



*leap* **N** **LEARN**  
**CURRICULUM**

## **Three-Year-Olds**

**Written by: Beverly F. Spell and Annie W. Spell Ph.D.**



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## About the Authors

### Beverly F. Spell

Beverly F. Spell is the director of Leap 'N Learn. She has taught ballet for over 35 years and has been a studio owner and director at The Ballet Studio in Lafayette, Louisiana since 1998.

As a dancer, Beverly trained with many great teachers, including Gwynne Ashton. She was a scholarship student at the School of the American Ballet and Harkness Ballet. She is a graduate of the National Academy of Arts in Champaign, Illinois where she was also a scholarship student.

In 2003, Beverly began sharing her knowledge and experience with other dance teachers through Leap 'N Learn. In 2004, she co-authored and released, with child psychologist Annie Spell, Ph.D., Leap 'N Learn: A Comprehensive Early Childhood Dance Syllabus. In addition to creating the Leap 'N Learn program taught by teachers worldwide, Beverly has written several DANCEcamps for studios to use during the summer season that apply the same Leap 'N Learn early childhood theories. Additionally, she has designed dance coloring books, collaborated with composer Scott Killian on multiple children dance class CDs based on the Leap 'N Learn program, developed many dance class teaching props, created two arts-in-education syllabi that have been implemented in public schools locally and nationally, and with her husband, Carrol Spell, designed The Ultimate Barre, a portable ballet barre used by studios worldwide. In July 2010, Beverly and Dr. Annie released a series of five teacher training DVDs so that teachers could be trained on how to teach dance in an education based format with an emphasis on a child's cognitive, emotional, and physical development.

In the spring of 2012, Beverly was honored to be chosen by HIT Entertainment to design and develop an early childhood dance curriculum featuring Angelina Ballerina™. This curriculum is currently being taught in Angelina Ballerina Dance Academy studios throughout North America, New Zealand, and Australia. She has also developed Angelina Ballerina Dance Academy dance camp and birthday party programs for the partner studios.

Beverly has also written and produced several original children ballets for the students of The Ballet Studio, including Abigail's Dream, Anne in Rhymeland, Deep Inside the Forest, Hope's Journey, and The Princess and the Pirates. In 2005, she worked with composer, Scott Killian of New York City to write the original musical score for the production of the ballet, Hope's Journey.

Along with running her own successful studio and Leap 'N Learn, Beverly serves as a guest teacher for student master classes and ballet workshops throughout the United States. Beverly has also presented her teaching methods at Dance Teacher Summit, Rhee Gold's Dance Life Conference, Finis Jhung's Teacher Training Seminars, The Ailey Extension Teacher Workshop, Oklahoma City University, Dance Teacher Web Expo, and various Dance Master Chapter Workshops — as well as at numerous other dance organizations and private studios throughout the United States. In 2014, she helped organize Leading Edge Dance to revolutionize dance conferences and student workshops.

Beverly is recognized in the dance world as a leading authority on children's dance education. In May of 2007, Dance Magazine and Dance Teacher Magazine featured Beverly in their teacher training issue, which highlighted her Leap 'N Learn program and her teaching

methods at The Ballet Studio. In 2010 and 2011, Beverly and Dr. Annie co-authored a series of articles for Dance Studio Life Magazine. Beverly serves as an early childhood dance authority and has been interviewed for numerous other articles.

Teachers worldwide are using The Ballet Studio as a model for their dance programs, and through Leap 'N Learn, Beverly's goal is to continue to share her experience by providing resources and teacher training for dance teachers so that they may easily provide safe, effective, and enjoyable dance training for their students.

## Dr. Annie W. Spell, Ph.D.

Dr. Annie W. Spell, Ph.D. is a child psychology consultant for Leap 'N Learn.

Dr. Annie W. Spell, Ph.D. graduated summa cum laud from the University of Louisiana in Lafayette, Louisiana in 2002. Earning a bachelor's of science in psychology, with a focus on child development, she was awarded the university's highest honor of Outstanding Graduate for the 2002 graduating class, as well as the Hait Lewis Award as the top graduate within the psychology department. Dr. Spell then earned her masters degree in clinical psychology with specialization in children and adolescents from Louisiana State University (LSU) in Baton Rouge, Louisiana in 2004. She then continued her graduate studies and completed her doctorate in child clinical psychology from LSU in 2007. In 2007-2008, she completed a one-year intensive internship with the Psychological Services Department of the Houston Independent School District. In 2010, Dr. Spell earned a masters degree in psychopharmacology from the California School of Professional Psychology.

Dr. Spell returned to her hometown and married her college sweetheart. There she conducted most of her services within a private psychological practice as a licensed and board certified clinical psychologist, specializing in children and adolescents. She also continued to provide psychological consultation to schools in her area, as well as to the Office of Juvenile Justice of Louisiana. After the birth of her first child in 2012 and her successful battle with conquering cancer, Dr. Spell decided to not return to her practice to instead spend more time with her family.

Dr. Spell's specialized clinical experience and interest areas include childhood behavior disorders, Attention Deficit/Hyperactivity Disorder (ADHD), childhood depression and anxiety, learning disorders, crisis intervention, child abuse and trauma, childhood grief, and classroom management. She has received specialized training in Trauma Focused Cognitive Behavioral Therapy and is a certified crisis responder by the National Organization for Victim Assistance (NOVA). In regard to her research, she has also co-authored a grant awarded by the National Institutes of Mental Health (NIMH) in researching childhood responses following Hurricane Katrina. Her research has been published in psychological journals, such as the Journal of Clinical Child and Adolescent Psychology and Violence and Victims, as well as in a book chapter regarding the parenting aspects of childhood adjustment following a trauma. She has presented at several meetings of the Association for Behavioral and Cognitive Therapies (ABCT) on topics such as parent-adolescent conflict, community violence exposure, and childhood response following a disaster.

Dr. Spell's history with Leap 'N Learn began with casual kitchen table conversations with Beverly Spell, discussing classroom management issues within the dance studio setting. In 2003, Dr. Spell, who was a master's level doctoral candidate at the time, provided psychological

consultation for the Leap 'N Learn Early Childhood Dance Syllabus. Since that time, Dr. Spell has also collaborated with Beverly Spell in creating Leap 'N Learn for the Classroom, a movement syllabus that focuses on applying the general concepts of the original syllabus to the traditional academic classroom, and a series of teacher training DVDs that allow teachers worldwide to be able to study the Leap 'N Learn methods of teaching dance to children. Dr. Spell greatly enjoys merging her knowledge of research and theory to Beverly Spell's many years of experience in designing an effective early childhood dance syllabus.

## The Purpose of this Leap 'N Learn Curriculum

This curriculum is a tool designed for dance instructors to use in a multitude of ways and can easily be customized to suit your own personal teaching needs. It can embody your entire curriculum for three- to twelve-year-olds, as done at my school, or if you teach a combination class, these methods can enhance your current program. The curriculum can help you to become more organized. There is no "correct" way to use this curriculum, only the best way for you.

Capitalizing on children's naturally occurring cognitive and neural development, this curriculum provides you with the tools and knowledge necessary for the creation of a successful learning environment. In appreciating and utilizing your students' natural development, they will acquire motor, cognitive, and social skills beneficial for later life roles, including that of a teenage and adult dancer.

## Structure and Use of Leap 'N Learn

In order to provide a secure support for each student's future dance training, the structure of this curriculum for ages three through six is specifically shaped around the format of those classes traditionally aimed at the older student. For instance, instead of a "free-form" class, our curriculum provides children with the opportunity to experience a warm-up, center barre, and across the floor activities, just like the structure of a traditional ballet class. Each class begins in a circle to allow children to feel secure in the studio space and to establish a connection to the other students in the class, as well as to the instructor. Throughout the class, children explore monthly objectives such as music, movement concepts, and class etiquette. Additionally, students participate in a free dance activity at the end of each class. Young dancers who are consistently exposed to free dance activities in class are generally more creative in their choreographic efforts in later years and are correspondingly freer in their movement styles as they develop. In my own teaching experience, I have noticed that if students began their training in the Leap 'N Learn program, they had more confidence in expressing themselves through movement compared to students who transferred from other programs.

## Using Monthly Objectives

The monthly objectives provide a focus around which to build specific dance-related skills. These objectives incorporate important topics including Classroom Etiquette, Musical Awareness, Relationships to Others, Learning about Dances from Other Countries, Body Awareness, Expressing Emotions Through Movement, Relationship to Working Space and the Stage, Learning About Pantomime, and Performance Time. These topics give both students and teachers a concrete method for approaching vital, but often neglected, areas of study. Each year the monthly objectives are the same for the corresponding month and correlate with the natural progression of the "dance year." For example, the first monthly objective is Classroom

Etiquette, corresponding to the introduction of the children and their parents to the studio environment. The subsequent monthly objectives teach the students about music and space, and as the year progresses the objectives center on teaching and preparing children for a positive performance experience. Although the subject matter of the monthly objectives is the same year after year, as the student progresses, the student obtains a more mature understanding of each of these very important themes.

### ***A Note from Annie about Monthly Objectives –***

Establishing and using monthly objectives every year with your three-, four-, five-, six-, and seven-year-old classes provides consistency, routine, and tradition. With this comes a greater level of student comfort in the studio environment. For example, as an individual student progresses through the program, they will begin to perceive the patterns and consistencies, all which will give them more confidence and familiarity in what they have learned previously. This confidence allows for quicker learning of more complex movements or ideas within every month as a student has been repeatedly introduced to certain themes and objectives.

## **Using Lesson Plans**

Following the Leap ‘N Learn lesson plans and using the correlated Lesson Plan: Short-Forms and Lesson Plan: Charts is the best way to help teachers stay organized and consistent. A blank version of the Leap ‘N Learn Lesson Plan: Short-Form and Lesson Plan: Chart can be found in the resources section. Having instructors use these forms for each class they teach allows a studio director to follow what they are working on, while at the same time allowing instructors creative freedom in organizing the classes they are teaching and to take specific notes per class.

If your studio has several teachers teaching the same age level, it is extremely important that by the end of the year, all classes have been exposed to the same material. This will ensure that for the end of year performance all classes within the same age group will be capable of performing the same material and that all students will advance to the next level at the appropriate age. Additionally, keeping all classes learning and exposed to material at the same rate will decrease complaints from parents, who might be prone to comparing teachers and/or classes. Plus, if one instructor is absent, another instructor can easily step in!

Using these forms and charts will clarify and unify the teachers' processes. There are sample Lesson Plan: Short-Forms and Lesson Plan: Charts at the end of each monthly lesson plan, and each one contains unique notes to fit the month and age-level. All of these sample forms and charts are copies of the exact lesson plans that are used monthly in Beverly Spell’s studio for ages three to seven, Ballet I (ages eight to nine), and Ballet II (ages can vary between nine to twelve). These samples can be used directly in your studio, or instructors may use the blank versions found in the resource section to fill out their own class lesson plans, taking into account any adjustments that may be needed.

## **Guidelines to Using Lesson Plans**

As a licensed Leap ‘N Learn studio, you may teach the lesson plans exactly as written or tweak them a bit to fit the needs of your students. Variations in what can be taught within a season will depend on how many times your students attend class each week, the length of each individual class, the number of students in the class, and previous experience with individual students.



Once a concept or dance skill has been introduced during a class, indicate its completion on the Lesson Plan: Short-Form in some manner (we recommend highlighting it). This will help to show anything that may not have been covered by the end of class in order for that concept or dance skill to be made up in a subsequent class. If any concepts or dance skills are not covered by the end of the month, they should be included in the next month's lesson plans. This helps ensure all materials are covered throughout the year.

Make notes about any changes or ideas each week. Be aware of children's reaction to music or instructional phrases that were especially effective.

By the music selections in the Lesson Plan: Short-Forms, be sure to mark any changes in tempo that were necessary.

The key to successful lesson planning is taking the time after each day of teaching to write down what took place in each class. For example, did you adjust the tempo; did you say something in such a way that helped the children understand better; did the students have trouble with a specific concept; how did you handle this? As a teacher, we often think we will remember what took place in each class, but in reality, after teaching several classes, they can easily blur together. Having specific notes will help you continue to improve that class and your overall teaching, planning, and organization. Plus, this is a great way to make sure everyone is thorough and able to keep up with the curriculum materials at the same pace. If you have questions from these notes, you can bring them up on the scheduled, monthly Leap 'N Learn support calls.

## Notes and Suggestions for Creating a Successful Classroom Environment

### A Note about "Share Time"

I begin all of my early childhood dance classes with Share Time, which allows my students to get to know each other and myself while providing a smooth transition into dance class. Plus, I can reinforce and remind students of the dancer's manners before class begins. Share Time gives talkative students a chance to "get it out of their systems" before dance time begins. Children ages three through six look forward to Share Time, where they can begin to unwind from a busy day and get ready to enjoy dancing.

### *A Note from Annie about "Share Time" –*

Research in the area of child development indicates that children aged three through six require a clear understanding of adult expectations of their behavior and also require periods of structured transition time. Without such understanding and structure, they often behave disruptively in attempts to receive attention from adults or peers. Share Time is an easy-to-implement technique that allows for the communication of what your expectations are (for example, studio rules) and also fosters a smooth transition from their day's usual and possibly hectic family schedule.

### Annie's "Share Time" Suggestions:

Share Time should take place in the same location, at the same time, and for the same duration of time for each class.

As students walk into the studio, direct them to Share Time's particular location. A suggested location is a corner or wall of the room least utilized during actual dance time.

Immediately when class begins, start Share Time by explaining what Share Time is — a time and place where we talk to each other, tell one special thing about the day, and get ready to dance and listen. Be sure to emphasize that the activities of Share Time (talking and giggling) take place only in the designated location and that the rest of the room is used for dance, listening, and learning only.

Using a timer, allow each student ten to fifteen seconds to tell his or her favorite story of the day. Encourage them to tell real stories and give the class as many details as possible.

When the timer rings, direct attention to the next student.

Allow for students to tell their stories, and then set the timer for your own time. During your time, remind students of studio rules, inform them of any unusual activities (activities that did not take place at their last class) that may take place in class time, retell the difference between Share Time and dance time, and remind them of the sticker chart.

If time is available, tell a story from your day as well.

When the timer rings indicating the end of your time, give the class your first instruction.

### A Note about Terminology

In my experience, young minds are like a sponge when it comes to language. I introduce terminology along with the definition in short, simple phrases (for example, "plié" means "to bend"). Children love learning a new, different word, and especially love knowing they are being introduced to a foreign language. They love the concept that children from all over the world studying ballet are learning the same words and movement. For younger children, especially three- and four-year-olds, I try to associate something familiar to them with a new term. For example, when teaching passé, I ask if anyone knows what a flamingo is and how a flamingo stands. When the children demonstrate how a flamingo stands, moving one foot to the opposite knee, I say, "You've just done a passé!" From then on, I refer to the movement as "flamingo passé." Then when the children are five- or six-years-old I drop the "flamingo," but they are always able to associate flamingo, something very familiar, with passé. Throughout the curriculum, I have provided word associations that have been successful in my teaching. Be creative! Don't be afraid to experiment with your own word associations. Parents are always impressed when they see their children are learning new words and what those words mean. Many parents have approached me to say how pleased they are to see their children actually learning and understanding the movement, not just copying the movement.

### ***A Note from Annie about Using Accurate Terminology –***

There exist varying practices in regards to the terminology of movement used with students in the three- to six-year-old age group. However, research in the areas of cognitive and learning psychology supports only one of these practices based on the exponential vocabulary growth that occurs during these years of development. This practice consists of using the accurate French terms for every movement presented with a nickname of the movement that serves as a descriptor of what the movement looks and feels like.

During the three- and four-year-old classes, students will begin to pair and associate the French term with the nickname you have used consistently. Beginning in the five-year-old class, you may expect a few students to be able to remember or perform the movement by just stating the French term; however, you should continue to present movements with both names/terms. By age six, a strong memory of the accurate French terms of all ballet movements will become more solidified for most students, laying an excellent foundation for future quick retrieval of the movement associated with each ballet term. In the resources section of this curriculum is a list of terms that are used throughout the Leap ‘N Learn program.

### ***A Note about Center Barre***

In order to protect the importance and educational integrity of barre work later in the student's training, this curriculum confines barre work to the center without an actual barre for three- to six-year-olds. Real barre work should begin around the age of seven or eight. Young children need to learn to stand correctly on their own. The tendency to lean on the barre or to depend on the barre is far too tempting at this young age. In order to prevent fatigue of the supporting leg when working in the center, alternate working legs with each exercise. For example, a three-year-old tendu combination could look like this: one parallel tendu right front and close parallel, repeat one tendu left, repeat tendu right, and three claps standing parallel (the claps get the children back on track and children love to clap). A five-year-old combination could look like this: three consecutive parallel tendus right front, and three claps; repeat three consecutive parallel tendus left front, and three claps. Students at any age should be focused on body alignment when executing center exercises. Children as young as three-year-olds can be taught to keep their heads high, backs straight, and tummies in while executing movements. Instead of teaching a “step” to children, each new movement should be taught with emphasis on correct posture, alignment, and execution.

Introducing barre work at age seven or eight, using center adjustable barres, has been very successful within my school. Putting children at the barre facing a wall can give children a feeling of punishment or isolation. Plus, children facing a wall will turn around to look at the teacher, thus totally losing all alignment. To remove those common issues, my husband, Carrol Spell, and I have designed The Ultimate Barre specifically for dance studio owners with young students or anyone that needs portable ballet barres. The Ultimate Barre adjusts as low as 35 inches for children all the way up to 48 inches for taller adults. For teaching students ages seven and older beginning ballet, I place my adjustable Ultimate Barres in the center of the room and have my students place both hands on top of the barre, facing the mirror. The students can think about what they are doing instead of looking around the room or twisting around to see themselves in the mirror. When using this method, students can see and feel their alignment to make the connection as to how their bodies should be aligned when in the center.

*The Ultimate Barre is available online at [www.leapnlearn.com](http://www.leapnlearn.com) or by calling our toll free number – 1 (888) 211-5180.*

## A Note about Class Assistants

Using a teacher's aid or class assistant in each class for ages three to five is an efficient and pleasant way to keep class time focused on dance rather than discipline. I also put the assistant on stage with the class in our Spring Performance in order to give the little ones confidence and guidance. Plus, having an older dancer on stage with the younger dancers enables story development and interaction between the two. Children love to act out stories, and it makes them more likely to remember choreography and feel comfortable “performing” on stage. This also prevents the typical situation of the young dancer looking off-stage at the teacher while trying to perform. Giving the older student this responsibility provides added benefits to the older student by teaching them how to teach, showing them the correct way to interact with younger children, and giving them confidence in knowing that they have a special part in the performance and a special place in the studio.

## A Note about Using Right and Left Hands

Children are normally unable to fully distinguish their right hand from the left until around age seven. When teaching children ages three to five, I do not stress distinguishing between right and left hands or feet. It adds a level of frustration and students are focused too much on that rather than on what they are doing. I put more emphasis on directions, such as “toward the stereo” or “toward the waiting room,” and when the students get older, I’ll add “right toward the stereo” or “left toward the waiting room.” When students are six- or seven-years-old, I’ll include distinguishing between right and left, but if I notice that the students are more concerned with being able to tell the difference between right and left, I no longer make it important. All children are different; it is more important for your students to be able to move with confidence and correct alignment rather than to know they are moving to the right or left.

### *A Note from Annie about Using Right and Left Hands –*

A child’s full understanding and comprehension of their left and right side can be expected to develop around age seven. At this age a child’s thoughts become far more logical, flexible, and organized. Thus, their ability to mentally rotate images, their comprehension of distance, and their ability to align their perspective to another’s appears. With all of these new found skills comes a consistent awareness of their left and right side. Before age seven, children often times are forced to pair each side with a certain stimulus to serve as a cue. Their awareness of left and right is not yet flexible enough to utilize in novel and varied settings.

## A Note about Positions of the Feet

Parallel first is the term used in this curriculum for placing the feet together facing straight ahead, also known in some methods as sixth position. Use very little turnout in first and second positions for children up to the age of six. When I do start to teach first position, I teach it as a “small V.” Young children do not have the stability and alignment to maintain knees over toes in rotation. When turnout is introduced, make sure the rotation is from the hip joint. Show the dancers a picture of a skeleton and how the thighbone can rotate in the hip joint. Keep a watchful eye on the dancers’ knee alignment at all times.

## A Note about Parental Involvement

By posting the monthly objective on the viewing window or bulletin board, parents are informed of what their children will be focusing on in class and are also encouraged to get involved in

what their children are learning. In the handout I give to parents at the beginning of the year, I explain the monthly objectives and encourage the parents to ask questions of me as well as of their children. While every parent will not be involved in their child's dance education, I am always pleased at how many parents do take an active role in what their child is learning. It makes good business sense to keep parents happy, informed, and educated.

### ***A Note from Annie About Parental Involvement –***

Research in the areas of psychology of learning and cognitive psychology has indicated that repeated trials of learning lead to more permanent memory stores. Additionally, when information is reviewed and rehearsed in multiple locations with varying stimulus environments, that information becomes more stable as knowledge gained. Therefore, encouraging parents to review and inquire about material your students have learned in the studio is extremely useful in creating permanent knowledge bases of that information. With such practice, your students will demonstrate quicker retrieval of information learned in past years.

### **A Note about Additional Children's Dance Resources**

An important point to remember about this curriculum is that it is not intended to replace your own ideas or those of others, but rather to augment and organize them. Please feel free to add other activities that you have found useful to appropriate age groups. Leap 'N Learn is designed to blend easily with other programs and will provide you with a firm foundation upon which to build. There are so many fun, exciting, creative, and inspiring ideas in the dance world that can be incorporated into your own program.

### **A Note about Children's Books**

Reading books about dance with your students is a great way to reinforce what you are teaching and presents another medium to children, helping them to identify with what they are learning in class. In my studio, I have a bookshelf in the waiting room with lots of books about dance, and I often find both students and parents enjoying this reading material.

### **A Note about Leap 'N Learn Music**

The Leap 'N Learn music was developed specifically to complement this curriculum. Using a "freeze-and-move" format, the music facilitates the exploration of movement concepts. Students love moving to this music. Three volumes of music have been created to provide a stimulating variety of musical expression: *Locomotion* is loaded with freeze-and-move activities for learning basic movement concepts. Sixteen tracks of action-packed fun are provided with an introduction for each concept. *Rainy Day* contains delightful ways to express feelings. Eighteen enchanting selections with an introduction for each concept enliven a child's imagination and inspire movement. *Music, Magic & Make Believe* is full of charming songs for learning and awakening imagination. Twelve sing-along songs make up this National Parenting Publication award-winning CD.

Scott Killian's *KIDS! And KIDS! 2*, presented by Finis Jhung, contain tracks of beautifully orchestrated music created especially for children's dance. Scott Killian has created an entire world of sound on these CDs and tailored the lengths, tempos, and meters to the specific demands of young ears. You'll delight in the way your students are introduced to the colors of the orchestra, beautiful melodies, and inventive rhythms.

***A Note from Scott Killian –***

When I began work on this CD, Finis recommended as a reference a wonderful teacher named Beverly Spell, who has developed a thoughtful and creative approach to the training of young dancers. After some initial Internet correspondence, it became clear I needed to see what she was doing first-hand, so I flew down to her school, The Ballet Studio in Milton, Louisiana, and observed some special classes Beverly had arranged for me. It was a total delight, and it reinforced what I had remembered about the musical demands of children’s dance classes: clear beats; short, clear phrasing; singable melodies; and a little magic in the orchestration! I have used her classes as a model for the format of this CD. *KIDS!* is dedicated to ‘Miss Beverly’ and all her colleagues everywhere.”

# Good Instructional Practices from Annie

## Necessary Instructor Attributes

Below is a list of necessary instructor attributes for the establishment of a positive tone, a comfortable discipline level, and optimal learning in your studio:

***Demonstrate enthusiasm about material you are presenting:*** If you seem uninterested in what you are presenting to your class, your students too will be uninterested and will be easily distracted by other stimuli around them.

***Be sincere in your presentation:*** Children are the most accurate judges of what is fake and what is not, so be sure that your enthusiasm is real and sincere.

***Utilize multiple modalities in your presentation:*** By presenting material/movement while associating it with emotion, experience/stories, sound, etc. students have increased chances of performing the movement with more awareness of their body and their presentation. When a movement is paired with multiple senses that a student can appreciate, that movement also becomes more enjoyable for the student to perform. By pairing movement with other knowledge bases, your students are developing and improving their confidence in their performance of that movement. The Leap 'N Learn visual aids and coloring sheet handouts are beneficial visual modalities to use. Be sure to take advantage of the many benefits that these tools provide to the teachers, dancers and parents.

***Establish a clear routine and continuously teach that routine:*** Consistent routines allow children to feel safe and secure. This feeling of security helps to decrease shyness and disruptive behaviors in your students.

***Be prepared in order to limit transition time:*** Research has consistently shown that in the setting of a classroom transition time (i.e., changing music, moving students to new formation/location) is the optimal time for disruptive behavior problems. Be prepared in order to decrease your transition times.

### ***A Note from Beverly –***

Have all music selected with correct tempos before class begins. Always prepare more material than the actual time allotment. If a child is prone to disruptive behavior, she will “act up” if you are searching for music or trying to figure out what to do next.

***Allow a high rate of active responding by your students (verbal and motor responses):*** The more opportunities you provide for actual performance of what you are teaching, the more confident and agile your students will be at executing it.

***Give immediate feedback of a student's performance:*** This allows for the refinement of their progress and also may eliminate behavior problems in the studio.

***Praise, praise, and more praise for participation:*** Pay attention to the small achievements your students make. Make it noticeable that you are proud of them. This will encourage them to continue to work hard and will promote a positive tone in your

studio. *A good ratio to go by:* For every correction made to a student's performance, provide positive attention and praise for three other statements alluding to what they are doing right!

**When disciplining, "Act, don't yack!":** If a child is becoming a discipline problem, do not make threats of calling a parent or sending them out of the studio if you will not actually do it. If you make threats and consistently do not follow through with what you have threatened, your words and authority will not mean much to your students.

## What if a Student Needs Extra Instructional Support?

One of the great joys of instructing children between the ages of three and twelve is experiencing and appreciating the individuality of each child. Each child has their own genetic make-up and their own family environment, thus yielding their distinct personality, temperament, and skill level. Although each child has their own strengths and weaknesses, certain children may present weaknesses that are more apparent within the studio setting.

Below is a list of various behaviors that may prove to hinder a student's success in your studio. Additionally provided are the associated childhood disorders and possible solutions to those problem behaviors.

Behavior	Associated Disorder	Possible Solution
Blank Stare	ADHD, Depression	Physical Touch/Prompt
Fidgeting	ADHD, Anxiety	Physical Touch/Prompt; Positive Attention*
Picking on Other Students	Disruptive Behavior Disorder	Special "Helper"*; Physical Separation/Time-Out*
Slower at Performance	Learning Disorder, Receptive Language Disorder	Increase the Modalities Used in Instruction (motor modeling, verbal explanation, story telling)
Hyperactive or Overactive	ADHD, Anxiety	Short Transition Times; Increase/Decrease Modalities Used in Instruction
Excessive Restroom Use	Organic Problem, Anxiety	Develop Contract Determining the Number of Restroom Visits

\*Denotes further description and explanation in the Discipline Section.



## Effective Studio Discipline: Techniques of Prevention

Within the studio setting, effective discipline should ideally rely mostly on preventive measures. Preventive discipline techniques can often redirect a child's inappropriate behavior and replace it with a more acceptable behavior without being disruptive to the studio and other students' opportunities for learning. Below are various empirically validated discipline techniques developed within the fields of school psychology and child clinical psychology. Each has been adapted to the dance studio setting and can be further revised for your own studio's specific needs.

### Sticker Chart for Ages Three to Seven

As a child, it is often easier to receive negative attention ("No, you are not listening to me.") rather than positive attention; as adults, we frequently verbalize what is wrong rather than calling attention to what is right. Therefore, the Sticker Chart is a manageable technique for an instructor to provide regular and consistent praise and recognition of appropriate behavior for each student demonstrating such behavior. A sample of a sticker chart can be found in the resources section of this curriculum.

#### Here are a few steps to follow when implementing the Sticker Chart:

Develop/draft chart for every class with each child's name on it as well as a column for each day of class.

At the onset of each class, explain that those who follow the studio's rules throughout class time will receive a sticker/smiley face (on the chart) for doing so. Your rules should be as specific as possible and as measurable as possible.

During class time, if a child breaks one of the studio's rules, provide quick redirection and put a mark next to their name. This mark should be for your eyes only and is only necessary if you will not remember the student by the end of class.

At the end of class, read all the names of students who do not have marks by their name and place stickers/smiley faces next to their name for that day with verbal praise of their class behavior one child at a time.

For those children who did not receive a sticker, give them a positive statement of what they did do "right" and let them know that you are still proud of them. Remind them that if they follow all studio rules they will receive their own sticker at the next class.

At the end of the month/semester, the children with stickers in all slots by their name should receive verbal praise from you.

### Increasing Positive Attention

Children, like all people, like to get attention from others. Providing lots of positive attention is a powerful way for instructors to teach children how to behave. Additionally, praising children when they behave is an excellent way to help children feel good about themselves and their progress. Below are various tips on making the positive attention you give to your students as powerful as possible:

**Make positive attention specific:** Instead of a simple "good," "great," or "excellent," describe your student's behavior very specifically. For example, "Samantha, you put your feet in first position immediately after I called for it. That makes me so happy."

**Give positive attention right away:** Provide positive attention while the good behavior is happening or immediately following a good behavior.

**Remember to avoid criticism as much as possible:** When your students learn something new they need a lot of positive attention. First, talk about the good part of their behavior/performance, and then tell them how to improve for next time.

**Attempt to "catch" your students being good:** Instructors should watch for times when their children are being good and praise them right away. If your students are rewarded often for their good behavior, they learn that they do not have to misbehave to get your attention.

## Effective Studio Discipline: Techniques of Intervention

In the case of disruptive behavior problems in which all preventive techniques have failed, then it is best to consider more direct interventions. When a student is disruptive to the class' functioning and routines, discuss the child's behavior with their parent(s). Effectively brainstorm with the parent(s) various interventions that could be appropriate for the student and your class time. Listed below are several intervention techniques that may be utilized.

### Time-Out/Separation from Others

Time-out should be used only when ignoring the student's misbehavior is not warranted due to the noxious or dangerous nature of the behavior. Time-out is a punishment technique that involves removing the student from all enjoyable activities for a brief period of time. Time-out removes all possible reinforcers (e.g., your attention, peer attention, etc.). This technique only works when you provide positive attention for the times when the student is behaving. Additionally, time-out provides a "cool off" period for the student. The following are a few tips on making time out more effective:

Choose a boring place and choose the same place for every time-out session. It may be appropriate to establish the time-out spot in the waiting room/hall or in the studio. This decision depends on whether adults are available outside of the studio to watch the student.

Follow a disobeyed instruction with one warning of going into time-out. For example, "Megan, stop tugging on Samantha's hair or you will go to time-out."

Following your warning, allow the student ten seconds to respond appropriately. If they do not follow your instruction, then use time-out immediately. For example, "Megan, since you did not stop tugging on her hair, you will go in time out."

Walk the student to the time-out area. Be sure to set a timer or keep track of the time on your personal watch. For children aged three to six years in the studio setting, one and half to three minutes is appropriate.

Do not talk to the student during time-out.

Praise the student as soon as they do something appropriate after leaving time-out.

## Special Helper

Children often need a consistent role in order to feel comfortable with their environment. Therefore, providing them with a novel role during class may better shape some students' behavior. With being given such a role, many students may experience a greater amount of self-control and self-esteem.

Such roles may be helping gather trashcans around the studio building, cleaning the waiting room, doing a check for necessary items in the restrooms, etc. The assignments of such duties should be prefaced with the idea that they are your helper in making sure every job is complete.

## Studio-Home Note

The studio-home note is a means of increasing and improving communication between you and your students' parent(s) to lead to better classroom behaviors. The studio-home note is a simple intervention that can be tailored to individual students depending on what negative behaviors you wish to decrease or positive behaviors you wish to increase.

These notes should only be used after careful consideration and discussion with the student's parents as they are only effective if everyone involved does their part. Discuss with parent(s) the behaviors you are concerned about with the particular student. Determine which behaviors you will target and draft the first studio-home note with the parents. Complete the contract for the first month or week depending on the frequency the child attends class. In completing the contract, it is important to do so with the student and their parent(s). It is best to start with low criteria in order for the child to feel success.

Once the contract and studio-home note have been created, follow these steps:

- I. Each day the student attends class, remind them of the note discretely and then throughout class time, record their behavior according to the rating on the note.
- II. Send the child home with the note.
- III. The parent(s) should then provide a reward or a consequence, depending on the child's rating and the predetermined criteria in the contract.
- IV. As soon as the student has had three consecutive "good notes," increase the criteria or add more target behaviors to the note.

Please see studio-home note and contract forms in the appendix, along with an example contract and parent letter that provides tips for helping their child through separation anxiety.

## Three-Step Prompt

The Three-Step Prompt is a discipline technique that should be used solely for extreme compliance problems. It involves gaining compliance from a child immediately following an instruction. The Three-Step Prompt goes as follows:

**Step 1: Instruct** — Give your students the instruction. (Example: "Go to the circle.")

**Step 2: Prompt** — If a student does not respond appropriately to your instruction within the following five to ten seconds, give them a prompt/warning. (Example: "Go to the circle, or I will help you go to the circle.")

**Step 3: Guide** — If a student does not comply with your prompt within another five to ten seconds, then physically guide them to do so.

### Things to remember:

- Speak in a neutral tone.
- Praise as soon as compliance is gained.
- Do not give more than one prompt/warning.

## Instructional Needs

Children aged three to six have developing, yet limited, attention capacities and comprehension skills. These areas, as all areas of human development, slowly expand into their adult levels throughout childhood. Additionally, a child's perspective of the world around them and their ability greatly influences their instructional needs. Therefore, careful instruction with an appreciation of students' cognitive flexibility is necessary when presenting material to three-, four-, five-, and six-year-olds. The following steps provide an example of such instruction as it allows for multiple trials of learning, pairs movement with verbal description, and provides immediate feedback:

**Step 1:** Verbally describe the movement. In your verbal description use any image or sensory information that can be paired to movement.

**Step 2:** Perform the movement without any verbal statement.

**Step 3:** Verbally describe the movement while performing the movement.

**Step 4:** Call on students to perform movement and perform with them.

**Step 5:** Give students immediate feedback.

**Step 6:** Repeat step 3.

**Step 7:** Call on students to perform and give immediate feedback on their performance.

Repeat steps as needed for optimal learning.

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## Class Objectives

The entire curriculum of each month will have a specific focus. This focus will be carried out through all ages and types of classes at licensed Leap 'N Learn studios. Having your entire studio focusing on a specific objective will allow the studio to reinforce that learning on many different levels. The students will be exploring and learning the monthly objectives based on their specific level of cognitive, social, emotional, and physical development. So instead of being repetitive from year-to-year, the objectives grow and evolve with the students' natural growth and progression, while still allowing for consistency.

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## Month One Objective: Classroom Etiquette and Format

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### Classroom Etiquette and Manners for Dance

This month forms the basis of how your students behave and perform for the entire year. Introducing students, as well as parents, to the “Manners for Dancers” at the beginning of each year helps in running the studio successfully. Proper preparation of the rules and introduction of the rules are essential. Each studio has different needs and editing of the suggested “Manners for Dancers” may be necessary. Please see the suggested “Manners for Dancers” handout and feel free to copy it or make changes as needed for your studio.

**Three-Year-Old Manners:** I distribute a copy of the “Manners for Dancers” handout to each parent at the end of the first class or during registration. I emphasize rules such as “hands to themselves,” “talking only during Share Time,” “raising your hand,” “look at the teacher when she is talking,” “the studio and waiting room is for walking or dancing only,” and “ballet barres are only for older students.” Remember that for most three-year-old children, this will be their first structured classroom experience, so repeating basic studio rules may be necessary.

# Manners for Dancers

## Dancers show respect for themselves by:

- Being prompt for class.
- Being dressed properly for class in assigned color leotard, without underwear under leotards, without jewelry other than small earrings, and with shoe strings either tucked in or tied in a knot and cut off.
- Having their hair up off the neck; it must be in a bun. For shorter hair, pulling hair back from the face with a headband or clips is acceptable. No hair covering the neck or in the face.

## Dancers show respect for others by:

- Keeping their hands to themselves during class.
- Waiting quietly for others to have a turn and for instructions from the teacher.
- Waiting until the music is finished before entering the classroom if they are late to class.
- Talking with one another only during Share Time.
- Supporting other students' efforts; never laughing, pointing, whispering, or gossiping.

## Dancers show respect for their teacher and the art form they are learning by:

- Being properly dressed and ready for class on time.
- Listening when the teacher speaks; always standing in a "proper dance stance" while listening when the teacher gives combinations or corrections.
- Being prepared for their turn.
- Always asking before leaving the room for any reason and upon returning entering quietly and going around to the back of the room, never through the dancers who are dancing.
- Always finishing every exercise, never walking off noisily or showing anger or aggravation.

## Dancers show respect for the studio by:

- Leaving gum, food, and drinks outside.
- Never hanging or leaning on the barres.
- Never running or doing gymnastics in the studio or lobby.
- Putting trash in its proper place.
- Putting away books and magazines when finished with them.
- Turning off cell phones.
- Always keeping all belongings zipped inside their dance bag.

## Parents show respect for the dance class, teacher, and studio by:

- Coming inside the waiting room to drop off and pick up dancers; it is unsafe to allow children to walk through the parking lot alone.
- Never leaving siblings in the waiting room unattended by a parent.
- Bringing dancers to class on time and picking them up promptly after class.
- Having students ready for class before entering the classroom.
- Making sure the dancer has had the opportunity to go to the restroom before entering class.
- Knocking before entering the classroom if class is in progress.
- Not letting children stand and hit the viewing window.
- Letting us know in advance if possible if a student will be absent.
- Making arrangements with their child's teacher to make-up missed classes.
- Teaching dancers and siblings to sit quietly and read while waiting, remembering that the waiting area is also a homework area for many dancers.
- Teaching children to never run or scream in the studio, waiting areas, or parking lot.
- Calling the office to make an appointment during office hours with the director to discuss any concerns.
- Always remembering our studio is a gossip-free environment and talking negatively about others is inappropriate behavior and benefits no one.

## Introduction and Review of Class Format

Children always want to know what comes next, and following the same class format gives children security and confidence. Introducing the class format within the first few classes of the dance year will ensure smooth transitions from exercise to exercise.

- I. **Where to Go When They Enter the Classroom:** Three- to six-year-olds go to a special “Share Time Space,” which is NOT “Dance Space.” At my studio, Share Time takes place at a small bench at the front of the studio, where the children will sit around the instructor. This is where we learn everyone’s names, take roll, and share one special thing. (*See Annie’s Share Time suggestions.*)
- II. **Moving to “Dance Space”:** Three- to six-year-olds move to a circle in the center of the floor in “Dance Space.” Children are most comfortable and participate most when in a circle instead of in straight lines. As stated earlier, a circle allows children to feel secure in the studio space and to establish a connection to the other students in the class as well as to the instructor.
  - A. **Making a Circle:** Children hold hands, stand tall, and evenly space themselves. Then they let go of each other’s hands. We talk about “bubble space” — how each dancer has to have his or her own space around their own bodies. Each child pretends to blow one huge bubble around his or her own body. I explain that we don’t want anyone’s “bubble to pop,” so we want to keep our bodies (and imaginary bubbles) from touching. Children find this fun, and they understand the imagery very well.
  - B. **Learning to Sit Like a Dancer:** We all go down to the floor as a group; we learn to go down to the floor like a dancer, without putting our hands down on the ground. I teach this by sliding one foot back to a kneeling position. Then we bring both knees together in a kneeling position. Finally, we lower ourselves carefully to the floor to sit on our bottoms, bringing our legs around to sit criss-cross style (legs crossed), backs up tall. The first time you introduce this, it can take a long time, but eventually the students learn that this is the correct way to sit on the floor for dance class.
  - C. **Learning to Stand Like a Dancer:** A child’s normal reaction when asked to stand from a sitting position is to put their hands on the floor, their bottom in the air, and then push off the floor with their hands and stand. By teaching children the correct way to stand from a sitting position from the first class they take, it develops strength and instills good habits for performance later on in the year. Plus, children love learning how to “stand up like a ballerina.” Parents love to see their children developing correct posture. We bring our knees together in front of our bodies and our feet together on one side of our bodies. I allow three- and four-year-olds to place one hand on the floor to lift them to a kneeling position, while older students are able to use their leg strength to push to kneeling. We bring one foot forward so we are kneeling on one leg, and then push to a standing position and place feet together.
  - D. **Traveling Around the Circle:** Each dancer gets a turn to do a movement activity traveling around the circle. Some students, especially three-year-olds, may want the instructor or assistant to travel around the circle with them. Sometimes I assign

a certain movement activity such as skips, gallops, walks, etc. For three-year-olds, I do not assign a movement activity. Instead I allow them to move in whatever way is natural for them. Have each child “stand like a dancer” before taking their turn around the circle. Remember that sometimes children are so excited or shy that they forget to “stand like a dancer” — positive reinforcement for those who do remember is the key, rather than forcing a child to begin all over.

- E. **Strengthening and Stretching:** For all age groups, children perform age-appropriate strengthening and stretching exercises in a circle.

### III. Moving to “Center Barre”

- A. **“Tummies to the Mirror”:** From the circle, have every child face the front of the room so that their “tummy is toward the mirror.” Depending on the size of the studio and the number of children in the class, the students form one or two well-spaced lines. Three-year-olds stay in a circle for center barre for approximately two months before a line is introduced. Three-year-olds likely will need to be gently taken by the shoulders and guided to their new dance place.
- B. **“Fingernail Test”:** Students hold arms out, shoulder height, to space themselves out, making sure that “no fingernails touch.”
- C. **“Windows”:** If your class is large enough so that children are in two lines, explain “window spaces” to them — children in the back line should be standing in the empty space between the children in the front line, so that they can see themselves in the mirror.
- D. **Switching Lines:** Say each child’s name (Example: Sally, your space is between Mary and Susie), and ask them to point to their space. Children in the back line should be pointing directly in front of themselves, while children in the front line should be pointing behind themselves. I say, “Let’s all take four steps and go to our window space.” I then tell them, “you have just switched lines,” and then we repeat to get back to our original window spaces. This becomes fun — later it can be introduced with marches, claps, and other dance exercises.

### IV. Traveling Across the Floor

- A. **Traveling Straight Across:** From the straight lines in the center, have all students face the side of the room where the traveling exercise will begin (“tummies to the side”). This works best if I stand where I want the children to face. Then, play “follow the leader” to make a straight line at the end of the room. Sometimes, we do various dance steps such as ballerina walks or marches when playing “follow the leader.” For three-year-olds, if studio space allows, traveling straight across the room is more beneficial than traveling in a diagonal. Once all children have gone across the floor, then turn to the other side; the last students are now the line leaders for the other side.
- B. **Preparations and Finishes:** Each time a section or exercise is begun, you must be clear how you want students to start and to finish. Share with the students how important this process is. When traveling across the floor, show them how to start



and teach them what it means to be prepared for their turn. Preparations and finishes need to be simple (e.g., arms in en bas position; feet in parallel).

- V. **Where To Start For Free Movement Exercise:** Depending on the activity, students can start in a circle or their own space in the center of the room. This section of class should not be as structured, so long as each person has his or her own Dance Space. You want your students to be able to explore free movement, but you also want them to have respect for other dancers' space.
- VI. **Reverence in a Circle:** Teach the meaning of the word "reverence," and explain that this is how we end ballet class and how we say thank you to our teacher and class assistant. Use gender-appropriate curtsey, using the ball of the foot for girls or bow for boys. After reverence, we walk as a class to the door of the studio. This is when I give stickers to each child (or, if I am using a chart system, apply to the sticker chart) and thank each dancer for working hard.

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## Month Two Objective: Musical Awareness

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Dancers of all ages need as many musical skills as possible. The more they work on counting and listening skills, the better they become as dancers. All students, no matter what age or ability, should master each Musical Awareness exercise in sequence. Students will probably not master all of these exercises in one month. Musical Awareness is a concept that you will want to constantly reinforce to your students throughout the year.

### Learning to Count Eight Beats of Music

- I. With a percussion instrument, tap or shake to the beat of the music.
- II. Count to eight. Some younger children may not know how to count to eight. Instead, I'll count in fours, and repeat it over.
- III. Using a 4/4 or 2/4 music selection, try to get the children to stay on the beat with you while counting out loud, either eight or four counts of music.

### Learning to Clap or Pat

- I. Using a 4/4 or 2/4 music selection (suggested music selection: #1 Circle Dance and Claps on Scott Killian *KIDS!*), have the children play "pat-a-cake" (hands clap, hands clap knees) to the time of the music. Playing "pat-a-cake" helps younger children to stay in time with the music as opposed to just clapping their hands.
- II. **Body Parts Exercise:** Sitting criss-cross style in a circle. Using fingertips, the teacher calls out a body part and the class taps that body part while counting for eight counts of music. For example, the teacher would call out head, and everyone would pat their heads for eight counts of music. On count eight, the teacher calls out a different body part, like shoulders, and students begin patting their shoulders on count one, continuing until count eight. This is a great exercise to introduce young children to all their body parts. Suggested progression of body parts: Head, shoulders, elbows (crossing arms in

front so that opposite hand pats opposite elbow), tummies, knees, toes (bring knees up quickly so that toes are in front of body), heels (point toes to the ground, and lift heels and hands go inside of knees), straight knees (shoot legs out straight in front), back (bring arms up over head, elbows pointing to ceiling and pat upper back, bring knees back to criss-cross), nose (one finger on the nose, then the other finger on the nose; try alternating right and left index fingers to pat nose (right finger pats nose on count one, left finger on count two, etc.) — children love to end the exercise this way!

- III. **Counting Patterns:** Once the body part exercise is mastered, try counting four slow counts and eight quick counts with each body part. For example, pat four slow counts, saying “one-two-three-eight quick!” (to cue the next pattern). Then pat eight quick counts while saying “one-two-three-four-five-six-seven-and elbows (name the next body part)”. This takes practice on the teacher’s part, to say something while doing something else! Try making up and experimenting with your own counting patterns.

### Moving While Counting

- I. **Freeze Game:** Try a “follow the leader” style at first, with the teacher or assistant as the leader. Walk for eight counts and freeze for eight, while counting out loud. You can change walks to make them more interesting by making them monster walks, robot walks, ballet walks, elephant walks, marches (like in a band playing an instrument), etc. and freeze in the same character. (Suggested music selections: #17 Flamingo Walks (4/4), #18 Marches (4/4), and #19 Ballet Walks (4/4) on Scott Killian’s *KIDS!* I also use Brent Lewis’s *International Drumming Music* for this exercise.)
- II. **Variation on Freeze Game:** Move for eight counts, and then freeze and clap for eight counts of music. This can be done as a follow the leader game, and then when students have mastered the exercise, they could travel across the floor on their own without the teacher’s assistance.
- III. **Traveling Exercises Focused on Counting:** Starting from one side of the room, the first dancer begins a movement (bourrées tend to work very well, or try walks, marches, chassés, etc.) on count one, traveling across the floor. The next dancer begins his or her turn on the following count one. When dancers are beginning to learn this exercise, you may want to tap each dancer on the head on their count one to let them know it is their turn. Try to accent count one with your voice. After the students have mastered this, instead of tapping their heads, point or gesture to each student on her count one. Adding more difficulty, take away the gesture and have students begin with only the assistance of your voice. Once all of this is mastered, have the students count on their own without any cues from the teacher. This is a great exercise to use later on in your choreography for getting the dancers on stage. (Suggested music selection: #20 Fairy Bourrées on Scott Killian’s *KIDS!*)

### Learn to Count 3/4 Waltz Rhythm

I like using my own collection of Beanie Babies™ instead of having the students bring their own dolls/toys because I can determine what is being used, while at the same time teaching the students how to share and that they can’t always choose which toy they want. Beanie Babies™ are soft, small, and don’t take up a lot of space in the studio. I tell the students that these are my babies and that they have to take special care of them for me, which teaches them respect and gentleness.

- I. **Beanie Baby™ Rocks Side-to-Side:** Holding your Beanie Baby™ with legs in second, rock your baby to counts of three. Bend knees on one, stretch knees while shifting weight to the side and bring baby to that direction in a cradle-type position. Use this exercise to teach counting in threes, not to teach a waltz step. Their rocking will become a natural way for them to understand 3/4 counts. (Suggested music selections: #14 Weight Shifts Rocking on Scott Killian *KIDS!* This selection was written specifically to do this exercise.)
  - II. **Beanie Baby™ Rocks Front and Back:** Bring one foot front, and rock front with Beanie Baby™ going up (weight shifts to the front foot and the back foot stretches). Without taking a step, rock back (weight shifts to the back foot and front foot points). Little ones love to kiss their Beanie Baby™ when it comes back! Don't forget to practice this rocking motion with the other foot forward.
  - III. **Variations:**
    - A. Rock three times, and then freeze for three counts. Reverse.
    - B. Use ribbons or scarves instead of Beanie Babies™.
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## Month Three Objective: Relationships to Others

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Learning to move while considering your placement in relationship to others is an important component of dance. All of the exercises below are extremely beneficial at performance time. Choreography is much more enjoyable if dancers are traveling around the stage instead of standing in a straight line (and looking offstage at the teacher!). Even young dancers as early as three can successfully perform many interesting patterns and pathways on stage.

### Three-Year-Olds

- I. **Follow the Leader:** This is a very useful skill for this age group. Use all types of movements. Remind dancers that they must stay behind the person in front of them without touching that person. I often remind my students to “follow the ballet bun in front of you!”
- II. **Moving into the Circle and Out with Port de Bras:** Using a lift in the arms while traveling in, and a swing back with the arms while traveling backwards.
- III. **Cat-and-Mouse Chassés:** A sideways gallop in a circle. Have dancers hold hands and try to keep the shape of the circle. I usually have them move to the right for six counts, hold for counts seven and eight, and then repeat to the left.
- IV. **Moving with a Partner:** Dancers hold hands facing their partner and go across the floor doing Cat-and-Mouse Chassés.

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## Month Four Objective: Learning about Dances from Other Countries

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Children love learning about other countries and the lives of children from other cultures. Dance by Andrée Grau is an excellent source for teaching children about dance forms from around the world. As Grau states, “Every human society practices dance. [. . .] People around the world use dance to express themselves, pass on their histories, and exercise their bodies.”<sup>1</sup> Introducing children to the dance of other cultures teaches them about difference and similarities in movement, about the history of dance and how dance evolves over time, about music and costumes from other countries, and about learning to appreciate the cultural heritage of others. If you’ve started your dance program in the fall (September), month four lines up to be in December, which is a great time to teach children about dance from other countries by using *The Nutcracker* as an excellent tool for doing so.

### Introduction to *The Nutcracker*

- I. Explain to your students what a ballet is — a story that is told through music and movement. Either read or tell the story of *The Nutcracker*. Bring a nutcracker to class to show the children what a nutcracker is, and explain how it works. Introduce the children to the composer of *The Nutcracker*, and explain what a composer is. Give the students a copy of *The Nutcracker Color Page* to take home with them.
- II. Show the students Act II from a video or DVD of *The Nutcracker*, beginning with Le Chocolat (Spanish Dance), Le Café (Arabian Dance), Le Thé (Chinese Dance) and Trépak (Russian Dance). Then, based on the student’s ability, teach a simple dance step to each selection of music. The following is a list of examples:
  - A. **Le Chocolat (Spanish Dance)**
    - i. Side step together and clap two times to the right, repeat to left. I tell my students they are clapping “for the right ear only,” which helps them to achieve more of a Spanish-style of movement.
    - ii. Walk in a circle, with either a skirt (or pretend skirt) for girls or “like a bullfighter” for boys, heads held high and chests lifted, shoulders down. Reverse the circle.
    - iii. “Flamenco”-Style Bourrée: With one foot in front of the other, do seven quick bourrées with the right foot in front, switching feet on count eight. Repeat with left foot in front. Pretend to swish skirt as you change feet.
  - B. **Le Café (Arabian Dance)**
    - i. Walking across the floor, try to achieve more of a fluid and gliding movement by taking long steps and stretching through the legs and feet while holding

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<sup>1</sup> Grau, Andrée. Dance. New York, NY: DK Publishing, 1998.

shoulders back with necks long. Students could add head movements slowly to the right and then the left with every two or four steps.

- ii. Adding scarves, hold scarf in right hand and slowly lift the scarf while taking three steps forward and looking to the right. On count four, step together in plié and bring scarf down to meet left hand, switching hands. Repeat all on left.
- iii. In a circle, with a scarf in one hand, practice “sitting and standing like a dancer” — slide right foot back to a kneeling position; put both knees together; lower bottom to touch feet as you bend forward; upper body comes up as you raise back to kneeling; take right foot forward and push to standing position without placing hands on the floor. Remind your students to keep everything moving smoothly and flowing like the music.

### C. **Le Thé (Chinese Dance)**

- i. With palms and fingers touching in front of chest in a praying position, elbows lifted to side, practice little runs across the floor picking up feet in the back and trying to point toes. Try running for four counts and freezing in plié parallel, turning head to the right for four counts.
  - a. Younger students should repeat across the floor always turning their head to face the same direction (I always have them turn their head to the mirror).
- ii. Parallel sautés with elbows even and shoulders and index fingers pointed up. Try three sautés and plié parallel first, turning head to right. Repeat three sautés and plié turning head to left.
- iii. Combine i. and ii. while traveling across the floor.

### D. **Trépak (Russian Dance)**

- i. On count one, begin parallel first with elbows lifted in front of chest, forearms stacked, one arm on top of the other. On count two, right heel touches diagonal side with toes up as left knee bends, character style. On count three, bring right foot to meet left in parallel first. On count four, repeat left heel out. On count five, bring left foot to meet right in parallel first. On count six, as right heel goes out, both arms open with palms up, right arm to side and left arm up. Hold for counts seven and eight. Repeat all to the left.
- ii. With elbows lifted in front of chest, forearms stacked, chassé quickly to the right for eight counts and finish feet together. Jump open with legs in second and arms in an upward “V” on counts one-two; jump together with arms crossed and feet parallel first on counts three-four; repeat jump open on counts five-six; and jump together on counts seven-eight. Repeat all traveling left.

- iii. On counts one-two, extend right heel diagonally to the side, bringing arms open with left arm up and right arm side, palms up. On counts three-four, cross right toe over left foot while straightening left knee, looking left and keeping arms still. On counts five-six, extend right heel to the side, bending left knee and keeping arms still. On counts seven-eight, step together to parallel first, bringing arms to crossed position with elbows lifted in front of chest, forearms stacked. Chassé right seven counts and finish in parallel first on count eight, arms remain in crossed position.

## Dances from Other Countries

- I. Explain to your students that there are many different forms of dance and that all countries have a style of movement unique to their culture. Talk about different costumes and shoes, and show examples through pictures. The aforementioned book, Dance, is a great resource, or you could do a search on the Internet for information and pictures of dance around the world. If you have videos or DVDs of folk dances or multicultural dance, you may want to show parts of them to your students.
- II. Use ethnic music to teach students a simple dance step derived from the traditional dances of various countries. The following is a list of examples:
  - A. **Ireland: Simplified Irish Jig** — Small leap (jump from one foot to the other) to the side from left foot to right foot; run in place left and right. Small leap from right foot to left foot; run in place right and left. Arms are straight down along the side of the body and are kept very still and straight. Once this is mastered, change the runs in place to several ball-changes in place.
  - B. **Italy: Tarantella** — With a tambourine, run forward with feet kicking up in the back bringing tambourine up and then down.
  - C. **Greek: Open Circle Dances** — All students hold hands in a circle and execute cross-over step traveling right, and then repeat traveling left. Hands are up level with the face, and elbows are lifted. Try slow movements first, and then add kick on count eight to change direction and feet. You could also increase the tempo to double-time, making the cross-over step faster and more challenging. Another variation would be to cross-over and under in a grapevine step around the circle.
  - D. Other countries or cultures that you may want to research or introduce might include:
    - Indian
    - Japanese
    - Brazilian
    - Indonesian
    - African
    - Mexican
    - Middle Eastern
    - Scotland

Native American  
Eastern European

An excellent resource for teaching children about folk dance from other countries is Phyllis Weikart's Cultures and Styling in Folk Dance, Ypsilanti, MI: High Scope Press, 1998, which can be purchased at [www.highscope.com](http://www.highscope.com). Her videos and CDs are great tools for teaching short folk dances from various countries.

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## Month Five Objective: Body Awareness

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Children need to develop control, understanding, and awareness of their own bodies because, as Ann Henderson states, "Children's ability to reach out beyond themselves to learn more about the world rests on their confidence and self esteem, and these in turn depend on children feeling comfortable with themselves."<sup>2</sup> As dancers this is especially important because the body is a dancer's main tool in practicing his or her art. Knowing how the body moves, how body parts work, and the many different ways a body can move, as well as being able to isolate or combine different movements, are all important not only for the gross motor skill development of a child, but in the creation of a dancer. As Bill T. Jones and Susan Kuklin remind us, "Children need to know that their bodies are wonderful instruments that can bring joy to themselves and to others—movement is good for us."<sup>3</sup>

### Learning about How the Body Moves

- I. Read the book Dance by Bill T. Jones and Susan Kuklin, or another book about movement or body awareness. Act out the movements and pictures described in the book.
- II. Explain how different joints, along with bones and muscles, make parts of your body move. Explore the different ways your hands can move at the wrist and with the fingers. Use one hand and then use both hands together. Explore how the fingers can open and close and how many movements there are just using your wrists and hands. Make up a dance to music using only your hands and fingers. (Suggested music selection: #10-12 of *Locomotion*)

### Learning about the Different Ways a Body Can Move

- I. Go through each body part explaining how all move and how some parts move differently from others — some can circle, some can only bend and stretch, some can twist and turn in and out, some can open and close. Try moving your eyes, mouth, neck (ask "what makes your head move?"), shoulders, elbows, wrists, fingers, back, hips, knees, ankles, and toes.

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<sup>2</sup> Henderson, Ann. "It's me! Bodily awareness in under-fives" at <http://preschool.atalink.co.uk/articles/25.html>.

<sup>3</sup> Jones, Bill T. and Susan Kuklin. Dance. New York, NY: Hyperion Books for Children, 1998.

- II. Using music selections #27-42 of Scott Killian’s *KIDS!* CD, explore the many different ways our bodies can move within each action word, such as “bend,” “twist,” etc.

### Learning to Isolate and Combine Movements

- I. Explain what “isolate” means — to move one part of the body at a time. Have students try to move only one part of their bodies, while keeping everything else still. For example, try to move only the right shoulder up and down. Now try the left shoulder. Try to move the right knee up and down. Now try the left knee. Explore the many possibilities of isolating movements. Give students the chance to come up with their own.
- II. Combining Movements: Bring right elbow to right knee. Reverse, bringing left elbow to left knee. Introducing opposition by crossing the midline of the body, bring right elbow to left knee. Reverse, bringing left elbow to right knee. This is a great way to introduce opposition. Explore the many different ways to use opposition movements, such as bringing the right hand to meet the left foot and reversing, or bringing the right arm forward while the left foot points to the front and reversing. This is a great preparation for teaching opposition while skipping or using other traveling steps across the floor.

### Learning Why the Body Moves — Healthy Eating Habits

- I. Explain to dancers the importance of eating healthy and regularly, and not skipping meals or eating too much “junk food.” Dancers need energy to dance, and healthy food gives us that energy. Parents will appreciate that you are reinforcing good eating habits.
- II. Talk to children about the importance of drinking enough water to keep their bodies hydrated and drinking enough milk to keep their bones strong to dance.

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## Month Six Objective: Expressing Emotions through Movement

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During your classes this month, you can remind dancers of the importance of their facial expressions throughout class. When expression is taught as a component of class, this helps to ensure that facial expressions become habit and will be carried over to the stage. Usually in class, dancers should have a genuine smile or a pleasant expression on their faces, but dancers also should be able to express a broad range of emotions with their faces and through their bodies. Since dance is a theatrical art form, telling a story through movement and music, learning to express the necessary emotion is often critical to the telling of the story.

### ***A note from Annie about Expressing Emotion Through Movement, Not Just a Simple Exercise —***

Within this curriculum, all ages are recommended to engage in exercises of emotional expression. Emotional expression is an integral part of any dance education. The benefits of such an exercise subtly abound in various areas of the child's development, yet have a profound impact.



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.

### Learning about Facial and Body Expression

- I. Sit in a circle and discuss how emotions affect dance. How would your face look if you are happy, sad, angry, hurt, tired, silly, or shy? How would these emotions make your body look?
  - A. Using only your face, express each of these emotions with your mouth, eyes, etc. (Suggested music selection: #7 Emotions Introduction, #8 Emotions Selection 1, #9 Emotions Selection 2 of *Rainy Day*)
  - B. Kneeling, but sitting on your feet, repeat, but expressing emotion with arms, face, and upper body.
- II. Ask students, "How would you move if you felt each of these emotions?" Standing, use dance and movement to express each different emotion.
- III. Two very useful books on expressing emotion are Glad Monster Sad Monster by Ed Emberley and Anne Miranda and My Many Colored Days by Dr. Seuss, both of which appear in the Additional Resources section of this manual. I like to read them to my students when learning about expression and have the children act out the emotions explored by the books.

### Learning to Express Emotions through Music

- I. Have students listen to different types of music. Ask students how the various types of music make them feel. Have them move to many pieces of music in a way that expresses the feelings of that music. This activity alone could take several weeks.
- II. Using the *Rainy Day* CD, explore the many different selections on expressing emotion through movement.

## Learning to Express What You Love about Dance

- I. Discuss what it is you love about dance. Share by showing pictures of some of your favorite dance moments or simply telling them what you love about dance. Let each of the students share their reasons for loving to dance. Dance to express the love and joy of moving. Read the book *My Momma Had a Dancing Heart* by Libba Moore Gray or another book about sharing things you love with someone.
- II. Ask students which dance movements they enjoy doing the most. Talk about how we are all very different and that everyone is an individual. Dancers should have confidence in themselves, dream, and be able to use their imagination. Read the book *Imagine* by Bart Vivian or another book about using your imagination. Use selections from *Music, Magic, & Make Believe* to act out and explore the imagination through movement.

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## Month Seven Objective: Relationship to the Working Space and Stage

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Each age group should learn the meaning of center stage, upstage, and downstage, as well as the center and quarter lines of the stage, in order to understand spacing and for choreographic purposes later. Although young children may not completely comprehend these concepts, introducing them at the beginning of their dance training in a fun form ensures that these concepts will stay with them when dancers are transferred to the stage for performance. If your students have an understanding of “center stage” and spacing, they will not be as overwhelmed when dancing in the theater for the first time.

### Learning to Identify Center Stage

- I. Mark the center of the studio floor with an asterisk. I use blue painter’s tape, which can be easily removed without damaging the surface of the floor. When I mark the stage for performance, I use blue stage tape because my students are familiar with the color.
- II. Explain that this is “center stage.” Have each student take a turn standing center stage and curtsy, perform a dancer’s pose, or make a shape (for example, make a curved or straight shape).

### Learning Upstage and Downstage

- I. Tell the students about “raked” stages from long ago, explaining it as a story about how the stage used to be tilted, so that the back of the stage was higher, the front was lower, and the audience was all level. When a dancer would walk toward the audience, she was walking down the stage, and when she would walk toward the back or scenery, she was walking up the stage. The people in the audience had a hard time seeing, and the people on the stage had a hard time dancing, so the stage was flattened and the audience was tilted, but dancers still refer to upstage and downstage when they are dancing.

- II. Play a game where the teacher calls out directions and the students have to either travel upstage, downstage, or go to center stage.

### Learning Stage Right and Stage Left

- I. A great way to get the younger child to understand which direction to travel is to place either two different brightly colored Beanie Babies™ (for example, dog and frog) on either side of the room, two different brightly colored scarves or ribbons (for example, red and blue), or have the teacher always on one side of the room and another person on the opposite. When transferring to the theater, if your stage manager allows, pin the Beanie Babies™ or scarves to the inside of the curtain on each side where the children can see it but no one in the audience can. This helps children to understand directions and also to feel confident when going to the stage to perform.

### Learning to Identify Quarter Lines

- I. Mark the quarter lines of the room, as well as the center line, with a vertical line of blue painter's tape.
- II. Teach the students that the quarter lines give us four even parts of the stage and that it helps us with spacing and to know where to go.
- III. Play a game where all students are lined up vertically on one side of the room. Travel shoulder-to-shoulder stopping at the quarter line, center line, and other quarter line. Any type of traveling step can be used, and children could freeze on the quarter and center lines in different shapes and poses.
- IV. Scarf Exchange: Divide students in half, lined up in two vertical lines on opposite sides of the room, with each dancer holding a scarf. Match students with a partner across the room, making sure they do not have the same color scarf. Students bourrée towards each other staying in a straight line. They can plié on each quarter line. The two lines meet stopping on each side of the center line without crossing. Students can bourrée turn, with their scarves floating up as they turn or letting the scarf float up as they bourrée towards each other, making an arch with their scarves. They curtsy or bow towards each other, cross arms to exchange scarves, and travel backwards bourréeing back to their beginning position. This is a great pattern to use for choreography — you could have an older dancer or soloist dance through the arch of scarves.

### Traveling in a Circle

- I. Place four square mats on the floor in a diamond shape: one downstage, one upstage, one stage left, and one stage right. Tell students that they cannot touch the mats and that they must travel in a circle around the outside of the mats, without holding hands. The most difficult thing about traveling in a circle is keeping the circle open and big. The mats help students to identify their spacing. After this is mastered, remove the mats and practice traveling in a circle. Remind students that they have “bubble space” around them and that “they cannot pop each other's bubbles.”

- II. Practice traveling in and out of a circle toward center stage. Staying evenly spaced apart and without touching each other, dancers travel toward center stage to the inside of the circle. Reverse traveling outside of the circle.
- III. Each student holds a small scarf in their right hand. The student to his or her right takes hold of the other end of the scarf, creating a circle of dancers separated by scarves. Dancers move the circle in a clockwise and/or counter-clockwise direction, then move forward making the circle smaller and backward making the circle bigger. Give various steps such as walks, marches, gallops, chassés, etc.

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## Month Eight Objective: Learning about Pantomime

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Pantomime is an important part of dance that is too often neglected. Discuss pantomime and dramatic expression and the role these concepts play in our everyday lives, as well as in dancing.

- I. Have the students demonstrate the simple pantomime gestures they do in everyday life, such as shaking your head for 'yes' or 'No,' pointing your finger, or blowing a kiss. Ask them to think of other examples.
- II. Talk with your students about basic pantomimes involving everyday objects. Try some simple, basic pantomimes together as a class. Use the ones listed below, as well as any others you may have time for.
  - A. **Drinking from a Glass:** Ask the following questions: what color is it; what size is the glass; how heavy is the glass; is the glass made of plastic or glass; what are you drinking?)
  - B. **Opening a Door:** Ask the following questions: is it a hinged door or a revolving door; is it heavy or light?
  - C. **Putting on your tights for ballet.**
- III. Have students make up simple pantomimes, and let the rest of the class guess what the pantomime is.
  - A. *Suggestions:* rocking a baby; reading a book; getting dressed for ballet class; taking a shower; unlocking and opening a door; eating a drippy ice cream cone; cooking; getting a drink from the refrigerator and pouring it; playing a specific musical instrument (e.g., violin, piano, flute); a kitten drinking milk and licking its paw; driving a car; planting something in a garden; sweeping the floor; climbing a ladder. Have students try some of their own ideas as well!
- IV. You can suggest ways to make the movement more specific. For the audience's understanding, the students must go slowly in the beginning, making sure to include all

the details of the action they are doing. Visually determining the size and weight of the objects they are handling is equally important.

- V. Teach students that the beginning and end of a pantomime is vital. One way to start and end is with the head bowed for a moment so that the audience knows you are changing activity.
- VI. Discuss how they must first see in their minds what they are going to do; then they need to truly imagine the object and see it in their minds. What color is it? What size is it? How heavy or light is it? Is it hard or soft? Does it smell good or bad? By seeing the object clearly in your mind, you make it more believable for the audience.
- VII. Have the children stand up and do simple classical ballet pantomime gestures, using the following list as a guide.
  - A. **Love:** Hold your hands upturned and crossed at the wrists in front of your heart.
  - B. **Beautiful:** Move your hand in a circular fashion around your face with your hand.
  - C. **Listening:** Cup your hand behind your ear, palm forward, and lean in the direction from which you imagine the sound to be coming.
  - D. **Making A Promise:** Raise your right hand in the air above your head, palm facing away from you, with the first two fingers pointing upwards (like making 'rabbit ears', but with the fingers together).
  - E. **Indicating Yourself and Someone Else:** Close your hand gently, but leave the first finger extended. Pointing to your chest indicates yourself. Point to another person to indicate that person.
  - F. **Dance:** The hands circle each other as the arms move from first to fifth position.
  - G. **Engaged:** Extend your left arm forward and slightly down, while pointing to the ring finger of your left hand with the index finger of your right hand.
  - H. **Stop:** Hold up your hand, palm out.
  - I. **Kiss:** Touch your lips with one or two fingers.
  - J. **Anger:** Raise your arms above your head, elbows facing forward, and shake your fists.
  - K. An excellent source for additional information regarding ballet pantomime is [Mime in Ballet](#) by Beryl Morina, Woodstock Winchester Press, 2000.
- VIII. Ask the students if they can think of any other ballet pantomimes to do and ways to do them. Or ask them to put together a simple phrase, such as "I love you", "you are beautiful," "I dance here," "I promise you," etc.

