both roles.



- Exercise set up: “What would you look like if you were an ant smelling food in a park?”; “What type of food will you bring to the picnic?”; “How could you show you are eating...”; “If your picnic was invaded by ants, what would you do?”.

Exercise:

Picnickers: The class assistant and half the dancers begin on one side of the room. The class assistant holds the basket with a blanket folded across their arm as they and the dancers skip to center stage. The assistant hands the basket to one of the dancers to hold as the other dancers help unfold and spread the blanket out on the floor. The basket is gracefully placed in the center of the blanket and all of the dancers sit (like a dancer) on the blanket. The dancers pantomime taking out delicious treats from the basket, eating and enjoying their picnic.

Ants: Beginning on the opposite side of the room, the teacher and other group of students pretend to be hungry ants smelling the food and curiously watching the picnickers. The ants march toward the picnickers. They march around them in a circle trying to get the food. After three attempts they finally scare the picnickers away from the picnic basket. The ants eat the remaining food as the picnickers pantomime being very angry at the ants for taking over their picnic.

Transitions:

“While [class assistant] packs away the picnic blanket and basket, we’re all going to be ants carrying food back to the nest. What food are you going to carry? Is it big or small? What shape is it? How will you move it?”

FREE MOVEMENT – EMOTIONS

Let's explore how our bodies feel and move when we express different emotions.



Identifying and expressing emotions, listening skills, musical awareness, spatial awareness.



Rainy Day: #8 – 'Emotions' (longer), or #9 – 'Emotions' (shorter).



Spread out in the dance space in student's starting pose of choice.



- Talk about how emotions make our bodies feel and move in different ways.
- Encourage dancers to experiment with emotions and movement. Name an emotion and ask students to show you a pose or movement expressing that emotion and describe how it feels or appears.
- Explain to the dancers that a voice will call out an emotion and students will move in any way that they feel matches the emotion and the music. When there is no music we will freeze and listen.
- 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 also cue your own music and give verbal cues for different emotions.



- Exercise set up: "Show me how you would look if you were excited – like it was your birthday! How would you move if you were excited?... What about frustrated. I get frustrated when I'm trying to do something and it's not working out, maybe like trying to do up buttons or tie a shoelace. How would you move if you were frustrated?"
- During the exercise: "How would your arms move if you were angry?" or "What happens to our bodies when we feel sad?"

Exercise:

i) Students dance freely in space moving their body to match the emotion cue and music. When the music stops (or when you pause the music) students freeze.

Transitions:

"Let's pretend we are [emotion] and [any traveling movement] to [next location]".

FREE MOVEMENT – PANTOMIME

NEW! ✨

Let's tell stories using just our bodies, not our words.



Pantomime, responding to cues, interpretation.



N/A or teacher's choice of light background music



Pantomime activity cards, Leap 'N Learn mats (at least 1 p/student)



Mats and dancers spread out in the dance space, free choice of starting position.



- In the share space, explain that pantomime is when tell stories by using our bodies, gesture and facial expressions, not with our words.
- Hold up each of the pantomime cards one at a time. For each card, ask students to identify what is happening in the picture and show you how they would act out what is on the card without speaking.
- While the teacher is reviewing the cards, the assistant spreads mats out in the dance space which act as an space-based anchor and reduce the likelihood of children running around when miming.
- Explain that students will move freely around the mats. When the teacher holds up a card, students will stand on any mat and act out what is on the card. When the teacher claps their hands twice students will free dance again.
- You may wish to use soft background music for this exercise.



- Exercise set up: "What is happening in this picture?"... "How would you show me you are [doing the activity in the picture]"
- Exercise set up: "First we will free dance around the mats. When I hold up a card, you will find any mat to stand on and the mime what is on the card. Remember, when we mime we use our bodies, not our words. When you hear me clap two times, you will free dance around the mats again."
- During exercise: "How can you show me you are [activity] using just your facial expressions and body?"
- After exercise: "Which activity did you find was the easiest to mime?... Which was more challenging for you?"

Exercise:

- i) Students free dance around the mats.
- ii) Teacher holds up a card and calls out the activity on the card; students find a mat to stand on and mime the activity on the card.
- iii) Teacher claps hands twice and students free dance. Repeat.

Progressions & Variations

1. Place the cards face down in the center of the dance space. As students free dance, call out the name of a student who will turn over one of the cards. Repeat for each student in the class or until all cards are face up.
2. Place one card facedown on each mat. Clap twice and students find a mat, turn over the card and perform the activity on the card. Clap twice again; students replace the card face down and free dance. Ask students to visit a different mat each time (using different color mats helps to identify which they have visited).

Transitions:

"Everyone pick up one mat hold it like [a pizza; a used tissue; smelly seaweed; a tiny kitten] as you tiptoe backwards to pack away."