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## Month Nine Objective: Performance Time

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### Preparing for Performance: At the Studio

- I. **Explaining the Theater Space:** Preparing for a year-end performance is one of the most exciting things for students. Little ones are often nervous about what will be expected of them. The more they have discussed and prepared for what it will be like on the stage and backstage, the happier and more confident they will be. Remember that most young children have never been on a stage before; bright lights, the enormity of the space, all the wires and ropes, the darkness, and the huge curtains can be overwhelming for a child. Reading books about theater performances and showing pictures of stages and theaters can help make young children feel more comfortable.
- II. **Learning about the Wings of the Stage:** Teach students where the wings are. In class, a few weeks before performance, I use beach towels to explain how to stand next to the curtain without ever touching the curtain. We practice our performance entrances and exits so that the students become familiar with the theater atmosphere. I stress that we can never touch the curtain because it makes everything shake on stage. I always remind students that if they can see a chair in the audience, then the audience can see them. We never want to be seen unless we are supposed to be on stage.
- III. **Reminders for Students and Parents:** Remind your students and parents of what will be expected of them for rehearsals and the performance. A few important rules are:
  - A. Be on time for all rehearsals and for the performance.
  - B. Be well rested for rehearsals and the performance. No parties, sleepovers, etc. the night before you go to the theater.
  - C. Eat healthy before coming to the theater.
  - D. Drink plenty of water at all times. No sodas.

### Rehearsal at the Theater

- I. **Before the Students Arrive at the Theater:** Mark all dressing rooms with the name of the class or the name of their piece (for example, Blue Fairies: Wednesday 4:30 Class). Mark in the house where each group should sit during rehearsal time. Mark the stage with tape so that the students can find center stage and the quarter lines. I also mark a line downstage from stage right to stage left, designating a “Do Not Cross” zone. You do not want the children to travel too far downstage, as they may get too close to the orchestra pit or the edge of the stage, as well as not be illuminated by the stage lights.
- II. **Touring the Theater:** The first time the children go to the theater for a rehearsal, take the time to take each class by themselves up onto the stage, and explain their surroundings. Let the children ask you any questions they might have about the stage or about their performance. Then take the children backstage; show them where they will

dress and how they will get from the dressing room to the stage. *If possible, do this without the parents!*

III. Explain in detail the following notes — and any of your own — on expected behavior in the dressing room, backstage, and on stage.

**A. Dressing Room**

- Be prepared to wait your turn to dance.
- Be as quiet as possible while waiting.
- If you get too excited or nervous, take several slow, deep breaths.
- Please use the restroom before dressing.
- Please use dance manners and keep your hands to yourself.
- Remember — for safety — no running, doing gymnastics, standing on chairs, etc.
- No eating or drinking in costume before or during the show.
- Be polite, and mind the person in charge.

**B. Backstage**

- When you are backstage, remember to be very quiet. The audience can sometimes hear if you talk.
- It will be dark some of the time while you are backstage. Try not to be afraid; the lights will come back on soon.
- There are lots of cords and lights backstage, so remember to look where you are going and to be careful. Never run backstage; and please, do not touch the curtains or equipment.
- If you are looking at the stage and can see the audience, then they can see you; so, please move away from where you are standing.
- If you hear the words "heads up" while you are on stage or backstage, look up and move out of the way!

**C. On Stage**

- Smile! The audience wants to see that you enjoy your dancing and that it makes you feel good!
- If the lights should go out while you are on stage (except for a planned black-out), stop where you are and do not move.
- If the music stops in the middle of your dance, keep going and continue your dance.
- If your costume comes off in some way or a piece falls off, keep dancing.

### A Note to Instructors about Performance Time

Performances can be stressful for teachers, but it is of utmost importance that your stress not be transferred or shared with your students. Performances need to be positive, esteem-building experiences for all involved. Be prepared, get plenty of rest, and eat correctly.

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## Summer Objective: Summer Dance Camp

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Planning summer classes depends on the type of program you offer. Does your school offer regular weekly classes or a dance camp program, and if so, what types of activities are included? Do your students move up to the next year's level or stay where they were for the year? Are there new pupils entering the program with students who have had training?

In my studio, for students ages three to seven, I offer summer classes through week long camps. For the younger children, many of my students travel with their families during the summer and were less likely to sign up for weekly classes. The summer DANCEcamp program has been very successful financially for the studio while providing a fun and educational experience for the dancers. It also gives students a chance to “try out” taking dance lessons or even a new studio. I have had the most success with taking off one or two weeks after the performance and then offering dance camps for two different age groups each week for three or four weeks. I travel quite a bit myself going to intensives, and this way I am able to bring income into the studio in a short amount of time.

Leap ‘N Learn DANCEcamps offer age appropriate dance classes combined with lessons about dance history, vocabulary, music, anatomy, and nutrition.

*You can find more information about DANCEcamps at [www.leapnlearn.com](http://www.leapnlearn.com) or by calling 1 (888) 211-5180.*

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## Free Dance Ideas

A class based on the combination of specific skill development exercises along with time spent exploring imagery, improvisation, and creative freedom can provide a solid dance education for all ages. Using imagery throughout the class will help dancers to understand the movement and increase the enjoyment experienced while dancing. It is such fun to pretend to be something else! For the early childhood program, time is reserved at the end of each class to explore movement in a creative and “free” form — hence the name “Free Dance.” Depending on the age of the child, five to ten minutes works well.

This is also a great time to tie in the monthly objectives. I have included a few examples that have proven successful in my program. Experiment and be creative — try to come up with your own ideas. If something works well for you, please email me and share your creative experience.

### Examples of Incorporating Monthly Objective with Free Dance:

#### Month One Objective: Classroom Etiquette

*Free Dance Suggestion:* “Bubble Dancing” We can dance anywhere in the room, but we cannot touch anyone and “must dance in our bubbles.” This reinforces the overall monthly objective of



Classroom Etiquette and Personal Dance Space while allowing the students to express creativity in a less structured environment. Try alternating moving in general space and self-space. Vary the tempo, energy, or level. The teacher should give cues for the students to follow, so that the objective of the Free Dance is achieved. For example, in “Bubble Dancing,” a good cue would be “move as if you are floating slowly through space, like a bubble that has just been blown!”

### Month Two Objective: Musical Awareness

*Free Dance Suggestion:* Discuss fast and slow music and the musical terms for fast (allegro) and slow (adagio). Play a piece of music while they listen. Stop the music and ask what the tempo is. Now dance to the music moving your body to match the tempo of the music. Continue for several different tempo selections. (Suggested music selection: Tempo on *Locomotion*)

### Additional Free Dance suggestions are listed below:

**Energy:** Explain the concept of energy. Can dancers show you examples of them? Play various selections of music with these qualities and have dancers move to them. (Suggested music selection: Energy on *Locomotion*)

**Shapes:** Show students the difference between a straight shape or line and one that is curved. Have students try making different shapes using arms and legs. When they understand the difference in straight and curved shapes, do a freeze-and-move stopping in the shape you named before they begin. They can also change shapes to the beat of a drum. (Suggested music selection: Shapes on *Locomotion*)

Dance like various toys in a toyshop. (Suggested Music Selection: You’ve Got Rhythm on Scott Killian’s *KIDS!*)

Dance like Santa’s elves busy loading the sleigh. (Suggested Music Selection: Any holiday instrumental)

Winter fairies covering the land with magic for the holidays. (Suggested Music Selection: The Land of Snow from *The Nutcracker*)

In One Place, and All About the Space: Introduce the concept of general space and self-space to the dancers. Have them do a freeze-and-move using these ideas. Try using a mat, having the dancers dance on the mat (self-space) and off of the mat (general space). Remember to give guidelines and verbal cues such as “skip away from the mat” or “balancing quietly on one leg on the mat.” (Suggested Music Selection: Selection Place on *Locomotion*)

**Directional Games and Dances:** Create simple games and dances using the skills they have learned that month. Some examples include:

**Scramble Dance:** Free Dance to any type of music, finishing in a given location. For example, finish on the center line, finish downstage right, or finish on any location they have already learned. (Suggested Music Selection: Direction, #20 and #21 on *Locomotion*)

**Four Corners:** Free Dance with this game to review corner numbers. (I use the Cecchetti numbering method.) Close your eyes and count while students go to a corner of the room. Guess what corner of the room the students are in. If you are correct, the students in that corner are turned into flowers and go to the center of the garden. Repeat until all students are in the garden. (Suggested Music Selection: Spring on *Rainy Day*)

**Direction:** Explain that there are various directions in which a dancer can move in the space: forward, backward, side, other side, up, or down. As a group, practice moving in each of these ways. Now play freeze-and-move, calling out the direction you want them to move in before each section begins. (Suggested Music Selection: Direction on *Locomotion*)

**Wind, Rain, and Snow Dance:** Give verbal cues such as “make your body move as if it is being blown by a strong wind” or “move as though you are a snowflake gently falling to the ground.” A great piece of music for this exercise is Snow by Claude Debussy. (Another Suggested Musical Selection: Winter on *Rainy Day*).

**Ice-Skating Dance:** Suggest verbal cues such as “skate and find a friend while you are skating on the pond” and “find another friend and skate off together.” The Skaters' Waltz by Strauss is a classic choice of music.

**Emotion:** Ask students questions like “what makes you sad?” or “how would you express sadness physically?” Have students dance, expressing different emotions. Try happy, sad, angry, silly, frightened, and loving. (Suggested Music Selection: Emotions on *Rainy Day*).

**Orchestra and Performers:** You will need percussion instruments for the orchestra, and it is fun to have ribbons or scarves for the dancers. Divide the class in half. One group is the orchestra, and the other group is the dancers. Explain that in a professional setting, dancers have musicians who play for them. The person who lets the musicians in the orchestra know what to do is the conductor. You, the teacher, will act as the conductor. Have the first group of musicians sit down and practice playing music under the direction of the conductor. Make sure they know what hand signals you will use to show them when to start, stop, go faster, and slower. Now have the dancers dance around the room while the orchestra plays. They stop when the orchestra stops. The groups change places, and you review the directions quickly with the new orchestra. If time allows, repeat the entire process again.

**Response to Action Words:** Explain to students that words, like music, can also be the impulse for movement. Have students explore the following action words: bend, twist, stretch, swing, push, pull, sway, turn, spin, kick, shake, wiggle, float, glide, melt, bounce. (Suggested Music Selection: #27-42 on Scott Killian’s *KIDS!*)

Pretend to be spring fairies dancing around the garden. Use ribbon rings or fairy wings when dancing. Develop a story that dancers can act out such as picking flowers in a garden or fluttering through the fields. (Suggested Music Selection: Fairies #11-12 on *Rainy Day*)

**Locomotor:** Have dancers move around the room in response to action locomotor words like: walk, run, jump, hop, leap, gallop, slide, skip. What other ways of doing each locomotor activity can the students think of? What about walking or running on tip toes? Explore various ways of doing each locomotor activity. (Suggested Music Selection: Locomotion #2-3 on *Locomotion*).

Have dancers imagine themselves as a seed or a root that realizes it is spring. They start on the floor pretending to be in the soil. Slowly they push their way up through the soil and grow toward the sun. Once all of their stalk is out of the ground their buds (arms) reach toward the sun and gently open to greet the spring. To add additional movement they can pretend to be a butterfly or a bee flying from flower to flower. (Suggested Music Selection: Spring on *Rainy Day*, #23-24 or Waiting for Spring on *Music, Magic & Make-Believe*)

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# Three-Year-Old Curriculum

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## Teacher Guidelines

In many cases, a three-year-old child who is beginning dance classes will be experiencing his or her first classroom setting. In addition to teaching dance to the student, the teacher will also be introducing the child to concepts such as taking turns, sharing, listening to simple instructions/directions, and interacting with other students as well as the teacher.

My suggested studio viewing rules remain the same for three-year-old students' class as for other students' class: the viewing curtain opens once a month for parents to observe class. The ideal situation would be one in which parents could see all of the time, but the students could not see them watching (as done in my studio through closed-circuit TV cameras and viewing screens). It has been my experience in many years of teaching that, for various circumstances, not all parents will make the time to watch their children in dance class. It is those children that my heart goes out to; they are so disappointed because everyone has a mommy or daddy watching but them. When this situation occurs, I have found that making that child my special helper or assistant is very valuable.

When a parent calls my studio to ask about classes for their three-year-old child, I have learned to ask questions as well. This class is designed for three or young four-year-olds, and I ask that a child be of a certain level of development before they begin taking class at my studio. I ask that the child:

- Be potty trained (no pull-ups!)
- Understand basic commands/instructions
- Be three-years-old before October 1st of that fall semester

Parents can be challenging about these requirements at times. Oftentimes, parents try to convince me that their two-year-old has four-year-old capabilities. However, the program is designed specifically for the three-year-old child, and two-year-old children are at different developmental stages than three-year-old children, no matter how bright and gifted they may be. Bending the rules to allow a child who is not yet old enough for dance class will only end up frustrating everyone involved — the other students in the class, you, and that child.

### *A note from Annie about Three-Year-Old Development —*

**Physical:** Running, hopping, jumping, throwing, catching, and galloping appear, but child is not fluid in performance.

**Cognitive:** Attention span is short; however, attention and concentration are slowly becoming more developed.

**Language:** Little mastery of complex grammatical structures. Vocabulary is expanding exponentially.

**Emotional:** Emotional self-regulation is far from adult-like; however, it is improving. Interactive play increases.

## Goals for the Three-Year-Old Dance Class

- Learning correct classroom behavior
- Learning to take turns
- Learning to follow directions
- Learning basic coordination
- Experiencing the joy of moving to music
- Encouraging creativity

## Class Length

45-50 minutes. Five minutes of this time will include Share Time, Sticker Time, etc.

## Class Structure

- Share Time
- Circle: Rhythm, Strength, Stretch
- Center Barre
- Center Work
- Traveling Skills
- Free Dance
- Reverence, Thank You, Stickers

Every class within each month will focus on that month's particular objective, as stated before in the monthly objectives section.

## Preparation

- I. Be sure that all musical selections are chosen and arranged in order of use for class.
- II. Be sure to have the following items ready:
  - A. Share Time Items:
    - i. Roll book and pencil
    - ii. Story book if needed
    - iii. Ten to fifteen second timer
  - B. A sticker system available for the end of class
  - C. All items/props needed for the dance class (i.e., Beanie Babies™, scarves, etc.)
  - D. Hand-outs
  - E. Notes for yourself

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## Class

### Class Beginning

**Greet the Children at the Door:** Have students line up outside of the studio door as soon as they are ready for class. If the class is my first class of the day, I will line the children outside of the studio myself. If I am not available because I am teaching another class, I have the class assistant do this so that when I open the door, the next class will enter, and the previous class can go into the waiting room. This helps with crowding in the waiting room, and it makes it easier for young children to spot their parents.

### Share Time

- I. Following the suggestions from Annie, I take the dancers to the front of the studio near the mirror. I sit on a bench and the dancers and assistant gather in a semi-circle around the bench.
- II. For the first few classes, introduce yourself to the students and everyone to one another.
- III. Go over any announcements.
- IV. Using a ten- to fifteen-second timer, encourage everyone to take a turn speaking, allowing the students to share anything they like. If a child is shy or has a hard time talking, ask him or her questions during their turn.
- V. Remind dancers that Share Time Space is for talking, and that Dance Space is for listening and dancing. Dancers should not talk in Dance Space unless guided to do so.
- VI. Move to Dance Space to form a circle.

### Dance Time

#### Warm-Up

All dancers remain in a circle for Wake-Up Dance, Circle Dance and Claps, and Strength and Stretch Exercises.

The three-year-old dancers will begin their first several classes with the Wake-Up Dance. Have the dancers form a circle and guide them through toe-tapping, clapping, marching, and tapping of body parts for their first movement activity of class. Be sure to include as much cross body tapping as possible (for example, tap the right side of body with left hand while the right hand taps the left side of the body). Have the dancers name the body parts they are tapping.

### Circle Dance and Claps

- I. Teach “sitting and standing like a dancer.”
- II. Have students sit criss-cross style.
- III. Explain the activity (for example, travel around the circle one at a time, curtsy or bow to the next dancer in the circle, and sit like a dancer in the circle as the next dancer stands to take their turn).

- IV. Ask each child by name how many times they will travel around the circle, who they will touch when they return to their places, etc.
- V. **Claps:** As one dancer performs a movement activity, all the other dancers clap with the teacher to the beat of the music (hands clap together, hands clap knees).
- VI. The teacher skips around the circle first, and then each dancer takes a turn. Some younger children in the beginning of the year may be apprehensive to travel around the circle by themselves. I offer to travel with them holding their hand. Usually within two or three weeks, they are delighted and proud to go by themselves.
- VII. **Tapping to the Beat:** After each dancer has had a turn skipping, lightly tap body parts to the beat of the music. Call out each body part. Be sure to include as many cross body taps as possible. This exercise teaches the child body awareness, the name and location of the parts of their bodies, and encourages listening to the beat of the music. I relate the beat of the music to the beat of their hearts. We talk about how the beat of our heart is steady, but that it can slow when we sleep or go faster when we run.

## Strengthening and Stretching Exercises

### I. Snuggle and Stretch

- A. **Snuggle:** Sitting on the floor, squeeze knees with arms to make a small shape. Hug knees and tuck the head in to make the shape of a tiny ball.
- B. **Stretch:** Legs extend front while arms extend overhead, straightening back.
- C. Repeat 2 times. Add port de bras when legs are extended forward, reminding dancers to keep backs straight.
- D. Repeat all two or three times.
- E. *Variations:*
  - i. With legs stretched straight in front with toes stretching. Try not to say “point toes.” Children will often curl the toes under and will not be thinking about the entire leg and foot stretching, and then they will not be using their ankles or knees correctly. Instead, try saying “dancers, show me a stretched foot.”
  - ii. Add different port de bras.
  - iii. Sway with arms overhead, side-to-side, and forward and back. Use the image of a flower blowing in the wind or the branches of a tree swaying in the breeze. Sometimes the wind blows hard, sometimes soft (and sometimes it blows as strong as a hurricane!).

### II. Foot and Ankle Stretches: With legs stretched straight in front, hands placed on top of knees. Slowly flex toes up, then stretch feet down.

- A. *Variations:*
  - i. Vary tempo.

- ii. Try flexing and stretching one foot at a time.
- iii. Try alternating flexing the right foot while stretching the left, and switching.
- iv. For a break, walk fingers down to reach for toes, then walk fingers all the way up the body to stretch arms up over head, clap hands overhead, then walk fingers back to knees.

### III. Neck and Back Stretches

#### A. Peanut Butter Feet

- i. Pretending that you are making a peanut butter sandwich on your feet, rub the bottom of one foot with “peanut butter” and rub the bottom of the other foot with “jelly.” Ask the dancers what kind of jelly they like on their peanut butter sandwiches. Rubbing the bottoms of their feet increases the sensory awareness of the feeling that children have in their feet. Stick the bottoms of the feet together to make the peanut butter sandwich (butterfly position).
- ii. Holding on to your ankles, never to the toes, and keeping backs very straight, turn heads to the right and then center. Repeat turning heads to the left and center. Lower head down and return to center. Then release back, making a “C” shape with the back and look at your tummy. Then straighten the back to return to the starting position.
- iii. Try other isolating head movements, such as tilting the head to each shoulder.
- iv. Pretending to eat your peanut butter sandwich, slowly roll down to reach your head to your feet, then slowly roll back up to straighten the back to return to the starting position (remind children not to put their toes in their mouths! This is a “pretend” exercise).

#### B. Mermaid/Merman-Torso Strength and Stretch

- i. **Mermaid/Merman Swim:** Spin around to lie on your tummy, with arms stretched up over head and legs straight, creating a straight line on the floor. Pretend to dive into the water, and then stretch arms, nose, and lower legs a few inches off of the floor (in Pilates dart position). The knees should be straight and not bent. Necks should be long and straight, and eyes should be focused on the floor. Then slowly begin to move arms and legs from the shoulders and the hips, pretending to slowly swim through the water and not make any splashes (don’t make the sharks come!). Gradually increase the speed of the swimming action. Rest with hands under the chin.
- ii. **Mermaid/Merman Tail:** Bend at the knees with feet together to create a mermaid or merman tail. Straighten knees. Repeat two or three times. Place hands under shoulders and push torso off of the floor looking right and left “for our mermaid friends.”
- iii. Dive into the water and repeat i. and ii.



### C. **Cat Stretch**

- i. On hands and knees, keeping back straight (tabletop position), curve the back to arch like a “mad cat,” then return to tabletop position.
- ii. Repeat several times.
- iii. In tabletop position, pull your tummy in toward your back, then release.
- iv. Repeat several times, trying to keep the rest of the body still.

### D. **Butterfly Port de Bras**

- i. Standing up, begin with feet together parallel, and talk about how butterflies have beautiful wings of all different colors. Ask the dancers what color butterfly wings they would like to have today.
- ii. Slowly lift one arm to the side and then up, following the hand with the head and eyes. Lower the arm to the side and then down, continuing to follow the hand with the head and eyes. Repeat with the other arm. This exercise increases eye-tracking capabilities, aiding in the neurological patterning development of young children.
- iii. Bring both arms up at the same time to a high “V,” and lift head to look up at the ceiling. Remind dancers not to drop their heads backward, but to keep the backs of their necks long. Lower arms and bring head center.
- iv. Reverse starting with the opposite arm.
- v. Repeat all of the above, but while in the high “V,” rise on tiptoe and bourrée turn one time. Reverse, with bourrée turn in the opposite direction.

## Center Barre

At this age, all barre work is performed in the center, not at the actual barre. The goals of the following exercises are to: (1) introduce awareness of correct placement and posture, and (2) introduce dancers to the beginnings of ballet. External rotation (“turn-out”) is not used at this young age. Remember to give lots of verbal praise — find things that your students are doing correctly, and focus on them! For the first two or three months, keep dancers in a circle formation for Center Barre and Center Work. Move to one or two lines later on in the year, and remember to remind dancers of window spaces if in the second line. Use the Fingernail Test found in the curriculum.

### **Demi-Pliés** (“little bends”)

- I. Parallel legs and feet (ankles kissing).
- II. Bend and stretch knees four times
- III. Port de bras two times (bring arms in a circle low, middle, high, open and down). While doing port de bras, talk to your students about curved and round shapes, as well as low, middle, and high shapes.

## **Tendu** (“to stretch”)

- I. Parallel legs and feet (ankles kissing).
- II. Alternating legs, stretch the right leg and foot to the front and close parallel. Repeat to the left; repeat to the right. Clap two times. Remember that children love to clap!
- III. This exercise focuses on stretching the leg and the foot.
  - Try not to say “point toes.” Children will often curl the toes under and will not be thinking about the entire leg and foot stretching, and then they will not be using their ankles or knees correctly. Instead, try saying “dancers, show me a stretched foot.”
  - Do not be concerned with your students sliding the foot on the ground. This will come later when their muscles are more developed.

## **Battement Piqué “Fairy Taps”**

- I. Parallel legs and feet (ankles kissing).
- II. Stretching the leg to the front, lightly tap the foot to the front seven times and close together in parallel on count eight. Repeat on the other leg.
- III. Repeat going faster to music with a quicker tempo. Remind dancers that faster does not mean louder — the step can be quiet and fast.
- IV. When you teach “Fairy Taps” to your students, try lowering your voice and speaking in a whisper. Ask your students if they have ever seen or heard a fairy. Fairies are soft and quiet, and so when your students do their “Fairy Taps,” they should never make a sound.
  - Do not make this a “girl thing.” Fairies can be boys and girls.
  - Students love “Fairy Taps” — it is amazing how attentive they become. Focus on the concept of quiet with slow or quick movement. The technique of the piqué will come later.
  - I often find that the dancers want to help me count, so we all whisper while we count our taps. This exercise reinforces hearing the beat of the music, verbal counting skills, the concepts of fast and slow movement, and eventually, learning to execute a battement piqué.

## **Flamingo Passé**

- I. Parallel legs and feet (ankles kissing).
- II. Keeping both legs parallel with knees facing front, hands on hips, bend the right knee, and lift the foot up to touch the side of the left knee like a flamingo. Repeat left; repeat right. Clap two times.
- III. Another combination to try: Flamingo Passé right, left, right, open wings (bring arms up like wings). Reverse.
- IV. Remind students to stand up tall with strong tummies when doing Flamingo Passés. This exercise helps students learn to balance on one leg.

## Center Work

### Weight Shift “Beanie Baby™ Rock”

- I. Legs apart (second position).
- II. Cradling the baby, bend your knees, keeping the knees over the toes. Rock and stretch to the side as the baby in your arms gently rocks to that side. Bend knees and gently rock to the other side.
- III. Ask your students to help you to rock your babies to sleep. Most of the time, I will go around the circle gently giving each dancer a Beanie Baby™, and I ask them to be very careful to help me rock my baby to sleep. Occasionally, I will let the students choose their own Beanie Baby™; however, this sometimes causes upset feelings or tears if a student does not get to choose the one he or she wanted. It generally works better if I hand out the babies without letting the students choose.
- IV. By saying “we are rocking our baby just like you loved to be rocked when you were younger” the dancers more often than not can successfully perform a rocking motion.
- V. Before the music ends, tell your students in a whisper, “My baby is ready for a nap. How about your baby?” After they whisper their answers, tiptoe quietly to the front of the studio, and gently lay the babies down in a row for a nap. The children take on such a natural, gentle, nurturing quality in their movement, and they often lean over and give their babies a kiss. We all make the quiet sign (finger over lips), and quietly tiptoe back to the circle. Let dancers figure out where they were in the circle or line. Give guidance only if someone is confused. This is a great exercise to reinforce relationship to others.
- VI. As the year progresses, add verbal cues such as “1-2-3,” “bend-rock-stretch,” or “strong-light-light” in order to reinforce the 3/4 count to be used in later years for waltz step.

### Sautés (Dancer Jumps)

- I. Parallel legs and feet (ankles kissing).
- II. Bend knees, keeping knees over the toes. Pushing off the floor, jump up like a rocket in the sky, landing with bent knees. Straighten knees. The pattern is bend-push-bend-stretch (plié-jump-plié-straighten).
- III. A combination to try: three sautés, three quick claps.
- IV. Talk about stretching the legs and feet when in the air. This will eventually happen. Also talk about how every Dancer Sauté has a plié before and a plié after it.

### Jumping Variations

#### I. Jumping Open and Close

- A. Parallel legs and feet (ankles kissing).
- B. Arms are down by your sides. Jump and bring legs open to parallel 2nd with arms open out to a straight line, even with shoulders. Jump and close legs to parallel 1st with arms closing to touch the sides of legs.

## II. **Jumping Side to Side/Front and Back**

- A. Place Leap 'N Learn mats down on the floor. Dancers stand on their own mat. Keeping feet parallel and together, I call out directions of front, back, side, other side (do not use right and left — a three-year-old has no idea what the difference is; it is also not a necessary skill at this age). We also talk about jumping “on” the mat and “off” of the mat.

## III. **Jack-in-the-Box**

- A. Crouch down into a small shape (knees bent, torso rounded, arms crossed close to the chest), jump out bringing legs to parallel 2nd and arms open as if coming out of a box.

### B. *Variations:*

- i. Use mats.
- ii. Have the students imitate turning the handle of the jack-in-the-box.
- iii. Teacher imitates turning the handle of the students' jack-in-the-box.
- iv. Have students freeze inside of the box for three or seven counts, jumping out with lots of energy on counts four or eight.
- v. Combine simple échappé jumps, such as jumping to second and jumping back to parallel two times; jack-in-the-box jump one time.
- vi. Jump out of the box into a certain shape, such as straight, crooked, etc.

- IV. **Combine Various Jumps:** For example, quick and slow jumps, or jumps in the dancers' self-space (in one spot, not traveling) and jumps in general space (traveling movement).

## V. **Combine Hops (jump on one foot) with Jumps**

### A. *Variations:*

- Hop, hop, jump, hold.
- Hop until one foot is tired, jump to switch legs.
- Hop, jump traveling in directions (self-space or general space).
- Following the pathway of the leader.

## **Deep Breaths and Stretches**

- I. **Using the Arms:** As you breathe in, the arms open or rise, and as you breathe out, the arms close or lower.
- II. **Using the Body:** Breathe in making a small shape (the body takes up as little space as possible). Breathe out making a big shape (arms and legs stretching out and taking up as much space as possible).

- III. Breathe in and stretch to one side; breathe out and relax. Repeat to the other side.
- IV. **Bend in Many Directions:** Explore the many possibilities. Use words such as:
  - A. Direction (up/down, front/back, side/other side)
  - B. Size (big, small, medium)
  - C. Straight and Curved

## Across the Floor (Traveling Steps)

### Lining Up

- I. Line dancers up in either one or two lines on the side of the room.
- II. Review with dancers how they will travel from one side of the room to the opposite side in a straight pathway. If you have two or more lines, call out the names of each child in each group to let them know they will be traveling across at the same time. This is a great time for the dancers to get to know each other by name and to greet the other dancers in their group.
- III. Remind dancers to stand tall and quietly while waiting for their turn — just as if they were waiting to go onto a stage. Remember hands to themselves unless the teacher asks them to hold hands with a partner. Remind dancers to be respectful while each group takes their turn.
- IV. At the beginning of the year, before dancing across the floor, we review how to go across and line up on the other side. I call it “stacking” — just like when their mom stacks cups or plates in the cabinet. Walking and without music, one at a time or one group at a time, walk across the floor. The first dancer or group to cross becomes the last on the other side, and the last to go across becomes the first in line after all have crossed. We then repeat and return to the other side. Making the dancers line up in this manner allows more than one student to get to be the “line leader.”
- V. In this section of the class, the dancers learn classroom manners, such as waiting patiently, respecting others, taking turns, following someone’s lead, being a leader, and working together.
- VI. Remember that children come to dance class because they love to move. Do not expect your students to stand idle and enjoy waiting to take their turn. Make the class move; be creative. The more the child gets to move, the happier you both will be.

### Ballerina/Dancer Walks

- I. On demi-pointe/tiptoe (balls of feet)
- II. *Variations:*
  - A. With hands on hips.
  - B. With arms in a low “V” (demi-seconde)
  - C. With arms slowly going from a low “V” (demi-seconde) to a high “V” (fifth allongé)

D. Using fairy wings or ribbons to float up and down

**“Magic Bugs”:** To encourage students to pretend and to keep their heels high while walking on tiptoe, tell them to imagine that you have sprinkled magic bugs all over the floor. The bugs can only be squished with the heels, so the heels must stay up off of the floor so that the magic bugs will not be squished.

**Circus Tightrope:** I use blue painter’s tape to make a straight line on the floor. This type of tape is inexpensive and will not leave a residue on the floor.

- I. Dancers walk regularly (heels striking floor first) on top of tape. Arms are stretched out like a circus performer. Watch that dancers do not step pigeon-toed.
- II. Dancers walk slowly with toes extended and touching the tape with the toes before the heels. This takes lots of practice — remember to make it fun. Eventually, later in the year, the dancers will be able to do this. Help your students by saying “toe-heel with every step.” Arms are stretched to the side in second.

**Contrast Walks:** Across the floor have students walk in contrasting different ways.

- I. **Elephant:** Clasp hands together letting the arms swing like an elephant trunk. Bending over and taking heavy steps, pretend to be an elephant.
- II. **Mouse:** Bring elbows into chest with fingers in front (think Nutcracker mice!). Small, quick, and light little runs on demi-pointe (tiptoe).
- III. **Combine Elephant and Mouse:** Elephant for half of the floor, and then become a mouse. Children love to pretend. The mouse startled the elephant — do a little jump before becoming a mouse.
- IV. **High and Low:** Walk on demi-pointe (tiptoe, balls of feet) reaching arms high. Then walk in demi-plié (feet flat) reaching arms low.
- V. *Variations:*
  - A. Place a mat halfway on the floor to let the children know when to switch from high walks to low walks.
  - B. Walk high for eight counts, low for eight counts.
  - C. Walk high for four counts, low for four counts.
- VI. **Giant and Baby Walks:** Interchange giant (big steps) with baby (little steps) walks.
  - A. *Variation:* Use a mat, music, or your voice to signal to the students when to switch.

**Forward and Backward Walks:** Regular walks across floor, and halfway across floor (even with the mat) turn around and travel backwards across the floor. *Tip:* Be sure to have someone at the end to touch the dancer so he or she will stop.

**Running and Bourrées:** On demi-pointe (tiptoe, balls of feet), quick feet with slow arm movements. Give the children an image such as fairies, butterflies, birds, etc.

**Marching:** Remind dancers to bring their knees up until level. The toe goes beside the knee, but does not need to touch.

- I. Variations:
  - A. Forward march with hands on hips.
  - B. Forward march with arms swinging (elbows can be bent).
  - C. Forward march while keeping time to the music with a percussive instrument such as a shaker, bell, drum, etc.
  - D. Forward march for eight counts; freeze and play instrument for eight counts. Repeat across floor.
  - E. Same as d., but play follow-the-leader as if a marching band in a parade.
  - F. Forward march until halfway across the room. Then turn around to face the back and march backward.

### **Cat and Mouse Gallops**

- I. **Sideways:** Dancers begin with tummies facing the front. One leg is extended in tendu second. This leg is the mouse, and the other leg is the cat. The cat is going to try to catch the mouse, and give it a kiss in the air. Remind the dancers:
  - They are traveling sideways. Their mouse leg and shoulder will go first.
  - To keep tummies facing the front (mirror if possible).
  - A. Master this first.
  - B. Add traveling with a partner, facing each other, holding both hands.

### **Forward Gallops**

- I. Dancers begin with their “mouse leg” stretched to their front. The “cat leg” chases the “mouse leg” as the dancers travel forward. Hands are on hips. Use the other leg to repeat crossing the floor the second time.
- II. **Riding a Pony:** Line dancers up to play follow-the-leader. Dancers begin by swinging their leg over their imaginary pony holding on to either the reins or the saddle, and then begin galloping forward. While galloping forward, tell the dancers to switch legs and to continue galloping with the other leg forward. To end, have dancers swing their leg around, getting off of their pony.

**Kangaroo Jumps:** In my years of teaching, this is the most requested exercise from three-year-olds!

- I. Place the small square mats on the floor making a straight pathway across the room. For three-year-olds, place approximately ten mats down to begin.
- II. Tell the dancers that we are all kangaroos, and then talk about what makes kangaroos special. The story goes like this: Dancers, you are a little kangaroo living in Australia.

You want to go and visit Grandma Kangaroo, but she lives across the big lake, and you haven't learned how to swim. Magically, this colored "straight" pathway (or "curved" pathway depending on how you have placed the mats down on the floor) has appeared, and it will take you to Grandma Kangaroo, who happens to have just taken cookies out of the oven. What type of cookies do you think she has baked? (Let the children call out their favorite cookie.) Remember, we don't want to fall in the water, so we must land with two feet on each colored mat to get to Grandma Kangaroo's.

- III. Dancers jump two feet to two feet across the floor. When the dancers get to the last mat, I pretend to hand them a cookie, and they pretend they are eating it (some will even rub their tummies to say it was good).
- IV. *Note:* Jumping two feet to two feet is a skill. At first, young dancers will want to pick up one foot first. Just keep saying "two feet" as you guide each dancer along.
- V. *Variations:*
  - A. After two foot jumps are mastered, work on staying with the beat of the music.
  - B. Four slow jumps; finish with faster jumps.
  - C. Every third mat, place two down side by side, to indicate an open leg jump. Dancers will jump with feet together, together, open. Repeat pattern across the floor.
  - D. Add more space between the mats to increase the distance to jump.
  - E. Experiment with the pattern and pathway of the mats.
  - F. As the dancers land on the mat, say out-loud what color it is. This needs to be done slowly (mats are basic colors: red, blue, yellow, green, etc.).

### **Frog Jumps**

- I. Place approximately six mats down about twelve inches apart, making a straight pathway across the floor.
- II. Dancers become frogs. Talk about how they jump, landing with more of a deep plié with frog fingers touching the ground. Look straight forward; looking down can cause a dancer to tip forward onto his or her face. Frogs push from all four legs.
- III. Dancers jump from lily pad to lily pad trying not to get their frog fingers and toes wet. This is a lot more difficult than Kangaroo Jumps.

**Animal Movements:** Have students move like different animals across the floor. Some examples include:

- I. **Penguins:** Heels together, arms by sides, and waddle.
- II. **Snakes:** Tummy crawls.
- III. **Lions or Tigers:** Prowling crawls.
- IV. **Crabs:** Walking on hands and feet with the tummy lifted up like a crab.



V. *Variations:*

- A. Place a mat halfway in the middle of the path, and when the dancer is even with that mat, he or she becomes another animal.
- B. Use various Beanie Babies™ animals and place them on the floor. When the dancers are even with that animal, they move as if they are that particular animal.
  - I am always on the lookout for Beanie Babies™ or small sand- or bean-stuffed animals. I often bring picture books to the studio to show the class what the real animals look like and how they move and live.

### Free Dance

See Free Dance section of the curriculum.

### Class Ending

- I. **Curtsey or Bows:** Curtsies for girls are done with the ball of the foot on the floor in back. Bows are done for boys.
- II. Students thank the teacher, and the teacher thanks the students.
- III. Give a sticker to each of the children or on a chart system.
- IV. Make eye contact with each dancer, thank them, tell them something they did well, and say good-bye to them one at a time.



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## Lesson Plans

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### Month One

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**Class Level:** Three-Year-Olds

**Month:** One

**Class Length:** 50 Minutes

**Monthly Objective:** Class Etiquette and Format

**Movement Concepts:** Place and Size

**Music:** *KIDS!* CD, *Music, Magic, & Make-Believe* CD, *Locomotion* CD

**Props:** Leap 'N Learn Mats, Beanie Babies™, Painter's Tape

**Supplies:** Dance Books, Roll Book, Stickers, Beeper, Coloring Sheet Examples, Handouts

**Refer to monthly class objective and curriculum as necessary.**

#### Class Beginning (Circle in Share Time Space)

- I. Ten minutes before class is to begin and as students arrive, have them sit in a circle with the class assistant as he/she reads children's dance books. While reading, be sure to have the assistant ask questions about the story and pictures so that children are interacting with the assistant. This may take place in the waiting area (or in the studio Share Time Space if it is the first class of the day).
- II. At class time, call the students to class, and ask them to join you in the Share Time Space.
- III. Welcome students and introduce yourself and the student assistant.
- IV. Call roll.
- V. Explain Share Time, and have children participate. Set the timer at ten seconds. During their turn, ask them to tell you simple things such as their favorite color and whether or not they have a pet.
- VI. Focus on two "Dancer's Manners" during week one, and add one or two new ones each lesson.
  - A. **Week One:** Eyes and ears on the teacher. Keeping hands to themselves.
  - B. **Week Two:** Talking only in Share Time Space. Waiting quietly while taking turns.
  - C. **Week Three:** Never going outside the studio by themselves. Only wearing their ballet shoes in the studio.
  - D. **Week Four:** Never touching the barres or mirrors.
- VII. Have students stand and tiptoe with you to Dance Space. Have students watch you as you place a blue painter's tape X on the floor in the center of the room. Create a circle

with dancers by holding hands while standing around the X. Make sure that the class assistant is standing directly across from you.

- VIII. With everyone standing, let go of hands, and ask students to stand with their shoes touching and to wiggle their fingertips in front of their tummies.
- IX. Start music for the warm-up.

### Warm-Up (Circle in Dance Space)

*Teaching Tip:* Do not stop in between music tracks. Remember to be very animated and to include as much pretend play as possible into the exercises.

#### I. **KIDS! CD #1: Wake-Up Dance**

- *Teaching Tip:* This exercise is designed to do three things: warm-up the muscles, provide tactile stimulation in order to increase brain activation, and provide didactic instruction on the parts of the human body.
- *Starting Position:* Dancers begin standing in a circle alternating between performing rhythmic tapping of various body parts and marching.
- *Exercise:*
  - i. Tapping various body parts such as using hands and fingers to tap head, ears, eyes, nose, chin, mouth, shoulders, elbows, fingers, tummy, back, hips, thighs, knees, ankles, toes, etc. Be sure to call the names of each body part.
  - ii. Marching in place; turning; forward and backward; with and without clapping.

#### II. **KIDS! CD #2: Snuggle and Stretch**

- *Exercise:* Refer to curriculum for complete description.

#### III. **KIDS! CD #3: Foot and Ankle Stretches — Flex and Point**

- *Exercise:* Refer to curriculum for complete description.

#### IV. **KIDS! CD #4: Neck and Back Stretches — Peanut Butter Stretch**

- *Exercise:* Refer to curriculum for complete description.

#### V. **KIDS! CD #5: Torso Strength and Stretch — Mermaid/Merman**

- *Exercise:* Refer to curriculum for complete description.

#### VI. **KIDS! CD #6: Cat Stretch**

- *Exercise:* Refer to curriculum for complete description.

VII. **Transition to Standing:** Place fingers next to toes. Stretch legs and say “hello knees.” Roll up back to standing.

VIII. Stop music to teach Center Barre.

## Center Barre (Circle in Dance Space)

*Teaching Tip:* Encourage dancers to freeze in a starting position before beginning an exercise and to freeze in an ending position once the exercise has ended.

### I. **KIDS! CD #8: Demi-Plié in Balloon Garden**

- *Starting Position:* Feet parallel with hands on hip.
- *Exercise:*
  - i. Four demi-pliés with hands on hips.
  - ii. Arms port de bras — low, medium, open to second, bend down and scoop up a big round balloon from the magical garden (give specific color), and bring it overhead. Take a big breath and gracefully release the balloon as you gently blow your air out and float your arms down.
  - iii. Repeat both. Wave goodbye to the balloon as the final one floats away.

### II. **KIDS! CD #9: Tendu**

- *Starting Position:* Feet parallel with hands on hip.
- *Exercise:*
  - i. Alternating legs, stretch the right leg and foot forward while touching the floor in front and close parallel. Repeat to the left, and again to the right. Clap hands together two times.
  - ii. Repeat sequence until music ends. Do not be too concerned about technique — they are only three-years-old.

### III. **KIDS! CD #11: Fairy Tap (Battement Piqué)**

- *Starting Position:* Feet parallel with hands on hips.
- *Teaching Tip:* The dancers love to pretend they are tapping very lightly as not to wake the sleeping fairy. It is also fun for them to whisper count to the beat of the music.
- *Exercise:*
  - i. Lightly tap the pointed right foot forward six times; then step together parallel.
  - ii. Repeat with left foot.

### IV. **KIDS! CD #13: Flamingo Passé**

- *Starting Position:* Feet parallel with hands on hips.
- *Teaching Tip:* Show and discuss with the dancers the colored flamingo passé picture.
- *Exercise:*
  - i. Bring the right foot up to the side of the left knee and step together parallel.

- ii. Bring the left foot up to the side of the right knee and step together parallel.
- iii. With feet parallel, stretch arms down by side and flap out and up like a flamingo flapping its wings.
- iv. Repeat.

## Center Work (Circle in Dance Space)

### I. **KIDS! CD #14: Beanie Baby™ Rock**

- *Starting Position:* Legs apart and arms cradled in front of tummy holding Beanie Baby™.
- *Teaching Tips:*
  - i. Refer to curriculum.
  - ii. Focus on counting one-two-three for each plié and stretch tendu as the students rock the babies. Plié-one; stretch tendu-two; hold-three. Repeat opposite direction.
- *Exercise:*
  - i. Cradling the baby, bend the knees, keeping the knees over the toes. Rock and stretch to the side as the baby in your arms gently rocks to that side. Bend knees and gently rock to the other side.
  - ii. Ask your students to help you rock your babies to sleep. Once they are asleep, quietly tip toe to put them away for a nap.

## Across the Floor (Move to One Side of the Room to Start)

*Teaching Tip:* Refer to curriculum for tips on lining up dancers.

### I. **KIDS! CD #19: Circus Tightrope**

- *Starting Position:*
  - i. Place a ten-foot length piece of painter's tape in the center of the room.
  - ii. Have the dancers line up on one side of the room at the end of the tape.
- *Teaching Tips:*
  - i. Remind dancers to keep hands to themselves and to have their eyes and ears on the teacher during instructions.
  - ii. Give the dancers something to do while they wait their turn. For example, pretend to watch dancers with a telescope or a pair of binoculars.
  - iii. Use lots of pretend play describing how they are circus performers and what they are doing on the tightrope. Dancers love to pretend the elephants are

sleeping below the tightrope, and they do not want to fall on them and wake them up.

- *Exercise:*
  - i. Have dancers one at a time walk across the tape touching their heel first then toes on the tape. Arms stretched out like a circus performer.
  - ii. Week 2: Place a mat in the middle of the tape. Ask the dancers to stop on the mat, clap their hands two times, and then continue walking.
  - iii. Week 3 and 4: Place two mats evenly spread apart on the tape. Ask the dancers to stop on each mat and clap their hands two times before continuing to walk.

## II. **Music, Magic & Make-Believe CD #1: Kooka Kangaroo Jumps**

- *Starting Position:* Place mats in a straight line on the floor taking into consideration the size of the dancers and their ability to land on the mats while jumping from two feet to two feet.
- *Teaching Tips:*
  - i. Show the dancers the Kooka Kangaroo picture, and ask them to tell you something special about kangaroos.
  - ii. Using pretend play, tell the Grandma Kangaroo cookie story, and have the dancers pretend to be baby kangaroos jumping from magic rock to magic rock as they travel across the stream.
  - iii. Encourage the dancers to say thank you once they receive their pretend cookie from Grandma Kangaroo (the class assistant).
- *Exercise:*
  - i. One at a time, have the dancers jump with two feet and land with two feet on the mats.
  - ii. Once everyone has crossed the stream and received a cookie, have them return home doing the same exercise. Give the dancers a specific task, such as blow a kiss and wave goodbye to Grandma Kangaroo once you jump on the first magic rock.

## III. **KIDS! CD #18: All Aboard the Train Marching**

- *Starting Position:* Have the dancers line up behind the student assistant in a long single line. Emphasize how they will be following right behind the assistant just like the train cars follow the train engine.
- *Teaching Tips:*
  - i. Use lots of pretend play.
  - ii. Count out loud and encourage the dancers to count along with you.

- iii. The teacher should be the last car in the back of the train so that you can catch any young dancers having difficulty with following a leader.
- *Exercise:*
    - i. Following the assistant, everyone marches for eight counts traveling in a forward direction.
    - ii. Stop marching, place feet together, and clap hands together eight times.
    - iii. Continue alternating marching and clapping as the train travels in curvy pathways around the room.
    - iv. As you begin to march again each time, young dancers love to pretend to blow a train whistle.

## Free Dance (Circle in Dance Space)

### I. **Locomotion CD #18: Place — Baby Birds Learning to Fly**

- *Starting Position:*
  - i. Use the same piece of tape that was left on the floor from the Circus Tightrope exercise.
  - ii. Have the dancers place their toes on the tape. Explain to them that they are baby birds that have not learned to fly yet, and they are balancing on the tree limb.
- *Teaching Tips:*
  - i. Use lots of pretend play and pantomime during this exercise.
  - ii. Explain to the dancers that they will hear a voice on the CD, and when the words “one place” are called out, they are to move their bodies without traveling, and when the words “all about space” are called out, they are to move their bodies as they travel all around the room.
- *Exercise:*
  - i. For one place, dancers pretend to be baby birds waiting for their breakfast. The teacher and the assistant start on each end, and pretend to drop little worms into the mouths of the baby birds. The baby birds can work on flapping their wings as they keep their feet still.
  - ii. For all about space, dancers jump off the tree limb and pretend to fly for the first time.
  - iii. When the music stops the baby birds quickly find a place on the tree limb so they can eat another worm. Then alternate eating with flying.



## II. **Music, Magic & Make-Believe CD #12: Size – Big Foot**

- *Starting Position:*
  - i. Divide the room in half using a long piece of painter's tape.
  - ii. Divide the dancers into groups, and then line each group up side-by-side in a straight line.
- *Teaching Tips:*
  - i. Show the dancers the Big Foot coloring sheet. Encourage them to tell you what makes an elephant special.
  - ii. Talk about size and how elephants can take very big steps. Also, talk about how mice take very little steps. Have them demonstrate the differences to you.
- *Exercise:*
  - i. Everyone will begin by shaking (bobbing up and down) his or her big elephant head and shoulders two times to one side and then two times to the other side. Next using their arms stretched out in front of their face, they raise their big elephant trunk all the way to the sky and then all the way to the floor.
  - ii. The first row will now begin taking great big elephant steps all the way to the piece of tape. All other dancers continue shaking their elephant head and trunk while waiting their turn to cross.
  - iii. Once the dancers reach the tape, they pretend to see a little tiny mouse. Oh no, a mouse scares elephants! (Through pantomime exhibit a very scared face and body.) Then the dancers take tiny, tiny running steps the rest of the way across the floor.
  - iv. As the other group has a turn, the first group turns around and shakes their head and trunk as they watch the other dancers cross the floor.

### Class Ending (Circle in Share Time Space)

- I. Have dancers tiptoe back to Share Time Space for stickers. Assistant goes to door with coloring sheet handouts and extra stickers.
- II. Call each dancer's name, give a positive comment, and place a star by his or her name for following the Dancer's Manners.
- III. Once their sticker is by their name, have them tiptoe to the assistant to receive a sticker for participation on their hand and their take-home coloring sheet.
- IV. Teach dancers how to say thank you to their teacher and assistant in dance class by doing a curtsy or bow.
- V. Remind dancers to practice at home.
- VI. Dismiss class.

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## Notes

### Month One

The above lesson plan is for the entire month. It is impossible to do everything in one 50-minute class. The following is a suggestion on when to present the various exercises during the first month. Once an exercise has been taught one week, it usually takes less time to teach the same exercise during the following week because there is less explanation time. This is the reason you will be able to teach more on week four than in the beginning of the month.

#### **Class Beginning**

- Do everything

#### **Warm-Up**

- Do everything each week without stopping in-between exercises

#### **Center Barre**

- Week 1: Plié, Tendu, and Fairy Tap
- Week 2: Repeat week one
- Week 3: Add Flamingo Passé
- Week 4: Repeat week three

#### **Center Work**

- Week 1-4: Beanie Baby™ Rock

#### **Across the Floor**

- Week 1: Circus Tightrope, and if time allows, Kooka Kangaroo Jumps
- Week 2: Repeat week one
- Week 3: Repeat week two, and if time allows, add All Aboard the Train Marching
- Week 4: If time allows, all three exercises

#### **Free Dance**

(Teach movement concept each week.)

- Week 1: Place — Baby Birds Learning to Fly
- Week 2: Repeat week one
- Week 3: Size — Big Foot
- Week 4: Repeat week three

## The Keys to Success

#### **Transition Times**

- Quick and engaging for students

#### **Class Assistant and Teacher**

- Sincere, high energy, animated, and smiling!
- Be prepared:
  - Roll Book, Stickers, Beeper, Copy of Dancer's Manners, etc. ready
  - Music ready
  - Props ready (It's best to have them where the students cannot see them.)
  - Handouts ready — Coloring Sheets
    - Week 1:
      - *Listening to Instructions*
      - *Share Time*
      - *Baby Birds*

- Week 2:
  - *Peanut Butter Feet*
  - *Kooka Kangaroo*
- Week 3:
  - *Flamingo Passé*
  - *Big Foot*
- Week 4:
  - *Snuggle and Stretch*



## Lesson Plan: Short-Form

<b>Class Level:</b> Three-Year-Olds	<b>Date:</b>
<b>Month:</b> One	<b>Class:</b>
<b>Class Length:</b> 50 Minutes	<b>Instructor:</b>
<b>Monthly Objective:</b> Class Etiquette and Format	
<b>Movement Concepts:</b> Place and Size	
<b>Music:</b> <i>KIDS! CD, Music, Magic &amp; Make-Believe (MMMB) CD, Locomotion CD</i>	
<b>Props:</b> Leap 'N Learn Mats, Beanie Babies™, Painter's Tape	
<b>Supplies:</b> Dance Books, Roll Book, Stickers, Beeper, Coloring Sheet Examples, Handouts	
<b>Reference:</b> Class Objectives: Month One, Three-Year-Old Curriculum	
<b>Class Beginning</b> — Circle in Share Time Space	
Roll; Share Time	
Discussion of Class Etiquette and Format	
Tiptoe to Dance Space and form a circle around the blue X	
<b>Warm-Up</b> — Circle in Dance Space	
<i>KIDS! #1</i>	Wake-Up Dance
<i>KIDS! #2</i>	Snuggle and Stretch
<i>KIDS! #3</i>	Foot and Ankle Stretches — Flex and Point
<i>KIDS! #4</i>	Neck and Back — Peanut Butter Feet
<i>KIDS! #5</i>	Torso Strength and Stretch — Mermaid/Merman
<i>KIDS! #6</i>	Cat Stretch
Roll to standing and remain in circle formation	
<b>Center Barre</b> — Circle in Dance Space	
<i>KIDS! #8</i>	Demi-Plié in Ballon Garden — 4 demi-pliés; 1 port de bras; repeat all

<i>KIDS! #9</i>	Tendu — Parallel tendu right, left, right; 2 claps; repeat all starting left
<i>KIDS! #11</i>	Fairy Tap (Battement Piqué) — Parallel piqué right 6 times, close parallel; repeat on the left; repeat all
<i>KIDS! #13</i>	Flamingo Passé — Parallel passé right, left, right; flamingo wings; repeat all starting left
<b>Center Work</b> — Circle in Dance Space	
<i>KIDS! #14</i>	Beanie Baby™ Rock — Legs 2nd; plié rock right and left; tiptoe to put babies away
<b>Across the Floor</b> — Move to One Side of the Room to Start	
<i>KIDS! #19</i>	Circus Tightrope
<i>MMMB #1</i>	Kooka Kangaroo Jumps
<i>KIDS! #18</i>	All Aboard the Marching Train
<b>Free Dance</b> — Formation Depends on Exercise	
<i>Locomotion #18</i>	Place — Baby Birds Learning to Fly
<i>MMMB #12</i>	Size — Big Foot
<b>Class Ending</b> — Circle in Share Time Space	
Stickers, Thank You, Handouts	

## Teacher's Notes

Use this space to record information specific to your three-year-old class.

**Instructor:**

**Month:**

Week 1:

Week 2:

Week 3:

Week 4:





## Lesson Plan: Chart

<b>Class Level:</b> Three-Year-Olds		<b>Instructor:</b>		
<b>Month:</b> One		<b>Objective:</b> Class Etiquette and Format		
<b>Week</b>	<b>One</b>	<b>Two</b>	<b>Three</b>	<b>Four</b>
<b>Class Beginning</b>	<ul style="list-style-type: none"> <li>• Roll</li> <li>• Share Time</li> <li>• Introduce Dancer's Manners</li> </ul>	<ul style="list-style-type: none"> <li>• Roll</li> <li>• Share Time</li> <li>• Introduce Additional Dancer's Manners</li> </ul>	<ul style="list-style-type: none"> <li>• Roll</li> <li>• Share Time</li> <li>• Introduce Additional Dancer's Manners</li> </ul>	<ul style="list-style-type: none"> <li>• Roll</li> <li>• Share Time</li> <li>• Introduce Additional Dancer's Manners</li> </ul>
<b>Warm-Up</b>	<ul style="list-style-type: none"> <li>• Wake-Up Dance</li> <li>• Snuggle &amp; Stretch</li> <li>• Flex &amp; Point</li> <li>• Peanut Butter Feet</li> <li>• Mermaid/ Merman</li> <li>• Cat Stretch</li> </ul>	• Same	• Same	• Same
<b>Center Barre</b>	<ul style="list-style-type: none"> <li>• Demi-Plié in Balloon Garden</li> <li>• Tendu</li> <li>• Fairy Tap</li> </ul>	• Same	<ul style="list-style-type: none"> <li>• Same, plus:</li> <li>• Flamingo Passé</li> </ul>	• Same
<b>Center Work</b>	<ul style="list-style-type: none"> <li>• Beanie Baby™ Rock</li> </ul>	• Same	• Same	• Same
<b>Across the Floor</b>	<ul style="list-style-type: none"> <li>• Circus Tightrope</li> <li>• Kooka Kangaroo Jumps (if time allows)</li> </ul>	• Same	<ul style="list-style-type: none"> <li>• Same, plus:</li> <li>• All Aboard the Train March</li> </ul>	• Same
<b>Free Dance</b>	<ul style="list-style-type: none"> <li>• Place — Baby Birds Learning to Fly</li> </ul>	• Same	<ul style="list-style-type: none"> <li>• Size — Big Foot</li> </ul>	• Same

<p>Class Ending &amp; Handouts</p>	<ul style="list-style-type: none"> <li>• Stickers</li> <li>• Thank You</li> <li>• <i>Handouts:</i> <ul style="list-style-type: none"> <li>• Listening to Instructions</li> <li>• Share Time</li> <li>• Baby Birds</li> </ul> </li> </ul>	<ul style="list-style-type: none"> <li>• Stickers</li> <li>• Thank You</li> <li>• <i>Handouts:</i> <ul style="list-style-type: none"> <li>• Peanut Butter Feet</li> <li>• Kooka Kangaroo</li> </ul> </li> </ul>	<ul style="list-style-type: none"> <li>• Stickers</li> <li>• Thank You</li> <li>• <i>Handouts:</i> <ul style="list-style-type: none"> <li>• Flamingo Walk</li> <li>• Big Foot</li> </ul> </li> </ul>	<ul style="list-style-type: none"> <li>• Stickers</li> <li>• Thank You</li> <li>• <i>Handout:</i> <ul style="list-style-type: none"> <li>• Snuggle and Stretch</li> </ul> </li> </ul>
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Notes for Three-Year-Olds:

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## Month Two

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**Class Level:** Three-Year-Olds

**Month:** Two

**Class Length:** 50 Minutes

**Monthly Objective:** Musical Awareness

**Movement Concepts:** Level and Direction

**Music:** *KIDS!* CD, *Locomotion* CD, *Rainy Day* CD

**Props:** Leap 'N Learn Mats, Beanie Babies™, Painter's Tape, Musical Instruments, Leaves, Two Pumpkins

**Supplies:** Dance Books, Roll Book, Stickers, Beeper, Coloring Sheet Examples, Handouts

**Refer to monthly class objective and curriculum as necessary.**

### Class Beginning (Circle in Share Time Space)

- I. Ten minutes before class is to begin and as students arrive, have them sit in a circle with the class assistant as he/she reads children's dance books. While reading, be sure to have the assistant ask questions about the story and pictures so that children are interacting with the assistant. This may take place in the waiting area (or in the studio Share Time Space if it is the first class of the day).
- II. At class time, call the students to class, and ask them to join you in the Share Time Space.
- III. Welcome students.
- IV. Call roll while making eye contact and smiling as each child's name is called.
- V. Have the children participate in Share Time. Set timer at ten seconds. During their turn, ask them to tell you simple things such as their favorite color and whether or not they have a pet.
- VI. Remind the dancers of the Dancer's Manners.
- VII. While seated in a circle, focus on Musical Awareness with the following weekly exercise:
  - A. **Week One:** With percussion instruments (or clapping/tapping), tap or shake to the beat of the music. Play short selections of various tempos of music from a CD.
  - B. **Week Two:** Clap a simple rhythm and have the children repeat it back to you while clapping.
  - C. **Week Three:** Play various selections of music from either *KIDS!* or *KIDS! 2* and have the students pretend to be conductors of an orchestra.
  - D. **Week Four:** Play a 4/4 tempo and have the students clap the beat while counting one, two, three, four, one, two, three, four, etc.

- VIII. Have students stand and pretend to be playing an instrument in a marching band as they march to Dance Space. Create a circle with dancers holding hands while standing around the painter's tape X. Make sure that the class assistant is standing directly across from you.
- IX. With everyone standing, let go of hands, and ask students to stand with their shoes touching and to wiggle their fingertips in front of their tummies.
- X. Start music for the warm-up.

## Warm-Up (Circle in Dance Space)

### *Teaching Tips:*

- Do not stop between music tracks; remember to be very animated and to include as much pretend play as possible into the exercises.
- The warm-up exercises will be a repeat of the previous month. Remember young children love repetition!

### I. **KIDS! CD #1: Wake-Up Dance**

- *Teaching Tip:* This exercise is designed to do three things: warm-up the muscles, provide tactile stimulation in order to increase brain activation, and provide didactic instruction on the parts of the human body.
- *Starting Position:* Dancers begin standing in a circle alternating between performing rhythmic tapping of various body parts and marching.
- *Exercise:*
  - i. Tapping various body parts such as using hands and fingers to tap head, ears, eyes, nose, chin, mouth, shoulders, elbows, fingers, tummy, back, hips, thighs, knees, ankles, toes, etc. Be sure to call the names of each body part.
  - ii. Marching in place; turning; forward and backward; with and without clapping.

### II. **KIDS! CD #2: Snuggle and Stretch**

- *Exercise:* Refer to curriculum for complete description.

### III. **KIDS! CD #3: Foot and Ankle Stretches — Flex and Point**

- *Exercise:* Refer to curriculum for complete description.

### IV. **KIDS! CD #4: Neck and Back Stretches — Peanut Butter Stretch**

- *Exercise:* Refer to curriculum for complete description.

### V. **KIDS! CD #5: Torso Strength and Stretch — Mermaid/Merman**

- *Exercise:* Refer to curriculum for complete description.

## VI. **KIDS! CD #6: Cat Stretch**

- *Exercise:* Refer to curriculum for complete description.

VII. **Transition to Standing:** Place fingers next to toes. Stretch legs and say “hello knees.” Roll up back to standing.

VIII. Stop music to teach Center Barre.

## Center Barre (Circle in Dance Space)

*Teaching Tip:* Encourage dancers to freeze in a starting position before beginning an exercise and to freeze in an ending position once the exercise has ended.

### I. **KIDS! CD #8: Demi-Plié and Bourrée Turn**

- *Starting Position:* Feet parallel with hands on hip.
- *Teaching Tip:* Have the children repeat the words low, medium, and high as they move their arms.
- *Exercise:*
  - Four demi-pliés with hands on hips.
  - Arms port de bras — low, medium, high; with arms remaining in fifth, rise to demi-pointe parallel and bourrée turn one time, opening arms to second as the heels lower to parallel.
  - Repeat demi-plié and bourrée turn in the opposite direction.

### II. **KIDS! CD #9: Tendu**

- *Starting Position:* Feet parallel with hands on hip.
- *Exercise:*
  - Alternating legs, stretch the right leg and foot forward while touching the floor in front and close parallel. Repeat to the left, and again to the right. Clap hands together two times.
  - Repeat sequence until music ends. Do not be too concerned about technique — they are only three-years-old.

### III. **KIDS! CD #11: Fairy Tap (Battement Piqué)**

- *Starting Position:* Feet parallel with hands on hips.
- *Teaching Tip:* The dancers love to pretend they are tapping very lightly as not to wake the sleeping fairy. Focus on dancers counting the number of taps out loud as they tap their foot to the beat of the music.
- *Exercise:*
  - Lightly tap the pointed right foot forward six times; then step together parallel.

- ii. Repeat with left foot.

#### IV. **KIDS! CD #13: Flamingo Passé**

- *Starting Position:* Feet parallel with hands on hips.
- *Teaching Tip:* It is not necessary to show the flamingo picture anymore. Just ask the dancers to tell you something they know about a flamingo. How does it move?
- *Exercise:*
  - i. Bring the right foot up to the side of the left knee and step together parallel.
  - ii. Bring the left foot up to the side of the right knee and step together parallel.
  - iii. With feet parallel, stretch arms down by side and flap out and up like a flamingo flapping its wings.
  - iv. Repeat.

### Center Work (Circle in Dance Space)

#### I. **KIDS! CD #14: Beanie Baby™ Rock**

- *Starting Position:* Legs apart and arms cradled in front of tummy holding Beanie Baby™.
- *Teaching Tips:*
  - i. Refer to curriculum.
  - ii. Focus on counting one-two-three for each plié and stretch tendu as the students rock the babies. Plié-one; stretch tendu-two; hold-three. Repeat opposite direction.
- *Exercise:*
  - i. Cradling the baby, bend the knees, keeping the knees over the toes. Rock and stretch to the side as the baby in your arms gently rocks to that side. Bend knees and gently rock to the other side.
  - ii. Ask your students to help you rock your babies to sleep. Once they are asleep, quietly tip toe to put them away for a nap.

#### II. **KIDS! CD #15: Sauté**

- *Starting Position:* Legs parallel with hands on hips.
- *Teaching Tips:*
  - i. Refer to curriculum.

- ii. Focus on performing jumps slowly so the young dancers don't just bounce up and down. Have dancers pretend to be pushing the floor away with their feet.
- *Exercise:*
  - i. Plié (count one); sauté (count two); plié (count three); stretch legs (count four). Repeat all three times.
  - ii. Clap hands four times.
  - iii. Repeat exercise.

### Across the Floor (Move to One Side of the Room to Start)

*Teaching Tip:* Refer to curriculum for tips on lining up dancers.

#### I. **Music, Magic & Make-Believe CD #1: Kooka Kangaroo Jumps**

- *Starting Position:* Place mats in a straight line on the floor taking into consideration the size of the dancers and their ability to land on the mats while jumping from two feet to two feet.
- *Teaching Tips:*
  - i. Ask them to tell you something special about kangaroos.
  - ii. Using pretend play, tell the Grandma Kangaroo cookie story, and have the dancers pretend to be baby kangaroos jumping from magic rock to magic rock as they travel across the stream.
  - iii. Encourage the dancers to say thank you once they receive their pretend cookie from Grandma Kangaroo (the class assistant).
- *Exercise:*
  - i. One at a time, have the dancers jump with two feet and land with two feet on the mats.
    - a. Change the mat pattern to one mat followed by two side-by-side six feet apart; keep repeating this pattern.
    - b. Have the dancers jump feet together when there is one mat and feet landing on each mat when there are two mats side-by-side. Key words to use are open and close or together and apart.
  - ii. Once everyone has crossed the stream and received a cookie, have them return home doing the same exercise. Give the dancers a specific task, such as blow a kiss and wave goodbye to Grandma Kangaroo once you jump on the first magic rock.

## II. **KIDS! CD #18: Marching Band Parade**

- *Starting Position:* Have the dancers line up in a straight line behind the student assistant on one side of the room.
- *Teaching Tips:*
  - i. Remind dancers to keep hands to themselves and to have their eyes and ears on the teacher during instructions.
  - ii. Describe how the dancers are going to pretend to be marching in a band during a parade. Describe the different instruments that are played in a marching band.
  - iii. Remind dancers to lift their knees high with each step and to follow their leader.
- *Exercise:*
  - i. **Week One:** Have the dancers march while following the student assistant. The student assistant will pretend to be on a curvy pathway while marching. All of the dancers will march forward for eight counts then freeze their legs and clap their hands for eight counts. Keep repeating this pattern.
  - ii. **Week Two:** Have the dancers choose which pretend instrument they will play while marching. March for eight counts while pretending to hold their instruments then freeze their legs and pretend to play their instrument for eight counts. Instrument suggestions are trumpet, trombone, clarinet, flute, various types of drums, etc.
  - iii. **Week Three:** Have the dancers pretend to play their instrument as they march forward for eight counts; followed by playing their instrument as they march turning around in place for eight counts.
  - iv. **Week Four:** Have the dancers divide into two lines and have the student assistant lead one line while the teacher leads the other. Have the dancers pretend to play their favorite instrument as the two marching band lines march around the room following their own leader. Continue the pattern of marching while traveling forward for eight counts followed by marching in place for eight counts.
  - v. *Variations:*
    - a. If you own the following, have the dancers play percussive musical instruments such as shakers, rhythm sticks, bells, or drums while marching.
    - b. Have the dancers line up standing side-by-side with their partner. Have the dancers march across the room playing their instruments.



## Free Dance (Circle in Dance Space)

### I. **Locomotion CD #9: Week One — Tempo**

- *Starting Position:* Have the dancers stand in a large circle with enough space around them so they can move without hitting their neighbor.
- *Teaching Tips:*
  - i. Explain to dancers that tempo is the rate of speed of music. The tempo of music can be slow, moderate, or fast. Have the dancers move their bodies to the tempo you are describing.
  - ii. Remind the dancers to freeze their bodies when the music stops.
- *Exercise:*
  - i. Ask dancers to match the movement of their bodies to the same speed of the music they are hearing and to freeze their bodies when they no longer hear music.
  - ii. The dancers should move in free space around the room as they explore the different tempos of music.

### II. **Locomotion CD #6: Week Two — Level**

- *Starting Position:* Have the dancers stand in a large circle with enough space around them so they can move without hitting their neighbor.
- *Teaching Tips:*
  - i. Explain to dancers how they can dance at different levels — high, medium, or low.
  - ii. Ask dancers to name animals that move at a high level — such as a bird, at a medium level — such as a tiger, and at a low level — such as a snake.
- *Exercise:*
  - i. Have the dancers free dance while moving at the level called out on the CD.
  - ii. Have the dancers pretend to be a certain animal as they move at the appropriate level of that particular animal.

### III. **Locomotion CD #21: Week Three — Direction**

- *Starting Position:* Have the dancers stand in a large circle with enough space around them so they can move without hitting their neighbor.
- *Teaching Tips:*
  - i. Explain to dancers how they can move in different directions — forward, backward, sideways, up, and down.

- ii. Ask you talk about each direction, have the dancers experiment with moving in that particular direction.
  - iii. Talk with dancers about moving around the room while never touching another dancer. Remind them to be especially careful when moving backwards.
- *Exercise:*
    - i. Have the dancers free dance while moving around the room in the different directions called out on the CD. Remind the dancers to freeze while listening carefully for the next direction called out.
    - ii. Have the dancers experiment moving in different directions while pretending to be a cat moving at a low level.

#### IV. **Rainy Day CD #17 and 18: Week Four – Autumn Leaves**

- *Starting Position:*
  - i. Have the dancers line up on one side of the room.
  - ii. Prepare for the exercise by placing blue painter's tape in the shape of a large plus sign with each strip of tape being six feet long.
  - iii. Place one soft fabric pumpkin in each of the first two quadrants. Place a pile of fabric or paper fall colored leaves in the third quadrant. Leave the fourth quadrant empty.
- *Teaching Tip:* Show the dancers pictures of children raking leaves during autumn. Talk to the children about how the leaves change colors and then fall from the trees. Ask them if they have ever helped parents rake and pick up leaves.
- *Exercise:*
  - i. Have the assistant go first by dancing around the first pumpkin; jumping over the second pumpkin; picking up the pile of leaves and throwing them into the air and watching them gently fall to the floor; picking up one leaf, going to the empty quadrant, holding the leaf up very high, then letting it go, watching as the leaf floats to the floor, and then copying the movement gently dancing to the floor; finally, freezing in the same position as their special leaf.
  - ii. Each dancer gets a turn. Once the entire class is frozen like their leaf; pretend a huge gust of wind comes and blows the pile of dancer leaves away causing the dancers to roll to the sides of the room.
  - iii. Have the dancers help in picking up the leaves and pumpkins.

## Class Ending (Circle in Share Time Space)

- I. Have dancers tiptoe back to Share Time Space for stickers. Assistant goes to door with coloring sheet handouts and extra stickers.
  - II. Call each dancer's name, give a positive comment, and place a star by his or her name for following the Dancer's Manners.
  - III. Once their sticker is by their name, have them tiptoe to the assistant to receive a sticker for participation on their hand and their take-home coloring sheet.
  - IV. Teach dancers how to say thank you to their teacher and assistant in dance class by doing a curtsy or bow.
  - V. Remind dancers to practice at home.
  - VI. Dismiss class.
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## Notes

### Month Two

The above lesson plan is for the entire month. It is impossible to do everything in one 50-minute class. The following is a suggestion on when to present the various exercises during the month.

#### **Class Beginning**

- Do everything

#### **Warm-Up**

- Do everything each week without stopping in-between exercises

#### **Center Barre**

- Do everything each week without stopping in-between exercises

#### **Center Work**

- Beanie Baby™ Rock and Sauté

#### **Across the Floor**

- Kooka Kangaroo Jumps and Marching Band Parade

#### **Free Dance**

- Week 1: Tempo
- Week 2: Level (if time, review Tempo)
- Week 3: Direction (if time, review Level)
- Week 4: Autumn Leaves (if time, review Direction)

## The Keys to Success

#### **Transition Times**

- Quick and engaging for students

#### **Class Assistant and Teacher**

- Sincere, high energy, animated, and smiling!
- Be prepared:
  - Roll Book, Stickers, Beeper, Copy of Dancer's Manners, etc. ready
  - Music ready

- Props ready (It's best to have them where the students cannot see them.)
- Handouts ready — Coloring Sheets
  - Week 1:
    - *Following the Leader*
    - *Circle*
  - Week 2:
    - *Flex and Pointe*
    - *Mermaid*
  - Week 3:
    - *Demi-Plié Parallel*
  - Week 4:
    - *Tendu Parallel*
    - *Grand Jeté Over the Pumpkin*

## Lesson Plan: Short-Form

<b>Class Level:</b> Three-Year-Olds	<b>Date:</b>
<b>Month:</b> Two	<b>Class:</b>
<b>Class Length:</b> 50 Minutes	<b>Instructor:</b>
<b>Monthly Objective:</b> Musical Awareness	
<b>Movement Concepts:</b> Level and Direction	
<b>Music:</b> <i>KIDS! CD, Music, Magic &amp; Make-Believe (MMMM) CD, Locomotion CD, Rainy Day CD</i>	
<b>Props:</b> Leap 'N Learn Mats, Beanie Babies™, Painter's Tape, Musical Instruments, Leaves, Two Pumpkins	
<b>Supplies:</b> Dance Books, Roll Book, Stickers, Beeper, Coloring Sheet Examples, Handouts	
<b>Reference:</b> Class Objectives: Month Two, Three-Year-Old Curriculum	
<b>Class Beginning</b> — Circle in Share Time Space	
Roll; Share Time	
Discussion of Music and Percussion Games	
March to Dance Space and form a circle around the blue X	
<b>Warm-Up</b> — Circle in Dance Space	
<i>KIDS! #1</i>	Wake-Up Dance
<i>KIDS! #2</i>	Snuggle and Stretch
<i>KIDS! #3</i>	Foot and Ankle Stretches — Flex and Point
<i>KIDS! #4</i>	Neck and Back — Peanut Butter Feet
<i>KIDS! #5</i>	Torso Strength and Stretch — Mermaid/Merman
<i>KIDS! #6</i>	Cat Stretch
Roll to standing and remain in circle formation	

<b>Center Barre</b> — Circle in Dance Space	
<i>KIDS! #8</i>	Demi-Plié and Bourrée Turn — 4 parallel demi-pliés; 1 port de bras with 1 bourrée turn; repeat all
<i>KIDS! #9</i>	Tendu — Parallel tendu right, left, right; 2 claps; repeat all starting left
<i>KIDS! #11</i>	Fairy Tap (Battement Piqué) — Parallel piqué right 6 times, close parallel; repeat on the left; repeat all
<i>KIDS! #13</i>	Flamingo Passé — Parallel passé right, left, right; flamingo wings; repeat all starting left
<b>Center Work</b> — Circle in Dance Space	
<i>KIDS! #14</i>	Beanie Baby™ Rock — Legs 2nd; plié rock right and left; tiptoe to put babies away
<i>KIDS! #15</i>	Sauté — Plié, jump, plié, stretch 3 times; clap 4 times; repeat all
<b>Across the Floor</b> — Move to One Side of the Room to Start	
<i>MMMB #1</i>	Kooka Kangaroo Jumps — Together and apart mat pattern; jumping open and close
<i>KIDS! #18</i>	Marching Band Parade
<b>Free Dance</b> — Formation Depends on Exercise	
<i>Locomotion #9</i>	Week One — Tempo
<i>Locomotion #6</i>	Week Two — Level (if time allows, review tempo)
<i>Locomotion #21</i>	Week Three — Direction (if time allows, review level)
<i>Rainy Day #17 and #18</i>	Week Four — Autumn Leaves (if time allows, review direction)
<b>Class Ending</b> — Circle in Share Time Space	
Stickers, Thank You, Handouts	

## Teacher's Notes

Use this space to record information specific to your three-year-old class.

**Instructor:**

**Month:**

Week 1:

Week 2:

Week 3:

Week 4:





## Lesson Plan: Chart

<b>Class Level:</b> Three-Year-Olds		<b>Instructor:</b>		
<b>Month:</b> Two		<b>Objective:</b> Musical Awareness		
<b>Week</b>	<b>One</b>	<b>Two</b>	<b>Three</b>	<b>Four</b>
<b>Class Beginning</b>	<ul style="list-style-type: none"> <li>• Roll</li> <li>• Share Time</li> <li>• Introduce Tempo</li> </ul>	<ul style="list-style-type: none"> <li>• Roll</li> <li>• Share Time</li> <li>• Introduce Level</li> </ul>	<ul style="list-style-type: none"> <li>• Roll</li> <li>• Share Time</li> <li>• Introduce Direction</li> </ul>	<ul style="list-style-type: none"> <li>• Roll</li> <li>• Share Time</li> <li>• Review Tempo, Level, &amp; Direction</li> </ul>
<b>Warm-Up</b>	<ul style="list-style-type: none"> <li>• Wake-Up Dance</li> <li>• Snuggle &amp; Stretch</li> <li>• Flex &amp; Point</li> <li>• Peanut Butter Feet</li> <li>• Mermaid/ Merman</li> <li>• Cat Stretch</li> </ul>	• Same	• Same	• Same
<b>Center Barre</b>	<ul style="list-style-type: none"> <li>• Demi-Plié &amp; Bourrée Turn</li> <li>• Tendu</li> <li>• Fairy Tap</li> <li>• Flamingo Passé</li> </ul>	• Same	• Same	• Same
<b>Center Work</b>	<ul style="list-style-type: none"> <li>• Beanie Baby™ Rock</li> <li>• Sauté</li> </ul>	• Same	• Same	• Same
<b>Across the Floor</b>	<ul style="list-style-type: none"> <li>• Kooka Kangaroo Jumps</li> <li>• Marching Band Parade</li> </ul>	• Same	• Same	• Same
<b>Free Dance</b>	• Tempo	• Level	• Direction	• Autumn Leaves

<p>Class Ending &amp; Handouts</p>	<ul style="list-style-type: none"> <li>• Stickers</li> <li>• Thank You</li> <li>• <i>Handouts:</i> <ul style="list-style-type: none"> <li>• Circle</li> <li>• Following the Leader</li> </ul> </li> </ul>	<ul style="list-style-type: none"> <li>• Stickers</li> <li>• Thank You</li> <li>• <i>Handouts:</i> <ul style="list-style-type: none"> <li>• Flex &amp; Pointe</li> <li>• Mermaid</li> </ul> </li> </ul>	<ul style="list-style-type: none"> <li>• Stickers</li> <li>• Thank You</li> <li>• <i>Handout:</i> <ul style="list-style-type: none"> <li>• Demi-Plié Parallel</li> </ul> </li> </ul>	<ul style="list-style-type: none"> <li>• Stickers</li> <li>• Thank You</li> <li>• <i>Handout:</i> <ul style="list-style-type: none"> <li>• Tendu Parallel</li> <li>• Grand Jeté Over the Pumpkin</li> </ul> </li> </ul>
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Notes for Three-Year-Olds:

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## Month Three

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**Class Level:** Three-Year-Olds

**Month:** Three

**Class Length:** 50 Minutes

**Monthly Objective:** Relationships to Others

**Movement Concepts:** Pathway, Speed, and Energy

**Music:** *KIDS!* CD, *Music, Magic & Make-Believe* CD, *Rainy Day* CD, *Locomotion* CD,

**Props:** Leap 'N Learn Mats, Beanie Babies™, Painter's Tape, Leap 'N Learn Ribbon Rings, Leaves, Three Pumpkins

**Supplies:** Dance Books, Roll Book, Stickers, Beeper, Coloring Sheet Examples, Handouts

**Refer to monthly class objective and curriculum as necessary.**

### Class Beginning (Circle in Share Time Space)

- I. Ten minutes before class is to begin and as students arrive, have them sit in a circle with the class assistant as he/she reads children's dance books. While reading, be sure to have the assistant ask questions about the story and pictures so that children are interacting with the assistant. This may take place in the waiting area (or in the studio Share Time Space if it is the first class of the day).
- II. At class time, call the students to class, and ask them to join you in the Share Time Space.
- III. Welcome students.
- IV. Call roll while making eye contact and smiling as each child's name is called.
- V. Have the children participate in Share Time. Set timer at ten seconds. During their turn, ask them to tell you simple things such as their favorite color and whether or not they have a pet.
- VI. Remind the dancers of the Dancer's Manners and how they can earn a sticker by their name at the end of class.
- VII. While seated in a circle, focus on the monthly objective of Relationships to Others by explaining what they will do next. Then have them stand and explore the various movements with the following weekly exercises.
  - A. **Week One:** Explain to the young dancers that we will be learning about moving and dancing with a partner. Remind the dancers to always be gentle with their ballet buddy. Pair up the dancers and have them stand and walk around the room with their magic string hooked between their shoulders. The magic string is so magical that it helps them to stay exactly side-by-side to each other without even touching each other. Point out to the dancers how important it is for both partners to be moving at the same speed for this to work. Ask the dancers to now walk towards the blue X in the middle of Dance Space and form a big circle with all the other pairs of ballet buddies.

- B. **Week Two:** Ask the dancers to repeat what they did the previous week, but now they will be in groups of three ballet buddies. Place the dancers in groups of three and then point out how this will be a little harder because there are more dancers in their group. Have everyone hook their magic strings, and then begin to travel by walking around the room standing side-by-side with each other. Ask the dancers to travel to the blue X and form a circle.
- C. **Week Three:** Ask the dancers to stand, dividing them into two groups with the assistant and the teacher acting as leaders of each group. Place the dancers in a follow the leader formation. Compare their line to a train with the teacher acting as the train engine and the dancers as train cars. Have the dancers explore moving in a follow the leader line while exploring different pathways such as straight, curvy, and zigzag. Also, explore the concept of speed while asking the dancers to follow at a slow speed, a medium speed, and then a fast speed. Now combine both concepts with the train of dancers moving at various pathways and at different speeds. This is all done with the teacher's voice for guidance and without music. Have the trains meet in the center forming a circle around the blue X.
- D. **Week Four:** Repeat the exercise above from week three, but now apply the movement concept of energy. At this young age, focus on how energy can be smooth or sharp. Have their trains move with a very smooth and connected movement, and then contrast that with a very sharp energy with very distinct and quick stops and starts. You can also explore how energy is sometimes very light and other times very heavy.
- VIII. With everyone in the circle, let go of hands and ask students to sit like a dancer. During week one, they will learn the exercise "Circle Dance and Claps" for the first time. From now on the three-year-old class will start with this exercise.
- IX. Start music for the warm-up.

## Warm-Up (Circle in Dance Space)

### *Teaching Tips:*

- Do not stop between music tracks; remember to be very animated and to include as much pretend play as possible into the exercises.
- With the exception of starting with "Circle Dance and Claps," the warm-up exercises will be a repeat of the previous month. Remember young children love repetition!

### I. **KIDS! CD #1: Circle Dance and Claps**

- *Teaching Tip:* This exercise is designed to do several things: warm-up the muscles, provide tactile stimulation in order to increase brain activation, provide didactic instruction on the parts of the human body, and to experience turn taking.
- *Starting Position:* Dancers begin sitting in a circle. Each dancer will get their turn to travel around the circle while the remaining dancers pretend to be drumming by clapping their hands together and then their hands to their knees.

- *Exercise:*
  - i. Ask each dancer what color butterfly they will be today, and review how a butterfly flaps it's wings with large movements.
  - ii. With the teacher going first, travel around the circle of dancers walking high on demi-pointe with arms making very large butterfly movements up and down. When the teacher gets back to her place, she curtsies to the next dancer signaling them to stand up while she sits down. Remind dancers that they will be the drums and only a butterfly when it is their turn to travel around the circle. If boys are in the class, have them bow instead of curtsy.
  - iii. This repeats until everyone has had a turn to travel around the circle.
  - iv. While seated, begin tapping various body parts such as head, ears, eyes, nose, chin, mouth, shoulders, elbows, fingers, tummy, back, hips, thighs, knees, ankles, toes, etc. Be sure to call the name of each body part and to tap to the beat of the music. I usually tap eight times for each body part. Remember to also use cross action body tapping such as right arm to left knee, etc. Do as much as you can until the music ends.
  - v. *Variations:*
    - a. Have the dancers pretend to be something other than a butterfly when traveling around the circle. For example, a big elephant taking giant steps, a mouse scurrying with little fast and tiny steps, a horse galloping around the pasture, etc. Be creative and have fun coming up with your own ideas!
    - b. During the tapping section of the exercise, alternate slow taps, medium taps, and fast taps so the young dancers can have a greater understanding of the concept of speed/tempo.

## II. **KIDS! CD #2: Snuggle and Stretch**

- *Exercise:* Refer to curriculum for complete description.

## III. **KIDS! CD #3: Foot and Ankle Stretches — Flex and Point**

- *Exercise:* Refer to curriculum for complete description.

*Due to time limitations from introducing the new beginning circle dance and claps exercise, the following warm-up exercises may (or may not) need to be skipped this month.*

## IV. **KIDS! CD #4: Neck and Back Stretches — Peanut Butter Stretch**

- *Exercise:* Refer to curriculum for complete description.

## V. **KIDS! CD #5: Torso Strength and Stretch — Mermaid/Merman**

- *Exercise:* Refer to curriculum for complete description.

## VI. **KIDS! CD #6: Cat Stretch**

- *Exercise:* Refer to curriculum for complete description.

VII. **Transition to Standing:** Place fingers next to toes. Stretch legs and say “hello knees.” Roll up back to standing.

VIII. Stop music to teach Center Barre.

## Center Barre (Circle in Dance Space)

*Teaching Tip:* Encourage dancers to freeze in a starting position before beginning an exercise and to freeze in an ending position once the exercise has ended.

### I. **KIDS! CD #8: Demi-Plié and Tree Sways**

- *Starting Position:* Feet parallel with hands on hip.
- *Teaching Tip:* Have the children repeat the words low, medium, and high as they move their arms.
- *Exercise:*
  - i. Four demi-pliés with hands on hips.
  - ii. Arms port de bras — low, medium, high, and hold; with arms remaining in fifth, sway arms to the right, left, right, and then open to second and place hands on hips to repeat entire exercise. Repeat demi-pliés with sways beginning in the opposite direction first. Have dancers pretend to be a large tree swaying in the wind. Remind dancers that the trunk of a tree never moves and only the leaves and branches on top are affected by the wind.

### II. **KIDS! CD #9: Tendu**

- *Starting Position:* Feet parallel with hands on hip.
- *Exercise:*
  - i. Alternating legs, stretch the right leg and foot forward while touching the floor in front and close parallel. Repeat to the left, and again to the right. Clap hands together two times.
  - ii. Repeat sequence until music ends. Do not be too concerned about technique — they are only three-years-old.

### III. **KIDS! CD #11: Fairy Tap (Battement Piqué)**

- *Starting Position:* Feet parallel with hands on hips.
- *Teaching Tip:* The dancers love to pretend they are tapping very lightly as not to wake the sleeping fairy. Focus on dancers counting the number of taps out loud as they tap their foot to the beat of the music.

- *Exercise:*
  - i. Lightly tap the pointed right foot forward six times; then step together parallel.
  - ii. Repeat with left foot.
  - iii. *Variation:* Try adding one clap. Step together count seven and clap on count eight.

#### IV. **KIDS! CD #13: Flamingo Passé**

- *Starting Position:* Feet parallel with hands on hips.
- *Teaching Tip:* It is not necessary to show the flamingo picture anymore. Just ask the dancers to tell you something they know about a flamingo. How does it move?
- *Exercise:*
  - i. Bring the right foot up to the side of the left knee and step together parallel.
  - ii. Bring the left foot up to the side of the right knee and step together parallel.
  - iii. With feet parallel, stretch arms down by side and flap out and up like a flamingo flapping its wings.
  - iv. Repeat.
  - v. *Variation:* Have the dancers put the backs of their hands together and wiggle their feather tips (fingers) for two counts and then lower their wings (arms).

### Center Work (Circle in Dance Space)

#### I. **KIDS! CD #14: Beanie Baby™ Rock**

- *Starting Position:* Legs apart and arms cradled in front of tummy holding Beanie Baby™.
- *Teaching Tips:*
  - i. Refer to curriculum.
  - ii. Focus on counting one-two-three for each plié and stretch tendu as the students rock the babies. Plié-one; stretch tendu-two; hold-three. Repeat opposite direction.
- *Exercise:*
  - i. Cradling the baby, bend the knees, keeping the knees over the toes. Rock and stretch to the side as the baby in your arms gently rocks to that side. Bend knees and gently rock to the other side.
  - ii. Ask your students to help you rock your babies to sleep. Once they are asleep, quietly tip toe to put them away for a nap.

## II. **KIDS! CD #15: Rocket Sauté**

- *Starting Position:* Legs parallel with hands on hips.
- *Teaching Tips:*
  - i. Refer to curriculum.
  - ii. Focus on performing jumps slowly so the young dancers don't just bounce up and down. Have dancers pretend to be pushing the floor away with their feet. Describe how a rocket goes straight up, and have them pretend to be rockets launching up into the air. I have a rocket made out of craft foam with magnets on the back. I place it on my white board and use a red marker to draw the flames that come out of the rocket as it takes off.
- *Exercise:*
  - i. Plié (count one); sauté (count two); plié (count three); stretch legs (count four). Repeat all three times.
  - ii. Clap hands four times.
  - iii. Repeat exercise.

## Across the Floor (Move to One Side of the Room to Start)

### I. **KIDS! CD #17: Flamingo Walks**

- *Starting Position:*
  - i. This exercise will require plenty of painter's tape when first introducing it to the young dancers. The tape will help the young dancers understand pathway and the relationship of side-by-side.
  - ii. Place the tape in a straight line starting from one side of the room to the middle. Then continue the tape from the middle in a curvy formation to the opposite side of Dance Space. The tape will represent the pathways of straight and curvy.
  - iii. Have the children lined up in pairs on the straight end of the tape.
- *Teaching Tips:*
  - i. Explain to the students the concept of side-by-side. Have the dancers pretend to hook their magic string to their partner, and then place their hands on their hips.
  - ii. Using pretend play, have the dancers pretend to be flamingos needing to walk across a shallow pond. Discuss with the dancers how a flamingo walks and stands. You may want to show them the coloring sheet of flamingo passé. Show the dancers how a flamingo touches its foot to the side of its knee with every step it takes.



- iii. Explain to the dancers how the pathway will change to curvy and how they must follow the tape just like when following the path of a sidewalk.
- *Exercise:*
  - i. Two at a time, have the dancers walk on each side of the tape following the pathways of straight and then curvy.
  - ii. Once a pair gets halfway way across, have the next pair start.
  - iii. Once everyone crosses, have the dancers return starting with curvy and ending with straight.
  - iv. *Variations:*
    - a. Have the dancers hold each side of a ribbon ring in-between them. Ask the dancers to always have the ribbons dancing on top of the tape.
    - b. Have the dancers change their speed/tempo as they travel the pathway.
    - c. Add a zigzag line after the curvy line. Remind the dancers to turn their body as they keep their tummies lined up with the tape as they travel down the zigzag pathway. Have the dancers continue the same exercise and variations using all three pathways.

## II. **KIDS! CD #19: Butterfly and Hummingbird Bourrées**

- *Starting Position:*
  - i. Have the dancers line up in one or two straight lines across one side of the room.
  - ii. Place Leap 'N Learn mats on the floor equally spread out so that each dancer in the line (including the assistant) will cross two mats when dancing across the floor. It works better for each dancer to have the same type of mat when crossing, but a different type than the dancers on each side of him or her. For example, Sally will have two red squares, Susan will have two green circles, etc.
  - iii. Have each dancer hold ribbon rings in each hand.
- *Teaching Tips:*
  - i. Describe how the dancers are going to pretend to be two different types of flying animals. Talk about how butterflies move with big graceful wings that go up and down very smoothly. Next, talk about how hummingbirds have wings that are very quick and sharp and make smaller movements. Also, explain to the dancers that hummingbirds can flap their tiny wings and stay in one place as they drink the nectar from the flowers.
  - ii. Talk about how the energy of the butterfly is different from that of the hummingbird. The butterfly has a very smooth energy, and the hummingbird has a very sharp energy.

- iii. Show the dancers how to move their feet with little, tiny steps high on their demi-pointes. This is called bourrée.
  - iv. Remind the dancers that they are to remain side-by-side to the other dancers flying in the line.
- *Exercise:*
    - i. Have the dancers rise on their demi-pointes and fly to their first mat as if they are a smooth butterfly moving its wings with large up and down movements.
    - ii. Have the dancers remain on their mat and flap their wings with much smaller movements. This time the movement of their wings is very sharp.
    - iii. Repeat the same thing traveling to the next mat. Have the dancers fly away as butterflies.
    - iv. *Variation:* Have the dancers turn while performing the hummingbird bourrée on their mat.

### III. **KIDS! CD #26: Leaping through the Pumpkin Patch**

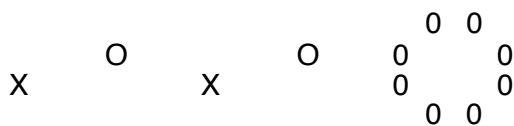
- *Starting Position:*
  - i. Have the dancers line up in a straight line so they can cross the Dance Space one at a time.
  - ii. Remind the dancers that they are lining up *in front* and *in back* of one another.
  - iii. Place three various sized pumpkins on the ground in the order of small, medium, and big.
- *Teaching Tips:*
  - i. I have three soft, cloth pumpkins that I purchased at a craft store. Anything can be used, as long as it is soft and safe for the young dancers to attempt to jump over and possibly land on. You may need to change your pretend play story to fit the items that your dancers are jumping over.
  - ii. At this point, I am not concerned with how the dancers technically jump over the pumpkins. This is an exercise for them to figure out how they will run, approach the object, and judge how much they must push to land over the pumpkin. This is the objective of the exercise, not to perform the correct technique for a leap.
- *Exercise:*
  - i. Have the dancers pretend they are in a pumpkin patch and that they are dancing over the pumpkins.

- ii. Have the dancers run and jump small over the small pumpkin, run and jump with a medium jump over the medium pumpkin, and then with a big jump over the big pumpkin.
- iii. *Variation:* Have the assistant stand several feet away from the last pumpkin, pretending he or she is a scarecrow, standing with legs in a wide second position. Have the dancers crawl through and under the assistant's legs after they have finished their pumpkin jumps. Remind the dancers that they are jumping *over* the pumpkins and crawling *under* the scarecrow.

**IV. Music, Magic & Make-Believe CD #4: Zebra Day**

- *Starting Position:*

- i. Place mats on the floor in the following layout:



- ii. Line the dancers up behind the first mat. Make sure the mats are a different color or shape for each side and that all mats match on one side. Create a circle of different mats for the circle of mats. I use the red squares for one row, green circles for the other row, and blue ovals for the circle of mats.

- *Teaching Tips:*

- i. Show the dancers the colored image of the zebra from the *Music, Magic, & Make-Believe* coloring book. Ask them to tell you how they know it is a zebra. Discuss where a zebra lives and what type of animals a zebra has to watch out for. The answer to this question is lions.
- ii. This exercise will incorporate pretend play, galloping, and pathways.

- *Exercise:*

- i. The dancers will pretend to be zebras galloping through the plains of Africa in search of a watering hole. However, they must be very smart and careful when galloping so the lions do not catch them. That is why they gallop in a zigzag pathway all the way to the watering hole. The zebras then pretend to drink from the watering hole while waiting for all of their zebra friends to arrive. Be sure to have the zebras pick their heads up every so often and to look out for any lions.
- ii. The dancer points their tummy and foot towards the next mat on the opposite side. Each dancer gallops in a forward motion, turning their body in a zigzag pathway as they cross over all of the mats in the Dance Space. The dancer then pretends to be a zebra drinking from the watering hole. Make sure the zebras do not get in the watering hole.

- iii. Have the next dancer start when the dancer before them is going in the same direction, towards the same colored mat. I always have the assistant go first so the dancers can see exactly where they are to go and what they are to do.

## Free Dance (Circle in Dance Space)

### I. **Rainy Day CD #17 and 18: Autumn Leaves**

- *Starting Position:*

- i. Have the dancers line up on one side of the room.
- ii. Prepare for the exercise by placing blue painter's tape in the shape of a large plus sign with each strip of tape being six feet long.
- iii. Place one soft fabric pumpkin in each of the first two quadrants. Place a pile of fabric or paper fall colored leaves in the third quadrant. Leave the fourth quadrant empty.

- *Teaching Tips:*

- i. This exercise is so popular with the students that they will beg to keep repeating it!
- ii. Show the dancers pictures of children raking leaves during autumn. Talk to the children about how the leaves change colors and then fall from the trees. Ask them if they have ever helped parents rake and pick up leaves.

- *Exercise:*

- i. Have the assistant go first by dancing around the first pumpkin; jumping over the second pumpkin; picking up the pile of leaves and throwing them into the air and watching them gently fall to the floor; picking up one leaf, going to the empty quadrant, holding the leaf up very high, then letting it go, watching as the leaf floats to the floor, and then copying the movement gently dancing to the floor; finally, freezing in the same position as their special leaf.
- ii. Each dancer gets a turn. Once the entire class is frozen like their leaf; pretend a huge gust of wind comes and blows the pile of dancer leaves away causing the dancers to roll to the sides of the room.
- iii. Have the dancers help in picking up the leaves and pumpkins.

### II. **Locomotion CD #12: Energy**

- *Starting Position:* Have the dancers stand formation around the blue X in the center of Dance Space.
- *Teaching Tip:* Explain to the dancers that movement can have different types of energy, meaning it can be smooth or sharp and it can also be heavy or light. Have the dancers experiment with different types of energy in their movement. Relate their

heavy movement to when they are tired and want to take a nap compared to having lots of light energy as when they are running out to play.

- *Exercise:*
  - i. Explain to the dancers that the CD will have a voice. The voice is going to call out a type of energy, and we are going to match our bodies to the movement called out and to the music we hear on the CD.
  - ii. Explain to the dancers that when there is no music, we are going to freeze and listen carefully for our new type of energy to be called out.
  - iii. Encourage the dancers to make up their own movements, making sure the movement is dance and not running around.
  - iv. Encourage the dancers to move all around the room as they explore moving with various types of energy.

### III. **Locomotion CD #24: Action Words**

- *Starting Position:* Have the dancers stand formation around the blue X in the center of Dance Space.
- *Teaching Tips:*
  - i. Explain to the dancers how our bodies can move in many different ways. Let the dancers know that certain action words will be called out and they are to see how many ways their body can move. For example, if the word “bend” is called out, the dancers will bend their bodies in many different ways.
  - ii. Always repeat the action word once it has been called out on the CD just in case a dancer did not hear it correctly.
- *Exercise:* While remaining in self space (one place), have the dancers move their bodies to match the word that has been called out.

### Class Ending (Circle in Share Time Space)

- I. Have dancers tiptoe back to Share Time Space for stickers. Assistant goes to door with coloring sheet handouts and extra stickers.
- II. Call each dancer’s name, give a positive comment, and place a star by his or her name for following the Dancer’s Manners.
- III. Once their sticker is by their name, have them tiptoe to the assistant to receive a sticker for participation on their hand and their take-home coloring sheet.
- IV. Teach dancers how to say thank you to their teacher and assistant in dance class by doing a curtsy or bow.
- V. Remind dancers to practice at home.
- VI. Dismiss class.

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## Notes

### Month Three

The lesson plan above is for the entire month. It is impossible to do everything in one 50-minute class; however, everything in the plan should be covered by the end of the month, including experimenting with the variations given for some of the exercises. Please use this lesson plan as a guideline along with your own ideas and style to develop the perfect curriculum for your students.

#### **Class Beginning**

- Do everything

#### **Warm-Up**

- Circle Dance and Claps, Snuggle and Stretch, Flex and Point, and if time allows, Peanut Butter Feet, Mermaid/Merman, and Cat Stretch

#### **Center Barre**

- Do everything each week without stopping in-between exercises

#### **Center Work**

- Beanie Baby™ Rock and Rocket Sauté

#### **Across the Floor**

- Choose two exercises each week; suggestions in Lesson Plan: Chart

#### **Free Dance**

- Choose two exercises each week; suggestions in Lesson Plan: Chart

## The Keys to Success

#### **Transition Times**

- Quick and engaging for students

#### **Class Assistant and Teacher**

- Sincere, high energy, animated, and smiling!
- Be prepared:
  - Roll Book, Stickers, Beeper, Copy of Dancer's Manners, etc. ready
  - Music ready
  - Props ready (It's best to have them where the students cannot see them.)
  - Handouts ready — Coloring Sheets
    - Week 1: *My Turn Around the Circle*
    - Week 2: *Sit Like a Dancer*
    - Week 3: *Zebra Day*
    - Week 4: *Fairy Tap / Battement Piqué*

## Lesson Plan: Short-Form

<b>Class Level:</b> Three-Year-Olds	<b>Date:</b>
<b>Month:</b> Three	<b>Class:</b>
<b>Class Length:</b> 50 Minutes	<b>Instructor:</b>
<b>Monthly Objective:</b> Relationships to Others	
<b>Movement Concepts:</b> Pathway, Speed, and Energy	
<b>Music:</b> <i>KIDS! CD, Music, Magic &amp; Make-Believe (MMMB) CD, Rainy Day CD, Locomotion CD</i>	
<b>Props:</b> Leap 'N Learn Mats, Beanie Babies™, Painter's Tape, Leap 'N Learn Ribbon Rings, Leaves, Three Pumpkins	
<b>Supplies:</b> Dance Books, Roll Book, Stickers, Beeper, Coloring Sheet Examples, Handouts	
<b>Reference:</b> Class Objectives: Month Three, Three-Year-Old Curriculum	
<b>Class Beginning</b> — Circle in Share Time Space	
Roll; Share Time	
Discussion of Relationships to Others, Pathway, Speed, and Energy	
Move to Dance Space and form a circle around the blue X	
<b>Warm-Up</b> — Circle in Dance Space	
<i>KIDS! #1</i>	Circle Dance and Claps
<i>KIDS! #2</i>	Snuggle and Stretch
<i>KIDS! #3</i>	Foot and Ankle Stretches — Flex and Point
<i>The following exercises may need to be skipped due to time constraints.</i>	
<i>KIDS! #4</i>	Neck and Back — Peanut Butter Feet
<i>KIDS! #5</i>	Torso Strength and Stretch — Mermaid/Merman
<i>KIDS! #6</i>	Cat Stretch
Roll to standing and remain in circle formation	

<b>Center Barre</b> — Circle in Dance Space	
<i>KIDS! #8</i>	Demi-Plié and Tree Sways — 4 parallel demi-pliés; 1 port de bras with swaying of the upper body; repeat all
<i>KIDS! #9</i>	Tendu — Parallel tendu right, left, right; 2 claps; repeat all starting left
<i>KIDS! #11</i>	Fairy Tap (Battement Piqué) — Parallel piqué right 6 times, close parallel on count 7, clap 1 time on count 8; repeat on the left
<i>KIDS! #13</i>	Flamingo Passé — Parallel passé right, left, right; flamingo wings up, down, up, wiggle fingertips; repeat all starting left
<b>Center Work</b> — Circle in Dance Space	
<i>KIDS! #14</i>	Beanie Baby™ Rock — Legs 2nd; plié rock right and left; tiptoe to put babies away
<i>KIDS! #15</i>	Rocket Sauté — Plié, jump, plié, stretch 3 times; clap 4 times; repeat all
<b>Across the Floor</b> — Move to One Side of the Room to Start; Choose 2 Exercises/Week	
<i>KIDS! #17</i>	Flamingo Walks — Using various pathways
<i>KIDS! #19</i>	Butterfly and Hummingbird Bourrées
<i>KIDS! #26</i>	Leaping through the Pumpkin Patch
<i>MMMB #4</i>	Zebra Day
<b>Free Dance</b> — Formation Depends on Exercise; Choose 2 Exercises/Week	
<i>Rainy Day #17 and #18</i>	Autumn Leaves
<i>Locomotion #12</i>	Energy
<i>Locomotion #24</i>	Action Words
<b>Class Ending</b> — Circle in Share Time Space	
Stickers, Thank You, Handouts	



## Teacher's Notes

Use this space to record information specific to your three-year-old class.

**Instructor:**

**Month:**

Week 1:

Week 2:

Week 3:

Week 4:



## Lesson Plan: Chart

<b>Class Level:</b> Three-Year-Olds		<b>Instructor:</b>		
<b>Month:</b> Three		<b>Objective:</b> Relationships to Others		
<b>Week</b>	<b>One</b>	<b>Two</b>	<b>Three</b>	<b>Four</b>
<b>Class Beginning</b>	<ul style="list-style-type: none"> <li>• Roll</li> <li>• Share Time</li> <li>• Introduce Relationships</li> </ul>	<ul style="list-style-type: none"> <li>• Roll</li> <li>• Share Time</li> <li>• Review Relationships</li> <li>• Introduce Pathways</li> </ul>	<ul style="list-style-type: none"> <li>• Roll</li> <li>• Share Time</li> <li>• Review Pathways</li> </ul>	<ul style="list-style-type: none"> <li>• Roll</li> <li>• Share Time</li> <li>• Introduce Speed &amp; Energy</li> </ul>
<b>Warm-Up</b>	<ul style="list-style-type: none"> <li>• Circle Dance &amp; Claps</li> <li>• Snuggle &amp; Stretch</li> <li>• Flex &amp; Point</li> <li>• If Time Allows:                             <ul style="list-style-type: none"> <li>• Peanut Butter Feet</li> <li>• Mermaid/ Merman</li> <li>• Cat Stretch</li> </ul> </li> </ul>	• Same	• Same	• Same
<b>Center Barre</b>	<ul style="list-style-type: none"> <li>• Demi-Plié &amp; Tree Sways</li> <li>• Tendu</li> <li>• Fairy Tap</li> <li>• Flamingo Passé</li> </ul>	• Same	• Same	• Same
<b>Center Work</b>	<ul style="list-style-type: none"> <li>• Beanie Baby™ Rock</li> <li>• Rocket Sauté</li> </ul>	• Same	• Same	• Same
<b>Across the Floor</b>	<ul style="list-style-type: none"> <li>• Flamingo Walks</li> <li>• Butterfly &amp; Hummingbird Bourrée</li> </ul>	<ul style="list-style-type: none"> <li>• Flamingo Walks</li> <li>• Leaping through the Pumpkin Patch</li> </ul>	<ul style="list-style-type: none"> <li>• Butterfly &amp; Hummingbird Bourrée</li> <li>• Zebra Day</li> </ul>	<ul style="list-style-type: none"> <li>• Zebra Day</li> <li>• Leaping through the Pumpkin Patch</li> </ul>
<b>Free Dance</b>	<ul style="list-style-type: none"> <li>• Energy</li> <li>• Autumn Leaves</li> </ul>	• Same	<ul style="list-style-type: none"> <li>• Action Words</li> <li>• Autumn Leaves</li> </ul>	<ul style="list-style-type: none"> <li>• Action Words</li> <li>• Your Choice!</li> </ul>

<p>Class Ending &amp; Handouts</p>	<ul style="list-style-type: none"> <li>• Stickers</li> <li>• Thank You</li> <li>• <i>Handout:</i> <ul style="list-style-type: none"> <li>• My Turn Around the Circle</li> </ul> </li> </ul>	<ul style="list-style-type: none"> <li>• Stickers</li> <li>• Thank You</li> <li>• <i>Handout:</i> <ul style="list-style-type: none"> <li>• Sit Like a Dancer</li> </ul> </li> </ul>	<ul style="list-style-type: none"> <li>• Stickers</li> <li>• Thank You</li> <li>• <i>Handout:</i> <ul style="list-style-type: none"> <li>• Zebra Day</li> </ul> </li> </ul>	<ul style="list-style-type: none"> <li>• Stickers</li> <li>• Thank You</li> <li>• <i>Handout:</i> <ul style="list-style-type: none"> <li>• Fairy Tap / Battement Piqué</li> </ul> </li> </ul>
<p>Notes for Three-Year-Olds:</p>				
Empty space for notes				

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## Month Four

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**Class Level:** Three-Year-Olds

**Month:** Four

**Class Length:** 50 Minutes

**Monthly Objective:** Learning about Dances from Other Countries

**Movement Concepts:** Weight and Flow

**Music:** *KIDS!* CD, *Locomotion* CD, *The Nutcracker* CD

**Props:** Leap 'N Learn Mats, Beanie Babies™, Painter's Tape, Leap 'N Learn Scarves

**Supplies:** Dance Books, Roll Book, Stickers, Beeper, Coloring Sheet Examples, Handouts

**Refer to monthly class objective and curriculum as necessary.**

### Class Beginning (Circle in Share Time Space)

- I. Ten minutes before class is to begin and as students arrive, have them sit in a circle with the class assistant as he/she reads children's dance books. While reading, be sure to have the assistant ask questions about the story and pictures so that children are interacting with the assistant. This may take place in the waiting area (or in the studio Share Time Space if it is the first class of the day).
- II. At class time, call the students to class, and ask them to join you in the Share Time Space.
- III. Welcome students.
- IV. Call roll while making eye contact and smiling as each child's name is called.
- V. Have the children participate in Share Time. Set timer at ten seconds. During their turn, ask them to tell you a simple something about their day.
- VI. Remind the dancers of the Dancer's Manners and how they can earn a sticker by their name at the end of class.
- VII. While seated in a circle, focus on the monthly objective of Learning about Dances from Other Countries by choosing a specific country and a style of dance each week. I love to use the book Dance by Andrée Grau from DK Publishing because of the wonderful images and wealth of information on each country's culture, traditional dress, and style of dance. Show the dancers the different pictures of costumes and a map of the country so they can learn more. It is also a good idea to show them where they are and how far the country they are studying is compared to where they live. Each week choose from the following dances, and have the dancers stand and explore the various traditional dance movements specific to the chosen country.
  - A. Spanish Dance of Spain
  - B. Chinese Dance of China
  - C. Russian Dance of Russia

D. Arabian Dance of North Africa and the Middle East

VIII. *Special Note:* If month four lines up to be in December as it often does, many studios do not hold classes the entire month due to holidays. You may either combine and explore two countries each week or choose your favorite dance/country for each week you have class.

IX. With everyone in the circle, let go of hands and ask students to sit like a dancer. Be sure the assistant is placed directly across from the instructor.

X. Start music for the warm-up.

## Warm-Up (Circle in Dance Space)

### *Teaching Tips:*

- Do not stop between music tracks; remember to be very animated and to include as much pretend play as possible into the exercises.
- Some of the warm-up exercises may need to be skipped due to time limitations.

### I. **KIDS! CD #1: Circle Dance and Claps**

#### • *Teaching Tips:*

- i. Refer to last month's lesson plans for a full description on how to present this exercise.
- ii. Incorporate the movement concepts of weight and flow into the "Circle Dance and Claps" exercise:
  - a. Weight — light or heavy.
  - b. Flow — free or bound. The concept of *flow* is very challenging for three-year-olds. When children are learning this concept, I break it down to the simplest form and compare *bound* to being frozen and *free* to that of a flowing stream of water.

#### • *Exercise:*

- i. For month four, suggested pretend play ideas are:
- ii. **Weeks One and Two:** Have the dancers explore the meaning of the movement concept *weight*. Have the dancers demonstrate the concept of *weight* by stomping heavy like an elephant halfway around the circle and then flying light as a butterfly the rest of the way.
- iii. **Weeks Three and Four:** Have the dancers explore the meaning of the concept *flow*. To better understand the concept of *flow*, have the dancers stand pretending to be frozen like a piece of ice (*bound*) for two counts of music and then to be flowing *freely* like a stream of water around the circle.

- iv. Sequence of Exercise:
  - a. Each dancer will have a turn to stand and travel around the circle.
  - b. Curtsey or bow to the dancer to the left side.
  - c. Sit like a dancer as the next dancer stands like a dancer.
  - d. Keep repeating the sequence until everyone has had their turn around the circle.
  - e. Everyone together will tap various body parts to the beat of the music. Have the dancers say the names of the body parts. Also, have the dancers practice counting the music and number of taps. Be sure to incorporate cross body actions with the taps and claps.

II. **KIDS! CD #2: Snuggle and Stretch**

- *Exercise:* Refer to curriculum for complete description.

III. **KIDS! CD #3: Foot and Ankle Stretches — Flex and Point**

- *Exercise:* Refer to curriculum for complete description.

*It may be necessary to take out the rest of the warm-up exercises for month four in order to have enough time to explore dances from other countries.*

IV. **KIDS! CD #4: Neck and Back Stretches — Peanut Butter Stretch**

- *Exercise:* Refer to curriculum for complete description.

V. **KIDS! CD #5: Torso Strength and Stretch — Mermaid/Merman**

- *Exercise:* Refer to curriculum for complete description.

VI. **KIDS! CD #6: Cat Stretch**

- *Exercise:* Refer to curriculum for complete description.

VII. **Transition to Standing:** Place fingers next to toes. Stretch legs and say “hello knees.” Roll up back to standing.

VIII. Stop music to teach Center Barre.

## Center Barre (Circle in Dance Space)

*Teaching Tip:* Encourage dancers to freeze in a starting position before beginning an exercise and to freeze in an ending position once the exercise has ended.

### I. **KIDS! CD #8: Demi-Plié with Port de Bras**

- *Starting Position:* Feet parallel with hands on hip.
- *Teaching Tips:*
  - i. Have the children repeat the words low, medium, and high as they port de bras moving their arms from en bas through first position, fifth position, and open to second position.
  - ii. For the first port de bras, stop in each position as the dancers repeat the words of low, medium, high, and open with you. For the second port de bras, compare each of the port de bras to that of a flowing stream — very smooth and connected without any stopping.
- *Exercise:*
  - i. Four parallel demi-pliés with hands on hips.
  - ii. Arms port de bras — low, medium, high, and open —one slow, stopping in each position and one quicker, continually moving from position to position.
  - iii. Repeat all in a very small baby “V” first position of the legs and feet. Stress *minimal* rotation with focus on knees over toes as the young dancers “open the gate to let the fat cat jump through” and then “close the gate (as they straighten their legs) so the cat can’t get out.”
  - iv. *Variation:* Arabian Pliés: Give each dancer a scarf. Have them watch the movement of the cloth as they float their scarf up and down in their right hand after their first set of pliés and then their left hand for the next set. Repeat in baby first.

### II. **KIDS! CD #9: Tendu with Spanish Claps**

- *Starting Position:* Feet parallel with hands on hip.
- *Teaching Tips:*
  - i. Incorporate “Spanish-style” clapping by asking the dancers to perform their two claps for one ear only. The next time they clap, have them clap for their other ear.
  - ii. Remind the dancers to keep their elbows lifted and to slightly turn their head just like a Spanish dancer.



- *Exercise:*
  - i. Alternating legs, stretch the right leg and foot forward while touching the floor in front and close parallel. Repeat to the left, and again to the right. Clap hands together two times.
  - ii. Repeat sequence until music ends. Do not be too concerned about technique — they are only three-years-old.

### III. **KIDS! CD #11: Fairy Tap (Battement Piqué)**

- *Starting Position:* Feet parallel with hands on hips.
- *Teaching Tips:*
  - i. The dancers love to pretend they are tapping very lightly as not to wake the sleeping fairy. Focus on dancers counting the number of taps out loud in a soft voice as they tap their foot to the beat of the music.
  - ii. Remind the dancers to move very *lightly* as they tap.
- *Exercise:*
  - i. Lightly tap the pointed right foot forward six times; then step together parallel.
  - ii. Repeat with left foot.
  - iii. *Variation:* Try adding one clap. Step together count seven and clap on count eight.

### IV. **KIDS! CD #13: Flamingo Passé**

- *Starting Position:* Feet parallel with hands on hips.
- *Teaching Tip:* It is not necessary to show the flamingo picture anymore. Just ask the dancers to tell you something they know about a flamingo. How does it move?
- *Exercise:*
  - i. Bring the right foot up to the side of the left knee and step together parallel.
  - ii. Bring the left foot up to the side of the right knee and step together parallel.
  - iii. With feet parallel, stretch arms down by side and flap out and up like a flamingo flapping its wings.
  - iv. Repeat.
  - v. *Variation:* Have the dancers put the backs of their hands together and wiggle their feather tips (fingers) for two counts and then lower their wings (arms).

## Center Work (Circle in Dance Space)

### I. **KIDS! CD #14: Beanie Baby™ Rock**

- *Starting Position:* Legs apart and arms cradled in front of tummy holding Beanie Baby™.
- *Teaching Tips:*
  - i. Refer to curriculum.
  - ii. Focus on counting one-two-three for each plié and stretch tendu as the students rock the babies. Plié-one; stretch tendu-two; hold-three. Repeat opposite direction.
- *Exercise:*
  - i. Cradling the baby, bend the knees, keeping the knees over the toes. Rock and stretch to the side as the baby in your arms gently rocks to that side. Bend knees and gently rock to the other side.
  - ii. Ask your students to help you rock your babies to sleep. Once they are asleep, quietly tip toe to put them away for a nap.
  - iii. *Variation:* Rock eight times right and left; close parallel; add bourrée turn right and left.

### II. **KIDS! CD #15: Rocket Sauté**

- *Starting Position:* Legs parallel with hands on hips.
- *Teaching Tip:* Refer to curriculum.
- *Exercise:*
  - i. Plié (count one); sauté (count two); plié (count three); stretch legs (count four). Repeat all three times.
  - ii. Clap hands four times. Incorporate Spanish-style claps — four on one side and then repeat on other side or two on each side for both repeats.
  - iii. Repeat exercise.
  - iv. *Variation:* Instead of doing four claps, have the dancers perform a “Russian-style” heel to the side with arms open with palms up and then to step together with their hands on their hips to begin their sautés again. The next heel step will be on the opposite leg.

## Across the Floor (Move to One Side of the Room to Start)

*Teaching Tip:* I have had great success keeping all the dancers within the class engaged by adding simple arm movements to every exercise and asking all dancers that are waiting their turn to help their friends dance by dancing with their arms while their legs are frozen. This also gives them additional practice trials before they perform the entire exercise. Once the first group travels across the floor, they immediately turn around and perform the arm movements with their feet frozen as well. So now there is no waiting to dance during class because everyone is always dancing with some part of their body.

### I. **KIDS! CD #17: Arabian Flamingo Walks**

- *Starting Position:*
  - i. Dancers standing in a row with their downstage leg extended devant parallel with hands on hips.
  - ii. Each dancer holds a Leap 'N Learn scarf in their downstage hand.
- *Teaching Tips:*
  - i. Using pretend play, have the dancers pretend to be flamingos needing to walk across a shallow pond. Discuss with the dancers how a flamingo walks and stands.
  - ii. Another great choice of music is the Arabian variation of *Le Café* from *The Nutcracker*.
- *Exercise:*
  - i. Step passé four times, then place feet together parallel. Bring scarf up, hold it overhead, and let the scarf dance for eight counts while bending the body gracefully from side-to-side.
  - ii. Repeat across the Dance Space changing which hands hold the scarf on the repeat.
  - iii. *Variation:* Continue with the step passé four times, then place feet together parallel, but make the change in the scarf dance for eight counts. Add a bourrée turn, different port de bras, etc.

### II. **KIDS! CD #19: Chinese Dance Bourrées**

- *Starting Position:* Have the dancers line up in one or two straight lines across one side of the room.
- *Teaching Tips:*
  - i. Remind the dancers how to move their feet with little, tiny steps high on their demi-pointes. This is called bourrée.
  - ii. Remind the dancers that they are to remain side-by-side to the other dancers flying in the line.

- iii. Another great choice of music is the Chinese variation *Le Thé* from *The Nutcracker*.

- *Exercise:*

- i. Have the dancers rise on their demi-pointes as they bring their arms to the traditional Nutcracker Chinese dance position of elbows even with the shoulders with forearms and hands reaching up (much like goal posts) and their pointer fingers pointed upward to the sky.
- ii. Have the dancers bourrée across the room for six counts in this position, then plié parallel and hold for two counts. Repeat across Dance Space.
- iii. *Variation:* During the plié parallel, an optional and more difficult addition would be to turn their head and body slightly to one side and then to the opposite side during the next plié.

### III. **KIDS! CD #22: Russian Gallops**

- *Starting Position:*

- i. Have the dancers line up in one or two straight lines across one side of the room.
- ii. Divide the group of dancers into two groups (or more depending on need).

- *Teaching Tip:* Another great choice of music is *Trépak* (Russian Dance) from *The Nutcracker*.

- *Exercise:*

- i. All dancers will perform the arm movements throughout the exercise.
- ii. Gallop to the right side for eight counts:
  - a. Arms crossed at chest with elbows even with shoulders and hands resting on top of elbows during gallops.
  - b. Heel step right and left with hands on hips.
  - c. Prepare the left leg to repeat gallops and heel steps to the left.
- iii. *Variations:*
  - a. Vary the number of gallops.
  - b. Change the arm movements.

## Free Dance (Circle in Dance Space)

### I. **Locomotion CD #12: Energy — Weight: Light or Heavy**

- *Starting Position:* Have the dancers stand in a circle formation around the blue X in the center of Dance Space.
- *Teaching Tips:*
  - i. Last month the dancers explored the word *energy* and danced four different ways (smooth, sharp, light, and heavy) to this same music. Weight is a subcategory of the movement concept energy. It will be difficult for a three year olds to grasp this distinction, but they will still have plenty of benefit and fun from dancing either heavily or lightly.
  - ii. Explain to the dancers that *weight* refers to the type of energy we have in our movements. For example, we could have heavy energy or light energy.
- *Exercise:*
  - i. Explain to the dancers that the CD will have a voice. The voice is going to call out a type of energy, and we are going to match our bodies to the movement called out and to the music we hear on the CD.
  - ii. Explain to the dancers that when there is no music, we are going to freeze and listen carefully for our new type of energy to be called out.
  - iii. Encourage the dancers to make up their own movements, making sure the movement is dance and not running around.
  - iv. Encourage the dancers to move all around the room as they explore moving with various types of weight (energy).
  - v. *Variation:* Have the dancers imagine they are picking up an object that is very heavy or very light and then trying to dance with that object. How will their movement change while trying to dance with something heavy as compared to something very light? Give plenty of suggestions of the different types of objects they will need to pretend to pick up. For example, picking up a huge and heavy Christmas present compared to a tiny box left in a Christmas stocking.

### II. **KIDS! CD #7: Flow — The Heron Dance**

- *Starting Position:*
  - i. Place mats all around the room. One mat for every two dancers.
  - ii. Divide the class into pairs and have one dancer from each pair stand on the mat.

- iii. Give all of the other dancers a scarf to hold in their hand and ask them to form a large circle around the Dance Space. Be sure to spread the pairs apart.
- *Teaching Tips:*
  - i. Explain to the dancers that each dancer in the pair will have a different job to do. One dancer will represent flowing (free flow) and the other dancer will represent frozen or stuck (bound flow). At this age, it is very difficult for them to understand the greater complexities of the movement concept *flow*. This dance game is a very basic generalization to appropriately explore the concept of flow at the cognitive capabilities of a three-year-old dancer.
  - ii. To help the young dancers understand the concept, have the assistant represent one partner while the teacher represents the opposite partner.
- *Exercise:*
  - i. All of the dancers are going to be beautiful herons. Herons are beautiful, long-legged wading birds that generally inhabit wetlands on the coastland.
  - ii. When a dancer stands on the mat they are a heron representing *bound flow* with their feet stuck in the mud and unable to get free.
  - iii. When a dancer holds the scarf they are a heron representing *free flow* with their bodies and scarf freely and gracefully dancing and flowing.
  - iv. The heron dancers holding the scarves gracefully free dance to their partner stuck in the mud (on the mat). The herons that are stuck in the mud magically become free when their partner offers them their scarf. But, oh no, the other heron becomes stuck in the mud once their foot touches the mat. Trading places, the dancers holding the scarves then dance away to the outside of the circle, but then freely dance back to rescue their partners. Repeat the process until both dancers have had a chance to play both parts at least two times.
  - v. *Variation:* Give the dancers a specific number of counts of music to portray each role. Have them help you count.

### III. ***The Nutcracker CD: Dances from Other Countries***

- *Teaching Tip:* This exercise will be a combination of given choreography and free dance. At this young age, the choreography must be very simple and focus on the differences in the style of the dance, music, costumes, props, etc. It is also a great idea to bring in your laptop and show the young dancers a video of professional dancers performing the variations from *The Nutcracker* ballet. Play excerpts from a DVD or choose one of the many options available on YouTube.
- *Exercise:*
  - i. Choreography Suggestions (detailed suggestions are listed in the curriculum):

- a. Spanish Dance of Spain
  - b. Chinese Dance of China
  - c. Russian Dance of Russia
  - d. Arabian Dance of North Africa and the Middle East
- ii. Free Dance Suggestions:
    - a. Once the young dancers watch the choreography from the various dances from other countries on video, have them interpret the movements as they remember them.
    - b. Remember free dance is for the dancer to create the movement. However, at this young age, the dancers need a foundation to create from, and this is where watching the professional dancers perform will provide the needed information.
    - c. Remind the dancers to listen to the music and to decide if it is... fast or slow? Smooth or sharp?

### Class Ending (Circle in Share Time Space)

- I. Have dancers tiptoe back to Share Time Space for stickers. Assistant goes to door with coloring sheet handouts and extra stickers.
  - II. Call each dancer's name, give a positive comment, and place a star by his or her name for following the Dancer's Manners.
  - III. Once their sticker is by their name, have them tiptoe to the assistant to receive a sticker for participation on their hand and their take-home coloring sheet.
  - IV. Teach dancers how to say thank you to their teacher and assistant in dance class by doing a curtsy or bow.
  - V. Remind dancers to practice at home.
  - VI. Dismiss class.
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## Notes

### Month Four

The lesson plan above is for the entire month. If your month four lines up to be December, your studio may not hold class every week due to holidays. Please adjust this plan as needed to fit your special holiday situations. It is impossible to do everything in one 50-minute class; however, everything in the plan should be covered by the end of the month, including experimenting with the variations given for some of the exercises. Please use this lesson plan as a guideline along with your own ideas and style to develop the perfect curriculum for your students.

**Class Beginning**

- Do everything

**Warm-Up**

- Circle Dance and Claps, Snuggle and Stretch, Flex and Point, and if time allows, Peanut Butter Feet, Mermaid/Merman, and Cat Stretch

**Center Barre**

- Do everything each week without stopping in-between exercises

**Center Work**

- Beanie Baby™ Rock and Rocket Sauté

**Across the Floor**

- Choose two exercises each week

**Free Dance**

- Choose as many exercises as time allows

## The Keys to Success

**Transition Times**

- Quick and engaging for students

**Class Assistant and Teacher**

- Sincere, high energy, animated, and smiling!
- Be prepared:
  - Roll Book, Stickers, Beeper, Copy of Dancer's Manners, etc. ready
  - Music ready
  - Props ready (It's best to have them where the students cannot see them.)
  - Handouts ready — Coloring Sheets
    - As you may choose which country, dance, and coloring sheet you would like to focus on each week, select the available coloring sheet that coordinates with each week's focus:
      - *The Nutcracker*
      - *Spanish Dancer*
      - *Chinese Dancer*
      - *Russian Dancer*
      - *Arabian Dancer*
      - *Heron Dance*



## Lesson Plan: Short-Form

<b>Class Level:</b> Three-Year-Olds	<b>Date:</b>
<b>Month:</b> Four	<b>Class:</b>
<b>Class Length:</b> 50 Minutes	<b>Instructor:</b>
<b>Monthly Objective:</b> Learning about Dances from Other Countries	
<b>Movement Concepts:</b> Weight and Flow	
<b>Music:</b> <i>KIDS!</i> CD, <i>Locomotion</i> CD, <i>The Nutcracker</i> CD	
<b>Props:</b> Leap 'N Learn Mats, Beanie Babies™, Painter's Tape, Leap 'N Learn Scarves	
<b>Supplies:</b> Dance Books, Roll Book, Stickers, Beeper, Coloring Sheet Examples, Handouts	
<b>Reference:</b> Class Objectives: Month Four, Three-Year-Old Curriculum	
<b>Class Beginning</b> — Circle in Share Time Space	
Roll; Share Time	
Discussion of Dances from Other Countries, Weight, and Flow	
Move to Dance Space and form a circle around the blue X	
<b>Warm-Up</b> — Circle in Dance Space	
<i>KIDS!</i> #1	Circle Dance and Claps
<i>KIDS!</i> #2	Snuggle and Stretch
<i>KIDS!</i> #3	Foot and Ankle Stretches — Flex and Point
<i>The following exercises may need to be skipped due to time constraints. If time allows, include at least one of the following exercises, altering which one is included each week.</i>	
<i>KIDS!</i> #4	Neck and Back — Peanut Butter Feet
<i>KIDS!</i> #5	Torso Strength and Stretch — Mermaid/Merman
<i>KIDS!</i> #6	Cat Stretch
Roll to standing and remain in circle formation	

<b>Center Barre</b> — Circle in Dance Space	
<i>KIDS! #8</i>	Demi-Plié with Port de Bras — 4 parallel demi-pliés; 2 port de bras, 1 stopping, 1 continual; repeat all in baby 1st
<i>KIDS! #9</i>	Tendu with Spanish Claps — Parallel tendu right, left, right; 2 Spanish-style claps; repeat all starting left
<i>KIDS! #11</i>	Fairy Tap (Battement Piqué) — Parallel piqué right 6 times, close parallel on count 7, clap 1 time on count 8; repeat on the left
<i>KIDS! #13</i>	Flamingo Passé — Parallel passé right, left, right; flamingo wings up, down, up, wiggle fingertips; repeat all starting left
<b>Center Work</b> — Circle in Dance Space	
<i>KIDS! #14</i>	Beanie Baby™ Rock — Legs 2nd; plié rock right and left; tiptoe to put babies away
<i>KIDS! #15</i>	Rocket Sauté — Plié, jump, plié, stretch 3 times; Spanish-style clap 4 times; repeat all
<b>Across the Floor</b> — Move to One Side of the Room to Start; Choose 2 Exercises/Week	
<i>KIDS! #17</i>	Arabian Flamingo Walks — 4 passé walks, then 8 counts of Arabian scarf dance with port de bras and bends of the upper body; switch scarf hand and repeat
<i>KIDS! #19</i>	Chinese Dance Bourrées — Chinese dance bourrée forward for 6 counts; plié hold for 2 counts; repeat bourrées across the floor
<i>KIDS! #22</i>	Russian Gallops — Russian gallop sideways for 8 counts; right heel step together, left heel step together for 8 counts; repeat opposite direction
<b>Free Dance</b> — Formation Depends on Exercise; Choose as Many as Time Allows	
<i>Locomotion #12</i>	Energy — Weight
<i>KIDS! #7</i>	Flow — The Heron Dance
<i>The Nutcracker</i>	The Spanish Dance
<i>The Nutcracker</i>	The Chinese Dance
<i>The Nutcracker</i>	The Russian Dance
<i>The Nutcracker</i>	The Arabian Dance
<b>Class Ending</b> — Circle in Share Time Space	
Stickers, Thank You, Handouts	

## Teacher's Notes

Use this space to record information specific to your three-year-old class.

**Instructor:**

**Month:**

Week 1:

Week 2:

Week 3:

Week 4:



## Lesson Plan: Chart

<b>Class Level:</b> Three-Year-Olds		<b>Instructor:</b>		
<b>Month:</b> Four		<b>Objective:</b> Learning about Dances from Other Countries		
<b>Week</b>	<b>One</b>	<b>Two</b>	<b>Three</b>	<b>Four</b>
<b>Class Beginning</b>	<ul style="list-style-type: none"> <li>• Roll</li> <li>• Share Time</li> <li>• Introduce Spanish Dance of Spain</li> </ul>	<ul style="list-style-type: none"> <li>• Roll</li> <li>• Share Time</li> <li>• Introduce Chinese Dance of China</li> </ul>	<ul style="list-style-type: none"> <li>• Roll</li> <li>• Share Time</li> <li>• Introduce Russian Dance of Russia</li> </ul>	<ul style="list-style-type: none"> <li>• Roll</li> <li>• Share Time</li> <li>• Introduce Arabian Dance of North Africa &amp; the Middle East</li> </ul>
<b>Warm-Up</b>	<ul style="list-style-type: none"> <li>• Circle Dance &amp; Claps</li> <li>• Snuggle &amp; Stretch</li> <li>• Flex &amp; Point</li> <li>• If Time Allows:                             <ul style="list-style-type: none"> <li>• Peanut Butter Feet</li> <li>• Mermaid/ Merman</li> <li>• Cat Stretch</li> </ul> </li> </ul>	• Same	• Same	• Same
<b>Center Barre</b>	<ul style="list-style-type: none"> <li>• Demi-Plié with Port de Bras</li> <li>• Tendu with Spanish Claps</li> <li>• Fairy Tap</li> <li>• Flamingo Passé</li> </ul>	• Same	• Same	• Same
<b>Center Work</b>	<ul style="list-style-type: none"> <li>• Beanie Baby™ Rock</li> <li>• Rocket Sauté</li> </ul>	• Same	• Same	• Same
<b>Across the Floor</b> <i>Choose From:</i>	• 2 Exercises	• 2 Exercises	• 2 Exercises	• 2 Exercises
	<ul style="list-style-type: none"> <li>• Arabian Flamingo Walks</li> <li>• Chinese Dance Bourrées</li> <li>• Russian Gallops</li> </ul>			

<p><b>Free Dance</b>  <i>Choose From:</i></p> <ul style="list-style-type: none"> <li>• Energy, Weight</li> <li>• Flow, The Heron Dance</li> <li>• The Spanish Dance</li> <li>• The Chinese Dance</li> <li>• The Russian Dance</li> <li>• The Arabian Dance</li> </ul>	<ul style="list-style-type: none"> <li>• As Many Exercises as Time Allows</li> </ul>	<ul style="list-style-type: none"> <li>• As Many Exercises as Time Allows</li> </ul>	<ul style="list-style-type: none"> <li>• As Many Exercises as Time Allows</li> </ul>	<ul style="list-style-type: none"> <li>• As Many Exercises as Time Allows</li> </ul>
<p><b>Class Ending &amp; Handouts</b>  <i>Choose From:</i></p> <ul style="list-style-type: none"> <li>• The Nutcracker</li> <li>• Spanish Dancer</li> <li>• Chinese Dancer</li> <li>• Russian Dancer</li> <li>• Arabian Dancer</li> <li>• Heron Dance</li> </ul>	<ul style="list-style-type: none"> <li>• Stickers</li> <li>• Thank You</li> <li>• <i>Handout:</i> <ul style="list-style-type: none"> <li>• Related Coloring Sheet for Week's Focus</li> </ul> </li> </ul>	<ul style="list-style-type: none"> <li>• Stickers</li> <li>• Thank You</li> <li>• <i>Handout:</i> <ul style="list-style-type: none"> <li>• Related Coloring Sheet for Week's Focus</li> </ul> </li> </ul>	<ul style="list-style-type: none"> <li>• Stickers</li> <li>• Thank You</li> <li>• <i>Handout:</i> <ul style="list-style-type: none"> <li>• Related Coloring Sheet for Week's Focus</li> </ul> </li> </ul>	<ul style="list-style-type: none"> <li>• Stickers</li> <li>• Thank You</li> <li>• <i>Handout:</i> <ul style="list-style-type: none"> <li>• Related Coloring Sheet for Week's Focus</li> </ul> </li> </ul>
<p><b>Notes for Three-Year-Olds:</b></p>				
Empty space for notes				

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## Month Five

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**Class Level:** Three-Year-Olds

**Month:** Five

**Class Length:** 50 Minutes

**Monthly Objective:** Body Awareness

**Movement Concepts:** Body Parts and Balance

**Music:** *KIDS!* CD, *Locomotion* CD, *Rainy Day* CD, *Music, Magic & Make-Believe* CD

**Props:** Leap 'N Learn Mats, Leap 'N Learn Ribbon Rings, Painter's Tape, Silk Flowers, Picnic Basket and Blanket, Felt Squares

**Supplies:** Dance Books, Roll Book, Stickers, Beeper, Coloring Sheet Examples, Handouts

**Refer to monthly class objective and curriculum as necessary.**

### Class Beginning (Circle in Share Time Space)

- I. Ten minutes before class is to begin and as students arrive, have them sit in a circle with the class assistant as he/she reads children's dance books. While reading, be sure to have the assistant ask questions about the story and pictures so that children are interacting with the assistant. This may take place in the waiting area (or in the studio Share Time Space if it is the first class of the day).
- II. At class time, call the students to class, and ask them to join you in the Share Time Space.
- III. Welcome students.
- IV. Call roll while making eye contact and smiling as each child's name is called.
- V. Have the children participate in Share Time. Set timer at ten seconds. During their turn, ask them to tell you a simple something about their day.
- VI. Remind the dancers of the Dancer's Manners and how they can earn a sticker by their name at the end of class.
- VII. While seated in a circle, focus on the monthly objective of Body Awareness by discussing the different ways their bodies can move. Refer to the curriculum for examples. My favorite book to read with the children during month five is Dance by Bill T. Jones and Susan Kuklin. Children love to try to do the poses in the book. This is also a great time to discuss the importance of eating right and drinking plenty of water.
- VIII. Ask the dancers to travel to the circle by performing certain movements that will incorporate the movement concepts of body parts and balance. For example, ask the dancers to balance on one foot for three counts and then travel to the circle while moving only their legs and head (keeping everything else frozen). With everyone in the circle, let go of hands and ask students to sit like a dancer. Be sure the assistant is placed directly across from the instructor.
- IX. Start music for the warm-up.

## Warm-Up (Circle in Dance Space)

### Teaching Tips:

- Do not stop between music tracks; remember to be very animated and to include as much pretend play as possible into the exercises.
- Some of the warm-up exercises may need to be skipped due to time limitations.

### I. **KIDS! CD #1: Circle Dance and Claps**

- *Teaching Tip:* Incorporate these movement concepts into the “Circle Dance and Claps” exercise: body parts and balance.
- *Exercise:*
  - i. For month five, suggested pretend play ideas are:
  - ii. **Week One:** Explain to the young dancers how dance can involve moving one part of the body while everything else remains still. We call this an isolation. As each dancer stands to travel around the circle have them place one hand on their hip and to only move the other arm while walking. Either you can decide how they move their one arm or you can ask each dancer to make up a movement only using their one arm. Have the dancers keep repeating the movement as they walk around the circle for their turn.
  - iii. **Week Two:** Have the dancers tap certain body parts as they walk around the circle. For example, while walking have them tap their head, shoulders, elbows, hips, head, shoulders, elbows, hips, etc. Ask the dancers to call out the names of the body parts as they tap.
  - iv. **Week Three:** Have the dancers balance on one leg for four counts, then run on their tip toes while moving their arms gracefully traveling around the circle pretending to be a butterfly or a bird.
  - v. **Week Four:** Have the dancers stand and balance on one foot and the opposite hand for four counts and then gallop around the circle pretending to be a horse.
  - vi. **Week Five:** Choose your favorite exercise from week one to four and repeat. (Depending on if month five aligns to be in January and on the calendar, some classes may have five sessions.)
  - vii. Sequence of Exercise:
    - a. Each dancer will have a turn to stand and travel around the circle.
    - b. Curtsey or bow to the dancer to the left side.
    - c. Sit like a dancer as the next dancer stands like a dancer.
    - d. Keep repeating the sequence until everyone has had their turn around the circle.



- e. Everyone together will tap various body parts to the beat of the music. Have the dancers say the names of the body parts. Also, have the dancers practice counting the music and number of taps. Be sure to incorporate cross body actions with the taps and claps.
  - Since the focus this month is on body awareness, be sure to have the young dancers say the names of their body parts as they tap.
- II. **KIDS! CD #2: Snuggle and Stretch**
  - *Exercise:* Refer to curriculum for complete description.
- III. **KIDS! CD #3: Foot and Ankle Stretches — Flex and Point**
  - *Exercise:* Refer to curriculum for complete description.
- IV. **KIDS! CD #4: Neck and Back Stretches — Peanut Butter Stretch**
  - *Exercise:* Refer to curriculum for complete description.
- V. **KIDS! CD #5: Torso Strength and Stretch — Mermaid/Merman**
  - *Exercise:* Refer to curriculum for complete description.
- VI. **KIDS! CD #6: Cat Stretch**
  - *Exercise:* Refer to curriculum for complete description.
- VII. **Transition to Standing:** Place fingers next to toes. Stretch legs and say “hello knees.” Roll up back to standing.
- VIII. Stop music to teach Center Barre.

## Center Barre (One or Two Lines in Dance Space)

### *Teaching Tips:*

- Encourage dancers to freeze in a starting position before beginning an exercise and to freeze in an ending position once the exercise has ended.
- When placing the young dancers into lines facing the front of the room, ask them to stretch their arms out to the side and do the fingernail test by wiggling their fingertips and making sure they do not touch the fingernails of the dancer’s standing on each side of them. If they are touching, teach them how to move apart to create greater space between them. Once the young dancers practice this concept, they will be able to spread themselves out without having to be placed or having to put markings on the floor.
- I. **KIDS! CD #8: Demi-Plié with One Arm Port de Bras**
  - *Starting Position:* Feet parallel with hands on hip.
  - *Teaching Tip:* The dancers will be performing port de bras with one arm at a time. Remind them to keep the opposite arm very still as the other arm performs the port de

bras. This is a form of isolation — moving only one part of the body while the rest of the body remains still.

- *Exercise:*
  - i. Four parallel demi-pliés with hands on hips.
  - ii. Arms port de bras. Isolating and moving only one arm at a time, the first arm performs port de bras — low, medium, high, and open to second. Place the arm that just did the port de bras very still as the other arm performs the port de bras — low, medium, high, and open to second.
  - iii. Repeat all in a very small baby “V” first position of the legs and feet. Stress *minimal* rotation with focus on knees over toes as the young dancers “open the gate to let the fat cat jump through” and then “close the gate (as they straighten their legs) so the cat can’t get out.”
  - iv. Rotate legs to parallel with hands on hips. Have dancers squeeze their legs and feet together and press their toes into the floor and élevé (to rise with straight legs) and balance on demi-pointe for four counts.
  - v. Finish the exercise by lowering heels, hands on hips, with head slightly turned and freeze for three counts.

## II. **KIDS! CD #9: Tendu**

- *Starting Position:* Feet parallel with hands on hip.
- *Teaching Tip:* Remind the dancers to show you a pointed foot with the tip of the toes touching the floor.
- *Exercise:*
  - i. Alternating legs, stretch the right leg and foot forward while touching the floor in front (devant) and close parallel. Repeat on the left, and again on the right. Clap hands together two times slowly, quickly followed by three quick claps.
  - ii. Repeat sequence until music ends.

## III. **KIDS! CD #11: Fairy Tap (Battement Piqué)**

- *Starting Position:* Feet parallel with hands on hips.
- *Teaching Tips:*
  - i. The dancers love to pretend they are tapping very lightly as not to wake the sleeping fairy. Focus on dancers counting the number of taps out loud in a soft voice as they tap their foot to the beat of the music.
  - ii. Remind the dancers to move very *lightly* as they tap.
- *Exercise:*
  - i. Lightly tap the pointed right foot forward six times; then step together parallel.

- ii. Repeat with left foot.
- iii. *Variation:* Try adding one clap. Step together count seven and clap on count eight.

#### IV. **KIDS! CD #13: Flamingo Passé**

- *Starting Position:* Feet parallel with hands on hips.
- *Teaching Tip:* This is a great exercise to work on the movement concept of balance. Point out to the dancers that they will be balancing on one leg while the other leg is in passé retiré.
- *Exercise:*
  - i. Bring the right foot up to the side of the left knee and step together parallel.
  - ii. Bring the left foot up to the side of the right knee and step together parallel.
  - iii. Bring the right foot up to the side of the left knee and balance while the opposite hand (left) taps the opposite knee (right) three times. Step together on count eight.
  - iv. Bring the left foot up to the side of the right knee and step together parallel.
  - i. Bring the right foot up to the side of the left knee and step together parallel.
  - ii. Bring the left foot up to the side of the right knee and balance while the opposite hand (right) taps the opposite knee (left) three times. Step together on count eight.
  - iii. *Variation:* Have the dancers use the same hand to tap the knee — right hand taps right knee or left hand taps left knee. Be sure to stress when the dancers are using their same or their opposite hand.

#### Center Work (One or Two Lines in Dance Space)

*Teaching Tip:* Encourage dancers to freeze in a starting position before beginning an exercise and to freeze in an ending position once the exercise has ended.

#### I. **KIDS! CD #14: Rocking with Ribbon Rings**

- *Starting Position:* Legs apart (minimal turnout second position) with arms down by side holding a Leap 'N Learn Ribbon Ring in each hand.
- *Teaching Tips:*
  - i. Refer to curriculum.
  - ii. Focus on counting one-two-three for each plié and stretch tendu as the students rock. Plié-one; stretch tendu-two; hold-three. Repeat opposite direction.

- iii. This will be the first time the dancers rock without their Beanie Baby™ in their arms. Remind the dancers that they will be moving just as if they were holding their baby but instead they get to hold the ribbon rings and watch the beautiful ribbons gracefully flowing in the air.

- *Exercise:*

- i. Plié, bending the knees, keeping the knees over the toes. Rock and stretch to the side as the ribbons gracefully flow down, then up and out to the side. Bend knees and gently rock to the other side, as the ribbons flow down then up and out to the opposite side.
- ii. After three rocks, right, left, right, and holding right, both arms and ribbons gracefully dance lower, higher, lower, higher.
- iii. Repeat all beginning with the opposite direction.
- iv. Encourage dancers to watch their ribbons as they move.

## II. **KIDS! CD #15: Rocket Sauté with Ribbon Rings**

- *Starting Position:* Legs parallel, holding ribbon rings in each hand with hands on hips.
- *Teaching Tip:* Remind dancers to match their legs to their arms — legs open with arms open and legs closed with arms squeezing against their sides.

- *Exercise:*

- i. Plié (count one); sauté (count two); plié (count three); stretch legs (count four). Repeat all three times.
- ii. With ribbon rings in hands, arms extend allongé demi-seconde (count five), raise arms to allongé fifth high (count six), lower to allongé demi-seconde (count seven), and place hands on hips (count eight).
- iii. Repeat exercise.

## III. **KIDS! CD #16: Jump Open and Close (Échappé Parallèle)**

- *Starting Position:* Legs parallel with arms against sides of bottom (palms facing legs).
- *Teaching Tip:* Remind dancers to match their legs to their arms — legs open with arms open and legs closed with arms squeezing against their sides.

- *Exercise:*

- i. Jump legs open to parallel second as the arms open even with shoulders, palms facing down (count one).
- ii. Jump legs together to parallel as the arms close and touch sides of body and legs (count two).
- iii. Repeat for a total of three jumps (open and close) (counts one to six). Then stretch arms forward and then overhead into a very stretched number one

shape (count seven). Then bring arms straight down to the starting position (count eight).

- iv. Repeat entire exercise.

### Across the Floor (Move to One Side of the Room to Start)

*Teaching Tip:* I have had great success keeping all the dancers within the class engaged by adding simple arm movements to every exercise and asking all dancers that are waiting their turn to help their friends dance by dancing with their arms while their legs are frozen. This also gives them additional practice trials before they perform the entire exercise. Once the first group travels across the floor, they immediately turn around and perform the arm movements with their feet frozen as well. So now there is no waiting to dance during class because everyone is always dancing with some part of their body.

#### I. **KIDS! CD #17: Flamingo Passé Walks**

- *Starting Position:*
  - i. Dancers standing in a row with their downstage leg extended devant parallel with hands on hips.
  - ii. Each dancer holds a Leap 'N Learn Ribbon Ring in their downstage hand.
- *Teaching Tips:* Using pretend play, have the dancers pretend to be flamingos needing to walk across a shallow pond. Discuss with the dancers how a flamingo walks and stands.
- *Exercise:*
  - i. Step passé four times, then place feet together parallel.
  - ii. Extend ribbon ring out to the side and have dancers élevé to demi-pointe and bourrée turn one time. It will help dancers to understand which way to turn by telling them to have their ribbon ring go first in the turn.
  - iii. Plié parallel and place ribbon ring in the other hand, and then place both hands on hips to repeat four passé walks and opposite direction bourrée run with ribbon ring leading the turn.

#### II. **KIDS! CD #20: Flower Garden Bourrée**

- *Starting Position:*
  - i. Have the dancers line up in one or two straight lines across one side of the room.
  - ii. Give each dancer a flower to hold.
  - iii. Place another flower (one for each dancer in the first row of dancers to cross the floor) on the floor at the halfway mark of the Dance Space.
  - iv. It does work best if the flower on the floor is a different one from what they are holding. For example, flowers placed on the floor are red, the first row of

dancers hold white flowers, and the second row of dancers hold yellow flowers.

- *Teaching Tips:*

- i. Remind the dancers how to move their feet with little, tiny steps high on their demi-pointes. This is called bourrée.
- ii. Remind the dancers that they are to remain side-by-side to the other dancers as they travel in the flower garden.
- iii. I purchased bundles of silk flowers from the local craft store and took them apart to create many single stemmed flowers. For safety, I folded the stem over and covered it with floral tape, creating a round little stem for the young dancers to hold.

- *Exercise:*

- i. Holding their flower in their downstage hand, have the dancers bourrée parallel across the room as they bring both arms forward (eight counts). Have the dancers gracefully lift their flower up (white), then place it on the floor next to the other flower (red). At the same time, have the dancers pick up the other flower (red), leaving their flower on the floor. Dancers bourrée off with their new colored flower.
- ii. Repeat same concept with the next row of dancers using their yellow flower and exchanging it for the white flower that was left by the first group.
- iii. *Variations:*
  - a. Start with all flowers on the floor and assign a specific colored flower for each row of dancers to pick up. Ask the dancers to incorporate acting as if they just discovered the most beautiful flowers ever seen and to show how delighted they are to find them.
  - b. Have the dancers bourrée around the flower placed on the floor before exchanging their flower. It is optional on whether you assign a certain direction to circle the flower.

### III. **KIDS! CD #22: Galloping Sideways**

- *Starting Position:*

- i. Have the dancers line up in one or two straight lines (front to back) across one side of the room.
- ii. Divide the group of dancers into two groups (or more depending on need).

- *Teaching Tips:*

- i. The dancers will extend their arms in a straight line while galloping and bringing them to their hips during the temps lié and while waiting for their turn.

- ii. Remind dancers that all waiting dancers have their hands on hips and all galloping dancers have their arms extended to the side.
- *Exercise:*
  - i. All dancers will perform certain arm movements throughout the exercise.
  - ii. First row of dancers gallop to the right side for six counts with arms extended to the side, creating a straight line with their arms from fingertip to fingertip. Temps lié to change legs as the dancers bring their hands to their hips as the next row of dancers gallop. Extend arms again during gallops.
  - iii. Each row will gallop six counts, temps lié two counts, and hold for eight counts with hands on hips, while the other row gallops.
  - iv. *Variations:*
    - a. Vary the number of gallops.
    - b. Change the sideways gallops into forward gallops. The temps lié will be a little more challenging but the dancers can give it a try. The dancers will also have to turn their bodies as they temps lié to be set up to gallop on the opposite leg.
    - c. Change the arm movements. For example, gallop with arms reaching to the sky and temps lié and hold with arms stretching to the side.

#### IV. **KIDS! CD #18: Marching and Tapping**

- *Starting Position:* Create a single file train of dancers lined up behind the class assistant. The teacher can act as the caboose of the train as well as the catcher of little dancers.
- *Exercise:*
  - i. All dancers march for eight counts, following the leader, lifting their knees high as they travel forward with their hands on their hips (eight counts).
  - ii. The train stops traveling and the dancers legs rest as they all tap the body part called out by either the train engine or the caboose (eight counts).
  - iii. Repeat, but every time the train stops a different body part must be called out.
  - iv. Change the tempo of the taps by performing four slow taps and eight quick taps (eight counts).
  - v. *Variations:*
    - a. Change the direction of the marches from forward to backward.
    - b. Change the leader of the train to where the dancers must turn their bodies to face the teacher that has suddenly become the train engine.

- c. Change the number of counts marching.
- d. Change the tempo of the marches.
- e. Assign a pattern of taps to follow. For example, tap head, tap shoulders, tap elbows, tap tummy, repeat pattern. Or, tap head, tap tummy, tap knees, tap floor, repeat pattern.

## Free Dance (Circle in Dance Space)

### I. **Locomotion CD #14: Isolating Action Word Dance**

- *Starting Position:* Have the dancers *sit* in a circle formation around the blue X in the center of Dance Space.
- *Teaching Tip:* Explain to the young dancers that only their hands will perform the next exercise. This is a great way to teach young dancers about isolating and moving only specific body parts.
- *Exercise:*
  - i. Explain to the dancers that the CD will have a voice. The voice is going to call out an action word, and we are to have our hands perform the movement called out and move in time to the music we hear on the CD.
  - ii. Explain to the dancers that when there is no music, we are going to freeze and listen carefully for our new action word to be called out.
  - iii. *Variations:*
    - a. Have the dancers sit on their feet and perform the action words using all of their upper body, arms, and hands.
    - b. Have the dancers stand and perform the action words using their entire body while remaining close to their starting position.
    - c. Have the dancers stand and perform the action words with only their lower half of their body. Remind them to either fold their hands across their chest or place their hands on their hips. This is quite challenging for this young age but they will have lots of fun trying!

### II. **Rainy Day CD #6: Color Dance**

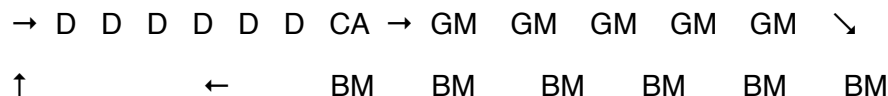
- *Starting Position:*
  - i. Have the dancers form a large circle around the blue X in the center of Dance Space.
  - ii. Spread out colored felt squares in the middle of the circle of dancers. There should be one small square of colored felt for each child and teacher in the following colors: red, yellow, blue, green, white, purple, and orange.



- *Teaching Tip:* Have the class assistant and teacher pick up their colored felt piece last. Do not be too quick to help the child by handing them the correct colored piece. Have them decide which one to pick up. At this age many three-year-olds know their colors, but there may be some that are still having difficulty identifying the correct color to the word.
- *Exercise:*
  - i. The voice on the CD will call out a specific color, and the dancers are to quickly pick up that color and free dance with the color in their hand.
  - ii. Listen carefully when the music stops for the next color to be called out, and then quickly place the previous felt piece down and pick up the new colored piece.
  - iii. Keep repeating until all the colors have been called out.
  - iv. *Variations:*
    - a. The teacher can call out a specific item that is in the same color as the felt piece the dancers just picked up. For example, white — snow, green — grass, etc. Have the dancers move or perhaps freeze in the same manner or shape of the specific item called out by the teacher.
    - b. Repeat above, but this time have the dancers call out their own item in the same color as the felt piece they just picked up. This is extremely challenging for this age group. Do not be alarmed if the dancers do not call anything out or just call out what the teacher had called out during a previous variation of the exercise.

### III. **Music, Magic & Make-Believe CD #8: Frog Jump and Lily Pad Balance**

- *Starting Position:* Place five green mats (GM) in one row and six blue mats (BM) as shown in example below. Line the dancers (D) up behind the green mats as shown below with the class assistant (CA) in the front of the line.



- *Teaching Tips:*
  - i. Have the class assistant begin the exercise so the young dancer will have someone to model.
  - ii. Review with the dancers what the green and blue mats represent — green mat represents a frog jumping on a lily pad and then catching a fly with its tongue and the blue mat represents standing on one leg balancing.
  - iii. The dancers standing in line waiting to jump on the green mat must practice catching flies with their tongue and watch for when it is their turn to start.

- iv. The most difficult concept for three-year-olds during this exercise is to know when to change mats. The dancers must watch as the previous dancer changes mats so they know when to move on to the next mat.
- *Exercise:*
    - i. Explain to the dancers that all dancers must be busy and working at all times. As soon as the dancer in front of them jumps off of the first green lily pad they are to frog jump onto it. The dancers must catch a fly with their tongue every time they land on a green mat.
    - ii. The dancers will constantly be moving and changing their place in the exercise.
    - iii. On the green mats, dancers jump like a frog and catch a fly with tongue.
    - iv. On the blue mats, dancers balance on one leg in any position
    - v. Dancers gallop back to the starting line to begin again.

#### IV. **Music, Magic & Make-Believe CD #6: Ant Platoon**

- *Starting Position:*
  - i. Divide the class into two groups — the ants and the picnickers. Have the class assistant lead one group and the teacher lead the other group.
  - ii. The class assistant will hold a small picnic basket and small picnic blanket.
- *Teaching Tip:* Review with the children what happens on a picnic. Some may have never had this experience before. Explain to the young dancers how ants love to crash picnics and how picnickers do not want ants at their picnic.
- *Exercise:*
  - i. Picnickers: Class assistant and dancers begin on one side of the room. The class assistant holds the blanket folded across her arm and the basket as she and the dancers skip to center stage. The assistant hands the basket to one of the dancers to hold as the other dancers help her 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 eating delicious treats taken from the basket. For example, strawberries dipped in chocolate, crunchy apples, watermelon, carrot sticks, corn on the cob, etc. Any type of food that is healthy and requires a specific movement quality to eat works.
  - ii. Ants: The teacher and the other group pretend to be hungry ants as they begin on the opposite side of the room pantomiming smelling the food and acting inquisitive about what the picnickers are doing. The ants march toward and circle the picnickers as they try to scare the picnickers away. After three attempts the ants finally scare the picnickers away from the basket of food. The ants then have great fun eating the remaining food as the picnickers pantomime being very angry at the ants for taking over their picnic.

- iii. *Variations:*
  - a. Vary the marching pattern of the ants.
  - b. Allow the dancers to switch roles.

V. **KIDS! CD #44: Dancing and Balancing Doll**

- *Starting Position:*

- i. Spread red, green, and yellow Leap 'N Learn Mats around the Dance Space.
- ii. Have the dancers choose a mat and stand on it to begin.

- *Teaching Tips:*

- i. Explain to the young dancers that each mat has a certain meaning:
  - a. Red means to balance on one foot and one hand touching the mat while everything else goes in the air.
  - b. Green means to balance standing on one foot with the rest of the body in any position of their choice.
  - c. Yellow means to balance on seat bottom with everything else in the air.
- ii. Have the dancers tell you what type of balance each mat stands for.
- iii. Discuss with the dancers how a doll would move. Ask them to think about their special doll and perhaps they can pretend to move as if they were that doll. Play a little of *KIDS!* track #44: *You've Got Rhythm* so the dancers can experiment with matching their doll-like movements to the music.

- *Exercise:*

- i. The dancers will perform the required balance on their specific colored mat for eight counts or until you call out the words *doll dance*.
- ii. The dancers will doll dance for eight counts or until you call out the word *balance*.
- iii. Be sure to remind the dancers to find a new colored mat so they can perform a different balance exercise.
- iv. Be sure the dancers have had a chance to perform all three balances.

### Class Ending (Circle in Share Time Space)

- I. Have dancers tiptoe back to Share Time Space for stickers. Assistant goes to door with coloring sheet handouts and extra stickers.
- II. Call each dancer's name, give a positive comment, and place a star by his or her name for following the Dancer's Manners.

- III. Once their sticker is by their name, have them tiptoe to the assistant to receive a sticker for participation on their hand and their take-home coloring sheet.
  - IV. Teach dancers how to say thank you to their teacher and assistant in dance class by doing a curtsy or bow.
  - V. Remind dancers to practice at home.
  - VI. Dismiss class.
- 

## Notes

### Month Five

The lesson plan above is for the entire month. It is impossible to do everything in one 50-minute class; however, everything in the plan should be covered by the end of the month, including experimenting with the variations given for some of the exercises. Please use this lesson plan as a guideline along with your own ideas and style to develop the perfect curriculum for your students.

#### **Class Beginning**

- Do everything

#### **Warm-Up**

- Circle Dance and Claps, Snuggle and Stretch, Flex and Point, and if time allows, Peanut Butter Feet, Mermaid/Merman, and Cat Stretch

#### **Center Barre**

- Do everything each week without stopping in-between exercises; add in variations as month progresses

#### **Center Work**

- Rocking with Ribbon Rings and Rocket Sauté with Ribbon Rings, and introduce Jump Open and Close in week three

#### **Across the Floor**

- Do everything each week without stopping in-between exercises; add in variations as month progresses

#### **Free Dance**

- Choose two exercises each week; suggestions in Lesson Plan: Chart

## The Keys to Success

#### **Transition Times**

- Quick and engaging for students

#### **Class Assistant and Teacher**

- Sincere, high energy, animated, and smiling!
- Be prepared:
  - Roll Book, Stickers, Beeper, Copy of Dancer's Manners, etc. ready
  - Music ready
  - Props ready (It's best to have them where the students cannot see them.)
  - Handouts ready — Coloring Sheets
    - Week 1: *Demi-Plié Second Position*

- Week 2: *Sauté Parallel*
- Week 3: *Frog Jump*
- Week 4: *Ant Platoon*
- Week 5: *Marching*

(Depending on if month five aligns to be in January and depending on the calendar, some classes may have five sessions.)



## Lesson Plan: Short-Form

<b>Class Level:</b> Three-Year-Olds	<b>Date:</b>
<b>Month:</b> Five	<b>Class:</b>
<b>Class Length:</b> 50 Minutes	<b>Instructor:</b>
<b>Monthly Objective:</b> Body Awareness	
<b>Movement Concepts:</b> Body Parts and Balance	
<b>Music:</b> <i>KIDS!</i> CD, <i>Locomotion</i> CD, <i>Rainy Day</i> CD, <i>Music, Magic &amp; Make-Believe (MMMM)</i> CD	
<b>Props:</b> Leap 'N Learn Mats, Leap 'N Learn Ribbon Rings, Painter's Tape, Silk Flowers, Picnic Basket and Blanket, Felt Squares	
<b>Supplies:</b> Dance Books, Roll Book, Stickers, Beeper, Coloring Sheet Examples, Handouts	
<b>Reference:</b> Class Objectives: Month Five, Three-Year-Old Curriculum	
<b>Class Beginning</b> — Circle in Share Time Space	
Roll; Share Time	
Discussion of Body Awareness, Body Parts, and Balance	
Move to Dance Space and form a circle around the blue X	
<b>Warm-Up</b> — Circle in Dance Space	
<i>KIDS!</i> #1	Circle Dance and Claps
<i>KIDS!</i> #2	Snuggle and Stretch
<i>KIDS!</i> #3	Foot and Ankle Stretches — Flex and Point
<i>The following exercises may need to be skipped due to time constraints. If time allows, include at least one of the following exercises, altering which one is included each week.</i>	
<i>KIDS!</i> #4	Neck and Back — Peanut Butter Feet
<i>KIDS!</i> #5	Torso Strength and Stretch — Mermaid/Merman
<i>KIDS!</i> #6	Cat Stretch
Transition to standing	

<b>Center Barre — 1 or 2 Lines in Dance Space</b>	
<i>KIDS! #8</i>	Demi-Plié with 1 Arm Port de Bras — 4 parallel demi-pliés; single arm port de bras, right arm, then left arm; repeat all in baby 1st; balance parallel élevé
<i>KIDS! #9</i>	Tendu — Parallel tendu right, left, right; 2 slow claps, followed by 3 quick claps; repeat all left
<i>KIDS! #11</i>	Fairy Tap (Battement Piqué) — Parallel piqué right 7 times, close parallel on count 8; repeat all starting left
<i>KIDS! #13</i>	Flamingo Passé — Parallel passé right, left, right; balance while tapping right thigh with left hand 3 times; repeat all starting left and tapping opposite
<b>Center Work — 1 or 2 Lines in Dance Space</b>	
<i>KIDS! #14</i>	Rocking with Ribbon Rings — Ribbon ring in each hand and legs in 2nd; plié rock right, left, right; hold right and lower and raise ribbon rings two times; repeat starting left
<i>KIDS! #15</i>	Rocket Sauté with Ribbon Rings — Plié, jump, plié, stretch 3 times; holding ribbon rings extend arms demi-seconde, raise to allongé 5th high, lower to demi-seconde; place hands with ribbon rings on hips
<i>KIDS! #16</i>	Jump Open and Close (Échappé Sauté) — Parallel jump open and close 3 times; raise arms forward and overhead to stretch to the shape of number 1; lower arms to start exercise over
<b>Across the Floor — Move to One Side of the Room to Start; Choose 2 Exercises/Week</b>	
<i>KIDS! #17</i>	Flamingo Passé Walks — 4 passé walks forward; hands on hips holding 1 ribbon ring in right hand; legs parallel; raise right hand with ribbon ring and bourrée turn to the right; switch ribbon ring to left hand; repeat all to left
<i>KIDS! #20</i>	Flower Garden Bourrée — Forward parallel bourrée holding certain color flower; gracefully lower to exchange flowers; continue to parallel bourrée across the floor
<i>KIDS! #22</i>	Galloping Sideways — Each row at a time, gallop 6 counts; temps lié to change legs; wait for 8 counts as the next row gallops; keep alternating right and left
<i>KIDS! #18</i>	Marching and Tapping — Focusing on follow the leader skills, dancers remain in single file train formation; alternate marching for 8 counts with tapping specific body parts for 8 counts
<b>Free Dance — Formation Depends on Exercise</b>	
<i>Locomotion #14</i>	Isolating Action Word Dance
<i>Rainy Day #6</i>	Color Dance
<i>MMMB #8</i>	Frog Jump and Lily Pad Balance
<i>MMMB #6</i>	Ant Platoon



<i>KIDS! #44</i>	Dancing and Balancing Dolls
<b>Class Ending</b> — Circle in Share Time Space	
Stickers, Thank You, Handouts	



## Teacher's Notes

Use this space to record information specific to your three-year-old class.

**Instructor:**

**Month:**

Week 1:

Week 2:

Week 3:

Week 4:



## Lesson Plan: Chart

<b>Class Level:</b> Three-Year-Olds		<b>Instructor:</b>			
<b>Month:</b> Five		<b>Objective:</b> Body Awareness			
<b>Week</b>	<b>One</b>	<b>Two</b>	<b>Three</b>	<b>Four</b>	<b>Five</b>
<b>Class Beginning</b>	<ul style="list-style-type: none"> <li>• Roll</li> <li>• Share Time</li> <li>• Discuss Body Awareness, Body Parts, and Balance</li> </ul>	<ul style="list-style-type: none"> <li>• Same</li> </ul>	<ul style="list-style-type: none"> <li>• Same</li> </ul>	<ul style="list-style-type: none"> <li>• Same</li> </ul>	<ul style="list-style-type: none"> <li>• Same</li> </ul>
<b>Warm-Up</b>	<ul style="list-style-type: none"> <li>• Circle Dance &amp; Claps</li> <li>• Snuggle &amp; Stretch</li> <li>• Flex &amp; Point</li> <li>• Mermaid/ Merman</li> </ul>	<ul style="list-style-type: none"> <li>• Circle Dance &amp; Claps</li> <li>• Snuggle &amp; Stretch</li> <li>• Flex &amp; Point</li> <li>• Cat Stretch</li> </ul>	<ul style="list-style-type: none"> <li>• Circle Dance &amp; Claps</li> <li>• Snuggle &amp; Stretch</li> <li>• Flex &amp; Point</li> <li>• Peanut Butter Feet</li> </ul>	<ul style="list-style-type: none"> <li>• Circle Dance &amp; Claps</li> <li>• Snuggle &amp; Stretch</li> <li>• Flex &amp; Point</li> <li>• Your Choice!</li> </ul>	<ul style="list-style-type: none"> <li>• Circle Dance &amp; Claps</li> <li>• Snuggle &amp; Stretch</li> <li>• Your Choice!</li> </ul>
<b>Center Barre</b>	<ul style="list-style-type: none"> <li>• Demi-Plié with 1 Arm Port de Bras</li> <li>• Tendu</li> <li>• Fairy Tap</li> <li>• Flamingo Passé</li> </ul>	<ul style="list-style-type: none"> <li>• Same</li> </ul>	<ul style="list-style-type: none"> <li>• Same, but add variation to Fairy Tap</li> </ul>	<ul style="list-style-type: none"> <li>• Same, but add variation to Flamingo Passé</li> </ul>	<ul style="list-style-type: none"> <li>• Same</li> </ul>
<b>Center Work</b>	<ul style="list-style-type: none"> <li>• Rocking with Ribbon Rings</li> <li>• Rocket Sauté with Ribbon Rings</li> </ul>	<ul style="list-style-type: none"> <li>• Same</li> </ul>	<ul style="list-style-type: none"> <li>• Same, plus:                             <ul style="list-style-type: none"> <li>• Jump Open &amp; Close</li> </ul> </li> </ul>	<ul style="list-style-type: none"> <li>• Same</li> </ul>	<ul style="list-style-type: none"> <li>• Same</li> </ul>
<b>Across the Floor</b>	<ul style="list-style-type: none"> <li>• Flamingo Passé Walks</li> <li>• Flower Garden Bourrée</li> <li>• Galloping Sideways</li> <li>• Marching &amp; Tapping</li> </ul>	<ul style="list-style-type: none"> <li>• Same, but add variation to Flower Garden Bourrée and Marching &amp; Tapping</li> </ul>	<ul style="list-style-type: none"> <li>• Same, but add variation to Flower Garden Bourrée and Marching &amp; Tapping</li> </ul>	<ul style="list-style-type: none"> <li>• Same, but add another variation to Marching &amp; Tapping</li> </ul>	<ul style="list-style-type: none"> <li>• Same</li> </ul>

<p>Free Dance</p>	<ul style="list-style-type: none"> <li>• Isolating Action Word Dance</li> <li>• Color Dance</li> </ul>	<ul style="list-style-type: none"> <li>• Color Dance</li> <li>• Dancing &amp; Balancing Dolls</li> </ul>	<ul style="list-style-type: none"> <li>• Frog Jump &amp; Lily Pad Balance</li> <li>• Ant Platoon</li> </ul>	<ul style="list-style-type: none"> <li>• Ant Platoon</li> <li>• Dancing &amp; Balancing Dolls</li> </ul>	<ul style="list-style-type: none"> <li>• Your Choice!</li> </ul>
<p>Class Ending &amp; Handouts</p>	<ul style="list-style-type: none"> <li>• Stickers</li> <li>• Thank You</li> <li>• <i>Handout:</i> <ul style="list-style-type: none"> <li>• Demi-Plié Second Position</li> </ul> </li> </ul>	<ul style="list-style-type: none"> <li>• Stickers</li> <li>• Thank You</li> <li>• <i>Handout:</i> <ul style="list-style-type: none"> <li>• Sauté Parallel</li> </ul> </li> </ul>	<ul style="list-style-type: none"> <li>• Stickers</li> <li>• Thank You</li> <li>• <i>Handout:</i> <ul style="list-style-type: none"> <li>• Frog Jump</li> </ul> </li> </ul>	<ul style="list-style-type: none"> <li>• Stickers</li> <li>• Thank You</li> <li>• <i>Handout:</i> <ul style="list-style-type: none"> <li>• Ant Platoon</li> </ul> </li> </ul>	<ul style="list-style-type: none"> <li>• Stickers</li> <li>• Thank You</li> <li>• <i>Handout:</i> <ul style="list-style-type: none"> <li>• Marching</li> </ul> </li> </ul>

Notes for Three-Year-Olds:

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## Month Six

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**Class Level:** Three-Year-Olds

**Month:** Six

**Class Length:** 50 Minutes

**Monthly Objective:** Expressing Emotions through Movement

**Movement Concepts:** Relationships to Others

**Music:** *KIDS!* CD, *Rainy Day* CD

**Props:** Leap 'N Learn Mats, Leap 'N Learn Ribbon Rings, Painter's Tape, Snowflake Faces

**Supplies:** Dance Books, Roll Book, Stickers, Beeper, Coloring Sheet Examples, Handouts

**Refer to monthly class objective and curriculum as necessary.**

### Class Beginning (Circle in Share Time Space)

- I. Ten minutes before class is to begin and as students arrive, have them sit in a circle with the class assistant as he/she reads children's dance books. While reading, be sure to have the assistant ask questions about the story and pictures so that children are interacting with the assistant. This may take place in the waiting area (or in the studio Share Time Space if it is the first class of the day).
- II. At class time, call the students to class, and ask them to join you in the Share Time Space.
- III. Welcome students.
- IV. Call roll while making eye contact and smiling as each child's name is called.
- V. Have the children participate in Share Time. Set timer at ten seconds. During their turn, ask them to tell you a simple something about their day.
- VI. Remind the dancers of the Dancer's Manners and how they can earn a sticker by their name at the end of class.
- VII. While seated in a circle, focus on the monthly objective of Expressing Emotions Through Movement by discussing the importance of showing emotion while dancing. Explain that by expressing emotions in their movement, dancers are able to tell a story without using words. Dr. Annie feels this month's objective is the most important of all. Please read all of the curriculum to review the reasons why this work is so important in the development of a child. The suggested books for this month are extremely helpful. Choose one of the books each week and make it part of the Share Time lesson. Explore the different ways to incorporate emotion into music by:
  - A. Learning about facial and body expressions
  - B. Learning to express emotion through music
  - C. Learning to express what you love about dance

VIII. It is also important to spend a little time on the monthly movement concept. For the three-year-old class, I only teach Relationships to Others (leaving the movement concept Focus for the older ages). The concept, Relationships to Others, refers to the placement of the individual dancer's body to the dancers around them. For example, dancers can dance:

- A. Side-by-side
- B. In front of and in back of
- C. Circling around another
- D. On top of and below
- E. In-between and through
- F. Facing away from and toward each other

Spend time discussing this in the beginning of class, and then continually refer to this concept throughout class to help the dancers become aware of the importance of knowing where they are dancing in relationship to other dancers. During the creative movement portion of class, dancers will perform specific exercises exploring this concept.

- IX. Ask the dancers to travel to the circle by performing certain movements that will incorporate a different emotion — happy, sad, frightened, brave, etc. For example, ask the dancers to travel from Share Time Space to the center X as if they are very sad. Once they arrive at the X and form their circle, they then change their emotion to very happy. Please note that with younger dancers it is a good idea to introduce an emotion along with the opposite emotion (happy/sad, frightened/brave, etc.). Choose a different set of opposing emotions each week for the dancers to explore as they travel to the circle. With everyone in the circle, let go of hands and ask students to sit like a dancer. Be sure the assistant is placed directly across from the instructor.
- X. Start music for the warm-up.

### Warm-Up (Circle in Dance Space)

*Teaching Tip:* Do not stop between music tracks; remember to be very animated and to include as much pretend play as possible into the exercises.

#### I. **KIDS! CD #1: Circle Dance and Claps**

- *Teaching Tip:* Incorporate these movement concepts into the “Circle Dance and Claps” exercise: expressing emotions through movement and relationships to others.
- *Exercise:*
  - i. For month six, suggested ideas are:
  - ii. **Week One:** Have the dancers travel around the circle expressing one emotion and then on your cue have them change to the opposite emotion.



For example, walking like they are very sad and changing to happily galloping the rest of the way.

- iii. **Week Two:** Repeat week one, but with new emotions. For example, walking as if they are very frightened and changing to walking very bravely.
- iv. **Week Three:** Have two dancers stand and travel around the circle side-by-side to each other. Choose any type of traveling movement such as walking, galloping, bourrée, marching, etc.
- v. **Week Four:** Have two dancers stand facing back-to-back and travel around the circle away from each other and then towards each other. Once they meet face-to-face, have them curtsey/bow to each other and then continue on around the circle back to their starting position. Choose any type of traveling movement such as walking, galloping, bourrée, marching, etc.
- vi. Sequence of Exercise:
  - a. Each dancer will have a turn to stand and travel around the circle.
  - b. Curtsey or bow to the dancer to the left side.
  - c. Sit like a dancer as the next dancer stands like a dancer.
  - d. Keep repeating the sequence until everyone has had their turn around the circle.
  - e. Everyone together will tap various body parts to the beat of the music. Have the dancers say the names of the body parts. Also, have the dancers practice counting the music and number of taps. Be sure to incorporate cross body actions with the taps and claps.

## II. **KIDS! CD #2: Snuggle and Stretch**

- *Exercise:* Refer to curriculum for complete description.

## III. **KIDS! CD #3: Foot and Ankle Stretches — Flex and Point**

- *Exercise:* Refer to curriculum for complete description.

## IV. **Transition to Standing:** Place fingers next to toes. Stretch legs and say “hello knees.” Roll up back to standing.

## V. Stop music to teach Center Barre.

### Center Barre (One or Two Lines in Dance Space)

#### *Teaching Tips:*

- Encourage dancers to freeze in a starting position before beginning an exercise and to freeze in an ending position once the exercise has ended.
- When placing the young dancers into lines facing the front of the room, ask them to stretch their arms out to the side and do the fingernail test by wiggling their fingertips and making

sure they do not touch the fingernails of the dancer's standing on each side of them. If they are touching, teach them how to move apart to create greater space between them. Once the young dancers practice this concept, they will be able to spread themselves out without having to be placed or having to put markings on the floor.

I. **KIDS! CD #8: Demi-Plié with Port de Bras**

- *Starting Position:* Feet parallel with hands on hip.
- *Teaching Tip:* Have the dancers repeat the actual names of the arm positions with you.
- *Exercise:*
  - i. Two parallel demi-pliés with hands on hips.
  - ii. Arms port de bras — en bas, first position, fifth position, and second position.
  - iii. Repeat above.
  - iv. Repeat all in a very small baby “V” first position of the legs and feet. Stress *minimal* rotation with focus on knees over toes as the young dancers “open the gate to let the fat cat jump through” and then “close the gate (as they straighten their legs) so the cat can’t get out.”
  - v. Rotate legs to parallel with hands on hips. Have dancers squeeze their legs and feet together and press their toes into the floor and *élevé* (to rise with straight legs) and balance on demi-pointe for four counts.
  - vi. Finish the exercise by lowering heels, hands on hips, with head slightly turned and freeze for three counts.

II. **KIDS! CD #9: Tendu**

- *Starting Position:* Feet parallel with hands on hip.
- *Teaching Tip:* Remind the dancers to show you a pointed foot with the tip of the toes touching the floor.
- *Exercise:*
  - i. Tendu devant with right leg — one slow (counts one to four) and two quick (counts one to four).
  - ii. Clap hands — two slow (counts one to four) and four quick (counts one to four).
  - iii. Repeat all on left leg.
  - iv. Repeat sequence until music ends.

### III. **KIDS! CD #11: Fairy Tap (Battement Piqué)**

- *Starting Position:* Feet parallel with hands on hips.
- *Teaching Tips:*
  - i. Remind the dancers to move very *lightly* as they tap.
  - ii. The young dancers will be adding a flamingo passé after the fairy taps. Remind the dancers to tighten their tummies and to stand tall throughout the exercise.
- *Exercise:*
  - i. Lightly tap the pointed right foot forward five times. Then bring the foot to the side of the opposite knee in flamingo passé and step together parallel on count eight.
  - ii. Repeat with left foot.

### IV. **KIDS! CD #13: Flamingo Passé**

- *Starting Position:* Feet parallel with hands on hips.
- *Teaching Tip:* Remind dancers to keep their tummies tight and their bodies very long and tall.
- *Exercise:*
  - i. Bring the right foot up to the side of the left knee and step together parallel.
  - ii. Bring the left foot up to the side of the right knee and step together parallel.
  - iii. Bring the right foot up to the side of the left knee and balance while isolating and only moving the left arm and hand up and down as if a one-winged flamingo.

## Center Work (One or Two Lines in Dance Space)

*Teaching Tip:* Encourage dancers to freeze in a starting position before beginning an exercise and to freeze in an ending position once the exercise has ended.

### I. **KIDS! CD #14: Rocking with Ribbon Rings**

- *Starting Position:* Legs apart (minimal turnout second position) with arms down by side holding a Leap 'N Learn Ribbon Ring in the right hand.
- *Teaching Tips:*
  - i. Refer to curriculum.
  - ii. Focus on counting one-two-three for each plié and stretch tendu as the students rock. Plié-one; stretch tendu-two; hold-three. Repeat opposite direction.

- iii. Remind the dancers that they will be moving just as if they were rocking and holding their Beanie Baby™ but instead they get to hold a ribbon ring and watch the beautiful ribbons gracefully flowing in the air.
- iv. Review with the dancers the proper way to hold their ribbon ring.
- *Exercise:*
  - i. Plié, bending the knees, keeping the knees over the toes. Rock and stretch to the side as the ribbons gracefully flow down, then up and out to the side. Bend knees and gently rock to the other side, as the ribbons flow down then up and out to the opposite side.
  - ii. After three rocks — right, left, right — holding right, dancers freeze and then change Leap ‘N Learn Ribbon Ring to their left hand to start exercise over beginning the opposite direction first.
  - iii. Encourage dancers to watch their ribbons as they move.

## II. **KIDS! CD #15: Rocket Sauté**

- *Starting Position:* Legs parallel with hands on hips.
- *Teaching Tips:*
  - i. Refer to curriculum.
  - ii. Remind dancers to keep their tummies tight and their bodies long and tall.
  - iii. Remind dancers to squeeze their legs together when they rise up on their toes in relevé. Have them imagine they are holding a dollar bill in-between their legs and ankles, and if they drop it, the assistant gets to pick it up and go shopping with all the money he or she collects from them not squeezing their legs and ankles together as they balance.
- *Exercise:*
  - i. Plié (count one); sauté (count two); plié (count three); stretch legs (count four). Repeat all three times.
  - ii. Clap three times and place hands on hips.
  - iii. Repeat exercise.

## III. **KIDS! CD #16: Jump Open and Close (Échappé Sauté Parallel) with Jack-in-the-Box Emotions**

- *Starting Position:* Legs parallel with arms against sides of bottom (palms facing legs).
- *Teaching Tip:* Remind dancers to match their legs to their arms — legs open with arms open and legs closed with arms squeezing against their sides.

- *Exercise:*
  - i. Jump legs open to parallel second as the arms open even with shoulders, palms facing down (count one).
  - ii. Jump legs together to parallel as the arms close and touch sides of body and legs (count two).
  - iii. Repeat parallel échappé sauté.
  - iv. Place hands on top of head and pretend to be pushing head down into a jack-in-the-box, squatting down all the way to the floor (feet remaining on the floor). Hold and call out an emotion for the dancers to have as they jump out of their jack-in-the-box. For example, call out happy and the dancers jump out of their pretend box with a happy face and pose, call out sad and the dancers jump out with a sad face and a slumped body position, etc. (The dancers love this exercise!)

### Across the Floor (Move to One Side of the Room to Start)

*Teaching Tip:* I have had great success keeping all the dancers within the class engaged by adding simple arm movements to every exercise and asking all dancers that are waiting their turn to help their friends dance by dancing with their arms while their legs are frozen. This also gives them additional practice trials before they perform the entire exercise. Once the first group travels across the floor, they immediately turn around and perform the arm movements with their feet frozen as well. So now there is no waiting to dance during class because everyone is always dancing with some part of their body.

#### I. **KIDS! CD #17: Flamingo Passé Walks**

- *Starting Position:* Place dancers in pairs with their downstage leg extended and their hands on their hips.
- *Teaching Tips:*
  - i. Using pretend play, have the dancers pretend to be flamingos needing to walk across a shallow pond. Discuss with the dancers how a flamingo walks and stands.
  - ii. Have the dancers concentrate on remaining side-by-side to their partner. Have them hook their magic string from shoulder-to-shoulder to remind them of how their shoulders should remain side-by-side as they travel across the floor.
- *Exercise:*
  - i. Step passé across the floor.
  - ii. *Variation:* Place two pairs of dancers side-by-side to create a line of four dancers. Have them hook their magic string and remain side-by-side as they travel across the floor.

## II. **KIDS! CD #20: Bourrée with Emotion Stations**

- *Starting Position:*
  - i. Divide the Dance Space into four sections by placing three long pieces of blue painter's tap across the floor.
  - ii. Have the dancers line up in one or two straight lines across one side of the room.
- *Teaching Tips:*
  - i. Remind the dancers how to move their feet with little, tiny steps high on their demi-pointes. This is called bourrée.
  - ii. Remind the dancers that they are to remain side-by-side to the other dancers as they travel across the floor.
  - iii. Remind dancers of how their face and body look when they are experiencing different emotions such as happy, sad, or scared. Discuss the differences with the dancers and have them experiment with the emotions and how it affects their body language. For example, happy is up, sad is low, and scared movements are cautious and a little back.
- *Exercise:*
  - i. Have the first row of dancers bourrée to the first piece of tape — this is the happy line. Have the dancers freeze on the tape in a happy pose with a happy expression.
  - ii. Have the dancers bourrée to the second piece of tape — this is the sad line. Have the dancers freeze on the tape in a sad pose with a sad expression.
  - iii. Have the dancers bourrée to the third piece of tape — this is the scared line. Have the dancers freeze on the tape in a scared pose with a scared expression.
  - iv. Have the dancers bourrée off the Dance Space.

## III. **KIDS! CD #18: Marching with Emotion**

- *Starting Position:* Place dancers facing the Dance Space in rows. Feet together parallel with hands on hips.
- *Teaching Tip:* Keep the tape on the floor from bourrée exercise and use it again for this exercise.
- *Exercise:*
  - i. Incorporate various emotions into the exercise by asking the dancers to change the way their march looks by changing their emotion as they cross each magic line of tape. Be sure to call out each emotion as the dancers change sections.

- a. Section One: Happy March
  - b. Section Two: Sad March
  - c. Section Three: Angry March
  - d. Section Four: Silly March
- ii. Discuss with the dancers the differences in their march step with each emotion.

#### IV. **KIDS! CD 22: Galloping Sideways with a Partner**

- *Starting Position:*

- i. Place the dancers into pairs. Try to somewhat match the height and leg lengths so the dancers will travel at similar places.
- ii. Have each pair face tummy-to-tummy while holding both hands with their partner. Have them point their foot toward the Dance Space.

- *Teaching Tips:*

- i. Remind the dancers to hook their magic string from their tummy to their partner's tummy.
- ii. Remind the dancers to dance together and to never pull on their partner's arms.

- *Exercise:*

- i. The dancers will gallop sideways across the Dance Space while remaining tummy-to-tummy and holding their partner's hands. (Get ready for lots of giggles because the dancers have so much fun with this simple exercise!)

### Performance Preparation

If students will be performing, spend about ten minutes on teaching choreography for the end of the year performance or recital.

### Free Dance (Circle in Dance Space)

#### I. **Rainy Day CD #9: Emotions**

- *Starting Position:* Have the dancers sit on their hands in a circle formation around the blue X in the center of Dance Space.
- *Teaching Tips:*
  - i. Remind dancers that they will be dancing with their facial muscles only.
  - ii. Always repeat the word after the CD just in case a dancer did not hear the word correctly.

- *Exercise:*
  - i. Explain to the dancers that the CD will have a voice. The voice is going to call out an emotion word, and the dancers are going to interpret and express the meaning of the word with their facial muscles only.
  - ii. Explain to the dancers that when there is no music, we are going to freeze and listen carefully for our new action word to be called out.
  - iii. *Variations:*
    - a. Have the dancers sit on their feet and perform the emotion words using all of their upper body, arms, and hands.
    - b. Have the dancers stand and perform the emotion words using their entire body while remaining close to their starting position.

## II. **KIDS! CD #25: Relationships to Others while Skating on the Pond**

- *Starting Position:* Place the dancers in pairs and have them form a large circle in the middle of the room.
- *Teaching Tips:*
  - i. Remind the dancers to always thank their partners for dancing with them.
  - ii. Remind the dancers to carefully listen to the “relationship to others” concept that has been called out.
  - iii. Remind the dancers to allow each partner to have a turn on each “relationship to others” concept.
- *Exercise:*
  - i. The dancers begin by pretending to step onto a large frozen pond to skate side-by-side.
  - ii. The teacher calls out “around” and the dancers let go of hands and one-dancer skates around the other. The other dancer then gets their turn to skate around the other partner. Once they each get a turn skating “around” their partner, they go back to skating side-by-side.
  - iii. This repeats with the following relationships:
    - a. Over and Under: One dancer squats and the other steps over.
    - b. In-Between: Dancers crawl under each other’s legs.
    - c. Call out any that apply.
  - iv. Once the music stops the dancers thank each other for dancing with them.



### III. **Rainy Day CD #21: Winter Activities**

- *Starting Position:* Dancers are spread out in free space throughout Dance Space.
- *Teaching Tips:*
  - i. The dancers will be given verbal cues on what they will be pretending to do on a cold wintry day.
  - ii. Remind the dancers to show emotions while they take part in their winter activities.
- *Exercise:*
  - i. Make up a story about winter and have the dancers pantomime and dance it out.
  - ii. Call out verbal cues to guide the dancers in their movements. For example:
    - a. Have the dancers pretend they are skating on an outdoor pond.
    - b. Have the dancers pretend they are building a snowman.
    - c. Have the dancers pretend they are walking in the deep snow.
    - d. Have the dancers pretend they are being blown by a strong, cold wind.
    - e. Have the dancers pretend they are moving as if they were a snowflake gently falling to the ground.

### IV. **Rainy Day CD #21: Moody Snowflakes**

- *Starting Position:* Have the dancers form a large circle around the craft snowflake faces.
- *Teaching Tips:*
  - i. Make snowflake faces from craft foam sheets. Faces can be happy, sad, silly, angry, or frightened .
  - ii. Remind dancers to pick up a new face each time the magic word “snowflake” is called out.
  - iii. Review the different faces and emotions with the dancers before beginning the exercise.
  - iv. If you are finding the young three-year-olds are having difficulty with this exercise, it may be necessary to only put contrasting snowflake emotions down such as happy and sad. Too many choices may overwhelm them.
- *Exercise:*
  - i. The teacher calls out the word “snowflake” and all dancers pick up a snowflake.

- ii. Each snowflake has a face showing one of the following: happiness, sadness, anger, silliness, or frightened.
- iii. The dancers dance a dance matching the snowflake they have picked up.
- iv. The teacher calls out “snowflake” and the dancers place their old snowflake down and pick up a new one. The dancers continue this process until the end.

**V. KIDS! CD #45: Imagine This — Moving Like the Animals!**

- *Starting Position:* Place four Beanie Babies™ in a row down the middle of Dance Space. Line the dancers up into pairs. The dancers will travel in pairs with each Beanie Baby remaining in the middle of each pair.
- *Teaching Tips:*
  - i. Choose Beanie Babies™ that have very different styled movements. I find the following characters work very well: penguin, crab, tiger, frog, gorilla, snowman, etc.
  - ii. Have the student assistant go first down the row so the dancers understand the concept.
- *Exercise:*
  - i. Evenly space the Beanie Babies™ out across the middle of Dance Space. Have the dancers move like each Beanie Baby™ animal as they dance across Dance Space. For example:
    - a. Evenly space the penguin, frog, snowman, and crab Beanie Babies™ out across the middle of Dance Space.
    - b. Have the first pair walk like penguins until they arrive even with the frog.
    - c. Have them jump like a frog until they reach the snowman.
    - d. Have them act like they are melting like a snowman in the sun until they are spread out on the floor by the crab.
    - e. With their face to the ceiling, have them pick up their hips and tummies and crab walk on their hands and feet the rest of the way across the floor.

**VI. Rainy Day CD #15: Cave Exploration in the Dark**

- *Starting Position:* Line the dancers up behind the teacher.
- *Teaching Tips:*
  - i. Discuss with the dancers what a cave is and how it can be very dark inside.
  - ii. Discuss with the dancers how the size of cave pathways can change.

- iii. Discuss with the dancers how sometimes there are waterfalls inside the cave and that is what they will be pretending to look for today in their cave exploration.
- *Exercise:*
  - i. Act out walking in a cave, touching the walls, the cave gets smaller, narrower, lower, or wider. Change emotions from scared to brave to curious. How does the body move differently as the size of the cave pathway changes?
  - ii. Pretend to find a beautiful waterfall for the dancers to jump and play in at the end of their cave exploration.

### Class Ending (Circle in Share Time Space)

- I. Have dancers tiptoe back to Share Time Space for stickers. Assistant goes to door with coloring sheet handouts and extra stickers.
  - II. Call each dancer's name, give a positive comment, and place a star by his or her name for following the Dancer's Manners.
  - III. Once their sticker is by their name, have them tiptoe to the assistant to receive a sticker for participation on their hand and their take-home coloring sheet.
  - IV. Teach dancers how to say thank you to their teacher and assistant in dance class by doing a curtsy or bow.
  - V. Remind dancers to practice at home.
  - VI. Dismiss class.
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## Notes

### Month Six

The lesson plan above is for the entire month six. It is impossible to do everything listed on the lesson plan in one 50-minute class; however, everything in the plan should be covered by the end of the month, including experimenting with the variations given for some of the exercises. Please use this lesson plan as a guideline along with your own ideas and style to develop the perfect curriculum for your students.

I find it best to pull a little time from each section of class to provide ample time for the three-year-old classes to prepare for performing in an end of the season performance. I always start my classes with Circle Dance and Claps and end with a Free Dance. Remember at this young age, children love to know what comes next and are most comfortable with a specific schedule of events. That is why it is best to shorten each segment of class to provide the needed time to teach them a dance to perform. I spend about eight to ten minutes on performance preparation during each class, beginning in the end of this month.

**Class Beginning**

- Do everything each week

**Warm-Up**

- Circle Dance and Claps, Snuggle and Stretch, and Flex and Point

**Center Barre**

- Do everything each week

**Center Work**

- Do everything each week

**Across the Floor**

- Choose three exercises each week; suggestions in Lesson Plan: Chart

**Performance Preparation**

- If needed, pull a little bit from each other section of class to allow time

**Free Dance**

- Choose two exercises each week; suggestions in Lesson Plan: Chart

## The Keys to Success

**Transition Times**

- Quick and engaging for students

**Class Assistant and Teacher**

- Sincere, high energy, animated, and smiling!
- Be prepared:
  - Roll Book, Stickers, Beeper, Copy of Dancer's Manners, etc. ready
  - Music ready
  - Props ready (It's best to have them where the students cannot see them.)
  - Handouts ready — Coloring Sheets
    - Week 1: *Ice-Skating*
    - Week 2: *Winter Activities*
    - Week 3: *Cave Exploration*
    - Week 4: *Move Like the Animals*

## Lesson Plan: Short-Form

<b>Class Level:</b> Three-Year-Olds	<b>Date:</b>
<b>Month:</b> Six	<b>Class:</b>
<b>Class Length:</b> 50 Minutes	<b>Instructor:</b>
<b>Monthly Objective:</b> Expressing Emotions through Movement	
<b>Movement Concepts:</b> Relationships to Others	
<b>Music:</b> <i>KIDS!</i> CD, <i>Rainy Day</i> CD	
<b>Props:</b> Leap 'N Learn Mats, Leap 'N Learn Ribbon Rings, Painter's Tape, Snowflake Faces	
<b>Supplies:</b> Dance Books, Roll Book, Stickers, Beeper, Coloring Sheet Examples, Handouts	
<b>Reference:</b> Class Objectives: Month Six, Three-Year-Old Curriculum	
<b>Class Beginning</b> — Circle in Share Time Space	
Roll; Share Time	
Discussion of Expressing Emotions through Movement and Relationships to Others	
Move to Dance Space and form a circle around the blue X	
<b>Warm-Up</b> — Circle in Dance Space	
<i>KIDS!</i> #1	Circle Dance and Claps
<i>KIDS!</i> #2	Snuggle and Stretch
<i>KIDS!</i> #3	Foot and Ankle Stretches — Flex and Point
Transition to standing	
<b>Center Barre</b> — 1 or 2 Lines in Dance Space	
<i>KIDS!</i> #8	Demi-Plié with Port de Bras — 2 parallel demi-pliés; 1 full port de bras; repeat all in baby 1st; balance parallel élevé
<i>KIDS!</i> #9	Tendu — Parallel tendu devant right, 1 slow, 2 quick; clap 2 times slowly, 4 times quickly; repeat all starting left
<i>KIDS!</i> #11	Fairy Tap (Battement Piqué) — Parallel battement piqué right 5 times; flamenco passé parallel; close parallel on count 8; repeat all left; hands on hips

<i>KIDS! #13</i>	Flamingo Passé — Parallel passé right, left, right; balance while moving left arm and pretending to be flying with 1 wing; repeat all starting left
<b>Center Work</b> — 1 or 2 Lines in Dance Space	
<i>KIDS! #14</i>	Rocking with Ribbon Rings — Ribbon ring in right hand and legs 2nd; plié rock right, left, right; hold right and change ribbon ring to left hand; repeat starting left
<i>KIDS! #15</i>	Rocket Sauté — Plié, jump, plié, stretch 3 times; clap 3 times and place hands on hips to repeat
<i>KIDS! #16</i>	Jump Open and Close (Échappé Sauté) with Jack-in-the-Box Emotions — Parallel jump open and close 2 times; squat down into Jack-in-the-Box and jump out of the box with emotions of happy or sad
<b>Across the Floor</b> — Move to One Side of the Room to Start	
<i>KIDS! #17</i>	Flamingo Passé Walks with a Partner — Side-by-side across the floor
<i>KIDS! #20</i>	Bourrée with Emotion Stations — Forward parallel bourrée stopping and posing in happy, sad, and scared (or frightened) poses on each piece of tape
<i>KIDS! #18</i>	Marching with Emotions — Happy, sad, angry, silly
<i>KIDS! #22</i>	Galloping Sideways with a Partner — Holding hands while facing tummy-to-tummy, dancers gallop across the Dance Space
<b>Performance Preparation</b> — If students will be performing, spend about 10 minutes teaching choreography for the end of the year performance or recital.	
<b>Free Dance</b> — Formation Depends on Exercise	
<i>Rainy Day #9</i>	Emotions
<i>KIDS! #25</i>	Relationships to Others while Skating on the Pond
<i>Rainy Day #21</i>	Winter Activities
<i>Rainy Day #21</i>	Moody Snowflakes
<i>KIDS! #45</i>	Imagine This — Moving like the Animals!
<i>Rainy Day #15</i>	Cave Exploration in the Dark
<b>Class Ending</b> — Circle in Share Time Space	
Stickers, Thank You, Handouts	

## Teacher's Notes

Use this space to record information specific to your three-year-old class.

**Instructor:**

**Month:**

Week 1:

Week 2:

Week 3:

Week 4:





## Lesson Plan: Chart

<b>Class Level:</b> Three-Year-Olds		<b>Instructor:</b>		
<b>Month:</b> Six		<b>Objective:</b> Expressing Emotions through Movement		
<b>Week</b>	<b>One</b>	<b>Two</b>	<b>Three</b>	<b>Four</b>
<b>Class Beginning</b>	<ul style="list-style-type: none"> <li>• Roll</li> <li>• Share Time</li> <li>• Discuss Expressing Emotions through Movement &amp; Relationship to Others</li> </ul>	<ul style="list-style-type: none"> <li>• Same</li> </ul>	<ul style="list-style-type: none"> <li>• Same</li> </ul>	<ul style="list-style-type: none"> <li>• Same</li> </ul>
<b>Warm-Up</b>	<ul style="list-style-type: none"> <li>• Circle Dance &amp; Claps</li> <li>• Snuggle &amp; Stretch</li> <li>• Flex &amp; Point</li> </ul>	<ul style="list-style-type: none"> <li>• Same</li> </ul>	<ul style="list-style-type: none"> <li>• Same</li> </ul>	<ul style="list-style-type: none"> <li>• Same</li> </ul>
<b>Center Barre</b>	<ul style="list-style-type: none"> <li>• Demi-Plié with Port de Bras</li> <li>• Tendu</li> <li>• Fairy Tap</li> <li>• Flamingo Passé</li> </ul>	<ul style="list-style-type: none"> <li>• Same</li> </ul>	<ul style="list-style-type: none"> <li>• Same</li> </ul>	<ul style="list-style-type: none"> <li>• Same</li> </ul>
<b>Center Work</b>	<ul style="list-style-type: none"> <li>• Rocking with Ribbon Rings</li> <li>• Rocket Sauté</li> <li>• Jump Open &amp; Close with Jack-in-the-Box Emotions</li> </ul>	<ul style="list-style-type: none"> <li>• Same</li> </ul>	<ul style="list-style-type: none"> <li>• Same</li> </ul>	<ul style="list-style-type: none"> <li>• Same</li> </ul>
<b>Across the Floor</b>	<ul style="list-style-type: none"> <li>• Flamingo Passé Walks with a Partner</li> <li>• Bourrée with Emotion Stations</li> <li>• Galloping Sideways with a Partner</li> </ul>	<ul style="list-style-type: none"> <li>• Flamingo Passé Walks with Variation</li> <li>• Marching with Emotion</li> <li>• Bourrée with Emotion Stations</li> </ul>	<ul style="list-style-type: none"> <li>• Bourrée with Emotion Stations</li> <li>• Marching with Emotion</li> <li>• Galloping Sideways with a Partner</li> </ul>	<ul style="list-style-type: none"> <li>• Flamingo Passé Walks with a Partner</li> <li>• Marching with Emotion</li> <li>• Galloping Sideways with a Partner</li> </ul>
<b>Performance Preparation</b>				

Free Dance	<ul style="list-style-type: none"> <li>• Emotions with 1st Variation</li> <li>• Relationships to Others while Skating on the Pond</li> </ul>	<ul style="list-style-type: none"> <li>• Relationships to Others while Skating on the Pond</li> <li>• Winter Activities</li> </ul>	<ul style="list-style-type: none"> <li>• Moody Snowflakes</li> <li>• Cave Exploration in the Dark</li> </ul>	<ul style="list-style-type: none"> <li>• Moody Snowflakes</li> <li>• Imagine This — Move Like the Animals!</li> </ul>
Class Ending & Handouts	<ul style="list-style-type: none"> <li>• Stickers</li> <li>• Thank You</li> <li>• <i>Handout:</i> <ul style="list-style-type: none"> <li>• Ice-Skating</li> </ul> </li> </ul>	<ul style="list-style-type: none"> <li>• Stickers</li> <li>• Thank You</li> <li>• <i>Handout:</i> <ul style="list-style-type: none"> <li>• Winter Activities</li> </ul> </li> </ul>	<ul style="list-style-type: none"> <li>• Stickers</li> <li>• Thank You</li> <li>• <i>Handout:</i> <ul style="list-style-type: none"> <li>• Cave Exploration</li> </ul> </li> </ul>	<ul style="list-style-type: none"> <li>• Stickers</li> <li>• Thank You</li> <li>• <i>Handout:</i> <ul style="list-style-type: none"> <li>• Move Like the Animals</li> </ul> </li> </ul>

Notes for Three-Year-Olds:

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## Month Seven

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**Class Level:** Three-Year-Olds

**Month:** Seven

**Class Length:** 50 Minutes

**Monthly Objective:** Relationship to the Working Space and Stage

**Movement Concepts:** Body Shapes, Rhythm

**Music:** *KIDS!* CD, *Locomotion* CD, *KIDS! 2* CD

**Props:** Leap 'N Learn Mats, Leap 'N Learn Scarves, Painter's Tape, Musical Instruments, Movement Story, Bouncy Ball

**Supplies:** Dance Books, Roll Book, Stickers, Beeper, Coloring Sheet Examples, Handouts

**Refer to monthly class objective and curriculum as necessary.**

### Class Beginning (Circle in Share Time Space)

- I. Ten minutes before class is to begin and as students arrive, have them sit in a circle with the class assistant as he/she reads children's dance books. While reading, be sure to have the assistant ask questions about the story and pictures so that children are interacting with the assistant. This may take place in the waiting area (or in the studio Share Time Space if it is the first class of the day).
- II. At class time, call the students to class, and ask them to join you in the Share Time Space.
- III. Welcome students.
- IV. Call roll while making eye contact and smiling as each child's name is called.
- V. Have the children participate in Share Time. Set timer at ten seconds. During their turn, ask them to tell you a simple something about their day.
- VI. Remind the dancers of the Dancer's Manners and how they can earn a sticker by their name at the end of class.
- VII. While seated in a circle, focus on the monthly objective of Relationship to the Working Space and Stage and the movement concepts of Body Shapes and Rhythm.
  - A. *Relationships to the Working Space and Stage:* The dancers have been working all year with center stage and the blue X in the middle of the room. They know where the X is and should understand how the X helps them to know where to go. Explain to young dancers how it is important for everyone on the stage to know where to dance.
  - B. *Body Shapes:* A dancer's body can make many different shapes. Dance is created as these shapes move through space. Some shapes are straight and some are curved. In the three-year-old program, I mainly focus on the contrast of straight and curved shapes.

- C. *Rhythm*: The dictionary defines rhythm as the pattern of regular or irregular pulses caused in music by the occurrence of strong and weak melodic and harmonic beats. This definition is way over a three-year-old’s comprehensive capability. My favorite game to play with young dancers when we begin to explore rhythm is the echo drum game. I play a simple rhythm on a big lollipop drum and then the dancers copy my rhythm in a clap. If the class isn’t too large, I let them each have a turn playing the rhythm on the drum as well. Another fun rhythm game is to begin by saying my name out loud and then having the young dancers repeat my name in the same manner — Ms-Bev-er-ly. We talk about how my name has four sounds. I then say the assistant’s name — Miss-Dan-ielle. She has three sounds. We then put it together to create a rhythm of Ms-Bev-er-ly-Miss-Dan-ielle. The students have great fun using their names as well.

Spend time discussing this in the beginning of class, and then continually refer to these concepts throughout class to help the dancers become aware of the importance of knowing where they are dancing in relationship to a specific space on the stage, the shape their bodies are making while performing a specific exercise, and the rhythm their bodies are moving to.

- VIII. Ask the dancers to travel to the circle (center stage) by performing certain movements that will incorporate the movement concepts of shape or rhythm. For example, ask the dancers to make their bodies into either straight or curved shapes as they travel to the circle. Ask them to freeze in their chosen shape once they reach the circle so the teacher can admire all of the wonderful and creative shapes. An example of incorporating rhythm as they travel to the circle is to have the dancers copy a specific (simple) rhythm stomp. The teacher stomps a pattern and then the dancers have to copy the rhythm pattern with their stomping feet. With everyone in the circle, let go of hands and ask students to sit like a dancer. Be sure the assistant is placed directly across from the instructor.
- IX. Start music for the warm-up.

## Warm-Up (Circle in Dance Space)

### *Teaching Tips:*

- Do not stop between music tracks; remember to be very animated and to include as much pretend play as possible into the exercises.
- Some of the warm-up exercises may need to be skipped due to time limitations.

### I. **KIDS! CD #1: Circle Dance and Claps**

- *Teaching Tip*: Incorporate these movement concepts into the “Circle Dance and Claps” exercise: body shapes and rhythm.
- *Exercise*:
  - i. Incorporate monthly concepts while traveling around the circle. The actual step used for traveling is your choice. Just remember to make it something that actually travels and that the student can successfully do.
  - ii. **Week One**: Have the dancers freeze in a specific shape (straight or curved) of their choice for four counts before traveling around the circle.

- iii. **Week Two:** Have two dancers stand and freeze in a combined (intertwined) specific shape (straight or curved) of their choice for four counts before traveling around the circle side-by-side.
- iv. **Week Three:** The dancer stands and the teacher claps out a specific simple rhythm for the student to copy by stomping their feet or clapping with their hands. The dancer then gallops around the circle.
- v. **Week Four:** The dancer stands and says their name out loud. The teacher and the rest of the class clap the rhythm of their name as the dancer travels around the circle. You can also ask the seated dancers to softly chant the rhythm of the traveling dancer's name. They get pretty excited about this so be prepared to emphasize *softly*.
- vi. Sequence of Exercise:
  - a. Each dancer will have a turn to stand and travel around the circle.
  - b. Curtsey or bow to the dancer to the left side.
  - c. Sit like a dancer as the next dancer stands like a dancer.
  - d. Keep repeating the sequence until everyone has had their turn around the circle.
  - e. Everyone together will tap various body parts to the beat of the music. Have the dancers say the names of the body parts. Also, have the dancers practice counting the music and number of taps. Be sure to incorporate cross body actions with the taps and claps.

## II. **KIDS! CD #2: Snuggle and Stretch**

- *Exercise:*

- i. Refer to curriculum for complete description.
- ii. Point out to the dancers the different shapes their arms make as they perform port de bras. Take this concept further and create new positions of the arms and have them identify if the shape is straight or curved.

## III. **KIDS! CD #3: Foot and Ankle Stretches — Flex and Point**

- *Exercise:*

- i. Refer to curriculum for complete description.
- ii. Point out to the dancers how when a dancer points their foot and leg they are making a straight shape. When they are flexing their ankle they are creating a bent shape at the ankle with two straight shapes attached — their foot and their leg.

## IV. **Transition to Standing:** Place fingers next to toes. Stretch legs and say “hello knees.” Roll up back to standing.

- V. Stop music to teach Center Barre.

## Center Barre (One or Two Lines in Dance Space)

### Teaching Tips:

- Encourage dancers to freeze in a starting position before beginning an exercise and to freeze in an ending position once the exercise has ended.
- When placing the young dancers into lines facing the front of the room, ask them to stretch their arms out to the side and do the fingernail test by wiggling their fingertips and making sure they do not touch the fingernails of the dancer's standing on each side of them. If they are touching, teach them how to move apart to create greater space between them. Once the young dancers practice this concept, they will be able to spread themselves out without having to be placed or having to put markings on the floor.

### I. **KIDS! CD #8: Demi-Plié with Port de Bras**

- *Starting Position:* Feet parallel with hands on hip.
- *Teaching Tip:* Have the dancers repeat the actual names of the arm positions with you.
- *Exercise:*
  - i. Two parallel demi-pliés with hands on hips.
  - ii. Arms port de bras with straight shapes.
  - iii. Repeat above but this time arms port de bras with curved shapes.
  - iv. Repeat all in a very small baby "V" first position of the legs and feet. Stress *minimal* rotation with focus on knees over toes as the young dancers "open the gate to let the fat cat jump through" and then "close the gate (as they straighten their legs) so the cat can't get out."
  - v. Rotate legs to parallel with hands on hips. Have dancers squeeze their legs and feet together and press their toes into the floor and *élevé* (to rise with straight legs) and balance on demi-pointe for four counts.
  - vi. Finish the exercise by lowering heels, hands on hips, with head slightly turned and freeze for three counts.

### II. **KIDS! CD #9: Tendu with Echo Rhythms**

- *Starting Position:* Feet parallel with hands on hip.
- *Teaching Tip:* Remind the dancers to show you a pointed foot with the tip of the toes touching the floor.
- *Exercise:*
  - i. Tendu devant with right leg — one slow (counts one to four) and two quick (counts one to four).

- ii. Teacher claps a rhythm and the dancers echo copy the rhythm.
- iii. Repeat all on left leg.
- iv. Repeat sequence until music ends. Keep changing the clapping rhythm so the dancers are engaged with listening for the pattern.

### III. **KIDS! CD #11: Rhythm Fairy Tap (Battement Piqué)**

- *Starting Position:* Feet parallel with hands on hips.
- *Teaching Tip:* Remind the dancers to move very *lightly* as they tap.
- *Exercise:*
  - i. If the young dancers have the balance capabilities, have them tap a rhythm with their fairy taps. Lightly tap the pointed right foot forward in a rhythm of one tap, pause, two quick taps (counts one — and two; three — and four), step together parallel on counts five, six, and freeze on counts seven, eight.
  - ii. Repeat with left foot.
  - iii. Create your own rhythm that your students will be able to successfully tap out.

### IV. **KIDS! CD #13: Flamingo Passé with Shapes**

- *Starting Position:* Feet parallel with hands on hips.
- *Teaching Tip:* Remind dancers to keep their tummies tight and their bodies very long and tall.
- *Exercise:*
  - i. Bring the right foot up to the side of the left knee and step together parallel.
  - ii. Bring the left foot up to the side of the right knee and step together parallel.
  - iii. Bring the right foot up to the side of the left knee and balance while creating various curved and straight shapes with port de bras.
  - iv. Repeat starting with the other leg.

## Center Work (One or Two Lines in Dance Space)

*Teaching Tip:* Encourage dancers to freeze in a starting position before beginning an exercise and to freeze in an ending position once the exercise has ended.

### I. **KIDS! CD #14: Rocking and Scarf Shapes**

- *Starting Position:* Legs apart (minimal turnout second position) with arms down by side holding each end of a Leap 'N Learn Scarf in each hand.

- *Teaching Tips:*
  - i. Refer to curriculum.
  - ii. Focus on counting one-two-three for each plié and stretch tendu as the students rock. Plié-one; stretch tendu-two; hold-three. Repeat opposite direction.
  - iii. Remind the dancers that they will be moving just as if they were rocking and holding their Beanie Baby™ but instead they will be holding a scarf. Ask the dancers to practice rocking while keeping their scarf in a curved shape just as if it were smiling.
  - iv. Review with the dancers the proper way to hold their scarf.
- *Exercise:*
  - i. Plié, bending the knees, keeping the knees over the toes. Rock and stretch to the side as the scarf smile dances down and out to the side. Bend knees and gently rock to the other side as the scarf smile dances down then up and out to the opposite side.
  - ii. After three rocks — right, left, right — holding right, dancers freeze and check that their scarf is still smiling. Repeat this three more times for a total of four smile checks. Then ask the dancers to create their own straight shape with their scarf and their bodies. Ask them to freeze in this straight shape while you and your assistant go around admiring all of the beautiful straight shapes.

## II. **KIDS! CD #15: Rocket Sauté with Claps**

- *Starting Position:* Legs parallel with hands on hips.
- *Teaching Tips:*
  - i. Refer to curriculum.
  - ii. Remind dancers to keep their tummies tight and their bodies long and tall.
  - iii. Remind dancers to squeeze their legs together when they rise up on their toes in relevé. Have them imagine they are holding a dollar bill in-between their legs and ankles, and if they drop it, the assistant gets to pick it up and go shopping with all the money he or she collects from them not squeezing their legs and ankles together as they balance.
- *Exercise:*
  - i. Plié (count one); sauté (count two); plié (count three); stretch legs (count four). Repeat all three times.
  - ii. Clap three times and place hands on hips *or* clap a specific rhythm of your choosing. Be sure to teach the rhythm before the dancers begin the exercise.



- iii. Repeat exercise.

### III. **KIDS! CD #16: Jump Open and Close with Jack-in-the-Box Shapes**

- *Starting Position:* Legs parallel with arms against sides of bottom (palms facing legs).
- *Teaching Tip:* Remind dancers to match their legs to their arms — legs open with arms open and legs closed with arms squeezing against their sides.
- *Exercise:*
  - i. Jump legs open to parallel second as the arms open even with shoulders, palms facing down (count one).
  - ii. Jump legs together to parallel as the arms close and touch sides of body and legs (count two).
  - iii. Repeat parallel échappé sauté.
  - iv. With legs together, place hands on top of head and pretend to be pushing head down into a jack-in-the-box, squatting down all the way to the floor (feet remaining on the floor). Hold and call out a shape (curved or straight) for the dancers to make with their body as they jump out of their jack-in-the-box. For example, call out curved and the dancers jump out of their pretend box and create a curved shape with their body.

### Across the Floor (Move to One Side of the Room to Start)

*Teaching Tip:* I have had great success keeping all the dancers within the class engaged by adding simple arm movements to every exercise and asking all dancers that are waiting their turn to help their friends dance by dancing with their arms while their legs are frozen. This also gives them additional practice trials before they perform the entire exercise. Once the first group travels across the floor, they immediately turn around and perform the arm movements with their feet frozen as well. So now there is no waiting to dance during class because everyone is always dancing with some part of their body.

#### I. **KIDS! CD #19: Performing with the Seals (Walking While Carrying Shapes)**

- *Starting Position:* Place dancers in straight lines across one side of the room with their downstage leg extended and their arms pretending to be carrying a huge beach ball.
- *Teaching Tips:*
  - i. Using pretend play, have the dancers pretend to be tightrope walkers in the circus. Discuss with the dancers how a tightrope walker walks carefully with one foot in front of the other. It is not necessary to place the tape on the floor, but rather have the dancers pretend the wire is there and they are high above the circus seals.
  - ii. It is your option as to whether you ask your dancers to walk heel first or toes first. Toes first would be a much greater challenge for three-year-olds.

- *Exercise:*
  - i. Dancers carefully pretend to walk on a high wire while carrying a huge ball.
  - ii. Once the dancers reach halfway across the room they carefully drop their ball to a seal waiting below. In this magical circus, the seal magically catches the ball with its nose. Have the dancers react to their seal catching their ball.
  - iii. The seals then toss the imaginary balls back up to the tightrope walkers and they continue to walk the rest of the way across the room with their arms rounded as if they were holding a large ball.
  - iv. Ask the dancers to pretend to see the seals below.
  - v. *Variation:* Once the dancers drop their ball to the seals below, their arms magically stretch out to create a straight line to help them balance on the wire. So for the entire exercise the dancers arms are either rounded, holding the ball or straight helping them to balance on the wire.

## II. **KIDS! CD #20: Bourrée with Shape Stations**

- *Starting Position:*
  - i. Divide the Dance Space into four sections by placing three long pieces of blue painter's tap across the floor or use Leap 'N Learn mats by placing one for each dancer in line to mark the shape locations. This is a perfect opportunity to teach the dancers about quarter and center lines.
  - ii. Have the dancers line up in one or two straight lines across one side of the room.
- *Teaching Tips:*
  - i. This exercise is a variation of the month six Bourrée with Emotion Stations exercise. The set-up will be the same but the stations will focus on body shapes rather than emotions.
  - ii. Remind the dancers how to move their feet with little, tiny steps high on their demi-pointes. This is called bourrée.
  - iii. Remind the dancers that they are to remain side-by-side to the other dancers as they travel across the floor.
- *Exercise:*
  - i. Have the first row of dancers bourrée to the first piece of tape — this is the straight shape line. Have the dancers freeze on the tape in a straight body position. This is the quarter line.
  - ii. Have the dancers bourrée to the second piece of tape — this is the curved shape line. Have the dancers freeze on the tape in a curved body position. This is the center line.

- iii. Have the dancers bourrée to the third piece of tape — this is the straight and curved shape line. Have the dancers freeze on the tape with their top half being in a curved position and their lower half in a straight position. This is the other quarter line.
- iv. Have the dancers bourrée off the Dance Space.

### III. **KIDS! CD #18: Marching and Rhythms**

- *Starting Position:*

- i. Keep the tape or mats on the floor from the bourrée exercise and use them again for this exercise. If using mats, be sure each dancer in the line has their own mat. Place the mats on both quarter lines and the center line.
- ii. Place dancers in a long line (from upstage to downstage) facing the Dance Space. Feet together parallel with hands on hips.

- *Exercise:*

- i. Teach the dancers a simple clapping rhythm.
- ii. Have the dancers march until they reach the quarter line. The dancers then clap the previous learned rhythm while standing on the quarter line.
- iii. Dancers march again until they reach the center line and perform the clapping rhythm while standing on center line.
- iv. Repeat on the next quarter line.
- v. Have the dancers name whether they are on the quarter line or center line as they begin their clapping rhythm.

### IV. **KIDS! CD 22: Galloping Sideways with a Partner**

- *Starting Position:*

- i. Place the dancers into pairs. Try to somewhat match the height and leg lengths so the dancers will travel at similar places.
- ii. Have each pair face tummy-to-tummy while holding both hands with their partner. Have them point their foot toward the Dance Space.

- *Teaching Tips:*

- i. Remind the dancers to hook their magic string from their tummy to their partner's tummy.
- ii. Remind the dancers to dance together and to never pull on their partner's arms.
- iii. Remind the dancers to *lightly* clap their partner's hands and their own thighs.

- iv. Stress to the young dancers that they are creating a special sound (a rhythm) with their slaps and claps. Be sure the music (or your voice cueing) isn't too fast so they can successfully perform the pattern.

- *Exercise:*

- i. The dancers will gallop sideways across the Dance Space while remaining tummy-to-tummy and holding their partner's hands. (Get ready for lots of giggles because the dancers have so much fun with this simple exercise!)
- ii. Once the pairs of dancers gallop across the room while holding hands, have them slap their own thighs two times and then clap each other's hands one time. Repeat the pattern of two thigh slaps and one partner's hand clap for a total of three repeats. Finish phrase by the partners holding each other's hands and pointing their foot in the direction they will gallop next.
- iii. Have the dancers gallop the opposite direction using their other leg. Repeat slaps and claps on the other side of the room.

#### I. **KIDS! CD #24: Bouncy Ball**

- *Starting Position:*

- i. Have the dancers in lines across one side of the room.
- ii. The dancers will have their feet together parallel and their hands on their hips.

- *Teaching Tips:*

- i. It would be ideal if you could show the young dancers how a ball changes how high it bounces based on how much force the ball is given. Using a bouncy ball, show the dancers how a ball can go slower and higher compared to faster and lower. Compare this to their bodies and discuss with the dancers how slow or fast and how high or low they can jump. The more they push into the floor, the higher they will jump.
- ii. Have the dancers practice pretending they have a ball in their hands as they make and watch their imaginary ball bounce high, high, low, low, low, low; high, high, low, low, low, low, etc. Point out to the dancers how this pattern creates a rhythm.

- *Exercise:*

- i. Pretending to be a bouncy ball, have each row of dancers move forward as they jump (parallel sauté) with the pattern of high, high, low, low, low, low across the dance space. For some dancers it may be helpful to use the words big, big, little, little, little, little, etc. *or* strong, strong, light, light, light, light, etc.

## Performance Preparation

If students will be performing, spend about ten to twelve minutes on teaching choreography for the end of the year performance or recital.

## Free Dance (Circle in Dance Space)

### I. **Locomotion CD #15: Body Shapes**

- *Starting Position:* Have the dancers form a circle around the center stage X. Have each dancer stand with their feet together parallel with their arms down by their sides.
- *Teaching Tips:*
  - i. The voice on the CD will guide the dancers when to change their shape. Remind the dancers to listen carefully for their instructions. Often times they are giggling so much they don't hear the voice. It is advised for the teacher to always repeat the word cue after the voice on the CD.
  - ii. Be sure to comment on the many different shapes you are seeing the dancers create.
- *Exercise:*
  - i. Depending on what the voice on the CD calls out, the dancers will either make curved or straight shapes with their bodies.
  - ii. *Variation:* The shapes can either freeze as if they are statues or dance around the Dance Space.

### II. **KIDS! CD #7: Statues and Dancers Circle Dance**

- *Starting Position:*
  - i. Have the dancers hold hands to form a circle around the center stage X.
  - ii. Ask the dancers to take three big steps backwards making the circle larger.
  - iii. Place a Leap 'N Learn Mat down in front of each dancer in the pattern of red, green, red, green, blue, red, green, red, green, blue, etc. Ask the dancers to *never* step on the mats and to always remain on the outside of the mat circle.
- *Teaching Tips:*
  - i. Let the dancers know they will be working on moving in a circle. Remind them of the importance of always staying on the outside of the mats.
  - ii. The red mats represent straight statues, the green mats represent curved statues, and the blue mats represent free dance in the center.
  - iii. Depending on the number of dancers you have in the circle the pattern may need to be adjusted. The teacher and the assistant will also be in the circle.

- iv. Remind the dancers to keep an equal distance between each other. (At three-years-old, this will take lots of practice!)

- *Exercise:*

- i. The dancers will dance around the mats for eight counts. The dancers can either free dance or perform a specific step under the guidance of their teacher.
- ii. The teacher calls out freeze and the dancers then look to see what color mat they are even with.
- iii. If the dancer is even with a red mat, they freeze in a straight statue shape.
- iv. If the dancer is even with a green mat, they freeze in a curved statue shape.
- v. If the dancer is even with a blue mat, they go inside the circle and perform a free dance. Remind the dancers to listen to the music so they know how to move their bodies. Their bodies must match the music.
- vi. Once the teacher calls out circle dance the dancers in the center quickly go back to their places on the other side of the blue mats, and then everyone continues to dance in a circle formation around the mats.
- vii. The sequence repeats until everyone has had a chance to free dance in the center of the circle.

### III. **No CD Music Required: Dancing to the Instruments**

- *Starting Position:*

- i. Have the dancers find a space anywhere in Dance Space they would like to stand. Make sure everyone is spaced out and can freely move without hitting each other.
- ii. The teacher with the instruments will sit on the floor in the front of the dance space.

- *Teaching Tips:*

- i. Choose musical instruments that can create three different sounds. For example, a tambourine (this can actually make two sounds by either hitting or shaking it) and a drum. Any noisemaker (instrument) can be added. However, it is best to only have three separate sounds for the three-year-olds.
- ii. Establish with the dancer what each sound will represent. For example, the shake of the tambourine will represent their bodies continuously moving. A hit to the rim of the tambourine will represent a kick of any kind. A strike to the drumhead will represent any type of jump. You and your class can decide on the exact movements that will go with your specific sounds (instruments). Just be sure that the quality of the sound of the instrument matches the quality of the movement of their bodies.

- iii. For three-year-olds the tempo of the music will need to be fairly slow, giving them ample time to respond to the sound and apply it to their body.
  - iv. Create a specific rhythm with your instruments so the dancers can learn to repeat the pattern with their bodies.
- *Exercise:*
    - i. Establish three specific movements to represent three different sounds made from your instruments.
    - ii. Create a pattern of sounds and play it for the dancers.
    - iii. Have the dancers perform their special dance while you pretend to be the orchestra.

#### IV. **KIDS! 2 CD #49: Movement Story — Priscilla and her Magical Friends**

- *Starting Position:* Have the dancers spread out across the Dance Space.
- *Teaching Tips:*
  - i. The dancers will pretend to be one character within the movement story.
  - ii. The dancers will be listening for each action word within the story and will then act out the words of their character as they hear the story being told. This is a great opportunity to practice listening.
  - iii. The characters in the story are:
    - a. A percussionist woodpecker.
    - b. A vocalist red cardinal.
    - c. A Persian kitten named Priscilla, a dancer.
  - iv. The setting is located where the edge of the forest meets an open field behind Priscilla's owners' home.
  - v. Read the story with lots of enthusiasm and stress the action words.
  - vi. The music can either be softly played the entire time and then turned a little louder for the free dance at the end or started once Priscilla begins to skip in a circle at the end just before her free dance.
- *Exercise:*
  - i. The dancers will listen carefully and respond by acting out all of the actions of the main character, Priscilla the dancing kitten.
  - ii. The assistant and the teacher will fill the roles of the woodpecker and the red cardinal.

- iii. The first time the story is read, the assistant may need to model for the young dancers as to what movements to act out as the story is read.
- *The Story of Priscilla and her Magical Friends:*

There once was a young kitten named Priscilla, who lived in the town of Wadsilla. More than anything she loved to dance on her paws. In fact, every morning she would start her day by *standing up straight on her back paws and stretching her front paws forward, up over her head, to the side, and all around. Next, she would balance on one back paw and swing her other back paw forward and backward. She also loved to balance on her other back paw so she could swing her other paw backward and forward.*

Priscilla lived in a huge field right on the edge of a forest. Every morning as she began her stretches she could hear the most beautiful sounds coming from the forest. *One morning she galloped closer to the forest trying to hear these beautiful melodies just a little better. When she looked up in the tall tree and saw where the music was coming from she began to sauté with excitement.* It was a bird so beautiful she could hardly take her eyes off it, creating this wonderful music for her to dance to. It was brilliant red in color and the whistling melody coming from the bird was music to Priscilla's ears. *This music was perfect for her to sway her body side-to-side and forward and backward. Then suddenly Priscilla turned her head as she heard the tapping sound of a drummer. What could this be? Priscilla inquisitively looked around the tree. Why it was another bird! Priscilla threw her cat paws up into the air in sheer joy.* This bird had black and white feathers with a bright red head. This bird was tapping on the tree with its strong pointed beak. *Priscilla marched on her back cat paws as she quickly noticed how the tapping sound was sometimes very fast and she had to march very quickly and sometimes it was a bit slower so she could march a little slower.* "This is perfect," exclaimed Priscilla *as she skipped in a big circle.* "I now have a vocalist and a percussionist to make beautiful music for my dancing." Priscilla began to *happily gallop, leap, and twirl all through the open field.* Life was perfect because she could now spend her entire day dancing to beautiful music made by her two new friends.

### Class Ending (Circle in Share Time Space)

- I. Have dancers tiptoe back to Share Time Space for stickers. Assistant goes to door with coloring sheet handouts and extra stickers.
- II. Call each dancer's name, give a positive comment, and place a star by his or her name for following the Dancer's Manners.
- III. Once their sticker is by their name, have them tiptoe to the assistant to receive a sticker for participation on their hand and their take-home coloring sheet.
- IV. Teach dancers how to say thank you to their teacher and assistant in dance class by doing a curtsy or bow.
- V. Remind dancers to practice at home.
- VI. Dismiss class.



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## Notes

### Month Seven

The lesson plan above is for the entire month seven. It is impossible to do everything listed on the lesson plan in one 50-minute class; however, everything in the plan should be covered by the end of the month, including experimenting with the variations given for some of the exercises. Please use this lesson plan as a guideline along with your own ideas and style to develop the perfect curriculum for your students.

I find it best to pull a little time from each section of class to provide ample time for the three-year-old classes to prepare for performing in an end of the season performance. It is your choice as to which exercises you omit from this lesson plan in order to provide performance preparation time. I always follow the Leap 'N Learn class format and begin my classes with Circle Dance and Claps and end with a Free Dance no matter what the circumstances are. Remember at this young age, children love to know what comes next and are most comfortable with a specific schedule of events. That is why it is best to shorten each segment of class in order to provide the needed time to teach the dancers a dance to perform. I spend about ten to twelve minutes on performance preparation during each class in month seven. For dancers in studios that will not be performing, I have continued to provide within this lesson plan more than enough class material to be covered for the entire month seven.

#### **Class Beginning**

- Do everything each week

#### **Warm-Up**

- Circle Dance and Claps, Snuggle and Stretch, and Flex and Point

#### **Center Barre**

- Do everything each week

#### **Center Work**

- Do everything each week

#### **Across the Floor**

- Choose three exercises each week; suggestions in Lesson Plan: Chart

#### **Performance Preparation**

- If needed, pull a little bit from each other section of class to allow time

#### **Free Dance**

- Choose two exercises each week; suggestions in Lesson Plan: Chart

## The Keys to Success

#### **Transition Times**

- Quick and engaging for students

#### **Class Assistant and Teacher**

- Sincere, high energy, animated, and smiling!
- Be prepared:
  - Roll Book, Stickers, Beeper, Copy of Dancer's Manners, etc. ready
  - Music ready

- Props ready (It's best to have them where the students cannot see them.)
- Handouts ready — Coloring Sheets
  - Week 1: *Body Shapes*
  - Week 2: *Dancing to the Instruments*
  - Week 3: *Priscilla and her Magical Friends*
  - Week 4: *Performing with the Seals*

## Lesson Plan: Short-Form

<b>Class Level:</b> Three-Year-Olds	<b>Date:</b>
<b>Month:</b> Seven	<b>Class:</b>
<b>Class Length:</b> 50 Minutes	<b>Instructor:</b>
<b>Monthly Objective:</b> Relationship to Working Space and Stage	
<b>Movement Concepts:</b> Body Shapes and Rhythm	
<b>Music:</b> <i>KIDS!</i> CD, <i>Locomotion</i> CD, <i>KIDS! 2</i> CD	
<b>Props:</b> Leap 'N Learn Mats, Leap 'N Learn Scarves, Painter's Tape, Musical Instruments, Movement Story, Bouncy Ball	
<b>Supplies:</b> Dance Books, Roll Book, Stickers, Beeper, Coloring Sheet Examples, Handouts	
<b>Reference:</b> Class Objectives: Month Seven, Three-Year-Old Curriculum	
<b>Class Beginning</b> — Circle in Share Time Space	
Roll; Share Time	
Discussion of Relationship to Working Space and the Stage, Body Shapes, and Rhythm	
Move to Dance Space and form a circle around the blue X	
<b>Warm-Up</b> — Circle in Dance Space	
<i>KIDS!</i> #1	Circle Dance and Claps
<i>KIDS!</i> #2	Snuggle and Stretch
<i>KIDS!</i> #3	Foot and Ankle Stretches — Flex and Point
Transition to standing	
<b>Center Barre</b> — 1 or 2 Lines in Dance Space	
<i>KIDS!</i> #8	Demi-Plié with Port de Bras — 2 parallel demi-pliés; straight arm port de bras; repeat with curved arm port de bras; repeat all in baby 1st; balance parallel élevé
<i>KIDS!</i> #9	Tendu with Echo Rhythms — Parallel tendu devant right, 1 slow, 2 quick; echo clap; repeat all starting left

<i>KIDS! #11</i>	Rhythm Fairy Tap (Battement Piqué) — Parallel battement piqué right once, pause, two quick taps (counts 1 and 2), repeat (counts 3 and 4); close parallel (counts 5, 6); freeze (count 7, 8); repeat all left; hands on hips
<i>KIDS! #13</i>	Flamingo Passé with Shapes — Parallel passé right, left, right; balance while creating various curved and straight shapes with port de bras; repeat all starting left
<b>Center Work</b> — 1 or 2 Lines in Dance Space	
<i>KIDS! #14</i>	Rocking and Scarf Shapes — Curved shaped scarf and hands and legs in 2nd; plié rock right, left, right; hold right; repeat rock left, right, left; hold left; repeat rock right, left, right; hold right; dancers create their own straight shape with scarf to the end of the musical phrase; repeat starting left
<i>KIDS! #15</i>	Rocket Sauté with Claps — Plié, jump, plié, stretch 3 times; clap 3 times and place hands on hips, or a previously taught clap rhythm of your choosing; repeat
<i>KIDS! #16</i>	Jump Open and Close (Échappé Sauté) with Jack-in-the-Box Shapes — Squat down into Jack-in-the-Box and jump out with either a straight or curved shape
<b>Across the Floor</b> — Move to One Side of the Room to Start	
<i>KIDS! #19</i>	Performing with the Seals (Walking While Carrying Shapes)
<i>KIDS! #20</i>	Bourrée with Shape Stations — Forward parallel bourrée stopping and posing in straight, curved, or combination of straight and curved on quarter line, center line, and quarter line
<i>KIDS! #18</i>	Marching and Rhythms — March and stop to clap rhythm on quarter line, center line, and quarter line
<i>KIDS! #22</i>	Galloping Sideways and Clapping with a Partner — Holding hands while facing tummy-to-tummy, dancers gallop across the Dance Space; clap thighs 2 times, each other's hands 1 times for a total of 3 times; hold hands and prepare to gallop the opposite direction
<i>KIDS! #24</i>	Bouncy Ball — Feet together parallel; 2 big and 4 little jumps; repeat across the floor
<b>Performance Preparation</b> — If students will be performing, spend about 10-12 minutes teaching choreography for the end of the year performance or recital.	
<b>Free Dance</b> — Formation Depends on Exercise	
<i>Locomotion #15</i>	Body Shapes
<i>KIDS! #7</i>	Statues and Dancers Circle Dance
No CD	Dancing to the Instruments
<i>KIDS! 2 #49</i>	Movement Story — Priscilla and her Magical Friends

**Class Ending** — Circle in Share Time Space

Stickers, Thank You, Handouts



## Teacher's Notes

Use this space to record information specific to your three-year-old class.

**Instructor:**

**Month:**

Week 1:

Week 2:

Week 3:

Week 4:





## Lesson Plan: Chart

<b>Class Level:</b> Three-Year-Olds		<b>Instructor:</b>		
<b>Month:</b> Six		<b>Objective:</b> Expressing Emotions through Movement		
<b>Week</b>	<b>One</b>	<b>Two</b>	<b>Three</b>	<b>Four</b>
<b>Class Beginning</b>	<ul style="list-style-type: none"> <li>• Roll</li> <li>• Share Time</li> <li>• Discuss Expressing Emotions through Movement &amp; Relationship to Others</li> </ul>	<ul style="list-style-type: none"> <li>• Same</li> </ul>	<ul style="list-style-type: none"> <li>• Same</li> </ul>	<ul style="list-style-type: none"> <li>• Same</li> </ul>
<b>Warm-Up</b>	<ul style="list-style-type: none"> <li>• Circle Dance &amp; Claps</li> <li>• Snuggle &amp; Stretch</li> <li>• Flex &amp; Point</li> </ul>	<ul style="list-style-type: none"> <li>• Same</li> </ul>	<ul style="list-style-type: none"> <li>• Same</li> </ul>	<ul style="list-style-type: none"> <li>• Same</li> </ul>
<b>Center Barre</b>	<ul style="list-style-type: none"> <li>• Demi-Plié with Port de Bras</li> <li>• Tendu</li> <li>• Fairy Tap</li> <li>• Flamingo Passé with Shapes</li> </ul>	<ul style="list-style-type: none"> <li>• Same</li> </ul>	<ul style="list-style-type: none"> <li>• Same</li> </ul>	<ul style="list-style-type: none"> <li>• Same</li> </ul>
<b>Center Work</b>	<ul style="list-style-type: none"> <li>• Rocking with Ribbon Rings</li> <li>• Rocket Sauté</li> <li>• Jump Open &amp; Close with Jack-in-the-Box Shapes</li> </ul>	<ul style="list-style-type: none"> <li>• Same</li> </ul>	<ul style="list-style-type: none"> <li>• Same</li> </ul>	<ul style="list-style-type: none"> <li>• Same</li> </ul>
<b>Across the Floor</b>	<ul style="list-style-type: none"> <li>• Performing with the Seals</li> <li>• Bourrée with Shape Stations</li> <li>• Marching &amp; Rhythms</li> </ul>	<ul style="list-style-type: none"> <li>• Performing with the Seals</li> <li>• Bourrée with Shape Stations</li> <li>• Galloping Sideways &amp; Clapping with a Partner</li> </ul>	<ul style="list-style-type: none"> <li>• Marching &amp; Rhythms</li> <li>• Galloping Sideways &amp; Clapping with a Partner</li> <li>• Bouncy Ball</li> </ul>	<ul style="list-style-type: none"> <li>• Performing with the Seals</li> <li>• Choose 2!</li> </ul>
<b>Performance Preparation</b>				

Free Dance	<ul style="list-style-type: none"> <li>• Body Shapes</li> <li>• Dancing to the Instruments</li> </ul>	<ul style="list-style-type: none"> <li>• Statues &amp; Dancers Circle Dance</li> <li>• Dancing to the Instruments</li> </ul>	<ul style="list-style-type: none"> <li>• Movement Story – Priscilla and her Magical Friends</li> <li>• Your Choice</li> </ul>	<ul style="list-style-type: none"> <li>• Same</li> </ul>
Class Ending & Handouts	<ul style="list-style-type: none"> <li>• Stickers</li> <li>• Thank You</li> <li>• <i>Handout:</i> <ul style="list-style-type: none"> <li>• Body Shapes</li> </ul> </li> </ul>	<ul style="list-style-type: none"> <li>• Stickers</li> <li>• Thank You</li> <li>• <i>Handout:</i> <ul style="list-style-type: none"> <li>• Dancing to the Instruments</li> </ul> </li> </ul>	<ul style="list-style-type: none"> <li>• Stickers</li> <li>• Thank You</li> <li>• <i>Handout:</i> <ul style="list-style-type: none"> <li>• Priscilla and her Magical Friends</li> </ul> </li> </ul>	<ul style="list-style-type: none"> <li>• Stickers</li> <li>• Thank You</li> <li>• <i>Handout:</i> <ul style="list-style-type: none"> <li>• Performing with the Seals</li> </ul> </li> </ul>

Notes for Three-Year-Olds:

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## Month Eight

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**Class Level:** Three-Year-Olds

**Month:** Eight

**Class Length:** 50 Minutes

**Monthly Objective:** Learning about Pantomime

**Movement Concepts:** Review of Concepts Previously Learned

**Music:** *KIDS!* CD, *Locomotion* CD, *KIDS! 2* CD

**Props:** Leap 'N Learn Mats, Leap 'N Learn Ribbon Rings, Painter's Tape, Beanie Babies™, Activity Cards

**Supplies:** Dance Books, Roll Book, Stickers, Beeper, Coloring Sheet Examples, Handouts

**Refer to monthly class objective and curriculum as necessary.**

### Class Beginning (Circle in Share Time Space)

- I. Ten minutes before class is to begin and as students arrive, have them sit in a circle with the class assistant as he/she reads children's dance books. While reading, be sure to have the assistant ask questions about the story and pictures so that children are interacting with the assistant. This may take place in the waiting area (or in the studio Share Time Space if it is the first class of the day).
- II. At class time, call the students to class, and ask them to join you in the Share Time Space.
- III. Welcome students.
- IV. Call roll while making eye contact and smiling as each child's name is called.
- V. Have the children participate in Share Time. Set timer at ten to twelve seconds. During their turn, ask them to tell you a simple something about their day.
- VI. Remind the dancers of the Dancer's Manners and how they can earn a sticker by their name at the end of class.
- VII. While seated in a circle, focus on the monthly objective, Pantomime. In addition, all of the movement concepts learned so far during the year will be reviewed and applied during classes in month eight.
  - A. *Pantomime:* The dictionary defines pantomime as the telling of a story without words, by means of bodily movements, gestures, and facial expressions. Children love to pantomime! Reinforce the importance of performing their pantomimes with very clear movements, lots of facial expressions, and *no* words. Relate pantomime to talking — if you talk too fast or mumble, no one can understand what you are saying. Pantomime has no words, but if the movements are not performed slowly and clearly no one will understand what you are saying. Young dancers in the Leap 'N Learn Early Childhood program have been using pantomime all year long. During month five, the lesson plans will focus on simple pantomime exercises to make their gestures clearer. Refer to the curriculum for ideas to incorporate during

this discussion.

Also, using pantomime during dance performances is a great way to make children more comfortable on stage. I would never put a young child on the stage and ask them to just perform a dance. This could become a frightening experience for some young dancers. However, once the young children put their focus on pretending to be a special character within a story, such as a fish, a princess, or a leprechaun, they are more at ease and delightfully go out on the big stage to tell their story with their dance and acting.

- B. *Review of Movement Concepts:* Review the concepts of place, size, level, direction, pathway, speed, energy, weight, flow, body parts, balance, relationships to others, body shapes, and rhythm. Ask questions of the young dancers to check their recall and understanding of each of the concepts.

Spend time discussing this in the beginning of class, and then continually refer to the objective and concepts throughout class to help the dancers become aware of the importance of incorporating pantomime and all of the movement concepts into their movement.

- VIII. Ask the dancers to travel to the circle (center stage) by performing certain movements that will incorporate two or three different movement concepts and acting. For example, ask the dancers to walk at a high level with small sized steps pretending to be a happy penguin. With everyone in the circle, let go of hands and ask students to sit like a dancer. Be sure the assistant is placed directly across from the instructor.
- IX. Start music for the warm-up.

## Warm-Up (Circle in Dance Space)

### *Teaching Tips:*

- Do not stop between music tracks; remember to be very animated and to include as much pretend play as possible into the exercises.
- Some of the warm-up exercises may need to be skipped due to time limitations.

### I. **KIDS! CD #1: Circle Dance and Claps**

- *Teaching Tip:* Incorporate the following into the “Circle Dance and Claps” exercise: pantomime, place, size, level, direction, pathway, speed, energy, weight, flow, body parts, balance, relationships to others, body shapes, and rhythm.
- *Exercise:*
  - i. Incorporate concepts while traveling around the circle. The actual step used for traveling is your choice. Just remember to make it something that actually travels and that the student can successfully do.
  - ii. **Week One:** Have each dancer stand and pantomime the phrase “will you dance with me?” by performing the traditional gestures of opening their arms with palms up out in front of their body (referring to you), then hands circling each other as the arms move from the center of their body to overhead

(referring to dance), and finally touching their chest with their hand (referring to me). The rest of the dancers nod their head “yes,” then they clap while the dancer gallops around the circle.

- iii. **Week Two:** Choose two movement concepts and have each dancer combine them into their movement as they travel around the circle. For example, walk little and high, walk big and low, walk fast and sideways, etc.
- iv. **Week Three:** Repeat idea from week two but change the two chosen concepts.
- v. **Week Four:** Repeat idea from week two but change the two chosen concepts.
- vi. Sequence of Exercise:
  - a. Each dancer will have a turn to stand and travel around the circle.
  - b. Curtsey or bow to the dancer to the left side.
  - c. Sit like a dancer as the next dancer stands like a dancer.
  - d. Keep repeating the sequence until everyone has had their turn around the circle.
  - e. Everyone together will tap various body parts to the beat of the music. Have the dancers say the names of the body parts. Also, have the dancers practice counting the music and number of taps. Be sure to incorporate cross body actions with the taps and claps.

## II. **KIDS! CD #2: Snuggle and Stretch**

- *Exercise:* Refer to curriculum for complete description.

## III. **KIDS! CD #3: Foot and Ankle Stretches — Flex and Point**

- *Exercise:* Refer to curriculum for complete description.

## IV. **Transition to Standing:** Place fingers next to toes. Stretch legs and say “hello knees.” Roll up back to standing.

## V. Stop music to teach Center Barre.

### Center Barre (One or Two Lines in Dance Space)

#### *Teaching Tips:*

- Encourage dancers to freeze in a starting position before beginning an exercise and to freeze in an ending position once the exercise has ended.
- When placing the young dancers into lines facing the front of the room, ask them to stretch their arms out to the side and do the fingernail test by wiggling their fingertips and making sure they do not touch the fingernails of the dancer’s standing on each side of them. If they are touching, teach them how to move apart to create greater space between them.

Once the young dancers practice this concept, they will be able to spread themselves out without having to be placed or having to put markings on the floor.

I. **KIDS! CD #8: Demi-Plié with Pantomime**

- *Starting Position:* Feet parallel with hands on hip.
- *Teaching Tip:* In the beginning of the month, have the dancers say their sentence as they perform the pantomime. Later on in the month, have the dancers perform their pantomime without using words.
- *Exercise:*
  - i. Four parallel demi-pliés with hands on hips.
  - ii. Arms pantomime “I love you.”
  - iii. Repeat all in a very small baby “V” first position of the legs and feet. Stress *minimal* rotation with focus on knees over toes as the young dancers “open the gate to let the fat cat jump through” and then “close the gate (as they straighten their legs) so the cat can’t get out.”
  - iv. Rotate legs to parallel with hands on hips. Have dancers squeeze their legs and feet together and press their toes into the floor and *élevé* (to rise with straight legs) and balance on demi-pointe for four counts.
  - v. Finish the exercise by lowering heels, hands on hips, with head slightly turned and freeze for three counts.

II. **KIDS! CD #9: Tendu with Body Taps**

- *Starting Position:* Feet parallel with hands on hip.
- *Teaching Tip:* Remind the dancers to show you a pointed foot with the tip of the toes touching the floor.
- *Exercise:*
  - i. Tendu devant three times with right leg.
  - ii. Teacher calls out a body part and the dancers quickly tap it three times.
  - iii. Repeat all on left leg.
  - iv. Repeat sequence until music ends.

III. **KIDS! CD #11: Fairy Tap (Battement Piqué) March**

- *Starting Position:* Feet parallel with hands on hips.
- *Teaching Tip:* Remind the dancers to move very *lightly* as they tap.

- *Exercise:*
  - i. Lightly tap the pointed right foot forward in a rhythm of one tap, pause, two quick taps, and repeat (counts one and two, three and four). Then march in place right, left, right parallel (counts five and six) and freeze feet and clap hands (counts seven and eight).
  - ii. Repeat with left foot.

#### IV. **KIDS! CD #13: Flamingo Passé**

- *Starting Position:* Feet parallel with hands on hips.
- *Teaching Tip:* Remind dancers to keep their tummies tight and their bodies very long and tall.
- *Exercise:*
  - i. Bring the right foot up to the side of the left knee and step together parallel (counts one and two).
  - ii. Repeat with right foot and hold in parallel passé (counts three and four).
  - iii. Flap flamingo wings up, down, up while standing in passé, and place hands on hips (counts five to eight).
  - iv. Repeat starting with the other leg.

### Center Work (One or Two Lines in Dance Space)

*Teaching Tip:* Encourage dancers to freeze in a starting position before beginning an exercise and to freeze in an ending position once the exercise has ended.

#### I. **KIDS! CD #14: Beanie Baby™ Rock**

- *Starting Position:* Place a Beanie Baby™ on the floor in front of each dancer. Have the dancers begin standing behind their baby with their hands on their hips and feet parallel.
- *Teaching Tips:*
  - i. Refer to curriculum.
  - ii. Focus on counting one-two-three for each plié and stretch tendu as the dancers rock. Plié-one; stretch tendu-two; hold-three. Repeat opposite direction.
  - iii. Remind the dancers that they will be pretending to find a crying baby. They will lovingly pick up the baby and rock it to sleep. Once the baby is asleep, they will quietly walk with the baby and put it down for a nap.
  - iv. Discuss with the dancers how to treat the baby with gentleness, just as if it were a real baby.

- *Exercise:*
  - i. Dancers pretend to be surprised by finding the crying baby. They bend down to carefully pick up the delicate baby and begin to rock it to sleep.
  - ii. To rock the baby, open legs to second and plié, bending the knees, keeping the knees over the toes. Gently rock the baby right and left.
  - iii. On the teachers cue, bring one foot forward and rock the baby backward and forward. Remind the dancers to change their leg.
  - iv. As the music ends, have the dancers tiptoe and carefully bring their baby to the front of the room to put it down for a nap.
  - v. At the end of class the students will pick up their babies and put them away for the teacher.

## II. **KIDS! CD #15: Rocket Sauté with Quarter Turns and Claps**

- *Starting Position:* Legs parallel with hands on hips.
- *Teaching Tips:*
  - i. Refer to curriculum.
  - ii. Remind dancers to keep their tummies tight and their bodies long and tall.
- *Exercise:*
  - i. Plié (count one); sauté (count two); plié (count three); stretch legs (count four).
  - ii. Repeat slow sauté (counts five to eight).
  - iii. Four quick sautés turning quarter turn (face each of the four walls) with each sauté (counts one to four).
  - iv. Four quick claps (counts five to eight).

## III. **KIDS! CD #16: Jump Open and Close with Teeter-Totter Rocking**

- *Starting Position:* Legs parallel with arms against sides of bottom (palms facing legs).
- *Teaching Tip:* Remind dancers to match their legs to their arms — legs open with arms open and legs closed with arms squeezing against their sides.
- *Exercise:*
  - i. Jump legs open to parallel second as the arms open even with shoulders, palms facing down (counts one, two).
  - ii. Jump legs together to parallel as the arms close and touch sides of body and legs (counts three, four).



- iii. Repeat parallel échappé sauté (counts five to eight).
- iv. Jump legs open to plié as arms open (counts one, two); very stiffly with straight arms and legs rock to the right, lifting left leg and arm (count three); rock left lifting right arm and leg (count four); repeat right and left (counts five, six); jump together parallel (counts seven, eight). This exercise teaches the young dancers to shift their weight while having fun. My students like to call this teeter-totter rocking.

## Across the Floor (Move to One Side of the Room to Start)

### *Teaching Tips:*

- I have had great success keeping all the dancers within the class engaged by adding simple arm movements to every exercise and asking all dancers that are waiting their turn to help their friends dance by dancing with their arms while their legs are frozen. This also gives them additional practice trials before they perform the entire exercise. Once the first group travels across the floor, they immediately turn around and perform the arm movements with their feet frozen as well. So now there is no waiting to dance during class because everyone is always dancing with some part of their body.
- The three-year-old dancers will begin working on putting a series of different steps together in a short combination. Do not make the combinations too long and give students plenty of opportunities to repeat the combination creating a pattern.

### I. **KIDS! CD #17: Passé Walks, Bourrée, Jump Open and Close**

- *Starting Position:*

- i. Line dancers up on one side of the room in rows.
- ii. Have them point their downstage leg forward with their hands on their hips.

- *Teaching Tips:*

- i. Let the dancers know they will need to focus on remembering the different steps in their combination.
- ii. The young dancers will remember their sequence better if a story is attached to each step they are being asked to remember. Have the dancers say the story out loud as they learn the combination.
- iii. This is a great step to travel across the stage with in a performance.

- *Exercise:*

- i. A little flamingo went for a walk — four step passé walks with hands on hips.
- ii. And decided to scurry — pas de couru, bourrée forward as arms float forward.
- iii. And do a big jump — jump open to second as arms stretch open to the side; jump together parallel as hands go to hips.

- iv. Repeat exercise across the Dance Space.

## II. **KIDS! CD #18: Marches**

- *Starting Position:*

- i. Line dancers up in rows across one side of the room.
- ii. Feet together and hands on hips.

- *Teaching Tips:*

- i. Remind dancers to remain side-by-side to the dancers on each side of them as they march. Their goal should be to keep the line straight as they march forward.
- ii. Review with the young dancers where the landing of each sauté will make their bodies face.
- iii. This is an excellent exercise to put in a dance for this age group. It is a way for them to travel across the stage. They could perform it in a single file, follow the leader line, a circle formation, or to enter or exit the stage.

- *Exercise:*

- i. March forward for eight counts. Hands can either be on their hips or swinging in opposition to their legs.
- ii. Perform four quarter turn parallel sautés. Hands can either remain on hips, stretched down by their sides, or clapping with each landing in plié.
- iii. Continue across Dance Space.
- iv. *Variation:* March backwards instead of forward.

## III. **KIDS! CD #19: Will You Dance with Me?**

- *Starting Position:*

- i. Divide the class in half and assign each dancer a partner. Place one partner in a row on one side of the room and place their partners in a row on the opposite side of the room. Review with the young dancers who their partner is and make sure they are lined up with each other.
- ii. Place a Leap 'N Learn Mat on the center line for each pair of dancers.

- *Teaching Tips:*

- i. Remind the dancers that they will be pantomiming to their partner and they are not to use their voices, only their pantomime movements.
- ii. Review several times how to perform the pantomime “will you dance with me?” with the dancers.

- iii. Stress to the dancers that pantomime is just like talking. No mumbling; speak slowly and clearly.
- *Exercise:*
    - i. The dancers walk eight ballet walks (pointed toes walks) toward each other and their shared mat.
    - ii. The dancers on stage left pantomime to their partners “will you dance with me?” by gesturing towards their partner, by pointing toward them with an open hand, then by circling their hands around each other as their arms go overhead, and finally by gesturing toward themselves by touching their chests.
    - iii. The partner says “yes” by nodding as they curtsey or bow. The stage left dancers offer their hand to their partner, and then the dancers turn their bodies side-by-side and begin to gallop together around Dance Space. If you have another group that needs to perform the exercise, give the groups a specific time to gallop and a place to end their dancing together.

#### IV. **KIDS! CD 20: Bourrée with Kneeling Partner Circles**

- *Starting Position:*
  - i. Divide dancers into sets of two and have them line up on one side of the room. One pair of dancers will begin at a time.
  - ii. Place two red mats evenly spaced out across Dance Space in front of dancer on the left side.
  - iii. Give each dancer standing on the right side of the pair a ribbon ring to hold.
  - iv. Each pair of dancers will be holding hands and standing with their feet together parallel. The dancer on the right will hold a ribbon ring, and the dancer on the left places their outside hand on their hip.
- *Teaching Tips:*
  - i. The dancers standing on the left in front of the red mats will stop and kneel on one knee on the red mat. Remind the dancers how to kneel like a dancer by sliding their foot backwards until they touch their knee to the ground. Remind them to be graceful and gentle as they lower and raise their bodies from kneeling. The dancers will let go of hands as the dancer on the left kneels and the dancer on the right continues to bourrée around the kneeling dancer.
  - ii. Once the dancer has made one circle and returns to their starting place, they offer their hand to the other dancer. Then the kneeling dancer takes their hand and both continue on to the next red mat.

- *Exercise:*
  - i. Two dancers holding hands bourrée for eight counts forward towards first red mat.
  - ii. The dancer on the left kneels on the mat as the dancer on the right bourrées forward for six counts circling around the kneeling dancer.
  - iii. The dancer on the right offers their hand to the dancer on the left as the dancer stands to repeat to the second red mat.
  - iv. Repeat.
  - v. Dancers bourrée off Dance Space.

I. **KIDS! CD #22: Little and Big Shapes with Gallops**

- *Starting Position:*
  - i. Dancers begin lined up, downstage to upstage, on one side of the room with their tummies facing the front. Place the assistant in the front of the dancers.
  - ii. Feet together parallel, arms and hands pressed against their sides.
- *Teaching Tips:*
  - i. Have the dancers say the words “little” and “big” as they make their shapes.
  - ii. Remind dancers to keep their tummies to the front as they gallop sideways.
- *Exercise:*
  - i. All dancers scrunch down into the shape of a small ball, bending and hugging their knees and tucking their head as if they were about to do a cannonball into a swimming pool. Everyone says the word “little” as they tuck and hold for four counts.
  - ii. All dancers jump open and make the most stretched out shape they can with their bodies. Legs are in second and arms are open wide making the shape of a huge X. Everyone says the word “big” as they jump open and hold for four counts.
  - iii. Gallop sideways across Dance Space with their arms in second for eight counts.
  - iv. Repeat all and travel in the opposite direction.
  - v. *Variations:*
    - a. Face a partner and do the exercise together. Then hold hands for the gallops.
    - b. Do the little and big parts in opposition. One partner does big while their partner does little and then gallop together.

## Performance Preparation

If students will be performing, spend about fifteen to eighteen minutes on teaching choreography for the end of the year performance or recital. Remember to make practicing an enjoyable experience for the young dancers. If you are stressed about their dance, the children will sense it.

## Free Dance (Circle in Dance Space)

### I. No CD Music Required: Pantomime Card Game

- *Starting Position:*
  - i. Have the dancers form a circle around the center stage X.
  - ii. Explain the game using the game cards.
  - iii. Depending on the number of dancers in the class, form small groups so that a majority of the cards are used.
  - iv. Each group picks one card. Do not let any groups see the other groups' cards.
- *Teaching Tips:*
  - i. Explain to the dancers that they will be performing the activity that is displayed on their card. No words are to be used. They must pantomime their sentence or activity so the other groups can guess what it says on their card. Remind them to pantomime slowly and clearly.
  - ii. If dancers are having trouble with this concept due to their young age, divide the class into two groups and have the assistant lead one group and the teacher lead the other group.
- *Exercise:*
  - i. Each group takes a turn pantomiming the actions from their chosen card.
  - ii. The watching groups raise their hands to be called on to guess the pantomime of the group that just performed.
  - iii. Activities drawn on each card are:
    - a. Putting on their ballet tights and leotard.
    - b. Climbing a tree.
    - c. Putting toothpaste on a brush and brushing teeth. Rinsing with a glass of water.
    - d. Throwing a frisbee to your dog.
    - e. Peeling a banana and eating it.

- f. Unwrapping a piece of gum and chewing it to blow bubbles.
- g. Planting a garden.
- h. Wild card — make up your own.

II. **Locomotion CD #6 (Level), #9 (Tempo), #12 (Energy), #15 (Shapes), #18 (Place), #21 (Direction): Review of Movement Concepts**

- *Starting Position:*

- i. Everyone forms a large circle in the center of the room.
- ii. Dancers begin with their feet together parallel and hand down by their sides, listening for the first voice cue on how to move.

- *Teaching Tips:*

- i. Have the dancers define each movement and give examples within each group.
  - a. Level: High, low, medium
  - b. Tempo: Fast, slow, moderate
  - c. Energy: Sharp, smooth, heavy, light
  - d. Shapes: Curved, straight
  - e. Place: One space, all around the space
  - f. Direction: Forward, backward, sideways, up, and down
- ii. It will take several lessons to cover all of the concepts.

- *Exercise:*

- i. Allow the dancers to free dance the definition of the movement concepts.
- ii. *Variations:*
  - a. Place the dancers into groups of two or three dancers and have them hold hands or connect with a Leap 'N Learn Ribbon Ring or Leap 'N Learn Scarf to perform the movement concepts together.
  - b. Ask the dancers if it's easier or harder to dance together.

III. **KIDS! 2 CD #38 (Happy), #39 (Sad), #41 (Scared), #42 (Brave): Emotions and Pantomime**

- *Starting Position:*

- i. Begin by having the dancers form a large circle in the middle of the Dance Space.
- ii. Divide the dancers into two groups. The assistant will lead one group, and the teacher will lead the other group.
- iii. Have each group pick one card from the stack of cards.

- *Teaching Tips:*

- i. Use the colored Pantomime Emotion Cards from Leap 'N Learn's *I'd Like to Be... Coloring Book*. Only use the happy, sad, scared, and brave cards for three-year-olds.
- ii. The assistant and teacher will work with their group to create a pantomime and free dance to represent their card. For example, if the "happy" card was chosen the dancers would decide what makes them happy. Does going to ballet class make them happy or perhaps they are riding a pony at their best friend's birthday.
- iii. Remind dancers to be very clear with their pantomime and acting. They are telling a story without words, and they must make it very clear to the audience.

- *Exercise:*

- i. Divide the class into two groups with each being led by a teacher or assistant.
- ii. Each group chooses a card, and the groups separate to work on their pantomime performance.
- iii. Give the dancers about three minutes to work on their performance.
- iv. One group sits while the other group performs.
- v. The performing group performs to the music that matches their card. The assistant or teacher will start the music. The dancers will pantomime and dance a story about their emotion.
- vi. The audience group tries to guess their chosen Pantomime Emotion Card and pantomime story.
- vii. The groups of dancers trade places.

## Class Ending (Circle in Share Time Space)

- I. Have dancers tiptoe back to Share Time Space for stickers. Assistant goes to door with coloring sheet handouts and extra stickers.
  - II. Call each dancer's name, give a positive comment, and place a star by his or her name for following the Dancer's Manners.
  - III. Once their sticker is by their name, have them tiptoe to the assistant to receive a sticker for participation on their hand and their take-home coloring sheet.
  - IV. Teach dancers how to say thank you to their teacher and assistant in dance class by doing a curtsy or bow.
  - V. Remind dancers to practice at home.
  - VI. Dismiss class.
- 

## Notes

### Month Eight

The lesson plan above is for the entire month eight. It is impossible to do everything listed on the lesson plan in one 50-minute class; however, everything in the plan should be covered by the end of the month, including experimenting with the variations given for some of the exercises. Please use this lesson plan as a guideline along with your own ideas and style to develop the perfect curriculum for your students.

I find it best to pull a little time from each section of class to provide ample time for the three-year-old classes to prepare for performing in an end of the season performance. It is your choice as to which exercises you omit from this lesson plan in order to provide performance preparation time. I always follow the Leap 'N Learn class format and begin my classes with Circle Dance and Claps and end with a Free Dance no matter what the circumstances are. Remember at this young age, children love to know what comes next and are most comfortable with a specific schedule of events. That is why it is best to shorten each segment of class in order to provide the needed time to teach the dancers a dance to perform. I spend about fifteen to eighteen minutes on performance preparation during each class in month eight. For dancers in studios that will not be performing, I have continued to provide within this lesson plan more than enough class material to be covered for the entire month eight.

### **Class Beginning**

- Do everything each week

### **Warm-Up**

- Circle Dance and Claps, Snuggle and Stretch, and Flex and Point

### **Center Work**

- Do everything each week

### **Center Barre**

- Do everything each week

### **Across the Floor**

- Choose two or three exercises each week



### **Performance Preparation**

- If needed, pull a little bit from each other section of class to allow time

### **Free Dance**

- Choose two exercises each week; suggestions in Lesson Plan: Chart

## **The Keys to Success**

### **Transition Times**

- Quick and engaging for students

### **Class Assistant and Teacher**

- Sincere, high energy, animated, and smiling!
- Be prepared:
  - Roll Book, Stickers, Beeper, Copy of Dancer's Manners, etc. ready
  - Music ready
  - Props ready (It's best to have them where the students cannot see them.)
  - Handouts ready — Coloring Sheets
    - Week 1: *Pantomime: I Love You* and *Pantomime: Do You Love Me?*
    - Week 2: *Pantomime: Dance*
    - Week 3: *Pantomime Card Game: 8 Activities (2)*
    - Week 4: *Bourrée with Kneeling Partner*



## Lesson Plan: Short-Form

<b>Class Level:</b> Three-Year-Olds	<b>Date:</b>
<b>Month:</b> Eight	<b>Class:</b>
<b>Class Length:</b> 50 Minutes	<b>Instructor:</b>
<b>Monthly Objective:</b> Learning about Pantomime	
<b>Movement Concepts:</b> Review of Concepts Previously Learned	
<b>Music:</b> <i>KIDS!</i> CD, <i>Locomotion</i> CD, <i>KIDS! 2</i> CD	
<b>Props:</b> Leap 'N Learn Mats, Leap 'N Learn Ribbon Rings, Painter's Tape, Beanie Babies™, Activity Cards	
<b>Supplies:</b> Dance Books, Roll Book, Stickers, Beeper, Coloring Sheet Examples, Handouts	
<b>Reference:</b> Class Objectives: Month Eight, Three-Year-Old Curriculum	
<b>Class Beginning</b> — Circle in Share Time Space	
Roll; Share Time	
Discussion of Pantomime and previously learned movement concepts	
Move to Dance Space and form a circle around the blue X	
<b>Warm-Up</b> — Circle in Dance Space	
<i>KIDS!</i> #1	Circle Dance and Claps
<i>KIDS!</i> #2	Snuggle and Stretch
<i>KIDS!</i> #3	Foot and Ankle Stretches — Flex and Point
Transition to standing	
<b>Center Barre</b> — 1 or 2 Lines in Dance Space	
<i>KIDS!</i> #8	Demi-Plié with Pantomime — 4 parallel demi-pliés; pantomime “I love you,” repeat pliés and pantomime in baby 1st; balance parallel demi-pointe
<i>KIDS!</i> #9	Tendu with Body Taps — Parallel tendu devant right 3 times; teacher calls out a body part and dancers tap it 3 times; repeat on left calling out a new body part; repeat right and left

<i>KIDS! #11</i>	Fairy Tap (Battement Piqué) March — Right leg 1 tap (piqué), slight pause, 2 quick taps; repeat pattern; march in place right, left, right; clap hands 3 times; repeat all on left
<i>KIDS! #13</i>	Flamingo Passé — Parallel passé right 2 times; remain in passé and flap flamingo wings up, down, up; hands on hips
<b>Center Work</b> — 1 or 2 Lines in Dance Space	
<i>KIDS! #14</i>	Beanie Baby™ Rock — Pantomime finding and picking up crying baby, rocking to sleep side-to-side and forward and backward per teacher's cue, and putting down for a nap
<i>KIDS! #15</i>	Rocket Sauté with Quarter Turns and Claps — Plié, jump, plié, stretch 2 times; 4 quick sautés, quarter turn each; 4 quick claps
<i>KIDS! #16</i>	Jump Open and Close (Échappé Sauté) with Teeter-Totter Rocking — Jump open and closed (échappé sauté parallél) 2 times; remain in open position and stiffly rock right, left, right; jump together; repeat all, but rock left, right, left
<b>Across the Floor</b> — Move to One Side of the Room to Start	
<i>KIDS! #17</i>	Passé Walks, Bourrée, Jump Open and Close — A little flamingo went for a walk (4 step passé walks), decided to scurry (bourrée forward), and do a big jump (jump open and close)
<i>KIDS! #18</i>	Marches — 4 sautés with quarter turn each; travel across Dance Space repeating pattern
<i>KIDS! #19</i>	Will You Dance with Me? — Dancers walk 8 ballet walks toward their partner and their shared mat on the center line; 1 dancer pantomimes “will you dance with me?” and the other nods yes; they curtsy or bow and then gallop away holding hands
<i>KIDS! #20</i>	Bourrée with Kneeling Partner Circles — Traveling across Dance Space with partner, bourrée until reaching mat; 1 dancer kneels on the mat while the other bourrées around the kneeling dancer; dancer offers hand to help kneeling dancer stand; continue pattern across Dance Space
<i>KIDS! #22</i>	Little and Big Shapes with Gallops — Little (squat tuck hugging knees, 4 counts); big (jump open and wide, 4 counts); gallop sideways for 8 counts; repeat little, big, gallop in opposite direction
<b>Performance Preparation</b> — If students will be performing, spend about 15-18 minutes teaching choreography for the end of the year performance or recital.	
<b>Free Dance</b> — Formation Depends on Exercise	
No Music	Pantomime Card Game

<p><i>Locomotion</i> (see track numbers in notes)</p>	<p>Review of Movement Concepts — Free dance each of the movement concepts to each music track:</p> <ul style="list-style-type: none"> <li>• #6 — Level</li> <li>• #9 — Tempo</li> <li>• #12 — Energy</li> <li>• #15 — Shapes</li> <li>• #18 — Places</li> <li>• #21 — Direction</li> </ul>
<p><i>KIDS! #2</i> (see track numbers in notes)</p>	<p>Emotions and Pantomime — With class divided into 2 groups, 1 led by the teacher and 1 by the assistant, groups choose an activity card with an emotion and practice pantomiming it; each group performs to the related music track and the other group guesses the card pantomime story</p> <ul style="list-style-type: none"> <li>• #38 — Happy</li> <li>• #39 — Sad</li> <li>• #41 — Scared</li> <li>• #42 — Brave</li> </ul>
<p><b>Class Ending</b> — Circle in Share Time Space</p>	
<p>Stickers, Thank You, Handouts</p>	



# Teacher's Notes

Use this space to record information specific to your three-year-old class.

**Instructor:**

**Month:**

Week 1:

Week 2:

Week 3:

Week 4:





## Lesson Plan: Chart

<b>Class Level:</b> Three-Year-Olds		<b>Instructor:</b>		
<b>Month:</b> Eight		<b>Objective:</b> Learning about Pantomime		
<b>Week</b>	<b>One</b>	<b>Two</b>	<b>Three</b>	<b>Four</b>
<b>Class Beginning</b>	<ul style="list-style-type: none"> <li>• Roll</li> <li>• Share Time</li> <li>• Discuss Pantomime &amp; Movement Concepts</li> </ul>	• Same	• Same	• Same
<b>Warm-Up</b>	<ul style="list-style-type: none"> <li>• Circle Dance &amp; Claps</li> <li>• Snuggle &amp; Stretch</li> <li>• Flex &amp; Point</li> </ul>	• Same	• Same	• Same
<b>Center Barre</b>	<ul style="list-style-type: none"> <li>• Demi-Plié with Pantomime</li> <li>• Tendu with Body Taps</li> <li>• Fairy Tap March</li> <li>• Flamingo Passé</li> </ul>	• Same	• Same	• Same
<b>Center Work</b>	<ul style="list-style-type: none"> <li>• Beanie Baby™ Rock</li> <li>• Rocket Sauté with Quarter Turns &amp; Claps</li> <li>• Jump Open &amp; Close with Teeter-Totter Rocking</li> </ul>	• Same	• Same	• Same

<p>Across the Floor</p> <p><i>Choose From:</i></p> <ul style="list-style-type: none"> <li>• Passé Walks, Bourrée, Jump Open &amp; Close</li> <li>• Marches</li> <li>• Will You Dance with Me?</li> <li>• Bourrée with Kneeling Partner Circles</li> <li>• Little &amp; Big Shapes with Gallops</li> </ul>	<ul style="list-style-type: none"> <li>• 2-3 Exercises</li> </ul>	<ul style="list-style-type: none"> <li>• 2-3 Exercises</li> </ul>	<ul style="list-style-type: none"> <li>• 2-3 Exercises</li> </ul>	<ul style="list-style-type: none"> <li>• 2-3 Exercises</li> </ul>
<p>Performance Preparation</p>				
<p>Free Dance</p>	<ul style="list-style-type: none"> <li>• Pantomime Card Game</li> <li>• Review of 2 Movement Concepts</li> </ul>	<ul style="list-style-type: none"> <li>• Same, but with different Movement Concepts</li> </ul>	<ul style="list-style-type: none"> <li>• Emotions &amp; Pantomime</li> <li>• Review of 2 Movement Concepts</li> </ul>	<ul style="list-style-type: none"> <li>• Emotions &amp; Pantomime</li> </ul>
<p>Class Ending &amp; Handouts</p>	<ul style="list-style-type: none"> <li>• Stickers</li> <li>• Thank You</li> <li>• <i>Handouts:</i> <ul style="list-style-type: none"> <li>• Pantomime: I Love You</li> <li>• Pantomime: Do You Love Me?</li> </ul> </li> </ul>	<ul style="list-style-type: none"> <li>• Stickers</li> <li>• Thank You</li> <li>• <i>Handout:</i> <ul style="list-style-type: none"> <li>• Pantomime: Dance</li> </ul> </li> </ul>	<ul style="list-style-type: none"> <li>• Stickers</li> <li>• Thank You</li> <li>• <i>Handouts:</i> <ul style="list-style-type: none"> <li>• Pantomime Card Game: 8 Activities (2)</li> </ul> </li> </ul>	<ul style="list-style-type: none"> <li>• Stickers</li> <li>• Thank You</li> <li>• <i>Handout:</i> <ul style="list-style-type: none"> <li>• Bourrée with Kneeling Partner</li> </ul> </li> </ul>
<p>Notes for Three-Year-Olds:</p>				

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## Month Nine

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**Class Level:** Three-Year-Olds

**Month:** Nine

**Class Length:** 50 Minutes

**Monthly Objective:** Performance Time

**Movement Concepts:** Performance Choreography

**Music:** *KIDS!* CD, *Music, Magic & Make-Believe* CD, *Rainy Day* CD

**Props:** Leap 'N Learn Mats, Leap 'N Learn Ribbon Rings, Painter's Tape, Beanie Babies™, Movement Story

**Supplies:** Dance Books, Roll Book, Stickers, Beeper, Coloring Sheet Examples, Handouts

**Refer to monthly class objective and curriculum as necessary.**

### Class Beginning (Circle in Share Time Space)

- I. Ten minutes before class is to begin and as students arrive, have them sit in a circle with the class assistant as he/she reads children's dance books. While reading, be sure to have the assistant ask questions about the story and pictures so that children are interacting with the assistant. This may take place in the waiting area (or in the studio Share Time Space if it is the first class of the day).
- II. At class time, call the students to class, and ask them to join you in the Share Time Space.
- III. Welcome students.
- IV. Call roll while making eye contact and smiling as each child's name is called.
- V. Have the children participate in Share Time. Set timer at ten to twelve seconds. During their turn, ask them to tell you a simple something about their day.
- VI. Remind the dancers of the Dancer's Manners and how they can earn a sticker by their name at the end of class.
- VII. While seated in a circle, focus on the monthly objective, Performance Time, and the concept of Preparing for a Performance. Review performance etiquette even if your three-year-olds are not performing on stage in a formal recital. Use the Leap 'N Learn Performance Stage teacher's aide page to teach the young dancers about performing in a theatre and dancing on a stage. I like to have the students pretend the studio is a stage and to imagine they are performing in a performance.

At my studio, the students perform every other year in a formal performance at the theatre. On the off year, we have an informal year-end performance for the students to show their parents what they have learned at the studio. This allows the students to share and perform for others building their confidence every year regardless of formality or location. When there is not a recital or performance at a theatre, parents may be invited into the last day of class to watch the ending portion of class at larger studios. In a smaller studio, we recommend not having the parents come into the classroom to sit

and watch due to the close proximity of the parents to the students as it may cause any shy students to be nervous or uncomfortable and withdrawal. In that case, have the viewing windows and door open for parents to see in and watch. Remember, one of the goals of Leap 'N Learn is to provide the safest learning environment there is for every student.

Spend time discussing dance as a performing art in the beginning of class and then continually refer to these concepts and objectives throughout each class to help the young dancers become aware of the importance of dance as a performing art.

- VIII. Ask the dancers to travel to the circle (center stage) as if they were walking onto a stage to perform. Have the dancers pretend they are different characters within a story ballet, for example, a princess or prince, a penguin, a fairy, or a robot. With everyone in the circle, let go of hands and ask students to sit like a dancer. Be sure the assistant is placed directly across from the instructor.
- IX. Start music for the warm-up.

## Warm-Up (Circle in Dance Space)

### *Teaching Tips:*

- Do not stop between music tracks; remember to be very animated and to include as much pretend play as possible into the exercises.
- Some of the warm-up exercises may need to be skipped due to time limitations.

### I. **KIDS! CD #1: Circle Dance and Claps**

- *Teaching Tip:* Incorporate the following into the “Circle Dance and Claps” exercise: performance time, style of movement to portray a specific character, and traveling movements learned during the year.
- *Exercise:*
  - i. Incorporate concepts while traveling around the circle. The actual step used for traveling is your choice. Just remember to make it something that actually travels and that the student can successfully do.
  - ii. **Week One:** If your students are performing in an actual performance on stage, have them practice walking as the character they will portray on stage as they travel around the circle. If they are not in a performance, have them pretend to be a specific character and walk out on stage (around the circle) to perform.
  - iii. **Week Two:** Have the students gallop forward as their performance character.
  - iv. **Week Three:** Have the students gallop sideways as their performance character.
  - v. **Week Four:** Have the students march as their performance character.

- vi. Sequence of Exercise:
  - a. Each dancer will have a turn to stand and travel around the circle.
  - b. Curtsey or bow to the dancer to the left side.
  - c. Sit like a dancer as the next dancer stands like a dancer.
  - d. Keep repeating the sequence until everyone has had their turn around the circle.
  - e. Everyone together will tap various body parts to the beat of the music. Have the dancers say the names of the body parts. Also, have the dancers practice counting the music and number of taps. Be sure to incorporate cross body actions with the taps and claps.

II. **KIDS! CD #2: Snuggle and Stretch**

- *Exercise:* Refer to curriculum for complete description.

III. **KIDS! CD #3: Foot and Ankle Stretches – Flex and Point**

- *Exercise:* Refer to curriculum for complete description.

IV. **Transition to Standing:** Place fingers next to toes. Stretch legs and say “hello knees.” Roll up back to standing.

V. Stop music to teach Center Barre.

## Center Barre (One or Two Lines in Dance Space)

### *Teaching Tips:*

- Encourage dancers to freeze in a starting position before beginning an exercise and to freeze in an ending position once the exercise has ended.
- Ask the dancers to perform a fingernail test to check for spacing between each dancer before beginning center barre.

I. **KIDS! CD #8: Demi-Plié**

- *Starting Position:* Feet parallel with hands on hip.
- *Teaching Tips:*
  - i. Stress *minimal* rotation with focus on knees over toes as the young dancers “open the gate to let the fat cat jump through” and then “close the gate (as they straighten their legs) so the cat can’t get out.”
  - ii. Have the dancers say the name of each arm position during port de bras along with you.

- *Exercise:*
  - i. Four parallel demi-pliés with hands on hips.
  - ii. Arms port de bras: en bas, first, fifth, second, fifth, first, en bas.
  - iii. Hands go to hips as legs and feet rotate to a small V first position.
  - iv. Repeat four demi-pliés in first position.
  - v. Arms port de bras: en bas, first, fifth, second, fifth, first, en bas.
  - vi. Rotate legs to parallel with hands on hips. Have dancers squeeze their legs and feet together and press their toes into the floor and *élevé* (to rise with straight legs) and balance on demi-pointe for four counts.
  - vii. Finish the exercise by lowering heels, hands on hips, with head slightly turned and freeze for three counts.

## II. **KIDS! CD #9: Tendu**

- *Starting Position:* Feet parallel with hands on hip.
- *Teaching Tip:* Remind the dancers to show you a pointed foot with the tip of the toes touching the floor.
- *Exercise:*
  - i. Tendu devant three times with right leg.
  - ii. Three claps (either hands alone or hands to a specific body part, such as clap hands together, clap hands to knees, clap hands together).
  - iii. Repeat all on left leg.
  - iv. Repeat sequence until music ends.

## III. **KIDS! CD #11: Fairy Tap (Battement Piqué) March**

- *Starting Position:* Feet parallel with hands on hips.
- *Teaching Tips:*
  - i. Remind the dancers to move very *lightly, sharply, and quietly* as they tap.
  - ii. Remind the dancers to listen to their music and count their taps.
  - iii. Ask the dancers “what is the magic number?” The answer is seven because that is when the dancers bring their foot to *passé*.
- *Exercise:*
  - i. Lightly tap the pointed right foot forward six times; *passé* on count seven; close parallel on count eight.

- ii. Repeat with left foot.
- iii. Repeat both right and left.

#### IV. **KIDS! CD #13: Flamingo Passé**

- *Starting Position:* Feet parallel with hands on hips.
- *Teaching Tip:* Remind dancers to keep their tummies tight and their bodies very long and tall.
- *Exercise:*
  - i. Bring the right foot up to the side of the left knee and step together parallel (counts one and two).
  - ii. Repeat with right foot and hold in parallel passé (counts three and four).
  - iii. Flap flamingo wings up, down, up while standing in passé, and place hands on hips (counts five to eight).
  - iv. Repeat starting with the other leg.

#### Center Work (One or Two Lines in Dance Space)

*Teaching Tip:* Encourage dancers to freeze in a starting position before beginning an exercise and to freeze in an ending position once the exercise has ended.

#### I. **KIDS! CD #14: Rocking with Ribbon Rings**

- *Starting Position:* Legs in small second position (minimal rotation) with a ribbon ring in each hand and hands open to demi-seconde.
- *Teaching Tips:*
  - i. Refer to curriculum.
  - ii. Focus on counting one-two-three for each plié and stretch tendu as the dancers rock. Plié-one; stretch tendu-two; hold-three. Repeat opposite direction.
  - iii. Remind dancers to make their ribbons dance and flow gracefully as they rock.
- *Exercise:*
  - i. Dancers rock right, left, right, and hold; rock left, right, left, and hold as their ribbons gracefully flow down on the plié second and out on the stretch portion of the rock.
  - ii. Keep repeating side-to-side.

## II. **KIDS! CD #15: Rocket Sauté with Quarter Turns and Claps**

- *Starting Position:* Legs parallel with hands on hips.
- *Teaching Tips:*
  - i. Refer to curriculum.
  - ii. Remind dancers to keep their tummies tight and their bodies long and tall.
- *Exercise:*
  - i. Plié (count one); sauté (count two); plié (count three); stretch legs (count four).
  - ii. Repeat slow sauté (counts five to eight).
  - iii. Four quick sautés turning quarter turn (face each of the four walls) with each sauté (counts one to four).
  - iv. Four quick claps (counts five to eight).

## III. **KIDS! CD #16: Échappé Sauté — Jump Open and Close**

- *Starting Position:* Legs parallel with arms and ribbon rings against sides of body (palms facing legs).
- *Teaching Tips:*
  - i. Remind dancers to match their legs to their arms — legs open with arms open and legs closed with arms squeezing against their sides.
  - ii. Remind the dancers to have their ribbon rings match the movements of their legs — if their legs are open, then ribbon rings are open, and if legs are closed, then the ribbon rings are closed.
  - iii. Remind dancers to push their toes through the floor to jump.
  - iv. Remind dancers to keep their backs straight as they land each jump.
- *Exercise:*
  - i. Jump legs open to minimally rotated second as the arms and ribbon rings open even with shoulders, palms facing down (counts one, two). It is fine if the dancers keep their legs and feet in parallel as they jump open.
  - ii. Jump legs together to parallel as the arms and ribbon rings close and touch sides of body and legs (counts three, four).
  - iii. Repeat échappé sauté (counts five to eight).
  - iv. Repeat until end of music.



## Across the Floor (Move to One Side of the Room to Start)

### *Teaching Tips:*

- To keep all dancers engaged, remind waiting dancers to practice their arm movements along with the dancers that are traveling across the floor.
- The three-year-old dancers will continue working on putting a series of steps together in a short combination. Do not make the combinations too long and give students plenty of opportunities to repeat the combination creating a pattern.

### I. **KIDS! CD #19: Walking onto a Stage**

- *Starting Position:*

- i. Line the dancers up in either one or two single file lines on one side of the Dance Space.
- ii. Have the dancers stand with their feet together and their hands on their hips while they wait to enter onto the stage.

- *Teaching Tips:*

- i. Ask the dancers to pretend they are entering onto a stage to perform.
- ii. The goal of this exercise is for the dancers to enter the stage evenly spread out and to find their place on the stage.
- iii. Remind the dancers that the magic number is one and that a new dancer must begin walking every time the teacher says one.
- iv. Place a mat for each dancer in a straight line across Dance Space. I like to alternate between the four different colored Leap 'N Learn Mats so that it is easier for the young dancers to recognize which mat is theirs.
- v. It helps for the teacher to stand next to the beginning dancers to give them a visual prompt or touch on the shoulder every time they say one so the dancers know when to begin. On the repeat, do not give the extra prompt requiring the dancers to become more independent.

- *Exercise:*

- i. A new dancer will begin walking and entering the stage area every four counts.
- ii. Dancers will walk one step for each count of music.
- iii. Once the dancers arrive at their mat, they will turn their tummy forward.
- iv. Have the dancers port de bras bringing their arms first, fifth, and second. By opening their arms to second, the dancers will be aware of their fingernail test space. On the next repeat, remove the mats and have the dancers rely on the fingernail test and starting every four counts for spacing.

- v. *Variation:* Replace walking with marching and use *KIDS!* CD track #18 as the music.

## II. ***KIDS!* CD #17: Passé Walks, Bourrée, Jump Open and Close**

- *Starting Position:*

- i. Line dancers up on one side of the room in rows.
- ii. Have them point their downstage leg forward with their hands on their hips.

- *Teaching Tips:*

- i. Let the dancers know they will need to focus on remembering the different steps in their combination.
- ii. The young dancers will remember their sequence better if a story is attached to each step they are being asked to remember. Have the dancers say the story out loud as they learn the combination.
- iii. This is a great step to travel across the stage with in a performance. If your class is not participating in a performance, have them pretend to be entering the stage with this step and travel to a specific place on the stage. To begin, place them in a single file, follow the leader line offstage and enter the pretend stage performing this step. Have each dancer stop at a specific place and turn their tummies toward the mirror. To begin this, I place a Leap 'N Learn Mat exactly where I want each dancer to stop. After they have practiced this a few times, remove the mat and have them remember where they are to stop. Once they turn their tummies forward, have them stretch their arms out and do a fingernail test.
- iv. Repeat the flamingo exercise from last month; however, instead of the performing dancers saying the poem out loud, have the waiting dancers say it for the dancers performing the combination.

- *Exercise:*

- v. A little flamingo went for a walk — four step passé walks with hands on hips.
- vi. And decided to scurry — pas de couru, bourrée forward as arms float forward.
- vii. And do a big jump — jump open to second as arms stretch open to the side; jump together parallel as hands go to hips.
- viii. Repeat exercise across the Dance Space.

### III. **KIDS! CD #22: Pick-Up Gallops**

- *Starting Position:*

- i. Divide the dancers into groups of four. Place two groups of dancers on stage right (SR) and two groups of dancers on stage left (SL).
- ii. Have dancers on SR and SL hold their ribbon ring in their left hand.
- iii. Dancers on SR will point their left foot to the side and the dancers on SL will point their right foot to the side.

- *Teaching Tips:*

- i. Remind the dancers that they will be galloping and playing a game of “pick-up” as they gallop sideways across Dance Space.
- ii. When first teaching this exercise, have the assistant be the number one dancer in the front group.
- iii. Remind the dancers to keep their tummies to the front as they wait and gallop.
- iv. Remind the dancers to keep their ribbon ring in the correct hand for easy pick-up.
- v. Assign each dancer a number and have that number correlate with the order they will be picked up.
- vi. This is a great exercise for performance choreography. An excellent way to transition out of this exercise is to have the dancers turn their bodies toward dancer number three (this dancer will only be holding one ribbon ring at this point) after the fourth crossing and travel in a follow the leader line either with marching or forward galloping.
- vii. Depending on the width of the Dance Space, dancers can either gallop four counts or eight counts in one direction before picking up a new dancer.

- *Exercise:*

- i. Dancer number one (SR) will gallop sideways traveling to meet dancer number two. Dancer number one and dancer number two will hook together holding dancer number one’s ribbon ring.
- ii. Both dancers number one and two will gallop sideways traveling to the right to pick up dancer number three. Dancer number one will take hold of dancer number three’s ribbon ring.
- iii. Dancers number one, two, and three will gallop sideways to the left to pick up dancer number four. Dancer number two will hook to dancer number four with dancer number two’s ribbon ring.



- ii. Teach one verse of the song by having the dancer repeat the words after you say them. Repeat again with the dancers saying the words along with you. It is important to do this very slowly so the dancers can learn the words.
  - iii. After learning the words, have the dancers stand and learn the movements that go along with the words.
  - iv. Have the dancers free dance during the refrain. I don't always have the dancers learn the words to the refrain.
- *Imagine What You Can Be Lyrics:*

Imagine you're a Princess (Prince)  
 Strolling behind the castle wall  
 Swish your gorgeous gown (show your mighty sword)  
 Touch your regal crown  
 Then, wave to one and all

Imagine you're a Mermaid (Merman)  
 Lounging by the sea  
 Brush your long, bright hair (Swish your long strong tail)  
 Taste the soft salt air  
 Then, slide and swim with glee

*Refrain:*  
*You can be what you want to be*  
*Not only in your heart and mind*  
*Try on the person that you'd like to be*  
*And a perfect fit you'll find*

Imagine you're a Cowpoke  
 Riding through the prairie day  
 Swing your hat and rope  
 Feel your pony lope  
 Then, gallop and gallop away

Imagine you're a Brave Scout  
 Slipping through the forest grand  
 Bend and feel the ground  
 Rise and jump — a strange sound!  
 Then, tiptoe as fast as you can

*Repeat Refrain*

Imagine you're a Painter  
 With visions in your head  
 Swoosh your brush  
 Colors big and lush  
 Then, tumble off to bed.

Imagine you're a Dancer  
 Performing every night

Spring and twirl and leap  
Dream and sigh and weep  
Then, fill your heart with light

*Repeat Refrain*

## II. **Rainy Day CD #23: Movement Story – The Day Randi Has Been Waiting For**

- *Starting Position:* Dancers spread out and find an empty space in the room.
- *Teaching Tips:*
  - i. Dancing to movement stories is an excellent way to have young children practice their listening skills. The dancers are to listen for the action words and pretend they are the character within the story.
  - ii. Remind the dancers to act out the movements as well as the emotions of the story. The teacher will read the story as the assistant and dancers pretend to be the main character within the story.
  - iii. Music is optional. If using music, have it playing very softly in the background.
- *Exercise:* The teacher reads the movement story as the dancers and assistant pretend to be the main character.
- *The Day Randi Has Been Waiting For Story:*

Randi was sound asleep curled up in her bed when she heard her Mom calling from the end of the hall, “Randi, time to get up. You have a big day ahead of you!” Randi suddenly opened her eyes and sat up very quickly in her bed. She was a little confused as she shook her head trying to remember if today was really the day she had been waiting for. She asked herself, “Is it really the first day of ballet class?” Then Randi heard her Mom calling again, and this time she heard the words she so wanted to hear, “Randi, don’t forget to put your new ballet clothes on today.” Randi was so excited that she leaped three times around her room and then quickly put on her brand new leotard and tights. Once she was dressed, she opened her dance bag to make sure her beautiful new ballet slippers were still in their special place. They were right where she had left them. Randi galloped to the bathroom and brushed her teeth. While she was brushing her teeth, she decided to stand in passé because that is what she had seen her older sister do. She picked up her brand new ballet bun kit, threw her dance bag over her shoulder, and danced all the way down the hall. At the end of the hall, she suddenly stopped and decided to pretend she was the lead princess in the ballet and was about to make her grand entrance onto the stage. She stood up straight and made her neck very long, and then she gracefully glided into the kitchen with her toes pointing every step of the way. Randi spun around and gave her Mom a great big hug as she exclaimed, “Today is the first day of becoming a real ballerina!” “Yes, it is!” said her Mother. Randi tried her best not to squirm with excitement as her Mother put her hair up in a ballet bun as she sipped her healthy breakfast smoothie. It was time to go, she didn’t want to be late on her first day of

class. Randi beamed with excitement as she picked up her dance bag and happily danced out the back door.

### Class Ending (Circle in Share Time Space)

- I. Have dancers tiptoe back to Share Time Space for stickers. Assistant goes to door with coloring sheet handouts and extra stickers.
  - II. Call each dancer's name, give a positive comment, and place a star by his or her name for following the Dancer's Manners.
  - III. Once their sticker is by their name, have them tiptoe to the assistant to receive a sticker for participation on their hand and their take-home coloring sheet.
  - IV. Teach dancers how to say thank you to their teacher and assistant in dance class by doing a curtsy or bow.
  - V. Remind dancers to practice at home.
  - VI. Dismiss class.
- 

## Notes

### Month Nine

The lesson plan above is for the entire month nine. It is impossible to do everything listed on the lesson plan in one 50-minute class; however, everything in the plan should be covered by the end of the month, including experimenting with the variations given for some of the exercises. Please use this lesson plan as a guideline along with your own ideas and style to develop the perfect curriculum for your students.

I find it best to pull a little time from each section of class to provide ample time for the three-year-old classes to prepare for performing in an end of the season performance. It is your choice as to which exercises you omit from this lesson plan in order to provide performance preparation time. I always follow the Leap 'N Learn class format and begin my classes with Circle Dance and Claps and end with a Free Dance no matter what the circumstances are. Remember at this young age, children love to know what comes next and are most comfortable with a specific schedule of events. That is why it is best to shorten each segment of class in order to provide the needed time to teach the dancers a dance to perform. I spend about fifteen to twenty minutes on performance preparation during each class in month nine. For dancers in studios that will not be performing, I have continued to provide within this lesson plan more than enough class material to be covered for the entire month nine.

#### **Class Beginning**

- Do everything each week

#### **Warm-Up**

- Circle Dance and Claps, Snuggle and Stretch, and Flex and Point

#### **Center Barre**

- Do everything each week

**Center Work**

- Do everything each week

**Across the Floor**

- Choose three exercises each week

**Performance Preparation**

- If needed, pull a little bit from each other section of class to allow time

**Free Dance**

- Choose two exercises each week

## The Keys to Success

**Transition Times**

- Quick and engaging for students

**Class Assistant and Teacher**

- Sincere, high energy, animated, and smiling!
- Be prepared:
  - Roll Book, Stickers, Beeper, Copy of Dancer's Manners, etc. ready
  - Music ready
  - Props ready (It's best to have them where the students cannot see them.)
  - Handouts ready — Coloring Sheets
    - Week 1:
      - *Imagine You Can Be a Princess*
      - *Imagine You Can Be a Mermaid*
    - Week 2:
      - *Imagine You Can Be a Cowboy*
      - *Imagine You Can Be an Indian Scout*
    - Week 3:
      - *Imagine You Can Be a Painter*
      - *Imagine You Can Be a Dancer*
    - Week 4:
      - *The Day Randi Has Been Waiting For*
      - *Theatre Stage*



## Lesson Plan: Short-Form

<b>Class Level:</b> Three-Year-Olds	<b>Date:</b>
<b>Month:</b> Nine	<b>Class:</b>
<b>Class Length:</b> 50 Minutes	<b>Instructor:</b>
<b>Monthly Objective:</b> Performance Time	
<b>Movement Concepts:</b> Performance Choreography	
<b>Music:</b> <i>KIDS! CD, Music, Magic &amp; Make-Believe (MMMB) CD, Rainy Day CD</i>	
<b>Props:</b> Leap 'N Learn Mats, Leap 'N Learn Ribbon Rings, Painter's Tape, Beanie Babies™, Movement Story	
<b>Supplies:</b> Dance Books, Roll Book, Stickers, Beeper, Coloring Sheet Examples, Handouts	
<b>Reference:</b> Class Objectives: Month Nine, Three-Year-Old Curriculum	
<b>Class Beginning — Circle in Share Time Space</b>	
Roll; Share Time	
Discussion of Performance Time	
Move to Dance Space and form a circle around the blue X	
<b>Warm-Up — Circle in Dance Space</b>	
<i>KIDS! #1</i>	Circle Dance and Claps
<i>KIDS! #2</i>	Snuggle and Stretch
<i>KIDS! #3</i>	Foot and Ankle Stretches — Flex and Point
Transition to standing	
<b>Center Barre — 1 or 2 Lines in Dance Space</b>	
<i>KIDS! #8</i>	Demi-Plié — 4 parallel demi-pliés; port de bras en bas, 1st, 5th, 2nd, 5th, 1st, en bas; 4 demi-pliés in baby 1st position; repeat port de bras; balance parallel demi-pointe
<i>KIDS! #9</i>	Tendu — Parallel tendu devant right 3 times; 3 claps; repeat left, right, left
<i>KIDS! #11</i>	Fairy Tap (Battement Piqué) March — Parallel piqué right leg 6 times; parallel passé on count 7; close parallel on count 8; repeat left, right, left

<i>KIDS! #13</i>	Flamingo Passé — Parallel passé right 2 times; remain in passé and flap flamingo wings up, down, up; hands on hips
<b>Center Work</b> — 1 or 2 Lines in Dance Space	
<i>KIDS! #14</i>	Rocking with Ribbon Rings — With ribbon rings, rock right, left, right, hold; rock left, right, left, hold
<i>KIDS! #15</i>	Rocket Sauté with Quarter Turns and Claps — Plié, jump, plié, stretch 2 times; 4 quick sautés, quarter turn each; 4 quick claps; repeat all turning opposite direction on quarter turns
<i>KIDS! #16</i>	Échappé Sauté (Jump Open and Close) — Jump open and closed, 2 counts open and 2 counts closed; keep repeating; add arms with ribbon rings
<b>Across the Floor</b> — Move to One Side of the Room to Start	
<i>KIDS! #19</i>	Walking onto a Stage — Every 4 counts a new dancer begins to walk; turns forward to step on mats; port de bras to fingernail test; repeat without mats
<i>KIDS! #17</i>	Passé Walks, Bourrée, Jump Open and Close — A little flamingo went for a walk (4 step passé walks), decided to scurry (bourrée forward), and do a big jump (jump open and close); <i>variation</i> : try performing in a circle on the outside of mats
<i>KIDS! #22</i>	Pick-Up Gallops — 4 dancers to a group with ribbon rings in left hands; dancer #1 gallops to pick-up #2; #1 and 2 gallop to pick-up #3; #1, 2, and 3 gallop to pick-up #4
<b>Performance Preparation</b> — If students will be performing, spend about 15–20 minutes teaching choreography for the end of the year performance or recital.	
<b>Free Dance</b> — Formation Depends on Exercise	
<i>MMMB #5</i>	Imagine What You Can Be
<i>Rainy Day #23</i>	Movement Story — The Day Randi Has Been Waiting For
<b>Class Ending</b> — Circle in Share Time Space	
Stickers, Thank You, Handouts	

## Teacher's Notes

Use this space to record information specific to your three-year-old class.

**Instructor:**

**Month:**

Week 1:

Week 2:

Week 3:

Week 4:



## Lesson Plan: Chart

<b>Class Level:</b> Three-Year-Olds		<b>Instructor:</b>		
<b>Month:</b> Nine		<b>Objective:</b> Performance Time		
<b>Week</b>	<b>One</b>	<b>Two</b>	<b>Three</b>	<b>Four</b>
<b>Class Beginning</b>	<ul style="list-style-type: none"> <li>• Roll</li> <li>• Share Time</li> <li>• Discuss Performance Time</li> </ul>	• Same	• Same	• Same
<b>Warm-Up</b>	<ul style="list-style-type: none"> <li>• Circle Dance &amp; Claps</li> <li>• Snuggle &amp; Stretch</li> <li>• Flex &amp; Point</li> </ul>	• Same	• Same	• Same
<b>Center Barre</b>	<ul style="list-style-type: none"> <li>• Demi-Plié</li> <li>• Tendu</li> <li>• Fairy Tap March</li> <li>• Flamingo Passé</li> </ul>	• Same	• Same	• Same
<b>Center Work</b>	<ul style="list-style-type: none"> <li>• Rocking with Ribbon Rings</li> <li>• Rocket Sauté with Quarter Turns &amp; Claps</li> <li>• Échappé Sauté</li> </ul>	• Same	• Same	• Same
<b>Across the Floor</b> <i>Choose From:</i>	• 2-3 Exercises	• 2-3 Exercises	• 2-3 Exercises	• 2-3 Exercises
	<ul style="list-style-type: none"> <li>• Walking onto a Stage</li> <li>• Passé Walks, Bourrée, Jump Open &amp; Close</li> <li>• Pick-Up Gallops</li> </ul>			
<b>Performance Preparation</b>				
<b>Free Dance</b>	<ul style="list-style-type: none"> <li>• Imagine What You Can Be — Princess/ Prince &amp; Mermaid/ Merman</li> </ul>	<ul style="list-style-type: none"> <li>• Imagine What You Can Be — Cowboy &amp; Indian Scout</li> </ul>	<ul style="list-style-type: none"> <li>• Imagine What You Can Be — Painter &amp; Dancer</li> </ul>	<ul style="list-style-type: none"> <li>• Movement Story — The Day Randi Has Been Waiting For</li> </ul>

<p>Class Ending &amp; Handouts</p>	<ul style="list-style-type: none"> <li>• Stickers</li> <li>• Thank You</li> <li>• <i>Handouts:</i> <ul style="list-style-type: none"> <li>• Imagine You Could Be a Princess</li> <li>• Imagine You Could Be a Mermaid</li> </ul> </li> </ul>	<ul style="list-style-type: none"> <li>• Stickers</li> <li>• Thank You</li> <li>• <i>Handouts:</i> <ul style="list-style-type: none"> <li>• Imagine You Could Be a Cowboy</li> <li>• Imagine You Could Be an Indian Scout</li> </ul> </li> </ul>	<ul style="list-style-type: none"> <li>• Stickers</li> <li>• Thank You</li> <li>• <i>Handouts:</i> <ul style="list-style-type: none"> <li>• Imagine You Could Be a Painter</li> <li>• Imagine You Could Be a Dancer</li> </ul> </li> </ul>	<ul style="list-style-type: none"> <li>• Stickers</li> <li>• Thank You</li> <li>• <i>Handout:</i> <ul style="list-style-type: none"> <li>• The Day Randi Has Been Waiting For</li> <li>• Theatre Stage</li> </ul> </li> </ul>
<p>Notes for Three-Year-Olds:</p>				
Empty space for notes				

## Resources

*Lesson Plan: Short-Form*

*Teacher's Notes*

*Lesson Plan: Chart*

*Dance Terms and Definitions*

*Dancer's Manners*

*Studio-Home Contract, Letter, Note, and Examples*

*Movement Story — Priscilla and her Magical Friends*

*Movement Story — The Day Randi Has Been Waiting For*

*Coloring Sheet Examples and Handouts*





# Lesson Plan: Short-Form

**Class Level:**

**Date:**

**Month:**

**Class:**

**Class Length:**

**Instructor:**

**Monthly Objective:**

**Movement Concepts:**

**Music:**

**Props:**

**Supplies:**

**Reference:**

**Class Beginning**

**Warm-Up**

**Center Barre**

<b>Center Work</b>	
<b>Across the Floor</b>	
<b>Performance Preparation</b>	
<b>Free Dance</b>	
<b>Class Ending</b>	

# Teacher's Notes

Use this space to record information specific to your three-year-old class.

**Instructor:**

**Month:**

Week 1:

Week 2:

Week 3:

Week 4:



## Lesson Plan: Chart

<b>Class Level:</b>		<b>Instructor:</b>		
<b>Month:</b>		<b>Objective:</b>		
Week	One	Two	Three	Four
Class Beginning				
Warm-Up				
Center Barre				
Center Work				
Across the Floor				
Performance Preparation				
Free Dance				
Class Ending + Handouts				
Notes for Three-Year-Olds:				



## Dance Terms and Definitions

**Adagio** (ah DAHZHO): A series of exercises in slow, controlled movements to develop balance

**Allegro** (a LAY groh): A sequence of steps done to a quick tempo

**Allongé** (a lawn ZHAY): Extended, outstretched

**Arabesque** (ah ra besk): A position of the body supported on one leg with the other leg extended behind

**Assemblé** (ah sahm BLAY): Assembled, joined together

**Ballerina** (bahl leh reenah): Principal female dancer

**Barre** (bar): A horizontal bar which a dancer holds for support

**Battement** (bat MAHN): Beating

**Battement Piqué** (bat MAHN pee KAY): To prick

**Bourrée** (boo RAY): Quick steps in relevé

**Bras** (brah): Arms

**Cambré** (Kahm-BRAY): Arched; Bending of the body from the waist to the side or back.

**Chaîné** (sheh-NAY): Chain or link

**Chassé** (sha-SAY): Chased

**Corps de Ballet** (core duh ba-LAY): The dancers in a ballet who do not appear as soloists

**Cou-de-pied** (koo duh PYAY): Neck of the foot; ankle

**Coupé** (koo PAY): Cut

**Danseur** (dahn-SUHR): Male dancer

**Danseuse** (dahn-SUHZ): Female dancer

**Dégagé** (day-ga-ZHAY): Disengaged

**Demi** (duh mee): Half

**Demi-Plié** (deh-me plee-yay): A bending of the knees

**Derrière** (deh-RYEHR): Behind, back

**Devant** (duh VAHN): In front

**Développé** (day-vel-o-PAY): Developing movement

**Échappé** (ay-sha-PAY): Escape

**Élevé** (el uh VAY): To rise

**En Bas** (ahn bah): Low

**En Croix** (ahn krawah): In the shape of a cross

**En l'Air** (ahn lehr): In the air

**Fondu** (fawn DEW): To melt

**General Space**: The space we travel through

**Grand Jeté** (grahn zhuh-TAY): Large jeté or thrown

**Hop**: A jump on one foot, landing on the same foot

**Jump**: Jumping on both feet, landing on both feet

**Leap**: A jump beginning on one foot and landing on the other foot

**Pas de Bourrée** (pah duh boo RAY): Step of bourrée

**Pas de Chat** (pah duh shah): Step of the cat

**Passé** (pa SAY): Passed; a movement in which the foot of the working leg passes the knee of the supporting leg

**Petite** (puh TEET): Little, small

**Piqué** (pee KAY): A step onto pointe or demi-pointe

**Pirouette** (peer WET): Whirl or spin

**Plié** (plee AY): A bending of the knees

**Port de Bras** (pour duh brah): Carriage of the arms

**Positions of the Head**: Erect, Inclined, Turned, Raised, and Lowered

**Relevé** (ruhl VAY): Relifted; raising of the body to demi-pointe or pointe

**Retiré** (ruh-tee RAY): Withdrawn



**Révérence** (ray-vay-rahns): Curtsey or bow

**Rond de Jambe** (rawn duh zhahnb): Circular movement of the leg

**Sauté** (soh TAY): Jumped

**Seconde, à la** (ah lah suh GAWND) : To the second

**Self Space**: The space your body takes up

**Temps Lié** (than lyay): Connected

**Tendu** (than-DEW): Stretched

**Terre, à** (a tehr): On the ground

**Tombé** (tawn BAY): Fallen



# Manners for Dancers

## Dancers show respect for themselves by:

- Being prompt for class.
- Being dressed properly for class in assigned color leotard, without underwear under leotards, without jewelry other than small earrings, and with shoe strings either tucked in or tied in a knot and cut off.
- Having their hair up off the neck; it must be in a bun. For shorter hair, pulling hair back from the face with a headband or clips is acceptable. No hair covering the neck or in the face.

## Dancers show respect for others by:

- Keeping their hands to themselves during class.
- Waiting quietly for others to have a turn and for instructions from the teacher.
- Waiting until the music is finished before entering the classroom if they are late to class.
- Talking with one another only during Share Time.
- Supporting other students' efforts; never laughing, pointing, whispering, or gossiping.

## Dancers show respect for their teacher and the art form they are learning by:

- Being properly dressed and ready for class on time.
- Listening when the teacher speaks; always standing in a "proper dance stance" while listening when the teacher gives combinations or corrections.
- Being prepared for their turn.
- Always asking before leaving the room for any reason and upon returning entering quietly and going around to the back of the room, never through the dancers who are dancing.
- Always finishing every exercise, never walking off noisily or showing anger or aggravation.

## Dancers show respect for the studio by:

- Leaving gum, food, and drinks outside.
- Never hanging or leaning on the barres.
- Never running or doing gymnastics in the studio or lobby.
- Putting trash in its proper place.
- Putting away books and magazines when finished with them.
- Turning off cell phones.
- Always keeping all belongings zipped inside their dance bag.

## Parents show respect for the dance class, teacher, and studio by:

- Coming inside the waiting room to drop off and pick up dancers; it is unsafe to allow children to walk through the parking lot alone.
- Never leaving siblings in the waiting room unattended by a parent.
- Bringing dancers to class on time and picking them up promptly after class.
- Having students ready for class before entering the classroom.
- Making sure the dancer has had the opportunity to go to the restroom before entering class.
- Knocking before entering the classroom if class is in progress.
- Not letting children stand and hit the viewing window.
- Letting us know in advance if possible if a student will be absent.
- Making arrangements with their child's teacher to make-up missed classes.
- Teaching dancers and siblings to sit quietly and read while waiting, remembering that the waiting area is also a homework area for many dancers.
- Teaching children to never run or scream in the studio, waiting areas, or parking lot.
- Calling the office to make an appointment during office hours with the director to discuss any concerns.
- Always remembering our studio is a gossip-free environment and talking negatively about others is inappropriate behavior and benefits no one.



\_\_\_\_\_’s Studio-Home Contract

For each class, if \_\_\_\_\_ keeps at least \_\_\_\_ ☺, then she/he will receive one of the following rewards at home that day:

1:

2:

3:

If he/she has less than \_\_\_\_ ☺ at the end of class, then he/she will have to do one of the following and will not receive a reward that day:

1:

2:

3:



## Annie 's Studio-Home Contract

For each class, if Annie keeps at least 1 ☺, then she/he will receive one of the following rewards at home that day:

1: *Extra computer time*

2: *Extra T.V. time*

3: *Special mommy time*

If he/she has less than 1 ☺ at the end of class, then he/she will have to do one of the following and will not receive a reward that day:

1: *Bring mom trash from the bathrooms*

2: *No T.V. that night*

3: *Help with the laundry*





# Helping Your Child through Separation Anxiety

It is considered normal for children to show distress, anger, and sadness when separated from their primary caregiver within the early childhood years (0-5 years old). In fact, the emergence of separation anxiety often emerges around the time of a child's first birthday. Although this is a normal difficulty that many children experience, it is nonetheless unsettling for all parties involved — the child, the parent, and the other caregiver or adult. In fact, many parents experience extremely difficult emotions similar to their child's distress when separating. However, it is important to manage this distress effectively to allow your child to make gains in the areas of independence and trust.

Below is a list of some tips you can try in helping your child deal with separation anxiety.

- Talk with the other adult caregiver and develop a plan that will both increase your confidence and also ease your child's difficulty with saying goodbye. If you think about it, your child's teacher, babysitter, or day care worker might have some experience in helping other children with this difficulty. Hear what they have to say and trust their experience. Overall, any plan you develop should focus on praising and rewarding your child for being brave and independent.
- Be aware of the timing of your goodbyes. In essence, children are more likely to display unsettling reactions, such as tantruming, yelling, crying, and screaming, when they are tired, hungry, or restless. If at all possible, schedule your goodbyes after your child has napped and eaten a meal or snack.
- Practice separation for short periods of time before you expect your child to stay away from you for longer periods of time. Even if it is just for 15 minutes, this will help your child learn that you return after you leave, which is a lesson children in the younger age groups have difficulty truly comprehending
- It may also be helpful to prepare your child for the separation. This may involve informing them of the routine of driving somewhere, saying goodbye, and then meeting up again when you return. It may also be helpful for your child to meet the adult caregiver ahead of time if possible.
- When saying goodbye to your little one, remember to be calm and consistent. Remember, that if you show distress, he or she will likely increase in their discomfort. One way to improve your consistency is to create a goodbye ritual, consisting of a pleasant yet firm goodbye. You can also mention when you will be coming back, and where you will be while the two of you are separated. A special kiss or wave can also be comforting. Once you have said your goodbye or completed your goodbye ritual, then it is time to leave. If you linger or come back, you will likely create more distress in your child, as they will then be more uncertain about your separation.
- Also, when it comes time to say goodbye, connect with the adult caregiver who will be taking care of your child. It may be best for the adult caregiver to make physical contact, such as holding your child in their arms or holding hands with your child. Reassure your child that you know the adult caregiver will take good care of them while you are gone.
- Be sure to return when you have said you would return. This is critical, as you want your child to develop the confidence that separating from you is a consistent and predictable experience.

If your child persists with difficult behavior upon separating even after consistent efforts as suggested above, or if your child is six years or older, then advice from your pediatrician or a mental health professional may be necessary.

*Authored by Annie W. Spell, Ph.D. – Psychological Consultant of Leap 'N Learn.*



\_\_\_\_\_’s Studio-Home Note

Goals:

1:



2:



3:



Comments:



Annie 's Studio-Home Note

Goals: *for Bravery*

1: *Participated in class*



2: *Tried something new on her own.*



3: *Did not cry and smiled.*



Comments:



## Movement Story — Priscilla and her Magical Friends

KIDS! 2 CD #49

There once was a young kitten named Priscilla, who lived in the town of Wadsilla. More than anything she loved to dance on her paws. In fact, every morning she would start her day by *standing up straight on her back paws and stretching her front paws forward, up over her head, to the side, and all around. Next, she would balance on one back paw and swing her other back paw forward and backward. She also loved to balance on her other back paw so she could swing her other paw backward and forward.*

Priscilla lived in a huge field right on the edge of a forest. Every morning as she began her stretches she could hear the most beautiful sounds coming from the forest. *One morning she galloped closer to the forest trying to hear these beautiful melodies just a little better. When she looked up in the tall tree and saw where the music was coming from she began to sauté with excitement.* It was a bird so beautiful she could hardly take her eyes off it, creating this wonderful music for her to dance to. It was brilliant red in color and the whistling melody coming from the bird was music to Priscilla's ears. *This music was perfect for her to sway her body side-to-side and forward and backward. Then suddenly Priscilla turned her head as she heard the tapping sound of a drummer. What could this be? Priscilla inquisitively looked around the tree. Why it was another bird! Priscilla threw her cat paws up into the air in sheer joy.* This bird had black and white feathers with a bright red head. This bird was tapping on the tree with its strong pointed beak. *Priscilla marched on her back cat paws as she quickly noticed how the tapping sound was sometimes very fast and she had to march very quickly and sometimes it was a bit slower so she could march a little slower.* "This is perfect," exclaimed Priscilla *as she skipped in a big circle.* "I now have a vocalist and a percussionist to make beautiful music for my dancing." Priscilla began to *happily gallop, leap, and twirl all through the open field.* Life was perfect because she could now spend her entire day dancing to beautiful music made by her two new friends.





## Movement Story — The Day Randi Has Been Waiting For

*Rainy Day CD #23*

Randi was sound asleep curled up in her bed when she heard her Mom calling from the end of the hall, “Randi, time to get up. You have a big day ahead of you!” Randi suddenly opened her eyes and sat up very quickly in her bed. She was a little confused as she shook her head trying to remember if today was really the day she had been waiting for. She asked herself, “Is it really the first day of ballet class?” Then Randi heard her Mom calling again, and this time she heard the words she so wanted to hear, “Randi, don’t forget to put your new ballet clothes on today.” Randi was so excited that she leaped three times around her room and then quickly put on her brand new leotard and tights. Once she was dressed, she opened her dance bag to make sure her beautiful new ballet slippers were still in their special place. They were right where she had left them. Randi galloped to the bathroom and brushed her teeth. While she was brushing her teeth, she decided to stand in passé because that is what she had seen her older sister do. She picked up her brand new ballet bun kit, threw her dance bag over her shoulder, and danced all the way down the hall. At the end of the hall, she suddenly stopped and decided to pretend she was the lead princess in the ballet and was about to make her grand entrance onto the stage. She stood up straight and made her neck very long, and then she gracefully glided into the kitchen with her toes pointing every step of the way. Randi spun around and gave her Mom a great big hug as she exclaimed, “Today is the first day of becoming a real ballerina!” “Yes, it is!” said her Mother. Randi tried her best not to squirm with excitement as her Mother put her hair up in a ballet bun as she sipped her healthy breakfast smoothie. It was time to go, she didn’t want to be late on her first day of class. Randi beamed with excitement as she picked up her dance bag and happily danced out the back door.



## Coloring Sheet Examples and Handouts

All coloring sheets are listed below under the months in which they are used. Actual examples and handouts are present in the same chronological order.

### Month One

Listening to Instructions  
Share Time  
Baby Birds  
Peanut Butter Feet  
Kooka Kangaroo  
Flamingo Passé  
Big Foot  
Snuggle and Stretch

### Month Two

Following the Leader  
Circle  
Flex and Pointe  
Mermaid  
Demi-Plié Parallel  
Tendu Parallel  
Grand Jeté Over the Pumpkin

### Month Three

My Turn Around the Circle  
Sit Like a Dancer  
Zebra Day  
Fairy Tap / Battement Piqué

### Month Four

The Nutcracker  
Spanish Dancer  
Chinese Dancer  
Russian Dancer  
Arabian Dancer  
Heron Dance

### Month Five

Demi-Plié Second Position  
Sauté Parallel  
Frog Jump  
Ant Platoon  
Marching

## Month Six

Ice-Skating  
Winter Activities  
Cave Exploration  
Move Like the Animals

## Month Seven

Body Shapes  
Dancing to the Instruments  
Priscilla and her Magical Friends  
Performing with the Seals

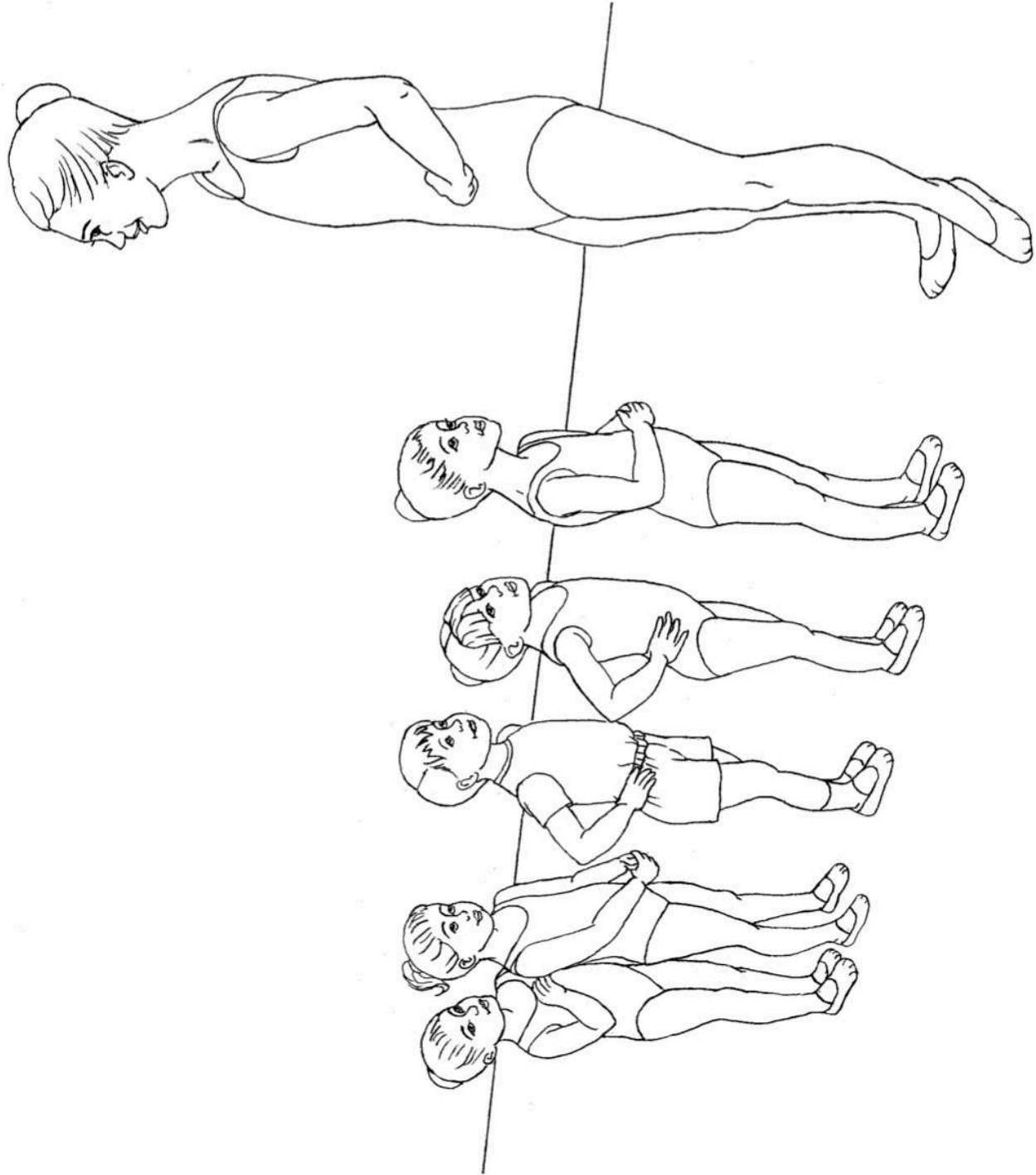
## Month Eight

Pantomime: I Love You  
Pantomime: Do You Love Me?  
Pantomime: Dance  
Pantomime Card Game: 8 Activities (2)  
Bourrée with Kneeling Partner

## Month Nine

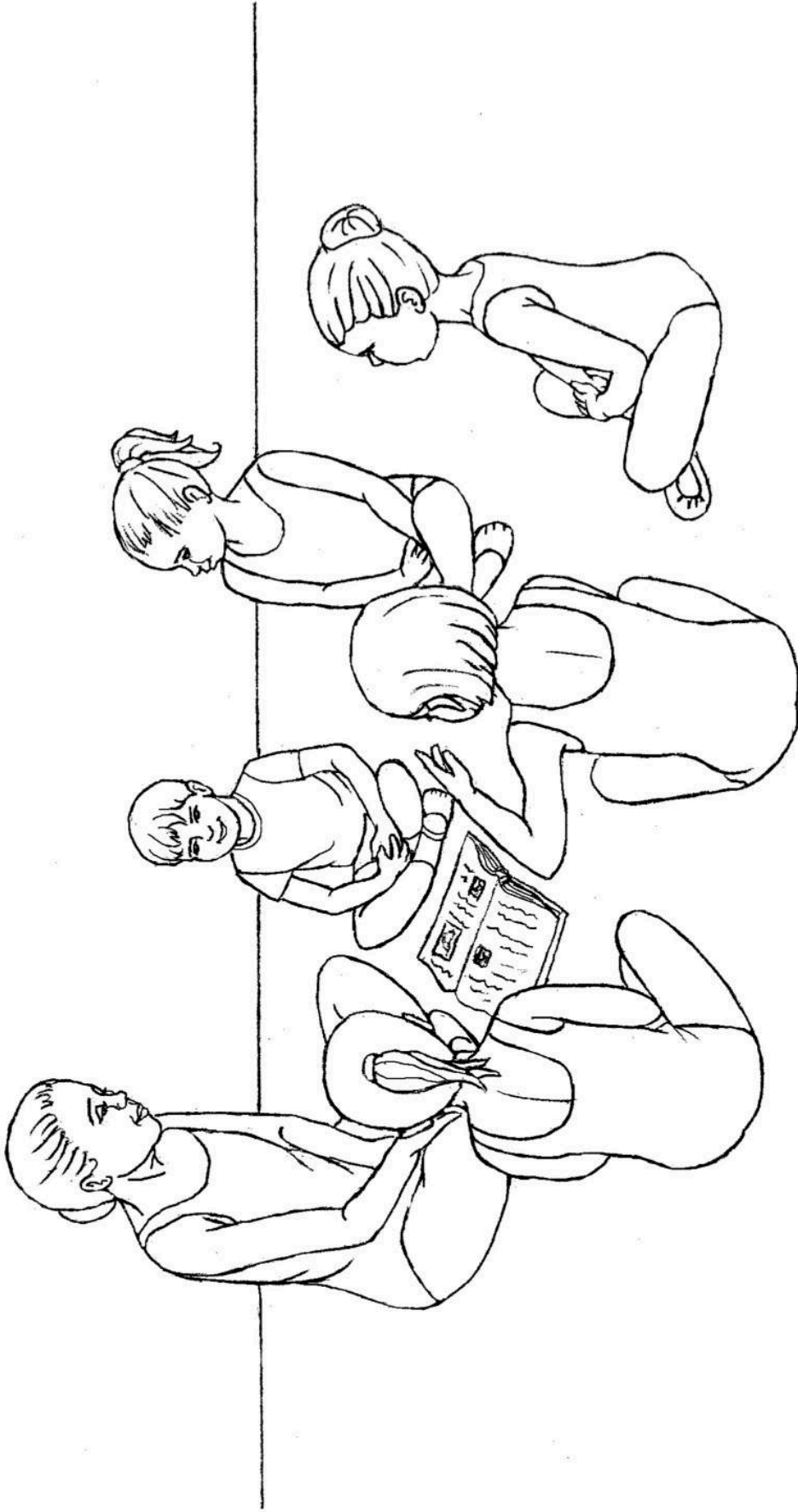
Imagine You Can Be a Princess  
Imagine You Can Be a Mermaid  
Imagine You Can Be a Cowboy  
Imagine You Can Be an Indian Scout  
Imagine You Can Be a Painter  
Imagine You Can Be a Dancer  
The Day Randi Has Been Waiting For  
Theatre Stage





# Listening to Instructions

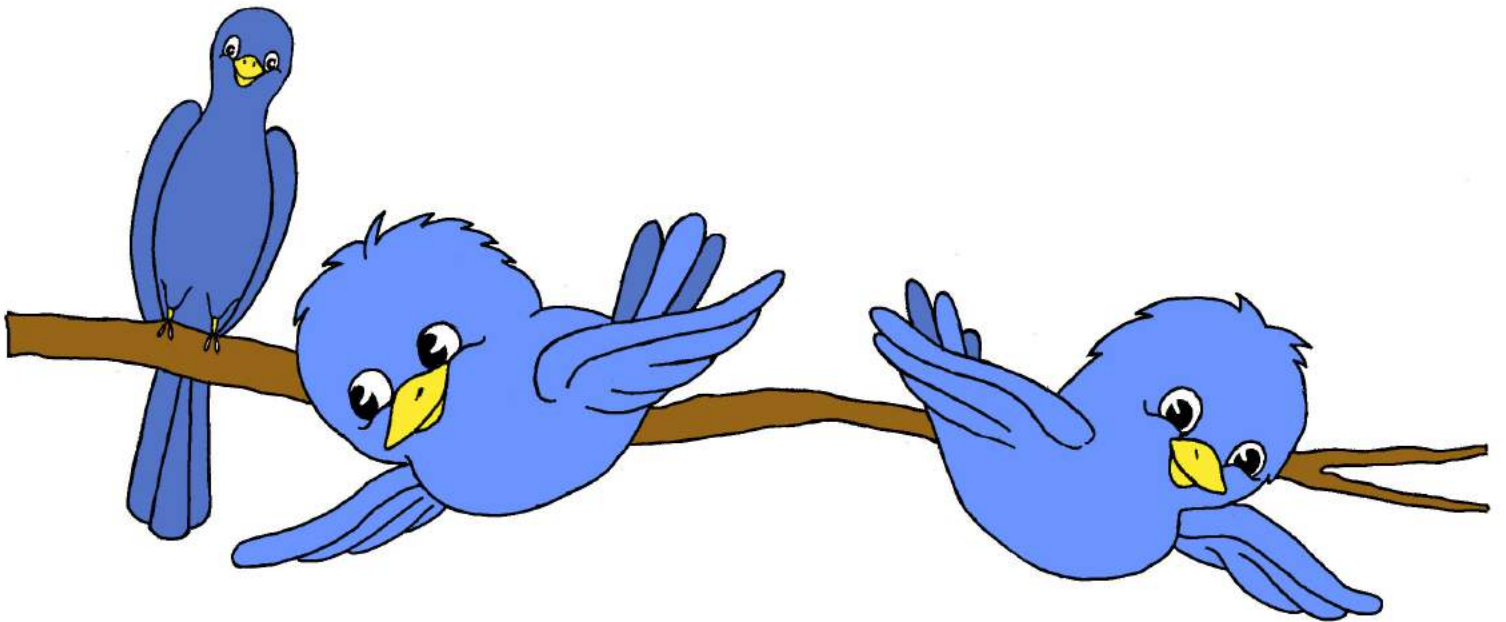
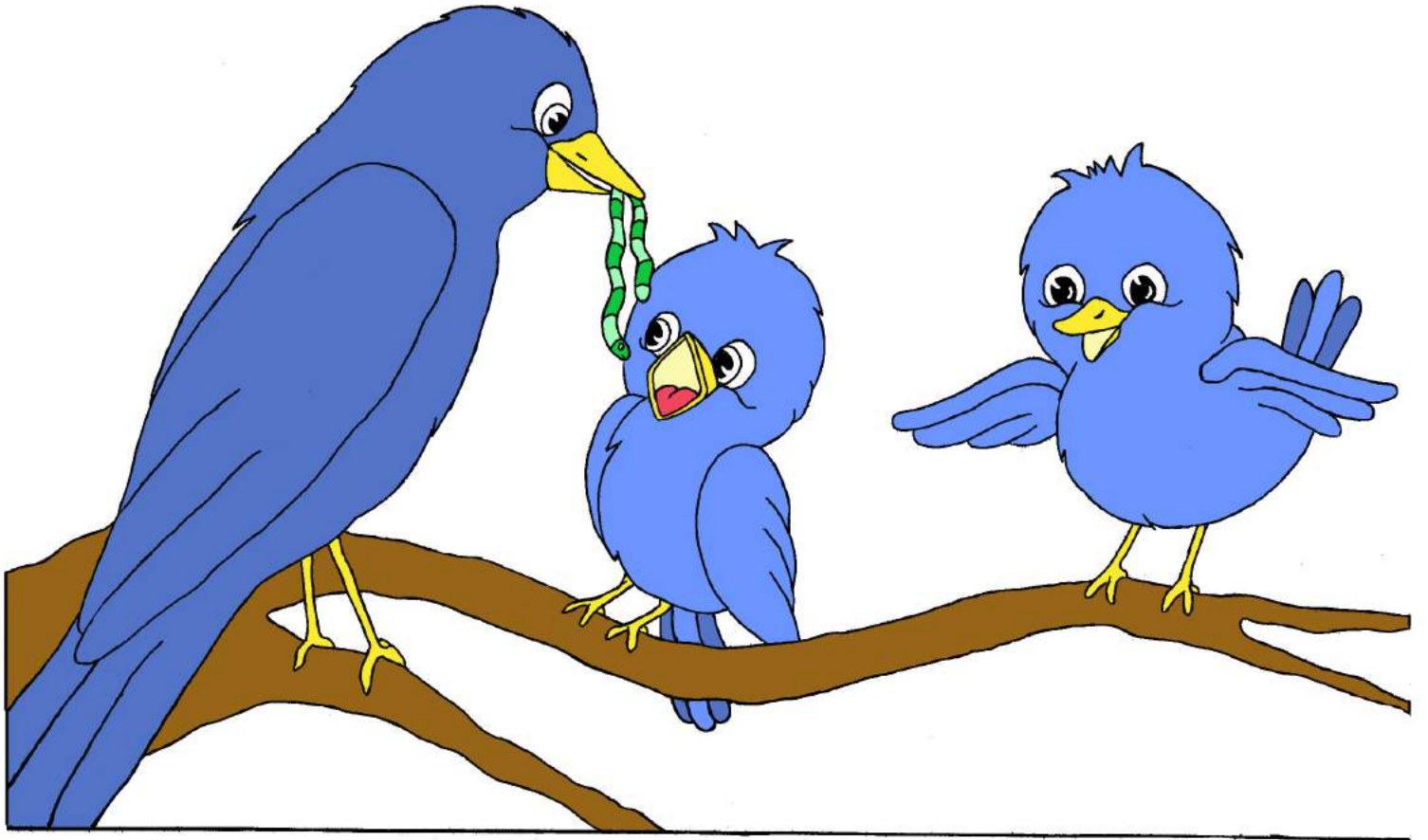




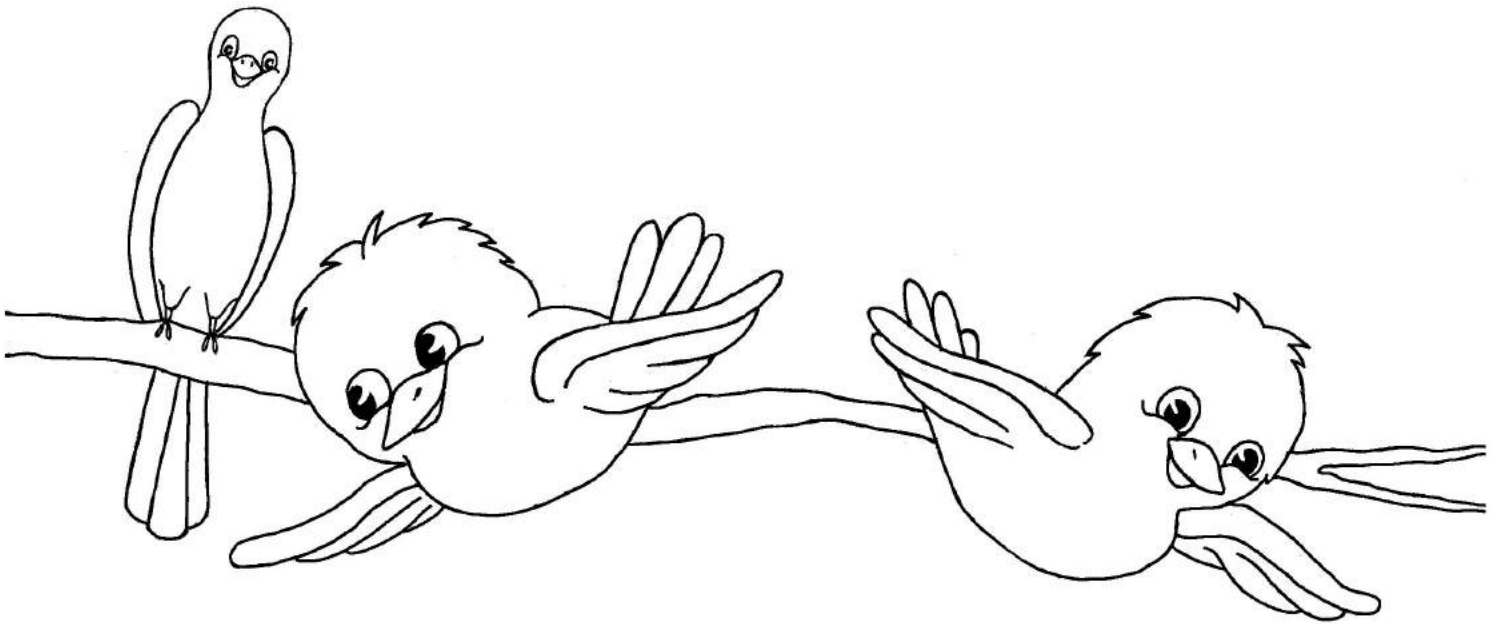
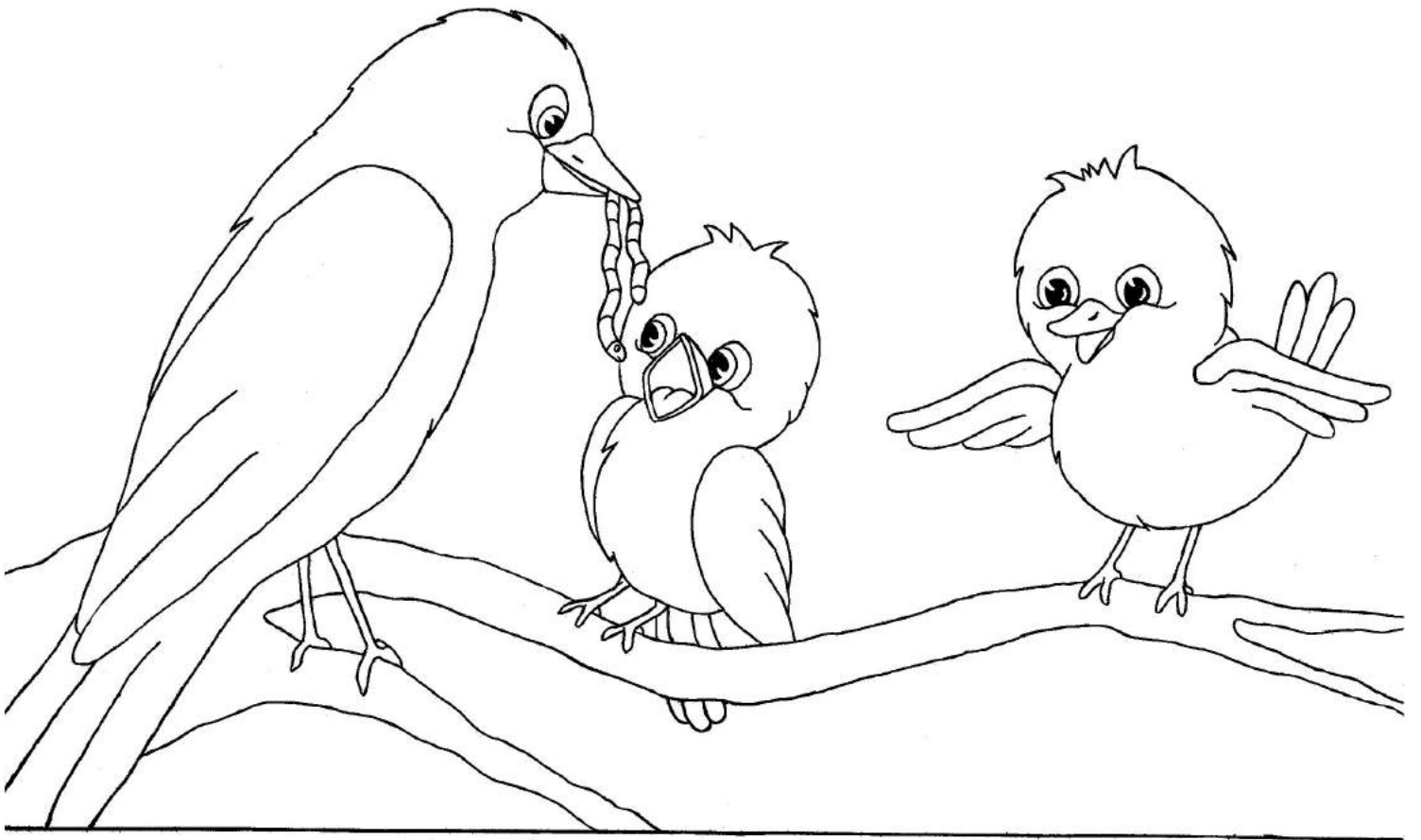
# Share Time



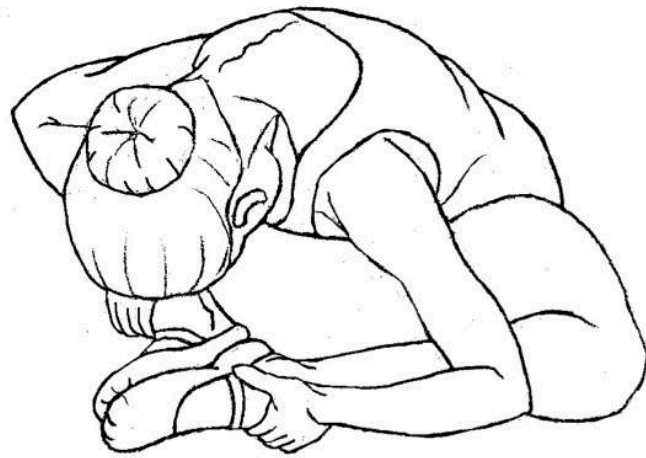












# Peanut Butter Feet





# Kooka Kangaroo

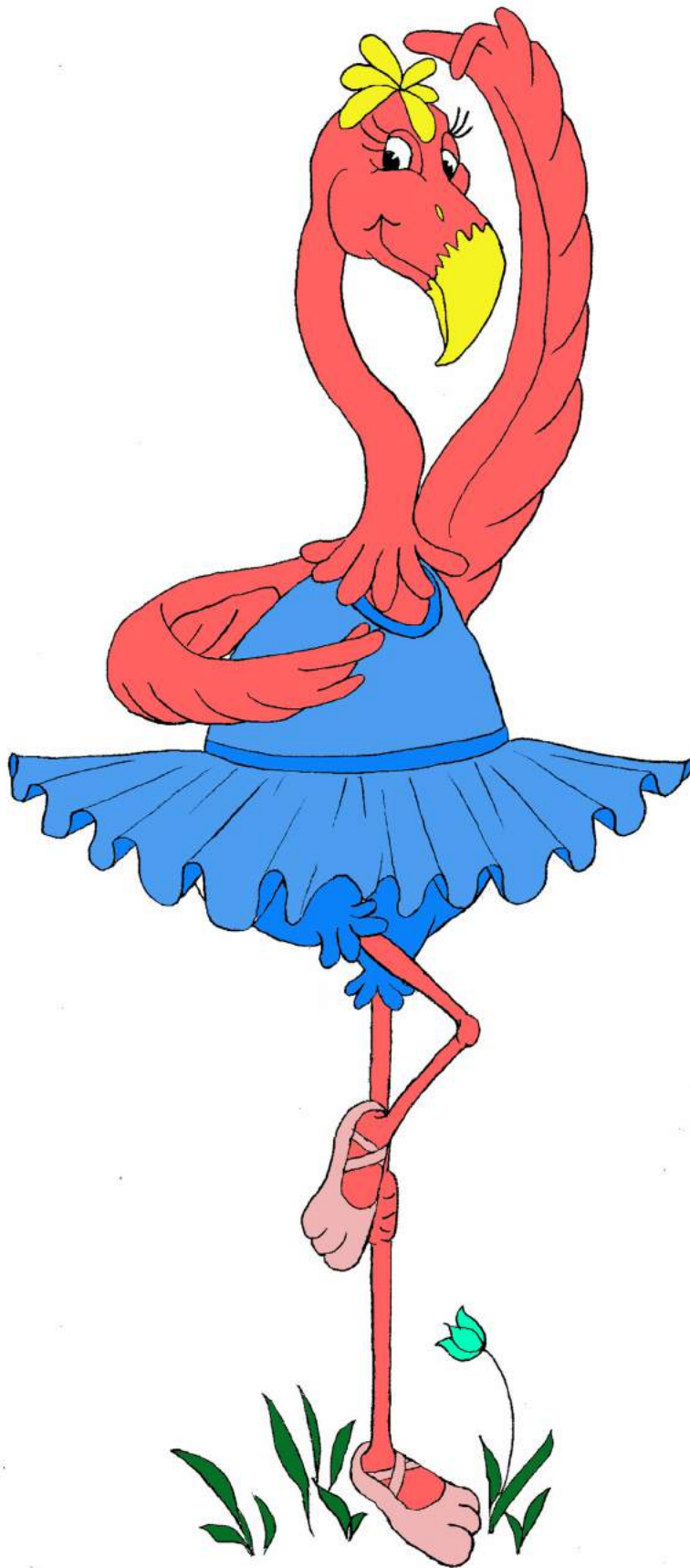






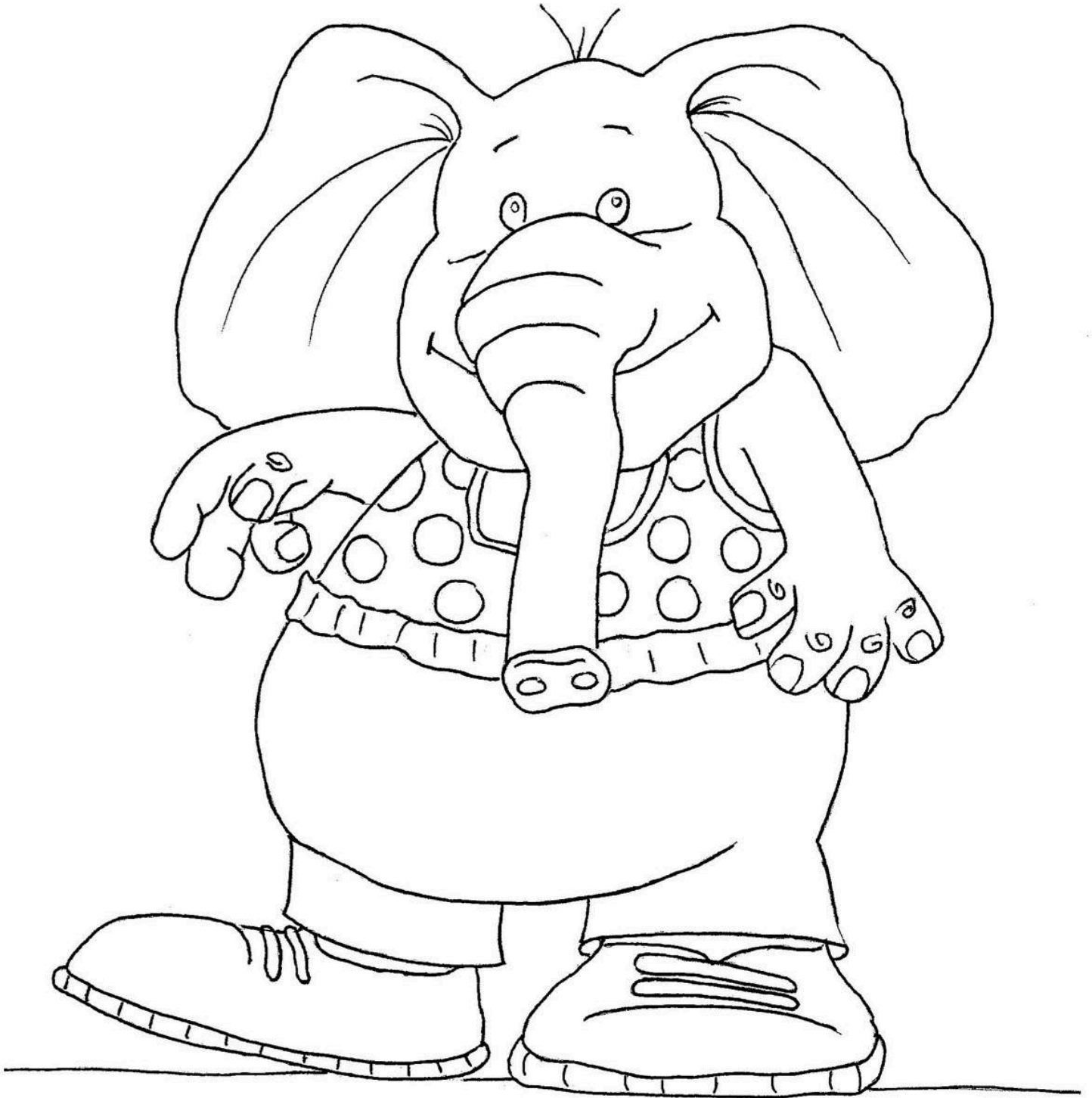
# Flamingo Passé





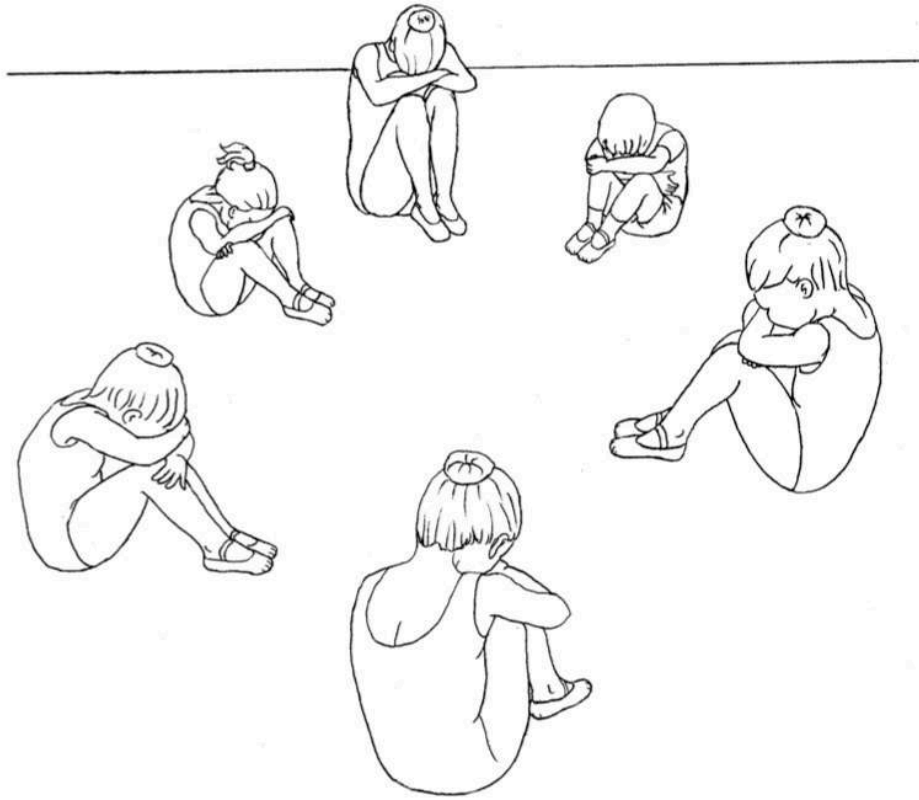
# Flamingo Passé



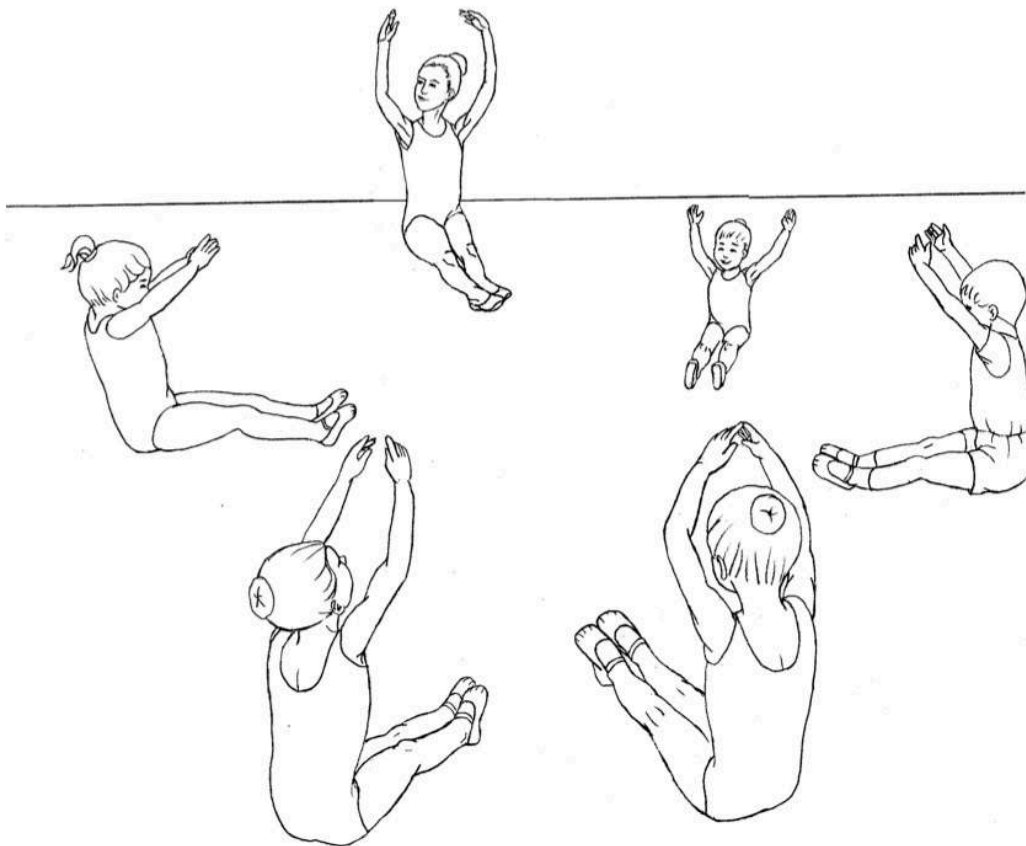


**Big Foot**





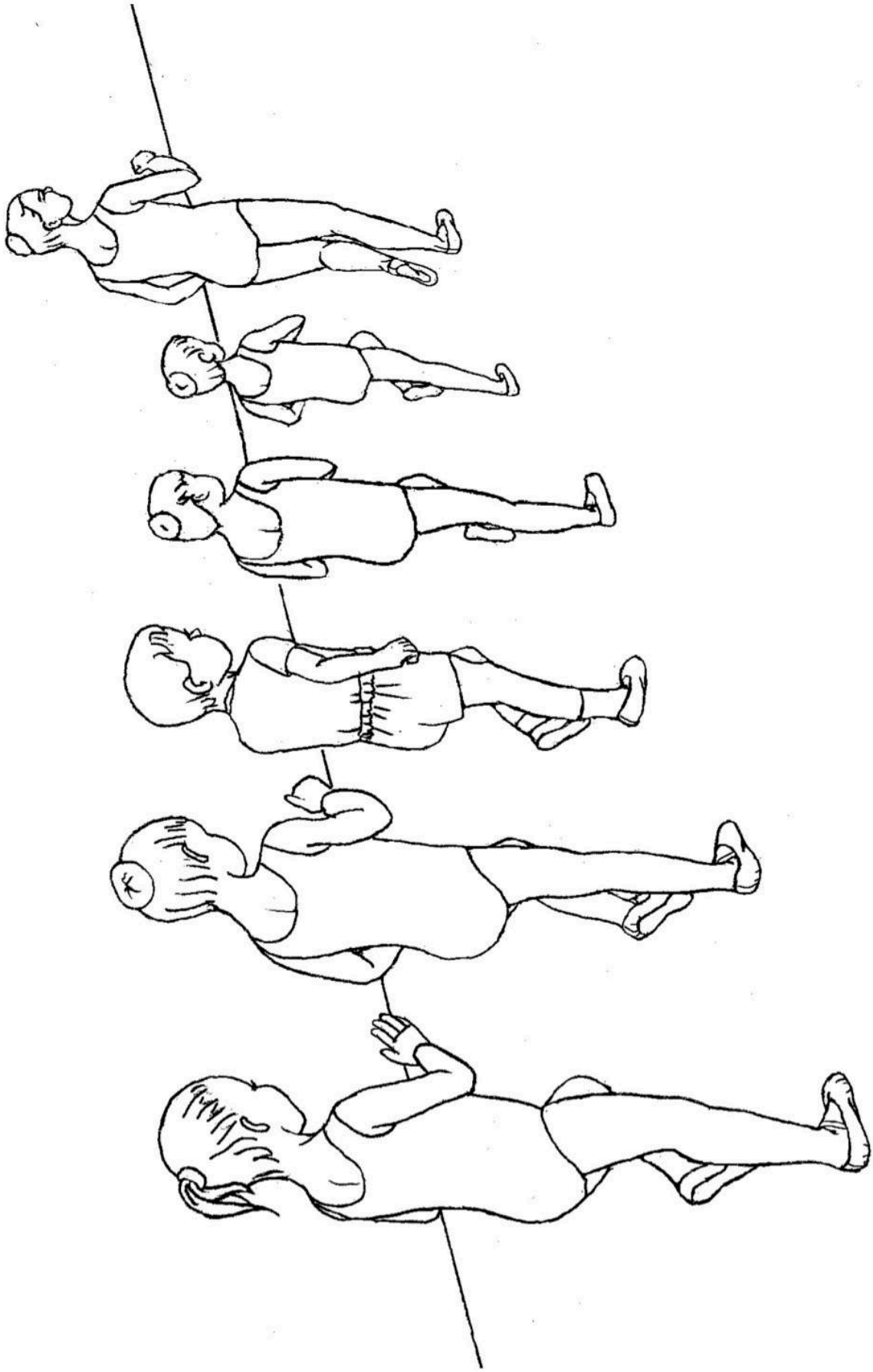
Snuggle



Stretch

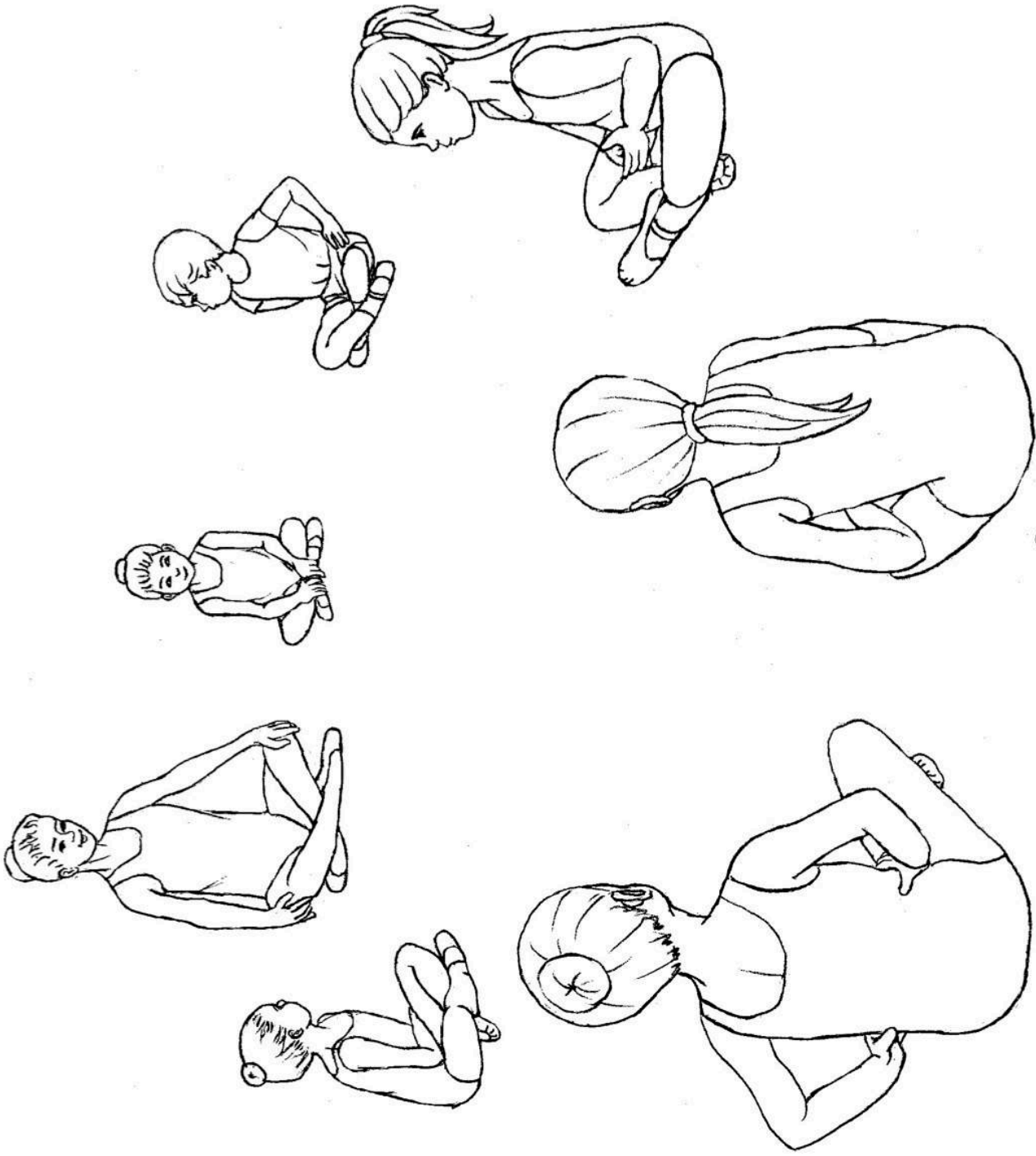






# Following the Leader





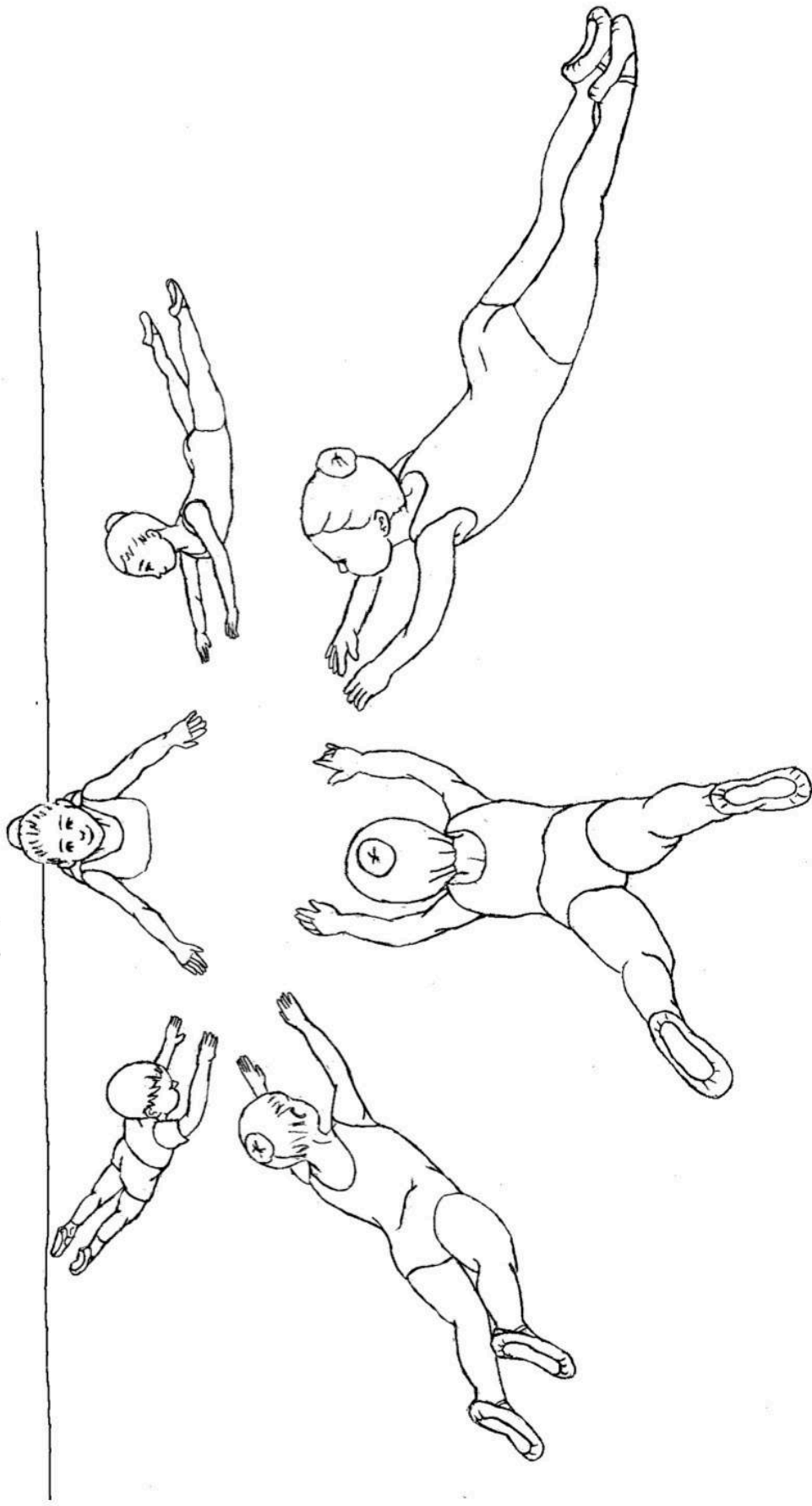
Circle





# Flex and Pointe

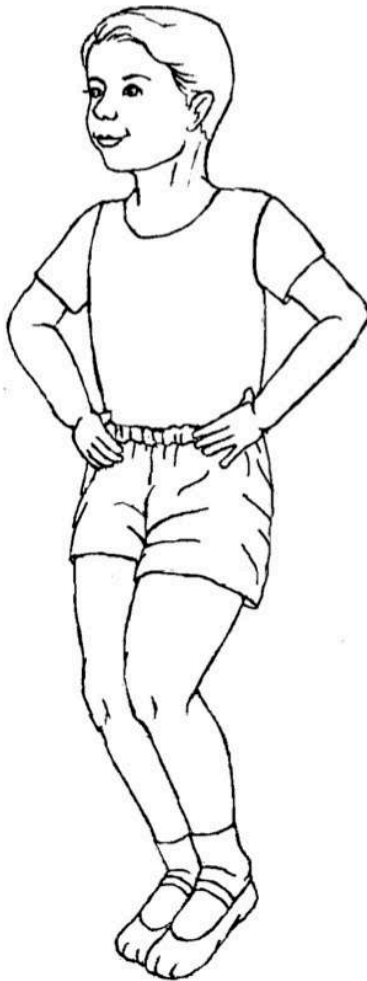
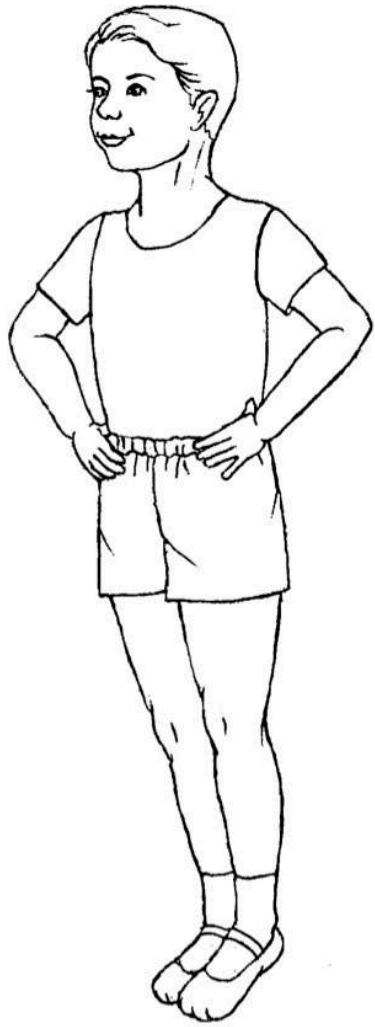




# Mermaid

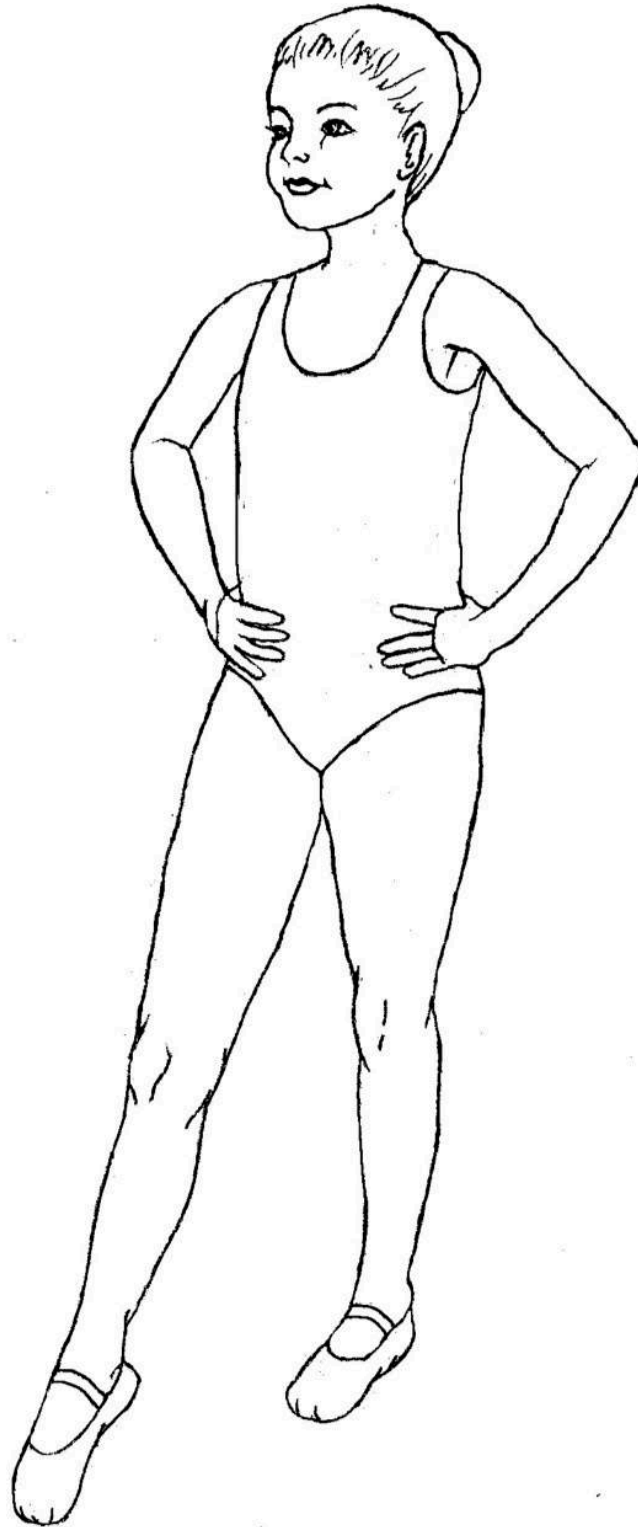






# Demi-Plié Parallel





# Tendu Parallel





## ***Grand Jeté Over the Pumpkin***

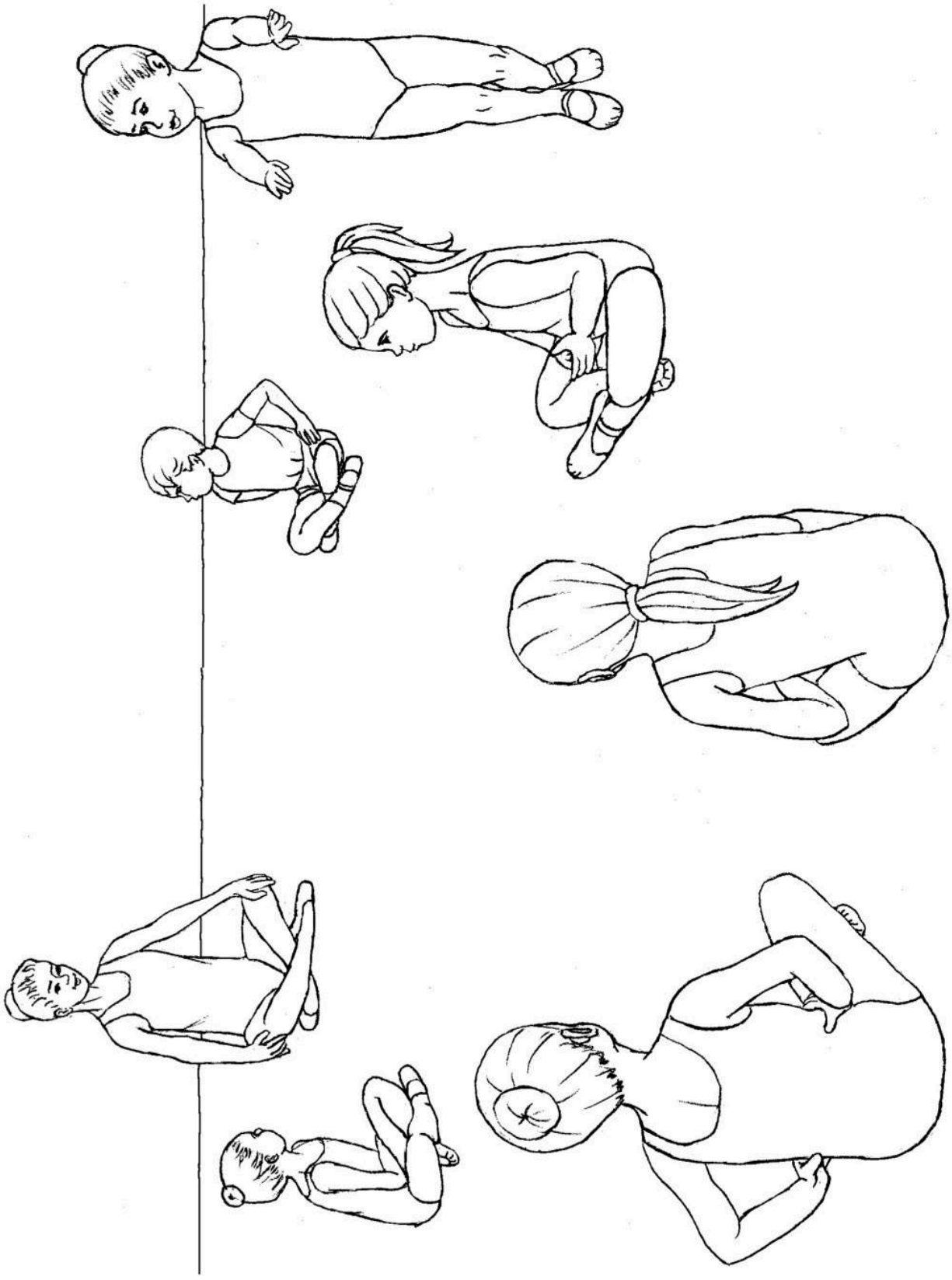




## ***Grand Jeté Over the Pumpkin***

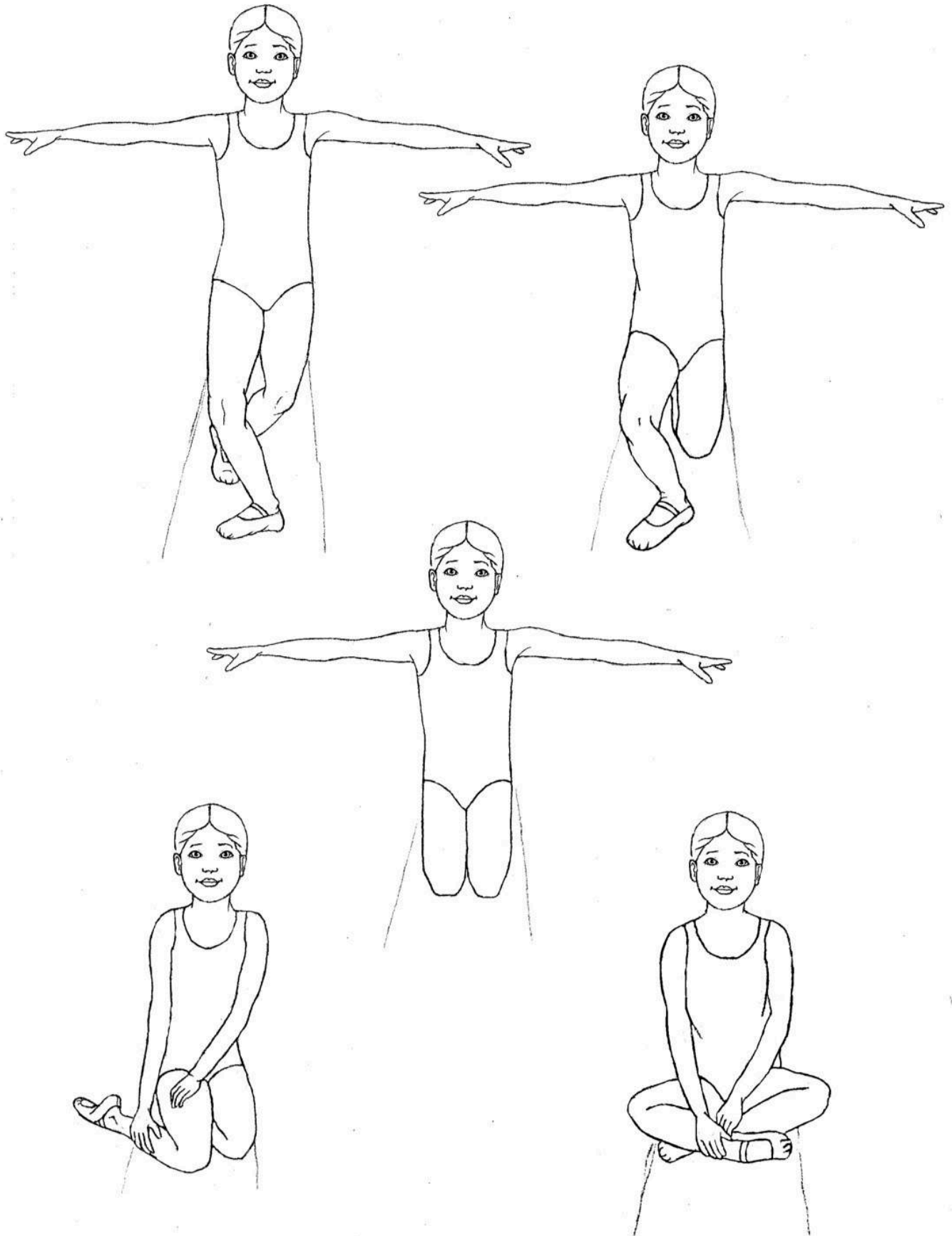






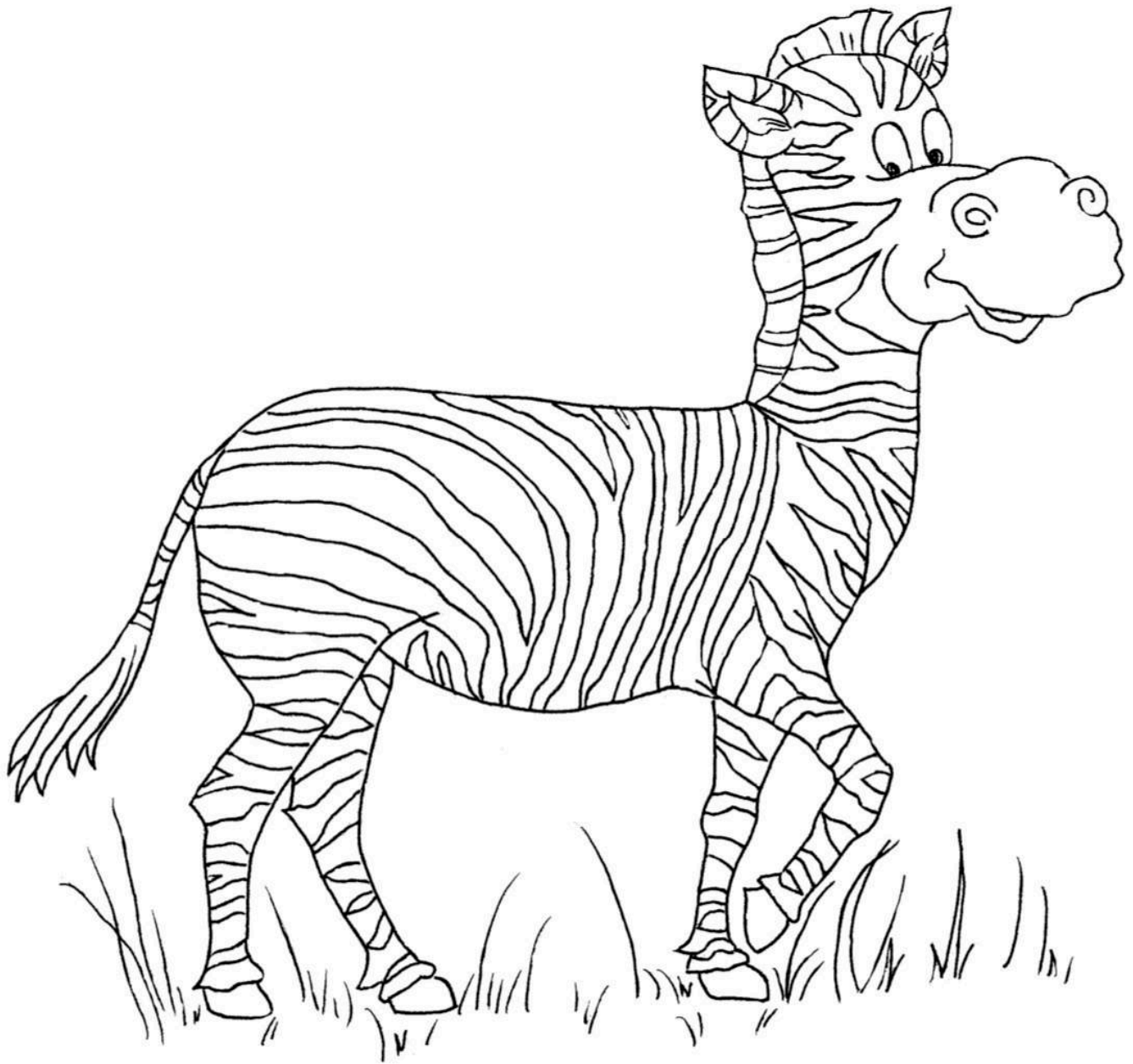
# My Turn Around The Circle





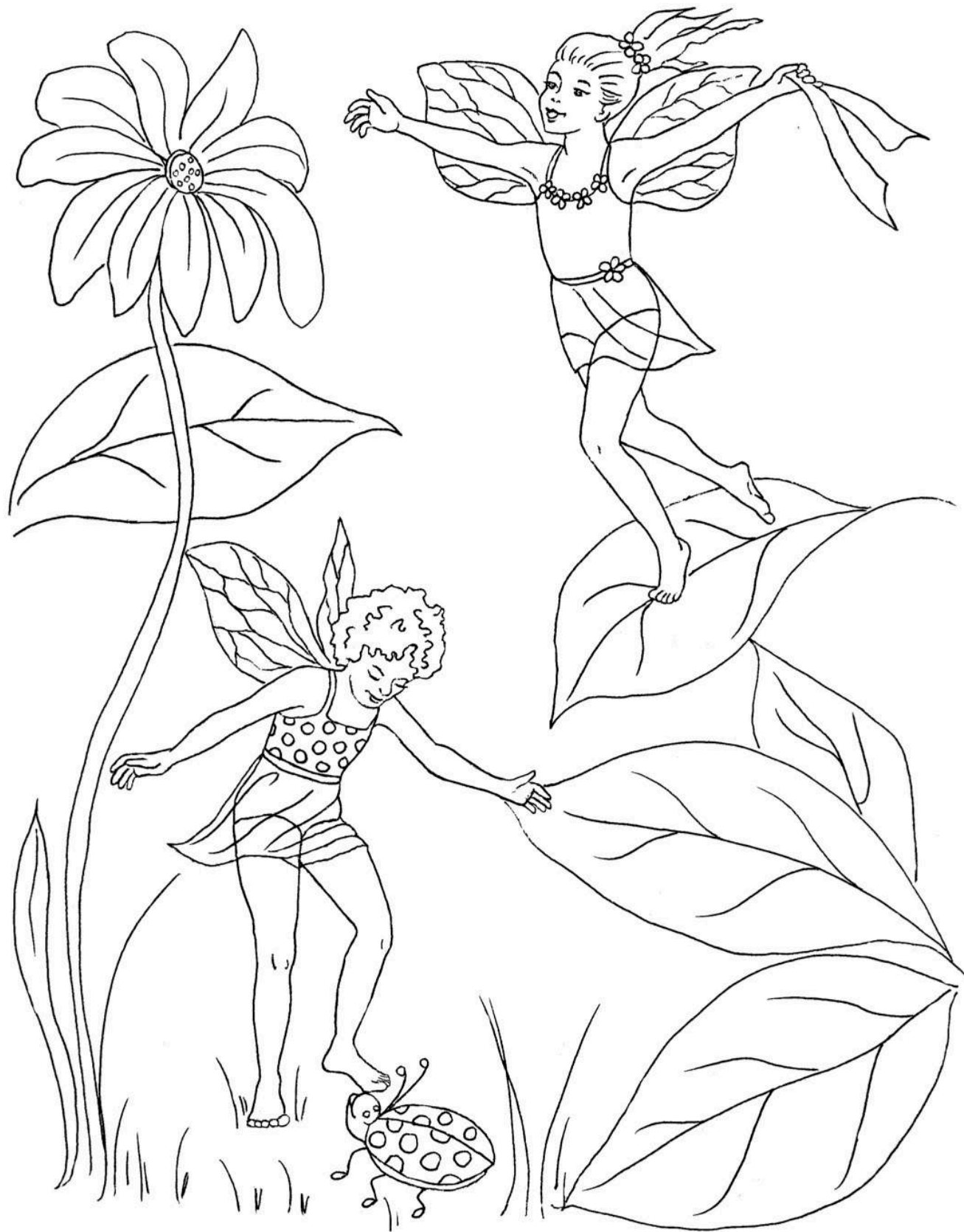
Sit Like a Dancer





# Zebra Day





# Fairy Flight

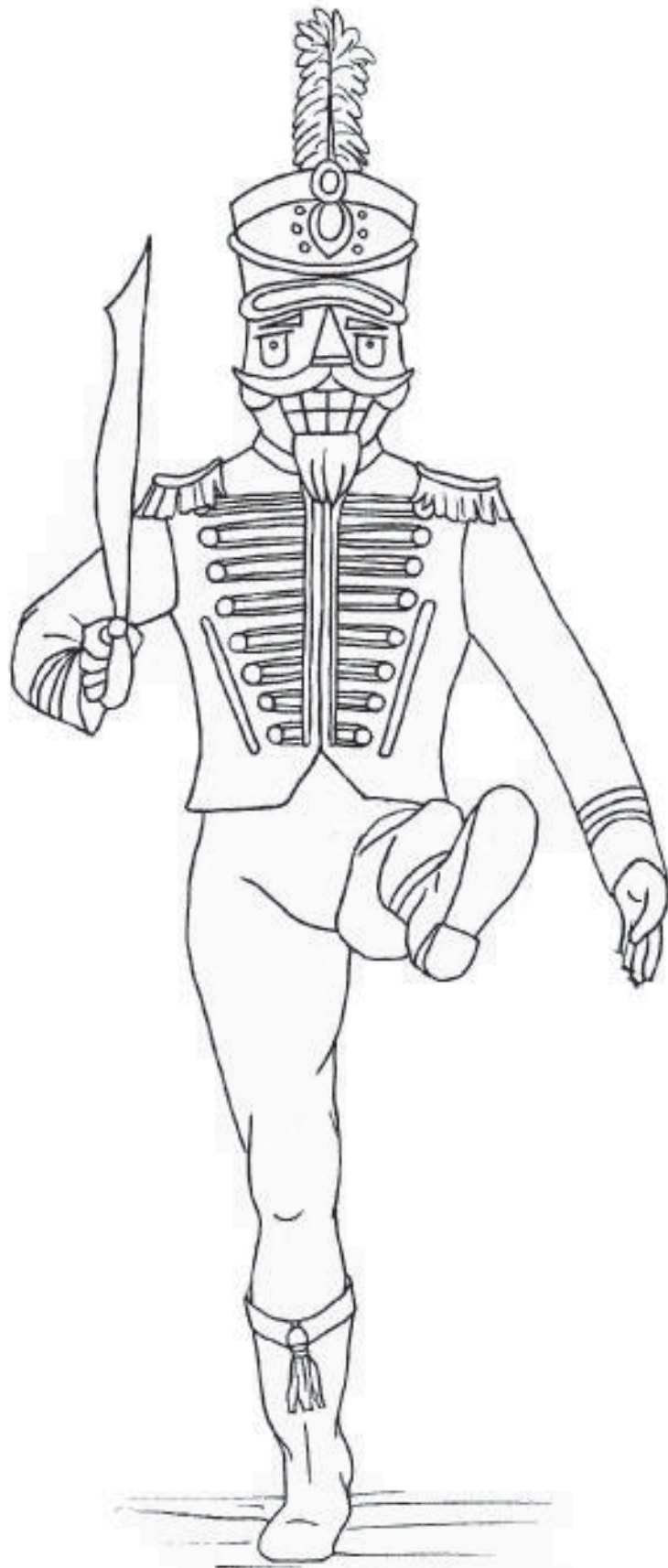






*The Nutcracker*





*The Nutcracker*





**Spanish Dancer**





**Spanish Dancer**







**Chinese Dancer**





**Chinese Dancer**





# Russian Dancer





# Russian Dancer







# Arabian Dancer





# Arabian Dancer





## Heron Dance

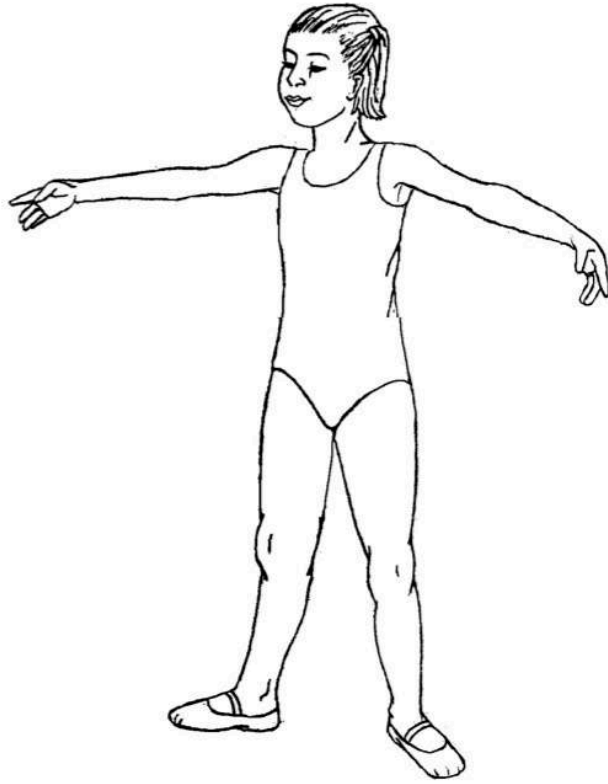




## Heron Dance



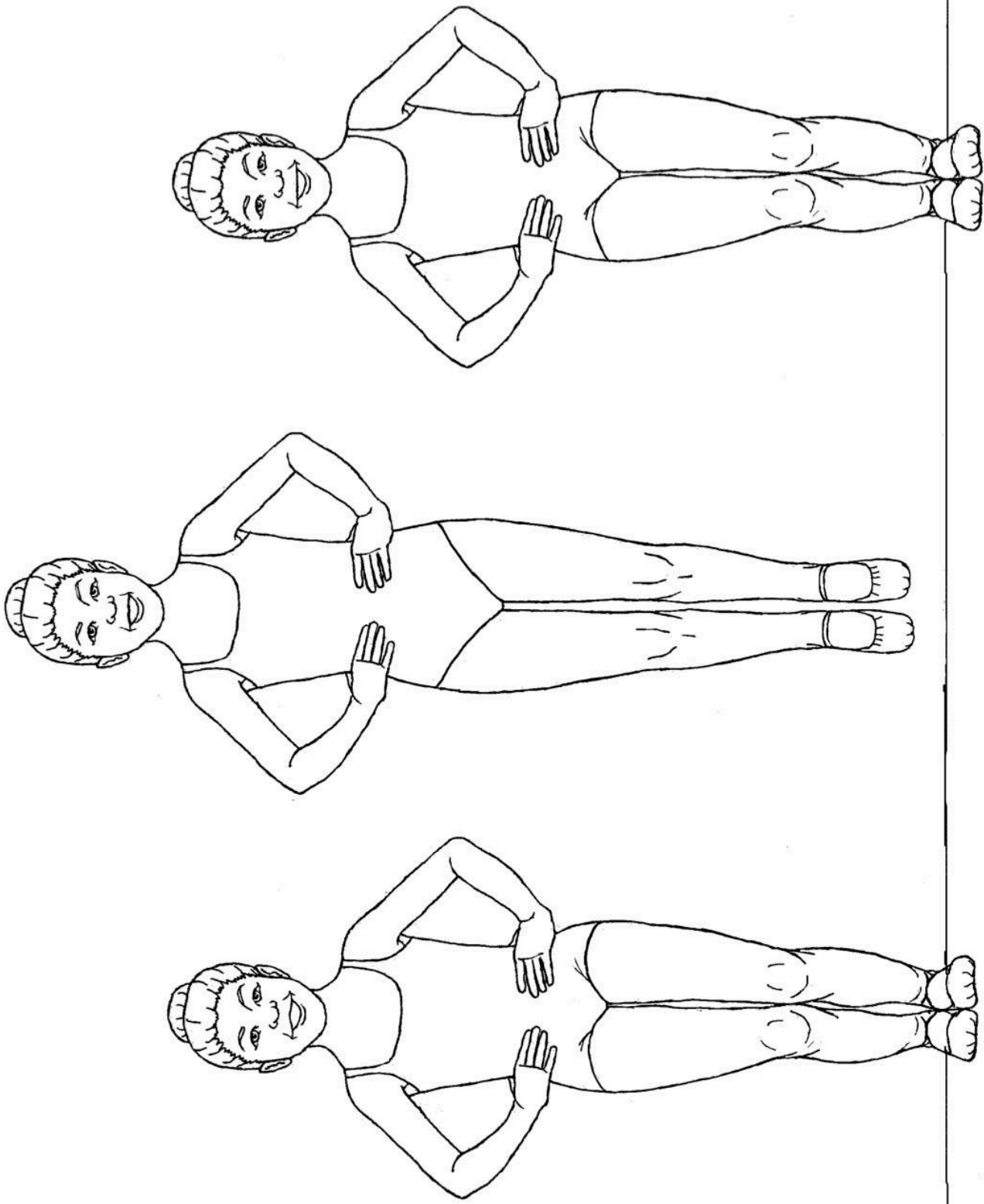




# Demi-Plié

## Second Position





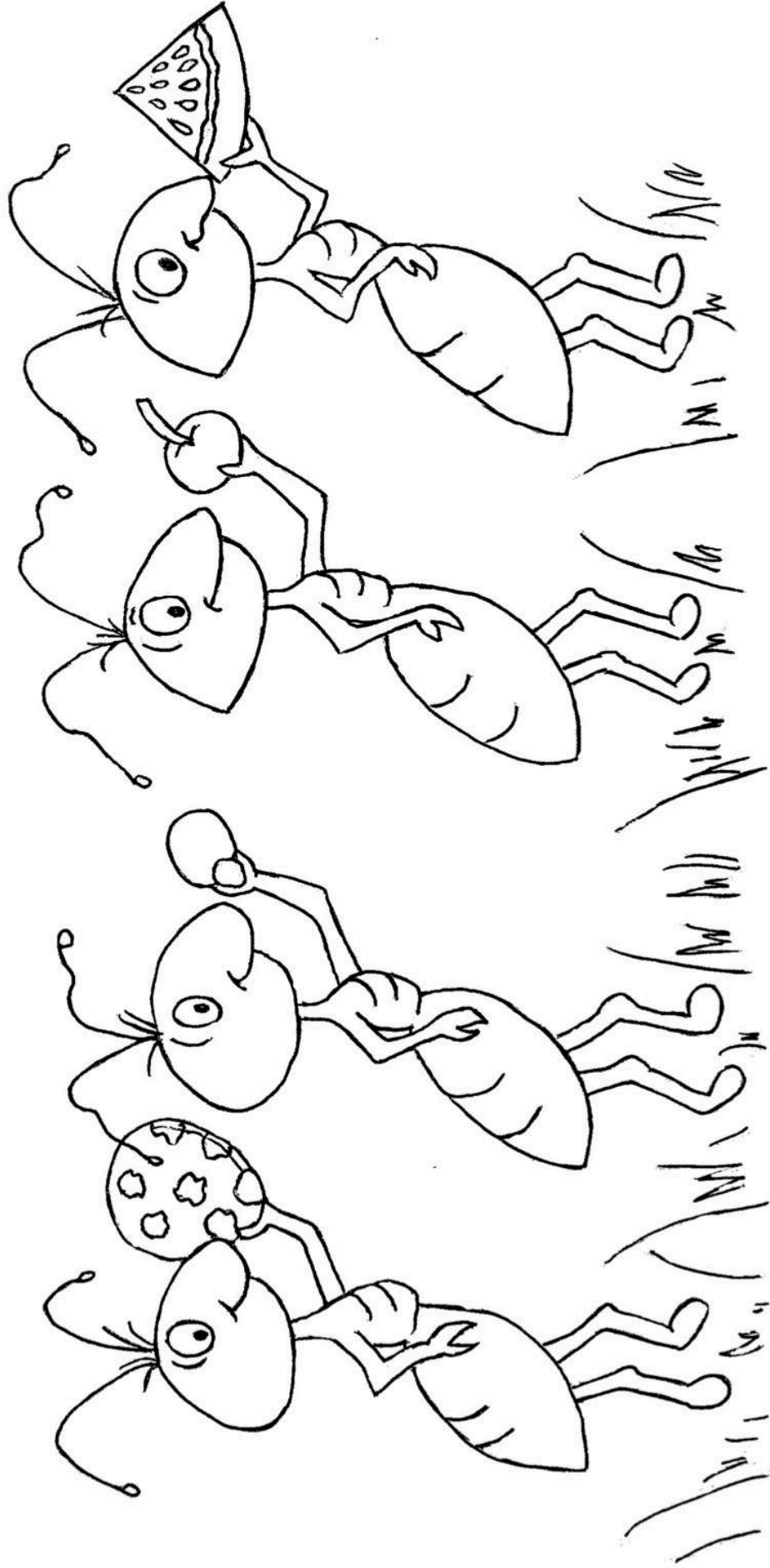
# Sauté Parallèle





# Frog Jump

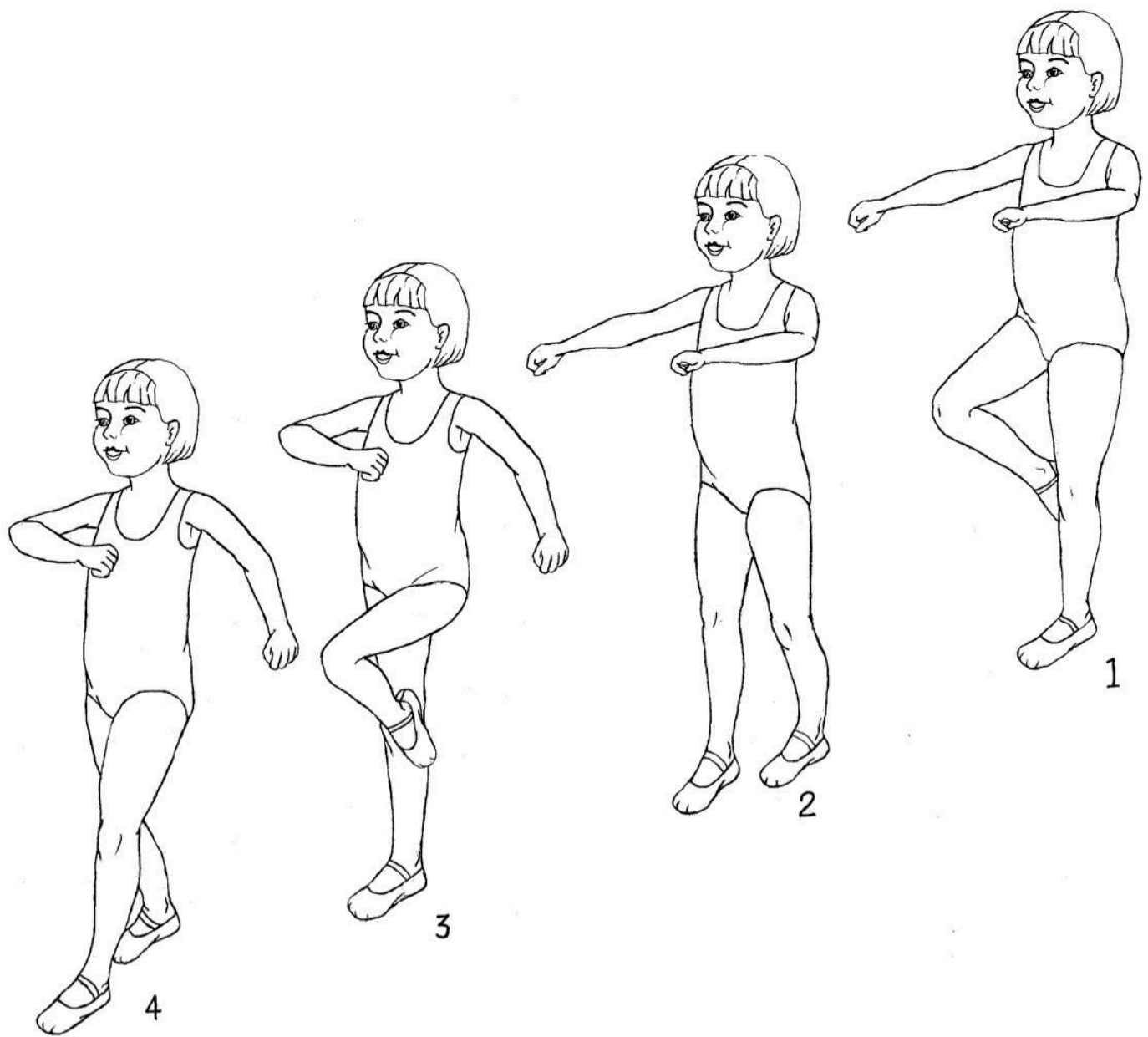




# Ant Platoon







# Marching



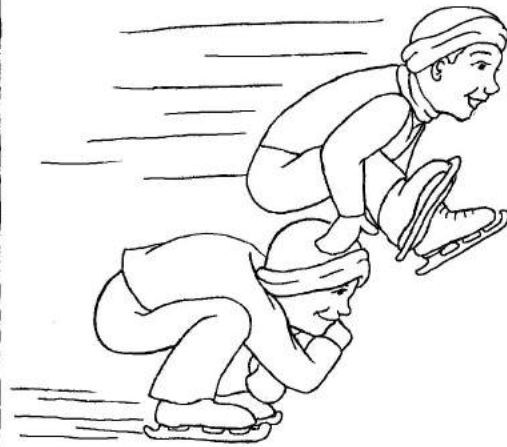
Create your own ice skating scene in the space below.



## Ice Skating



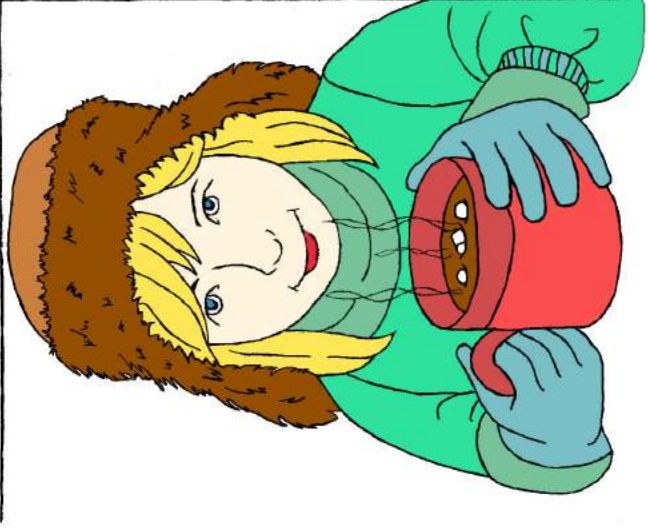
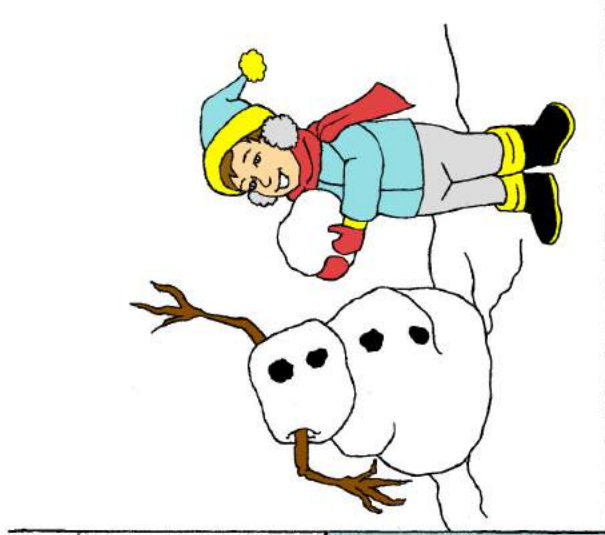
Create your own ice skating scene in the space below.



## Ice Skating



Which one is your favorite winter activity?

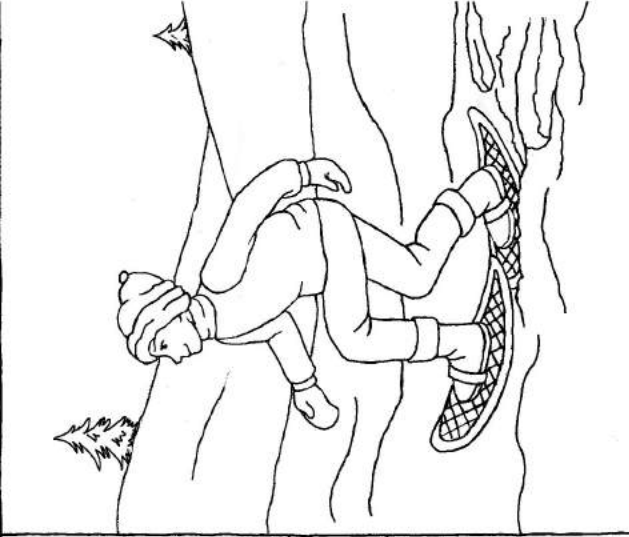
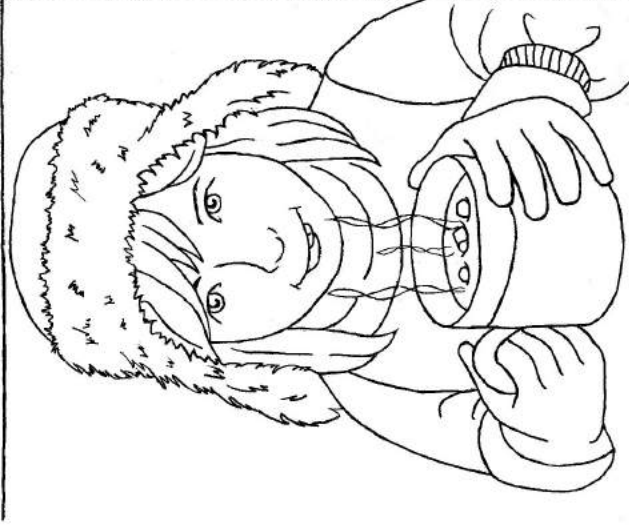
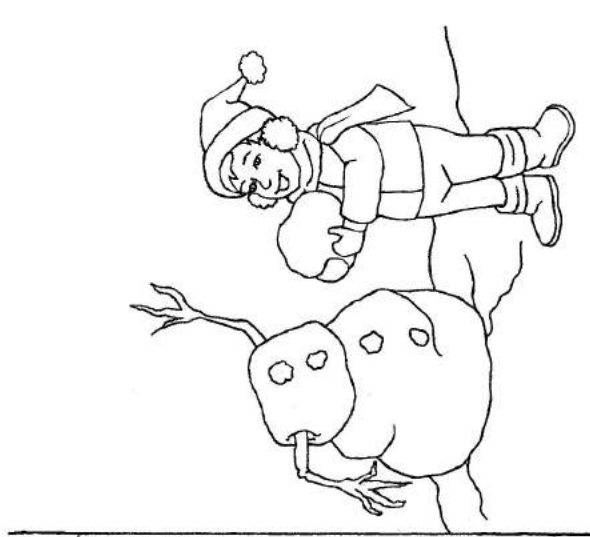
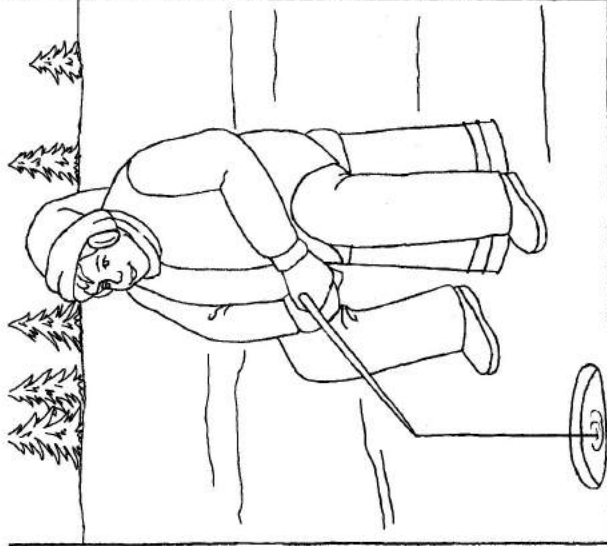
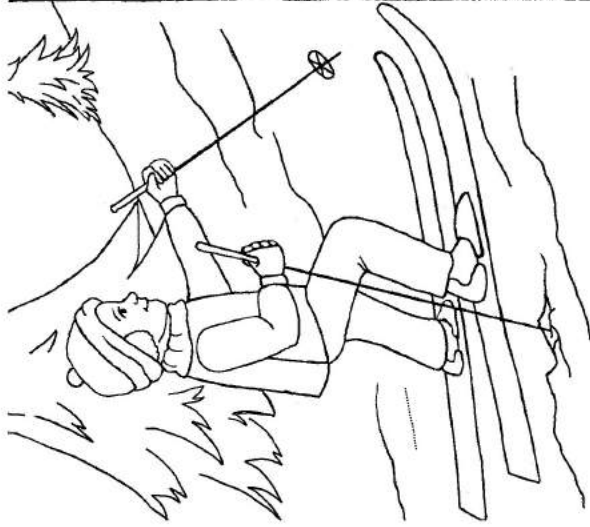


## Winter Activities



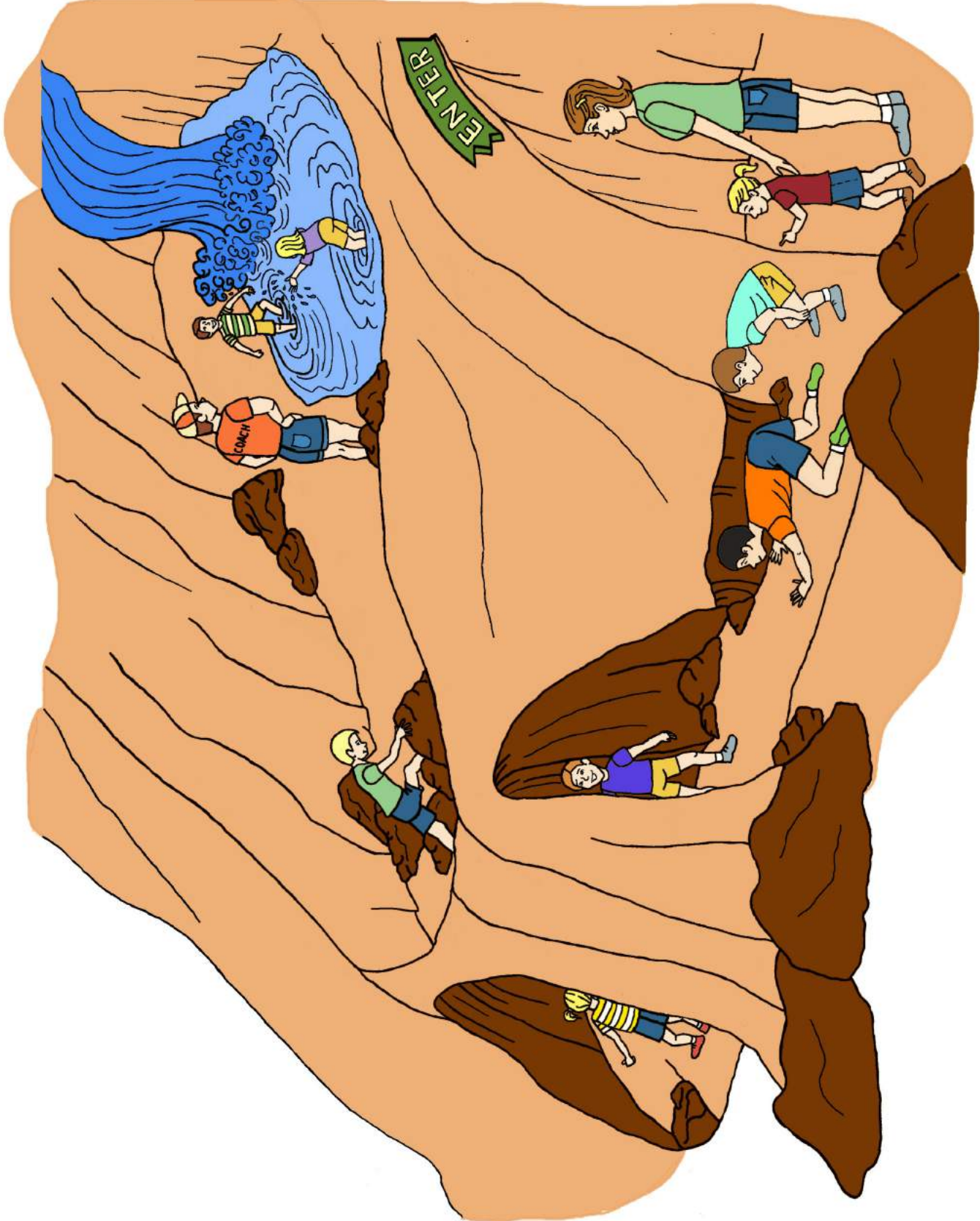


Which one is your favorite winter activity?



## Winter Activities





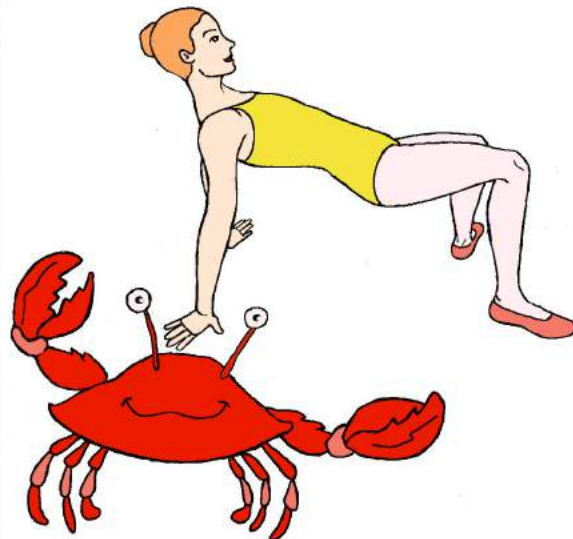
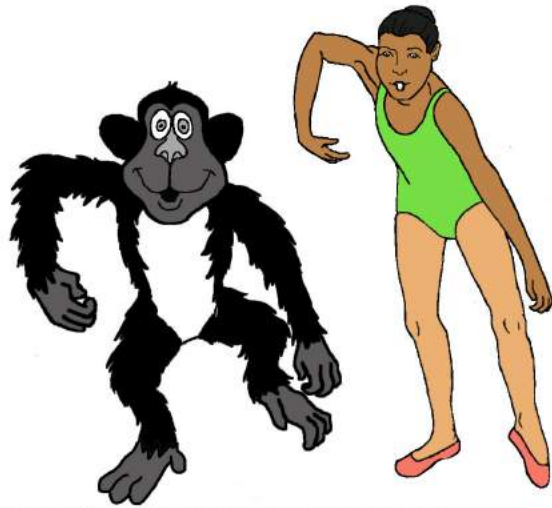
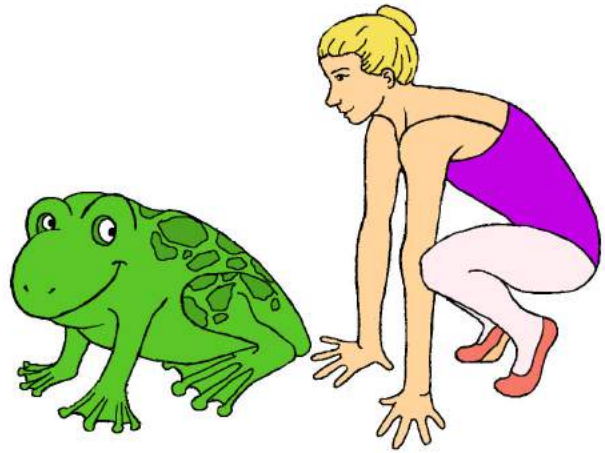
# Cave Exploration





# Cave Exploration

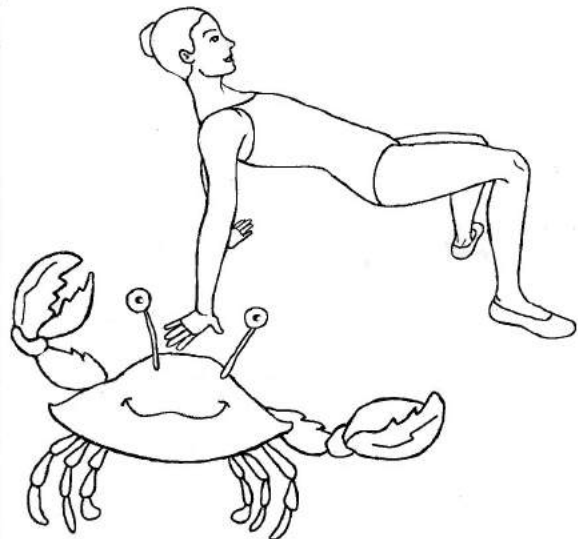
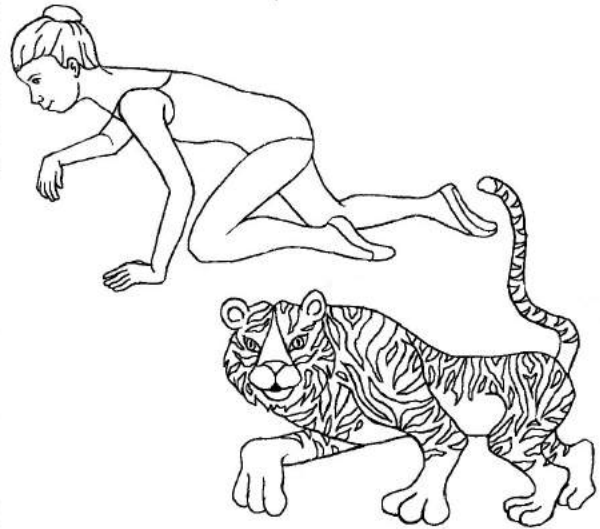
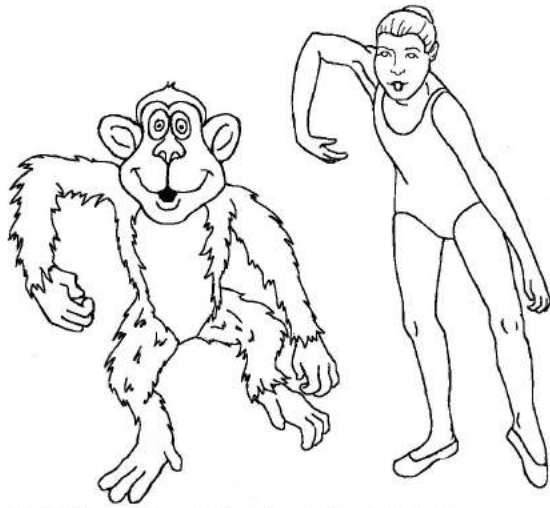
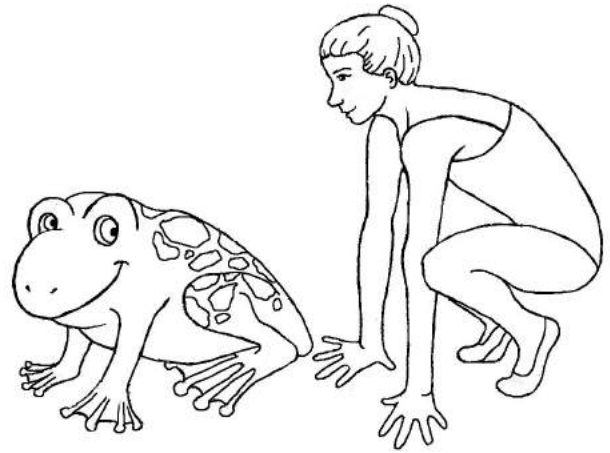




# Move Like the Animals

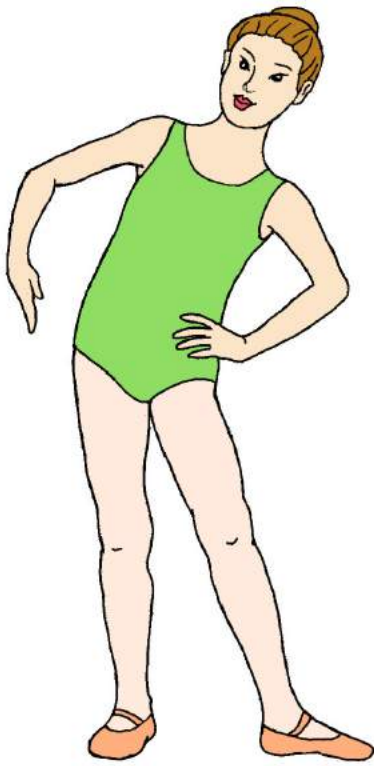




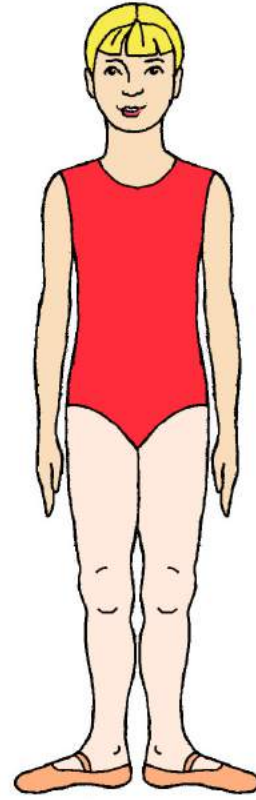


## Move Like the Animals

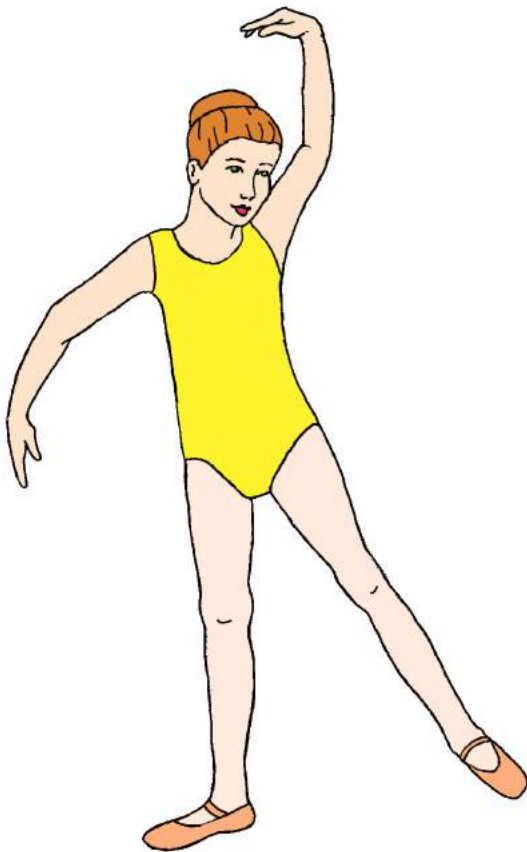




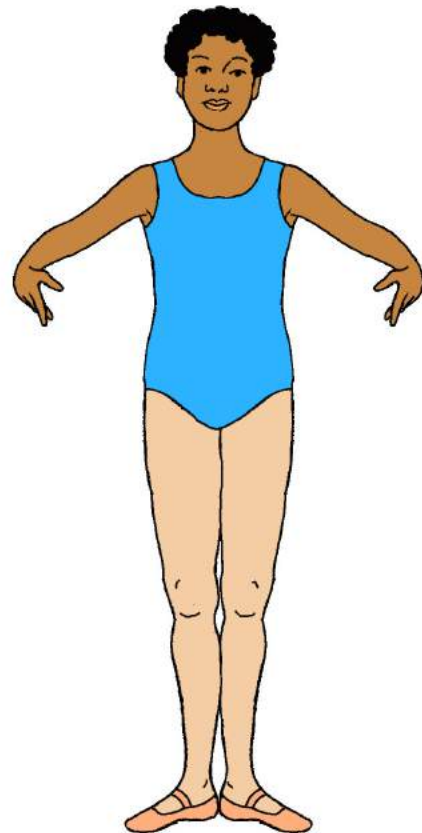
Curved Shape



Straight Shape



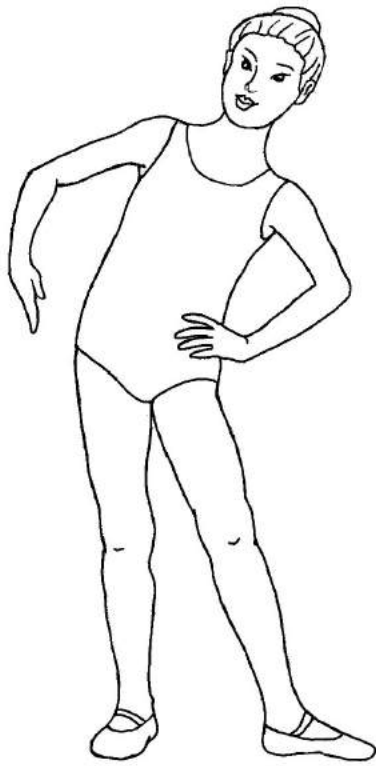
Asymmetrical Shape



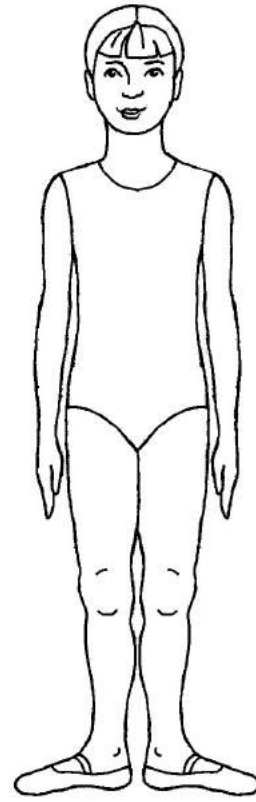
Symmetrical Shape

# Body Shapes

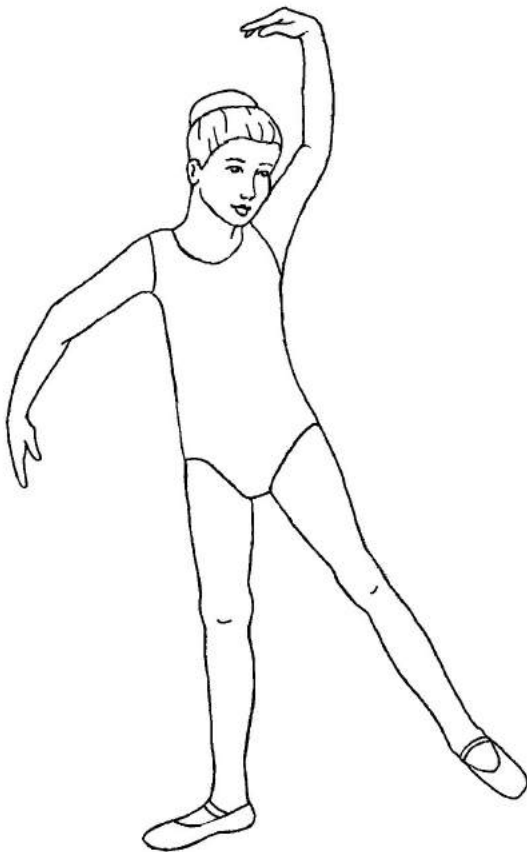




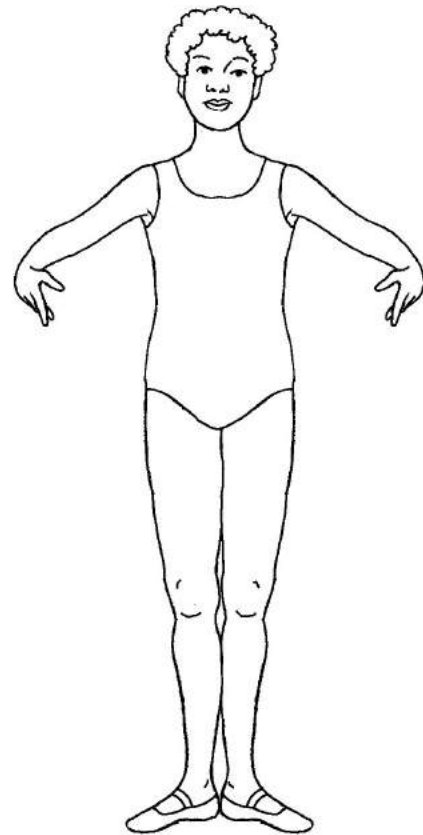
**Curved Shape**



**Straight Shape**



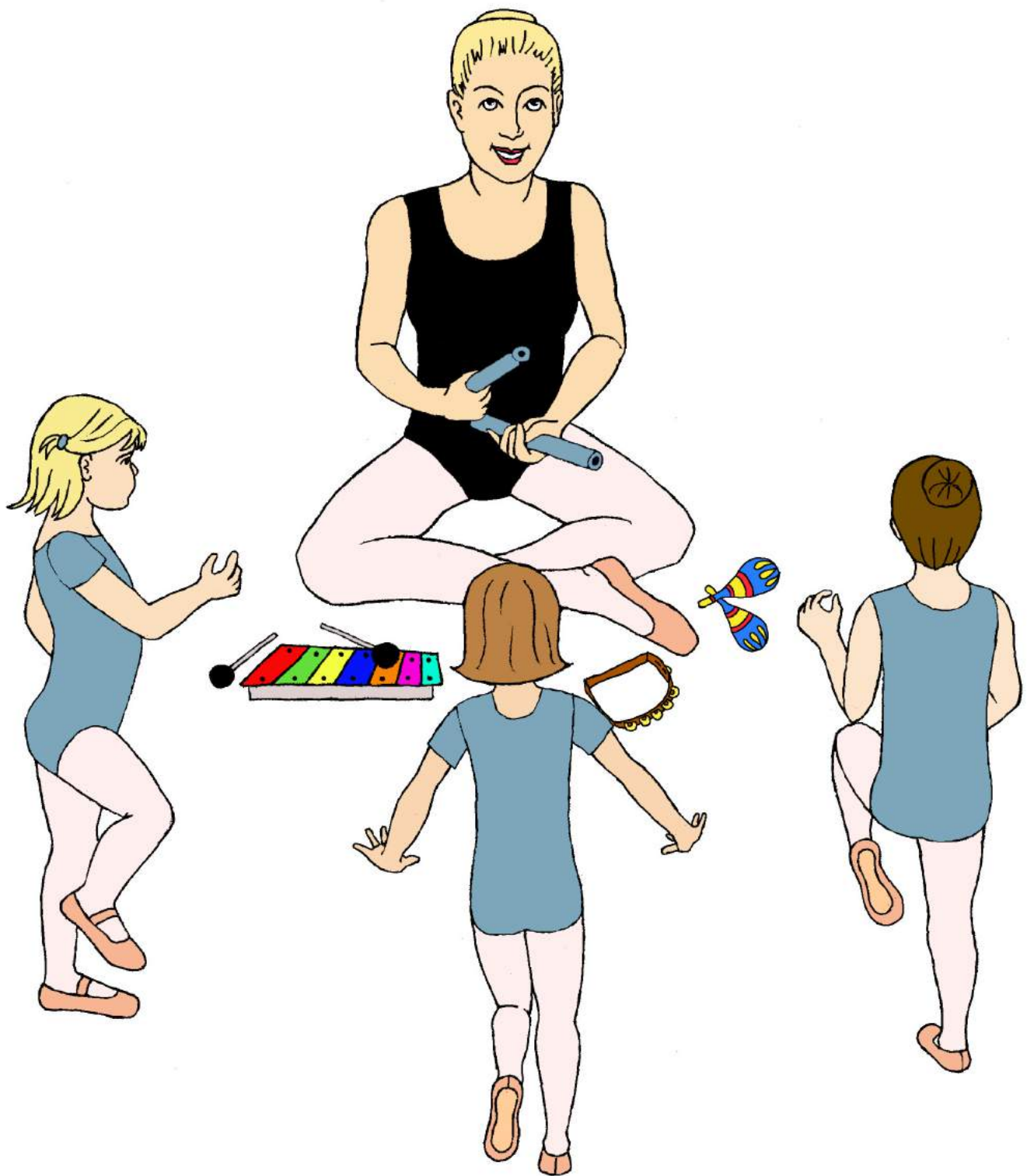
**Asymmetrical Shape**



**Symmetrical Shape**

# Body Shapes

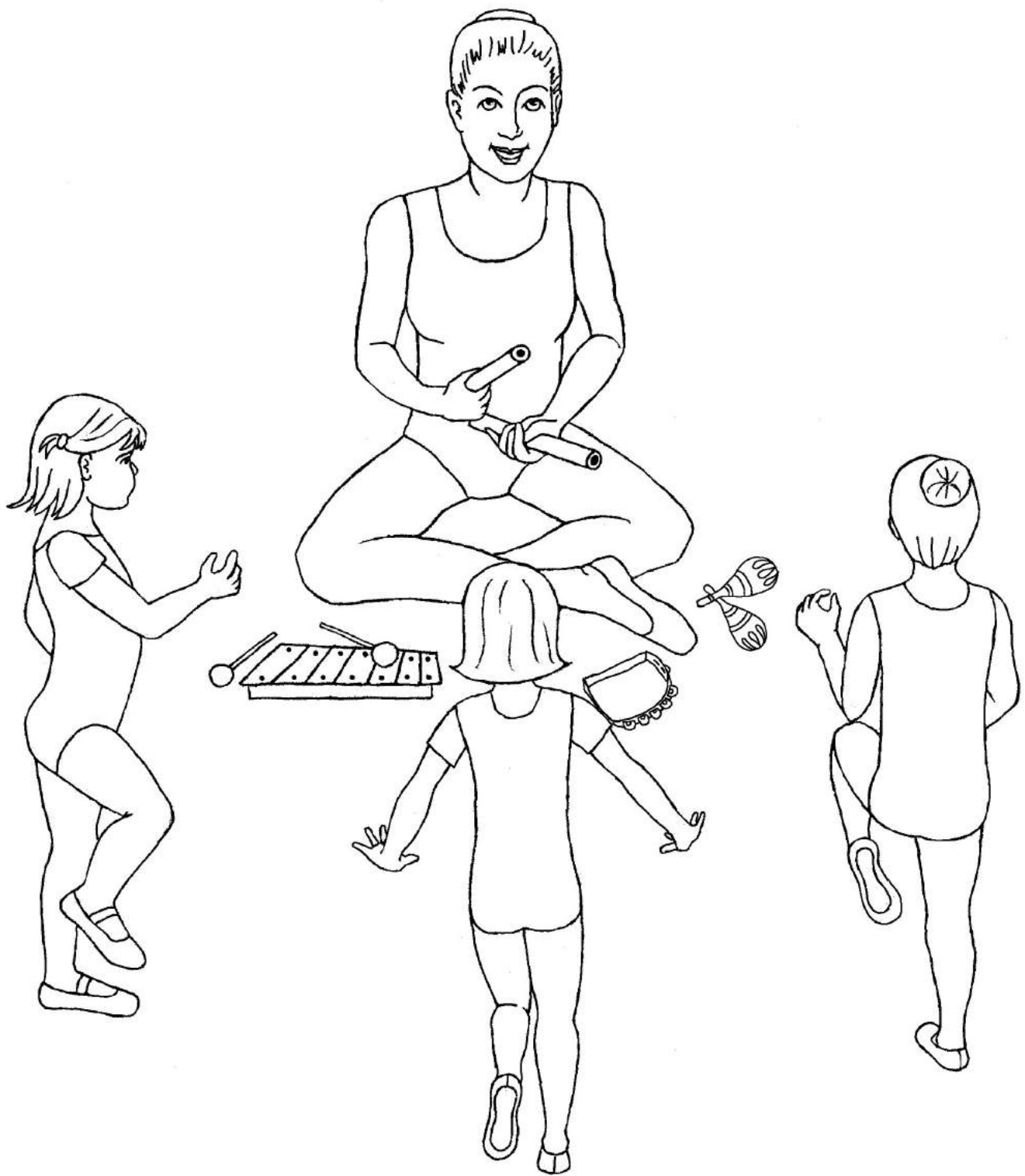




## Dancing to the Instruments

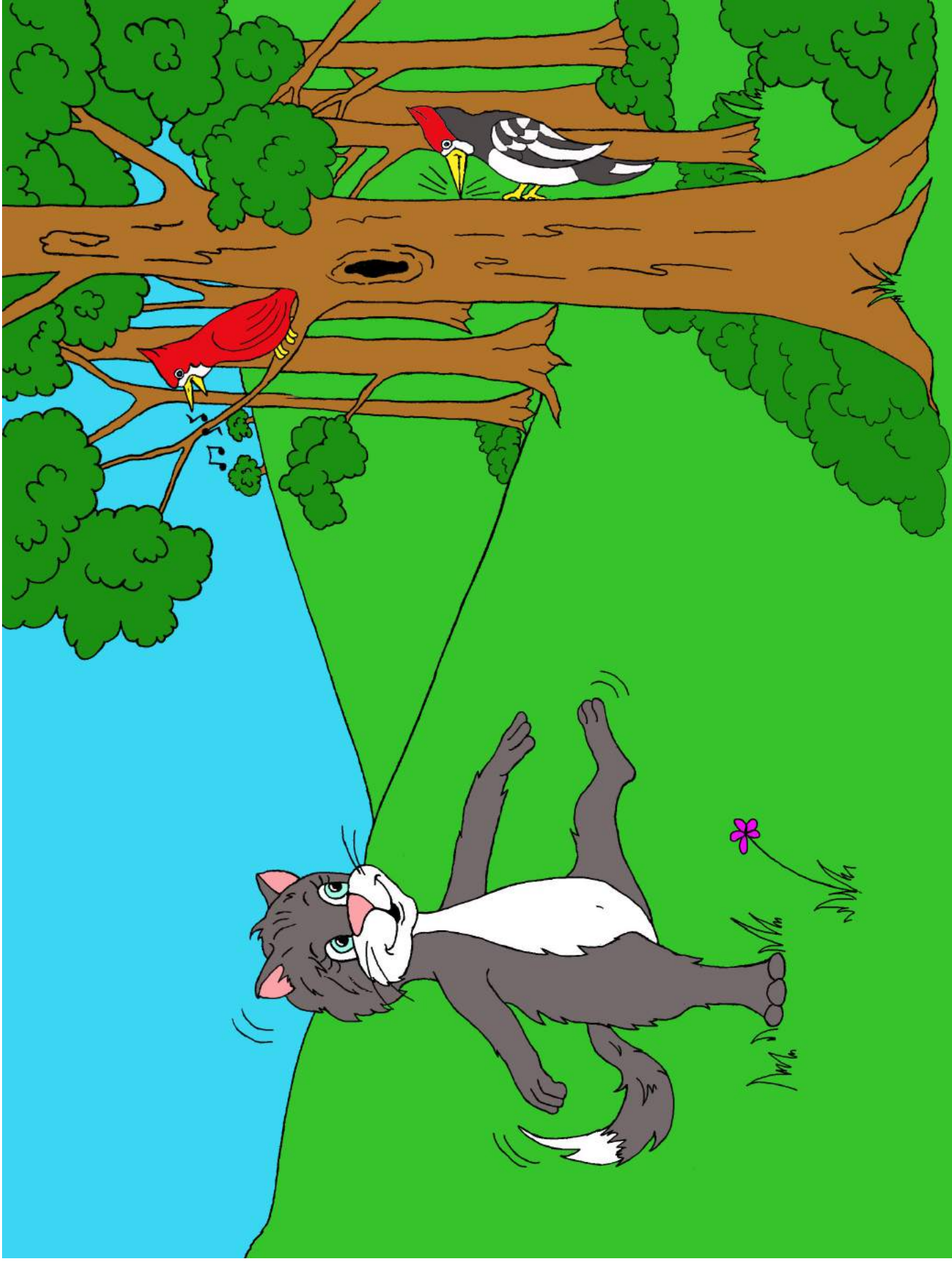






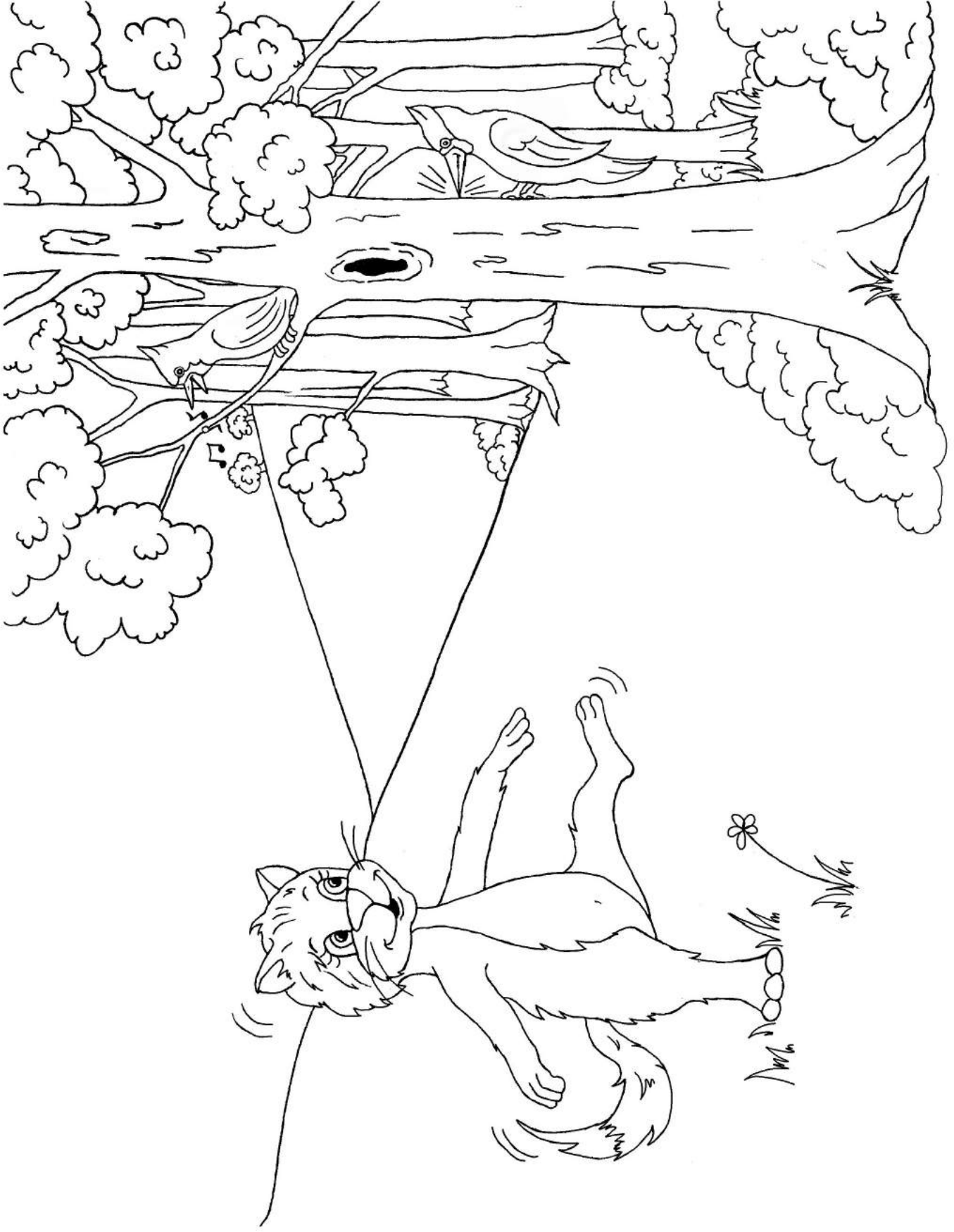
## Dancing to the Instruments





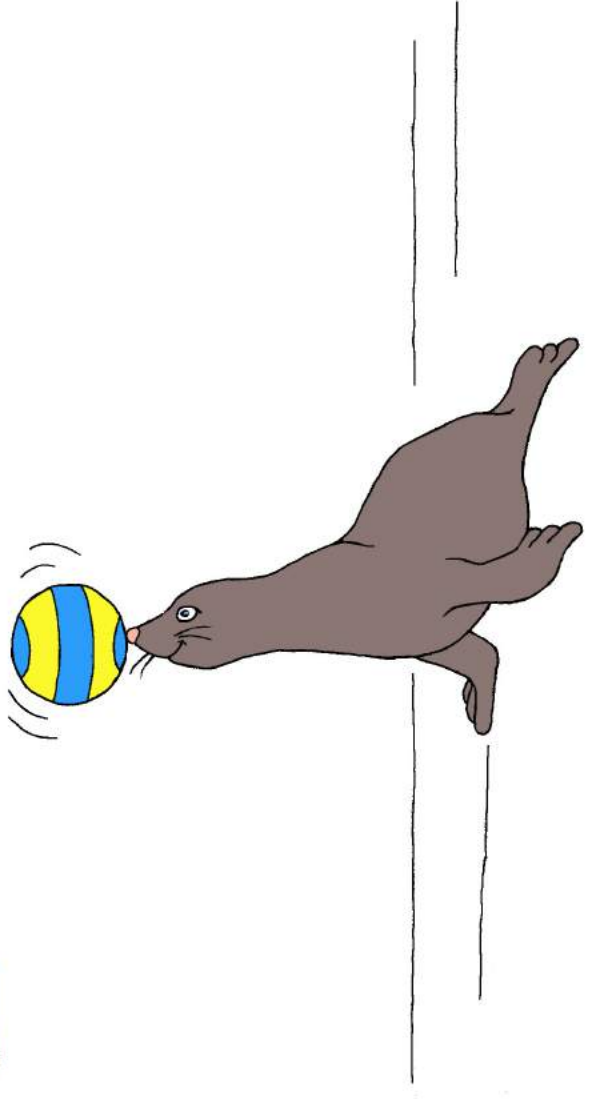
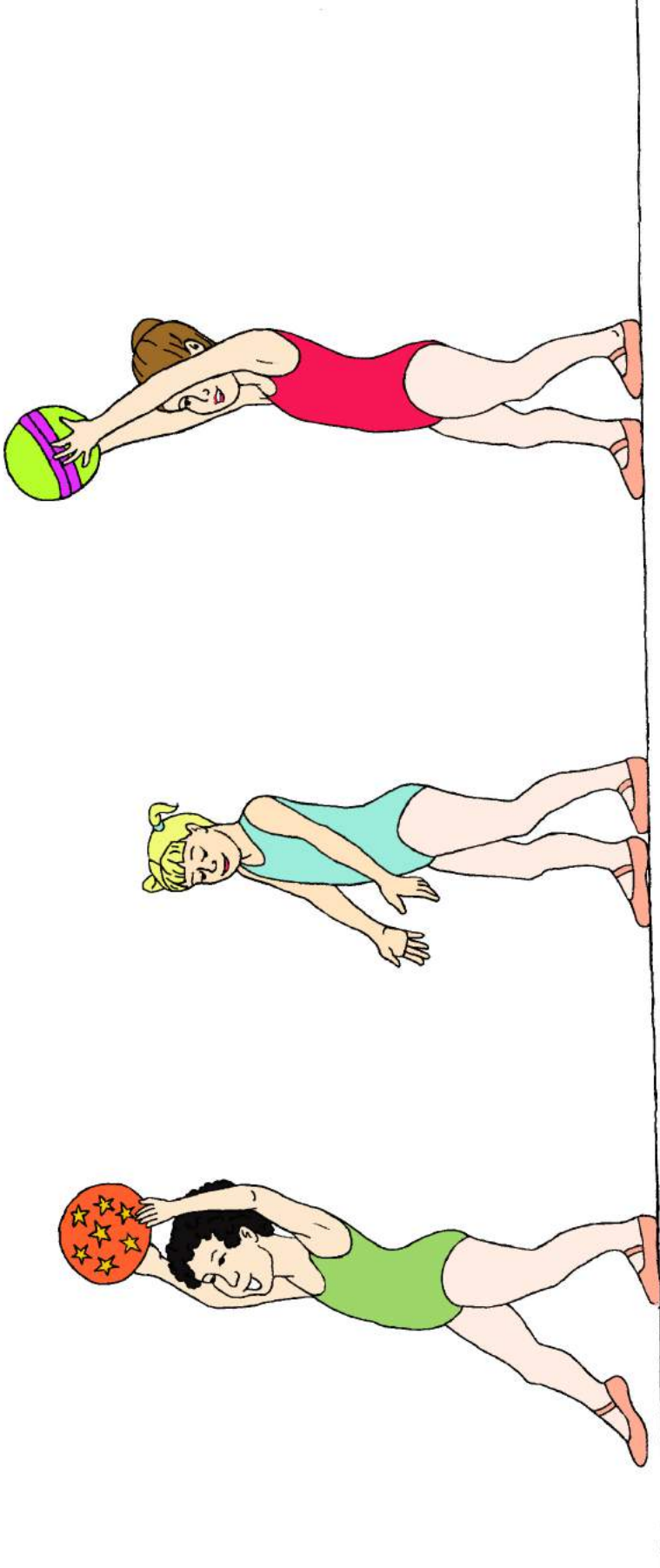
# Priscilla and Her Magical Friends





# Priscilla and Her Magical Friends

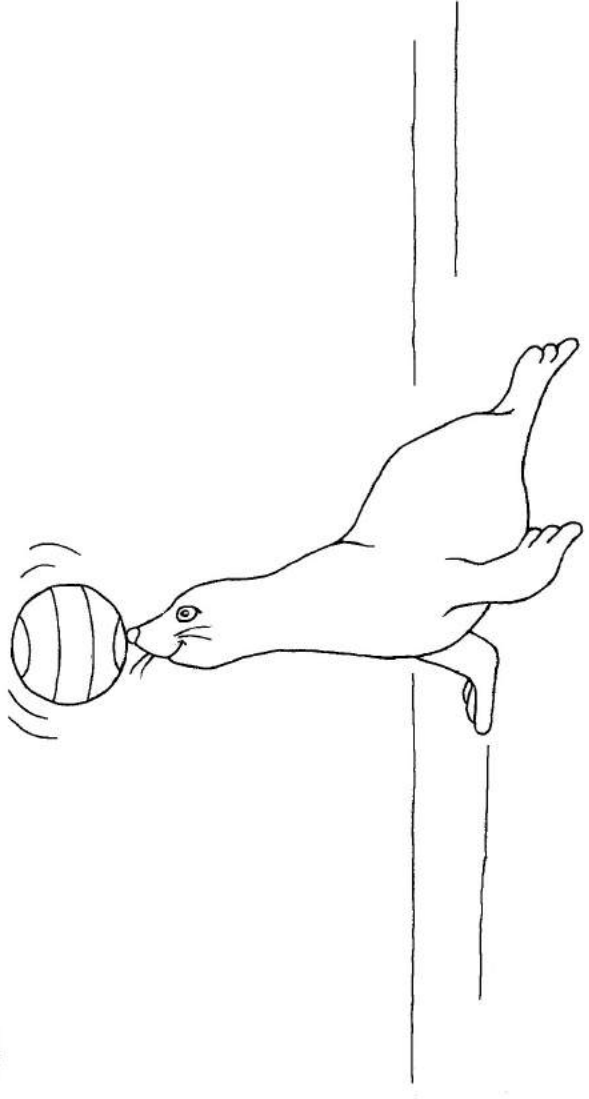
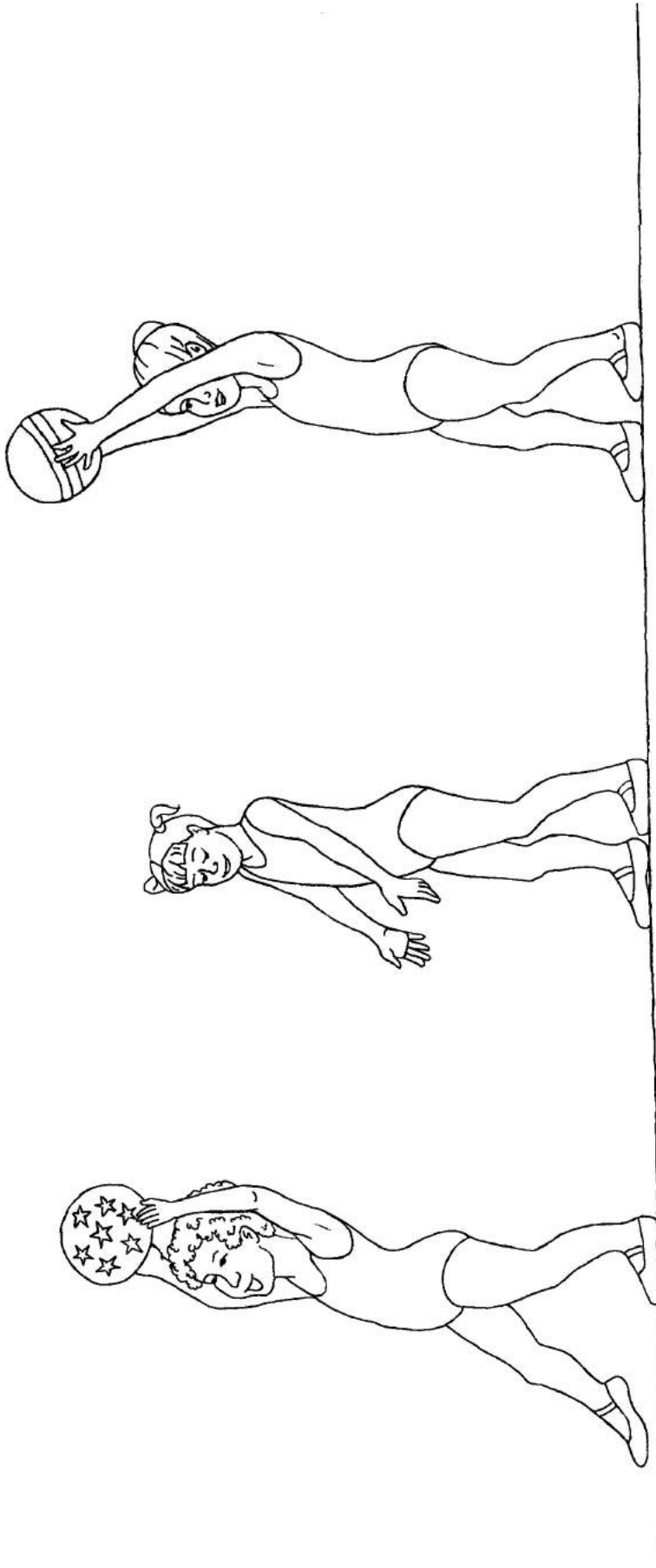




# Performing with the Seals

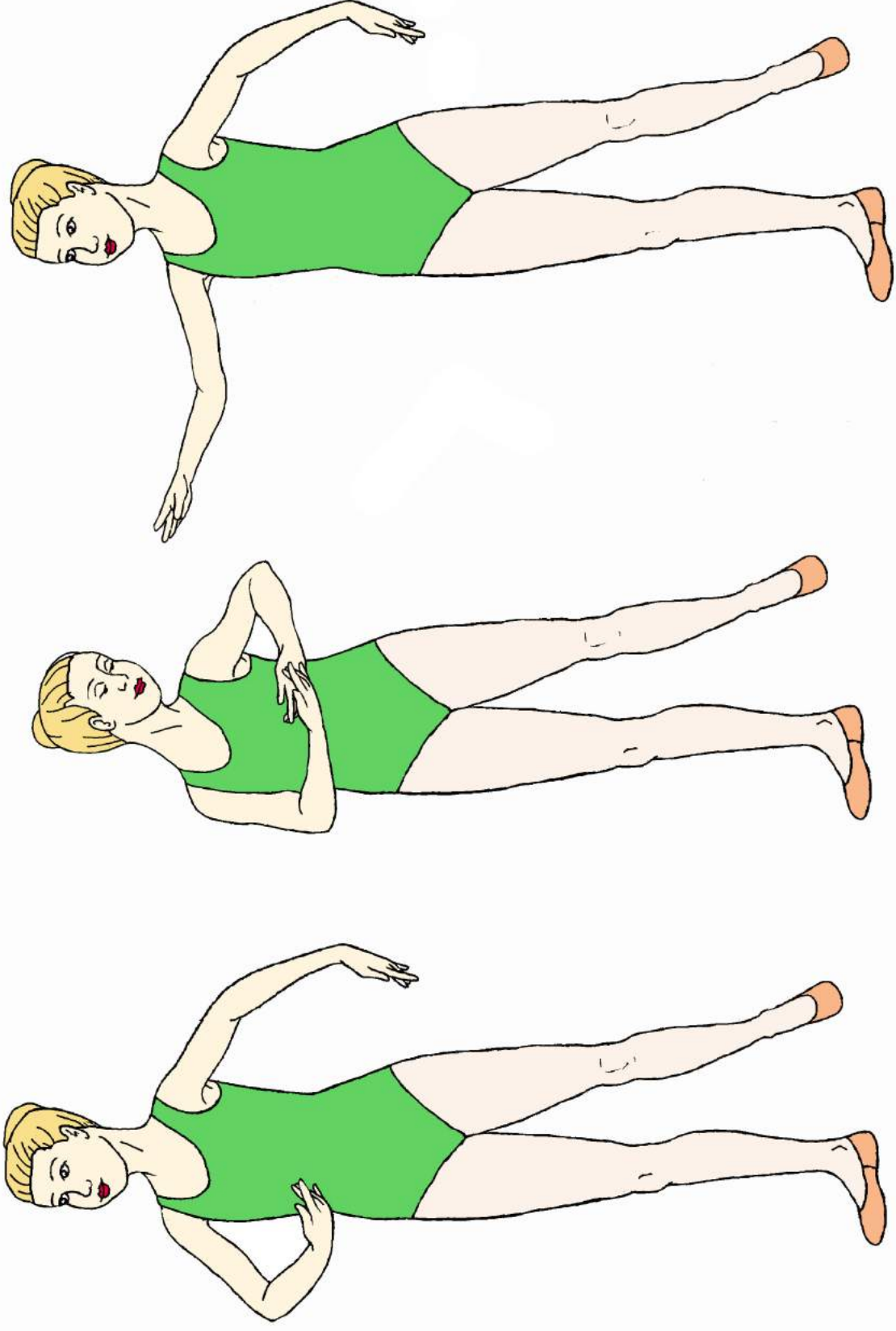






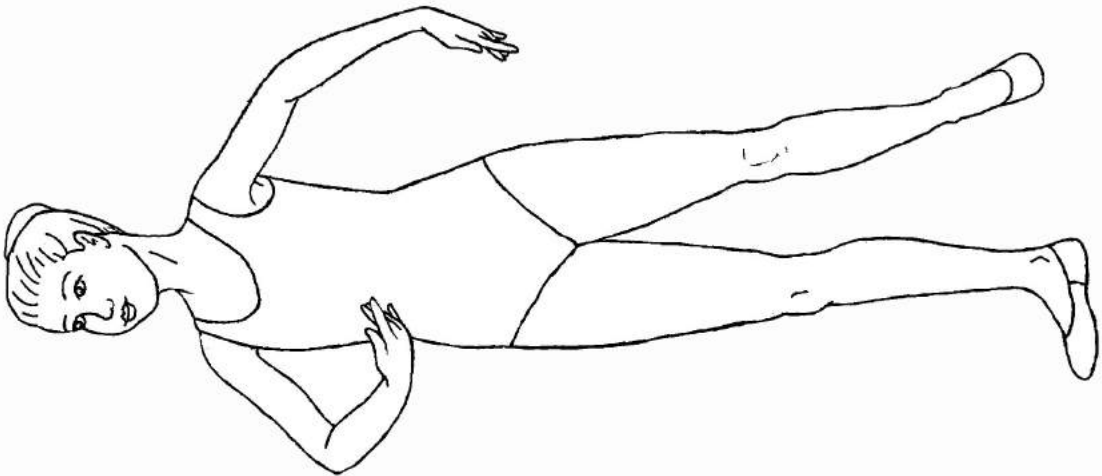
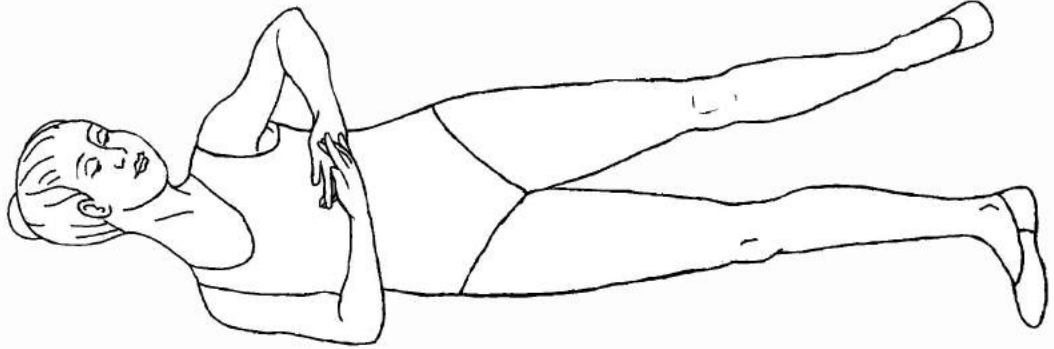
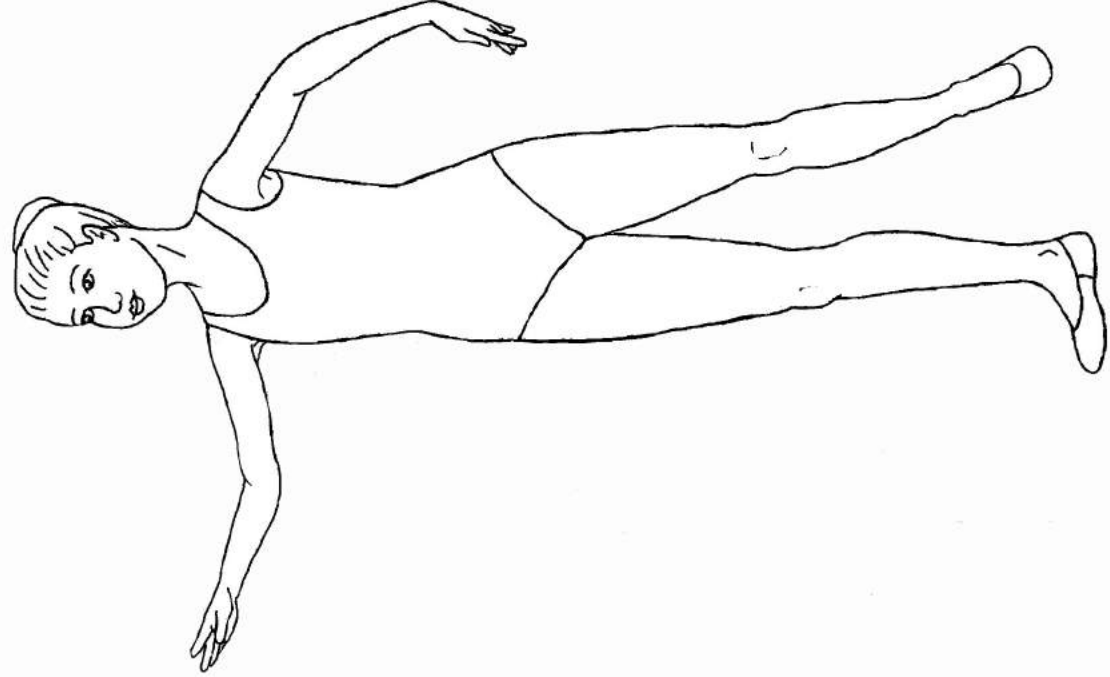
# Performing with the Seals





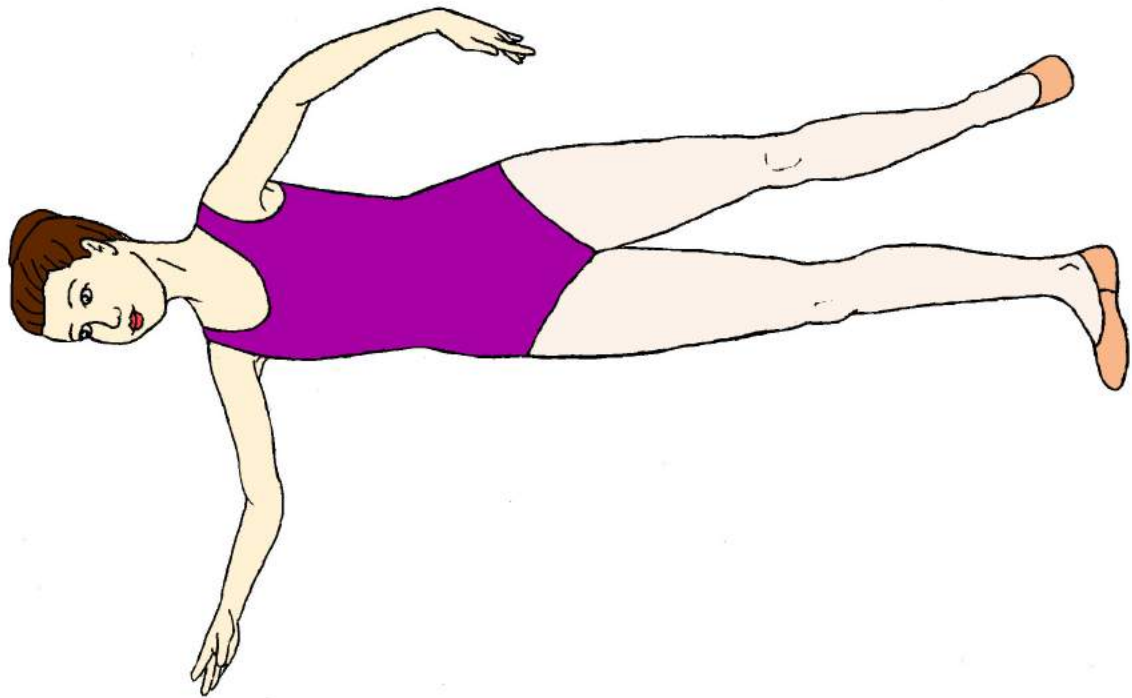
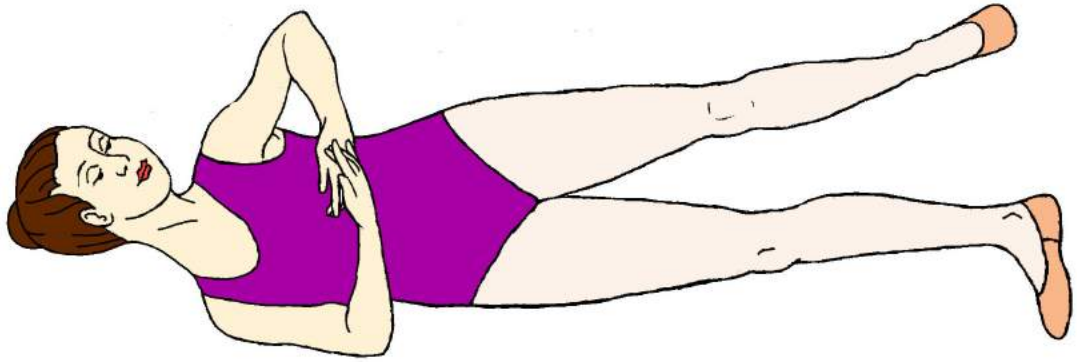
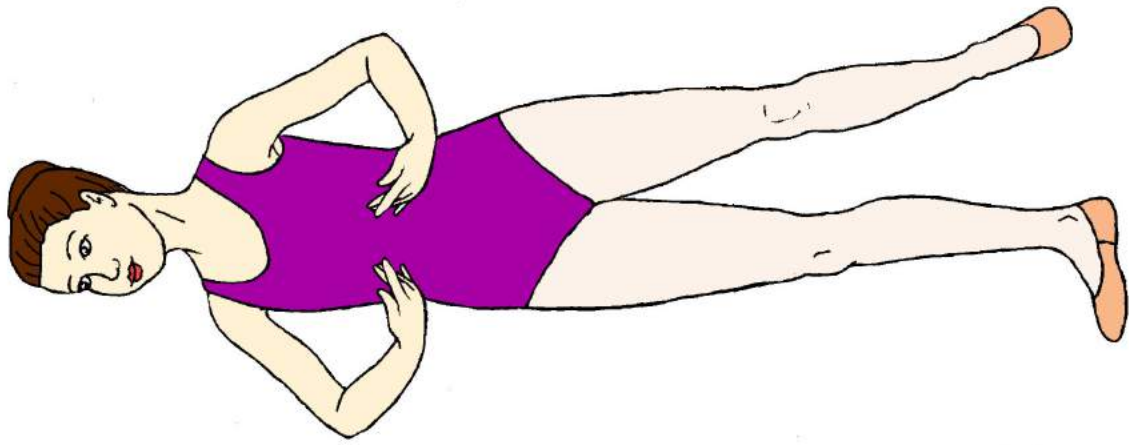
# Pantomime: I Love You





# Pantomime: I Love You

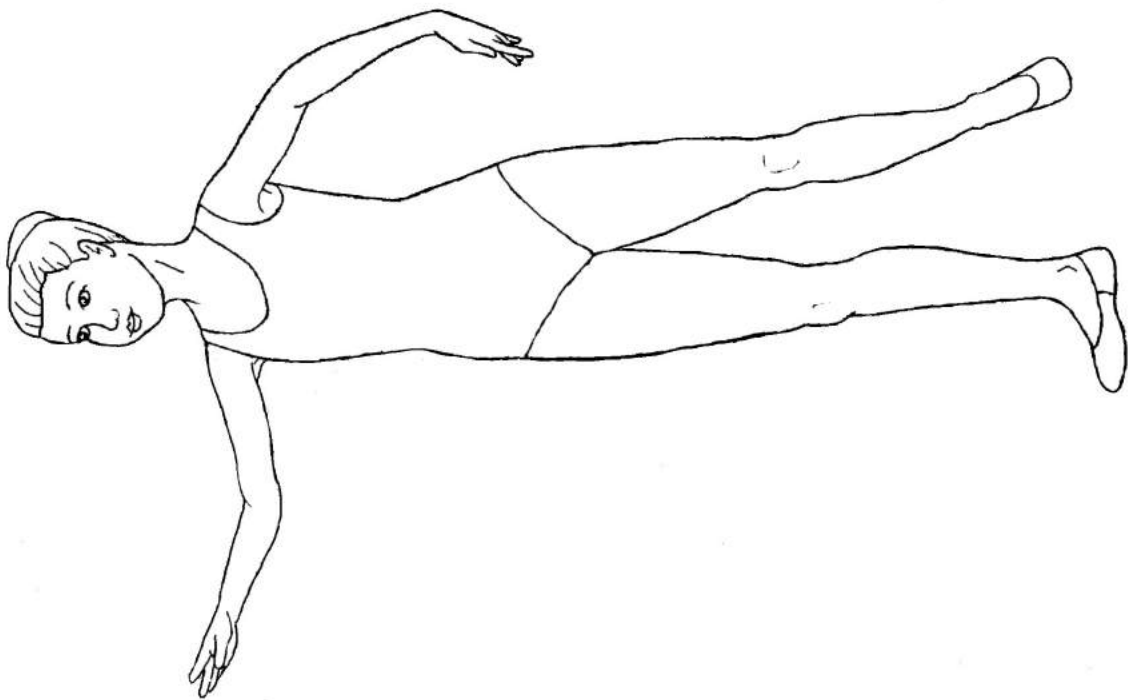
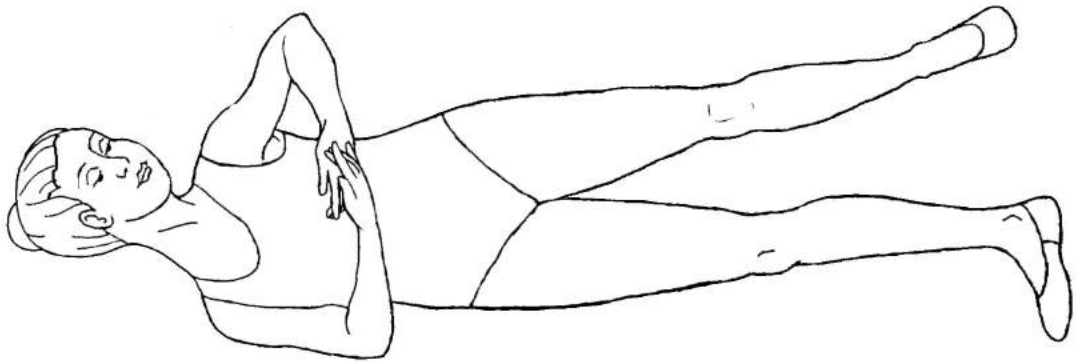
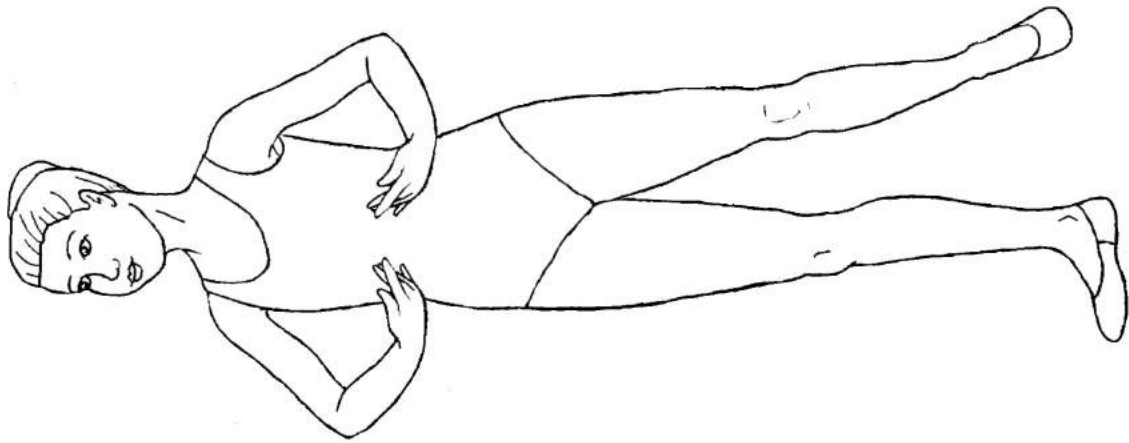




## Pantomime: Do You Love Me?

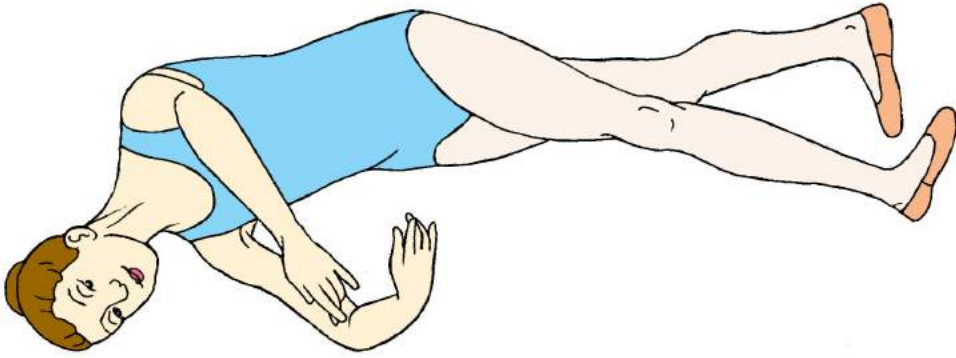
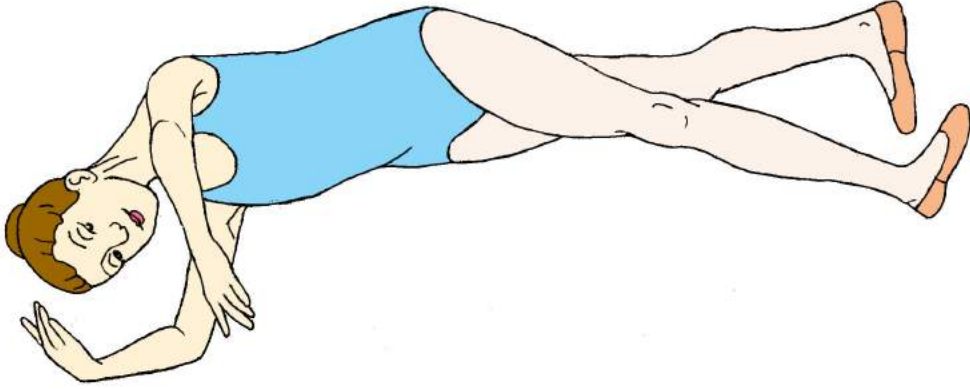
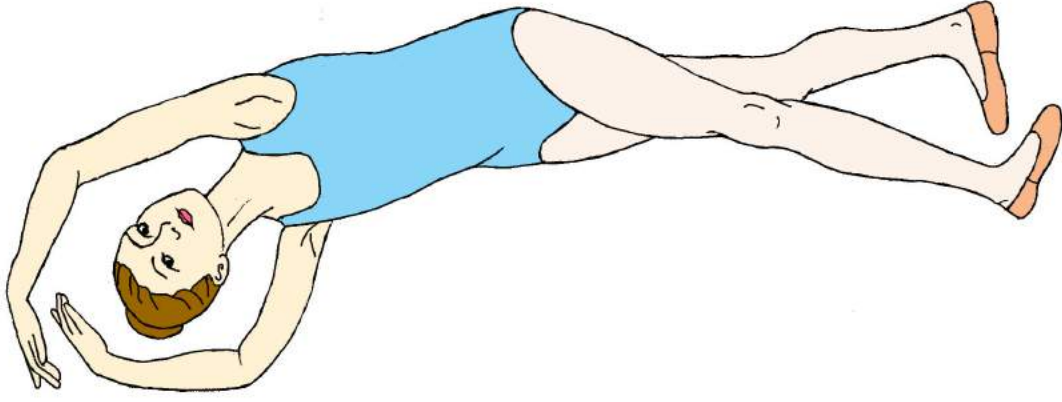






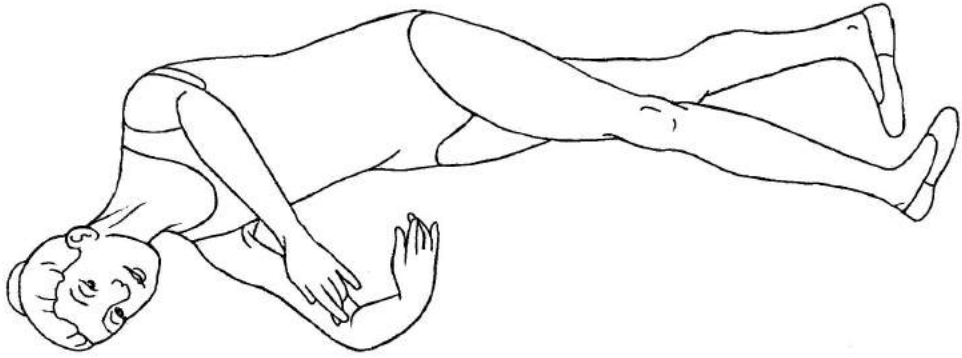
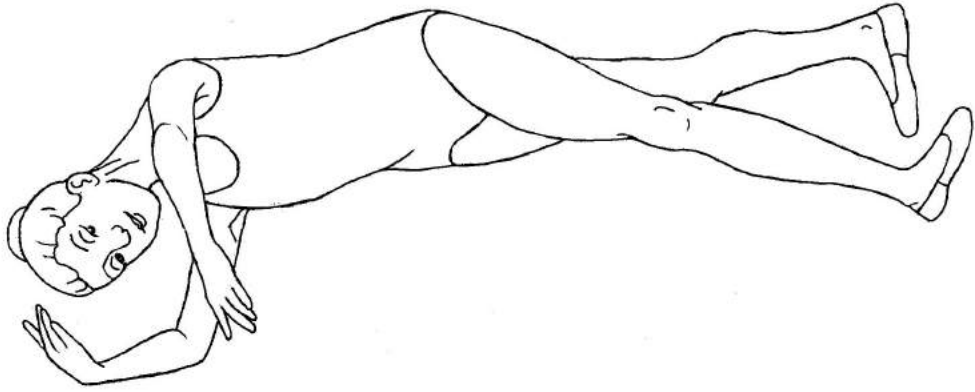
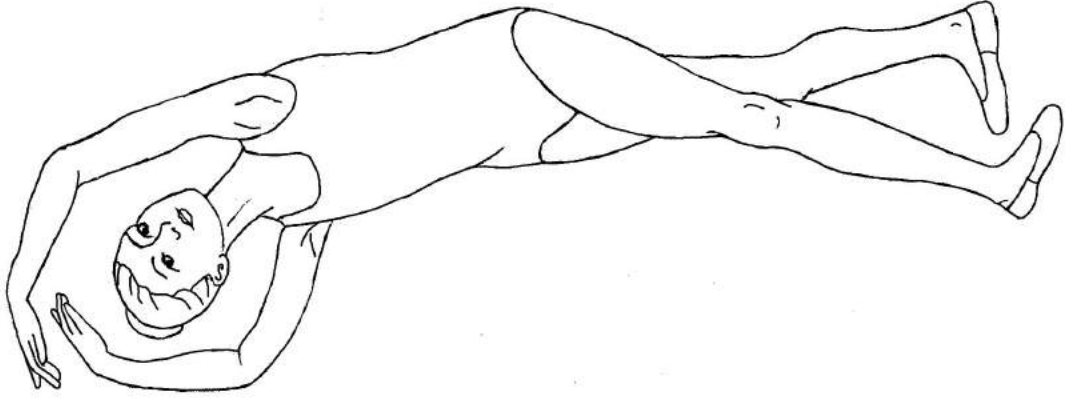
## Pantomime: Do You Love Me?





## Pantomime: Dance

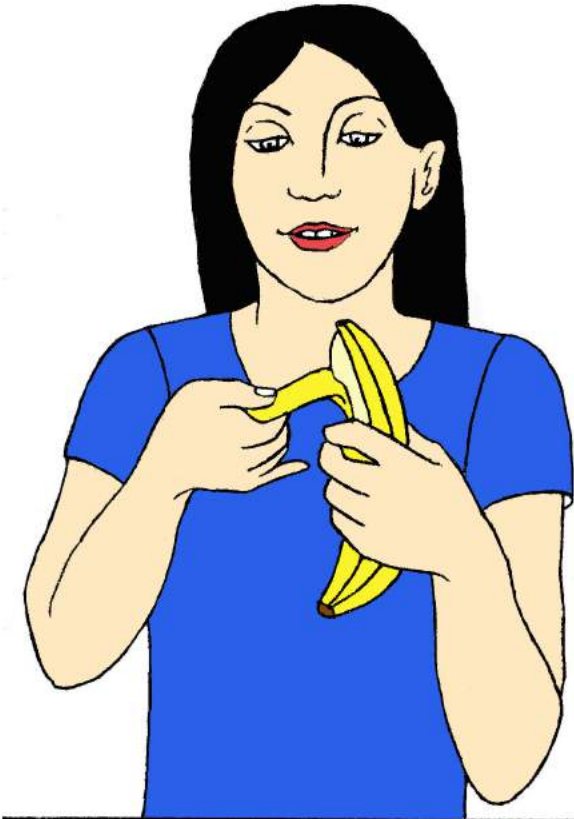




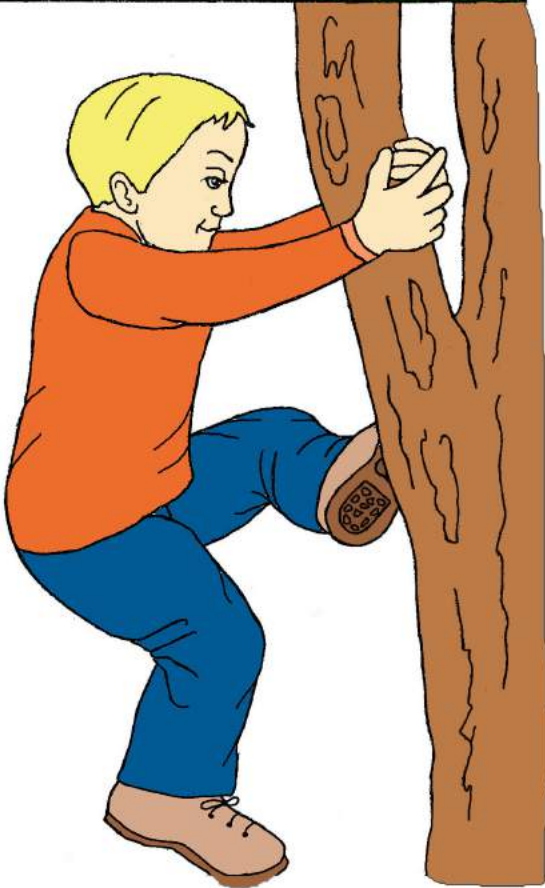
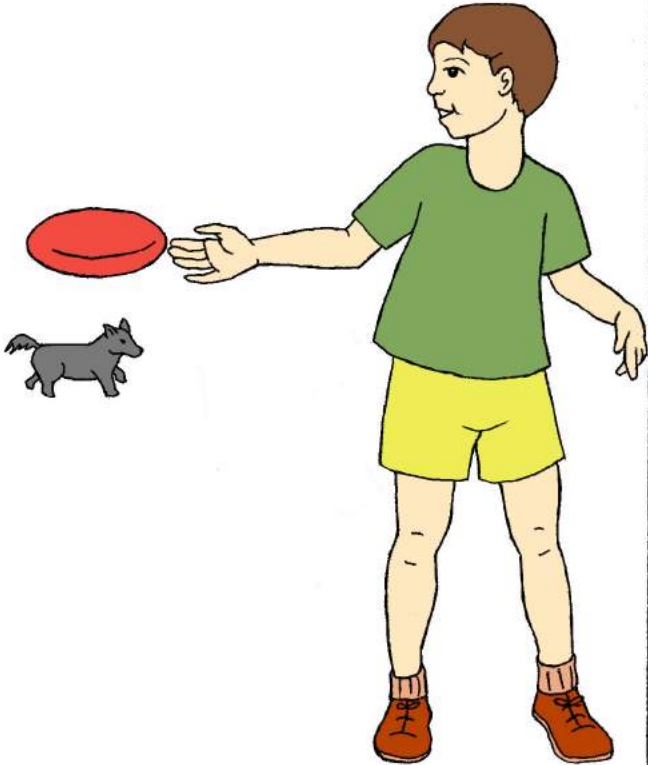
## Pantomime: Dance



Eating a Banana



Planting a Garden



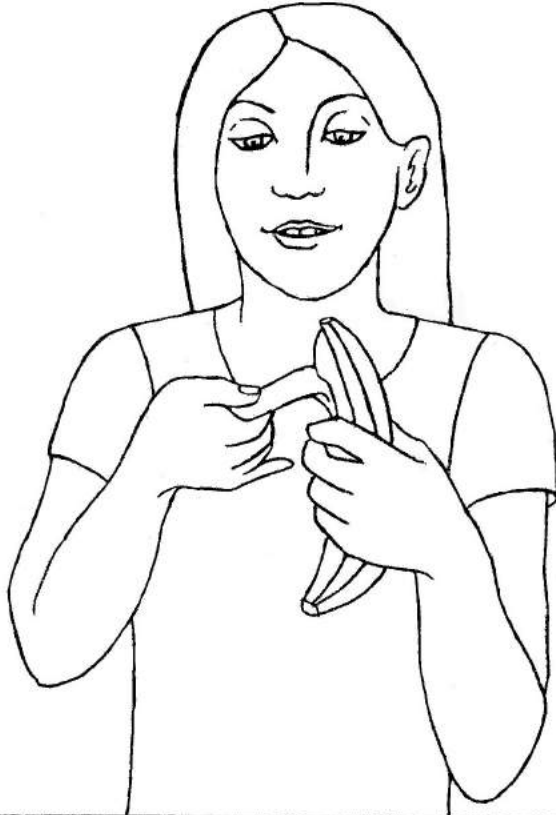
Playing Frisbee with Dog

Climbing a Tree

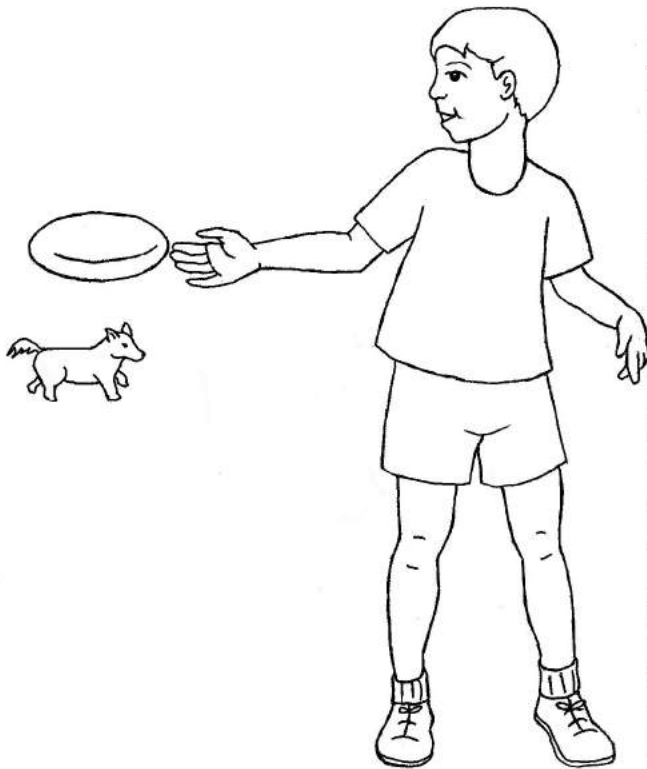
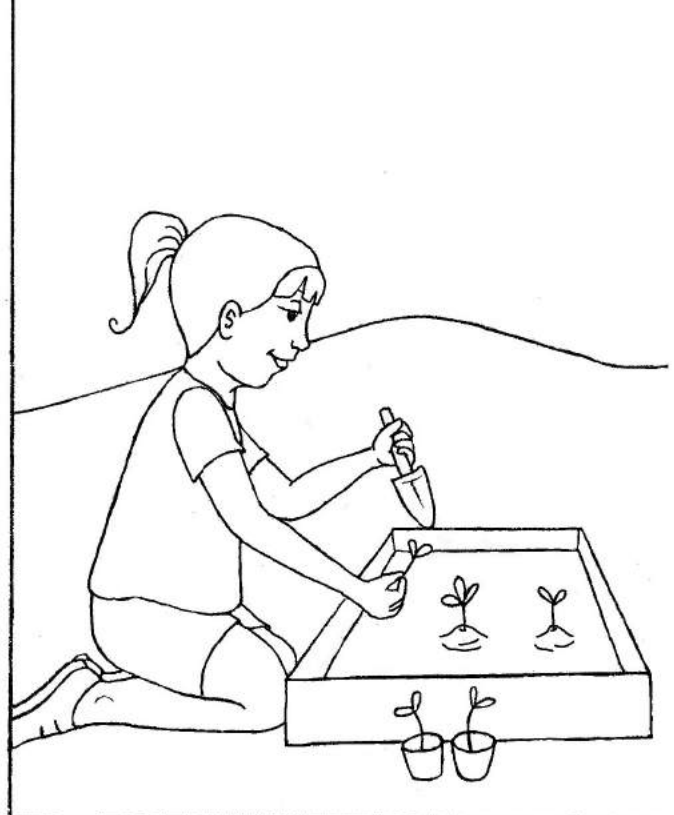




**Eating a Banana**



**Planting a Garden**

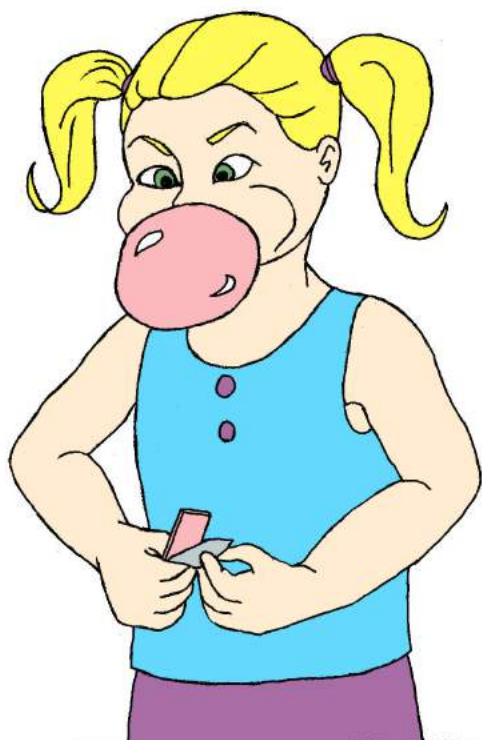


**Playing Frisbee with Dog**

**Climbing a Tree**



Blowing Bubbles



Brushing Teeth



Putting on Twisted Ballet Tights

Wild Card- Make Up Your Own



Blowing Bubbles



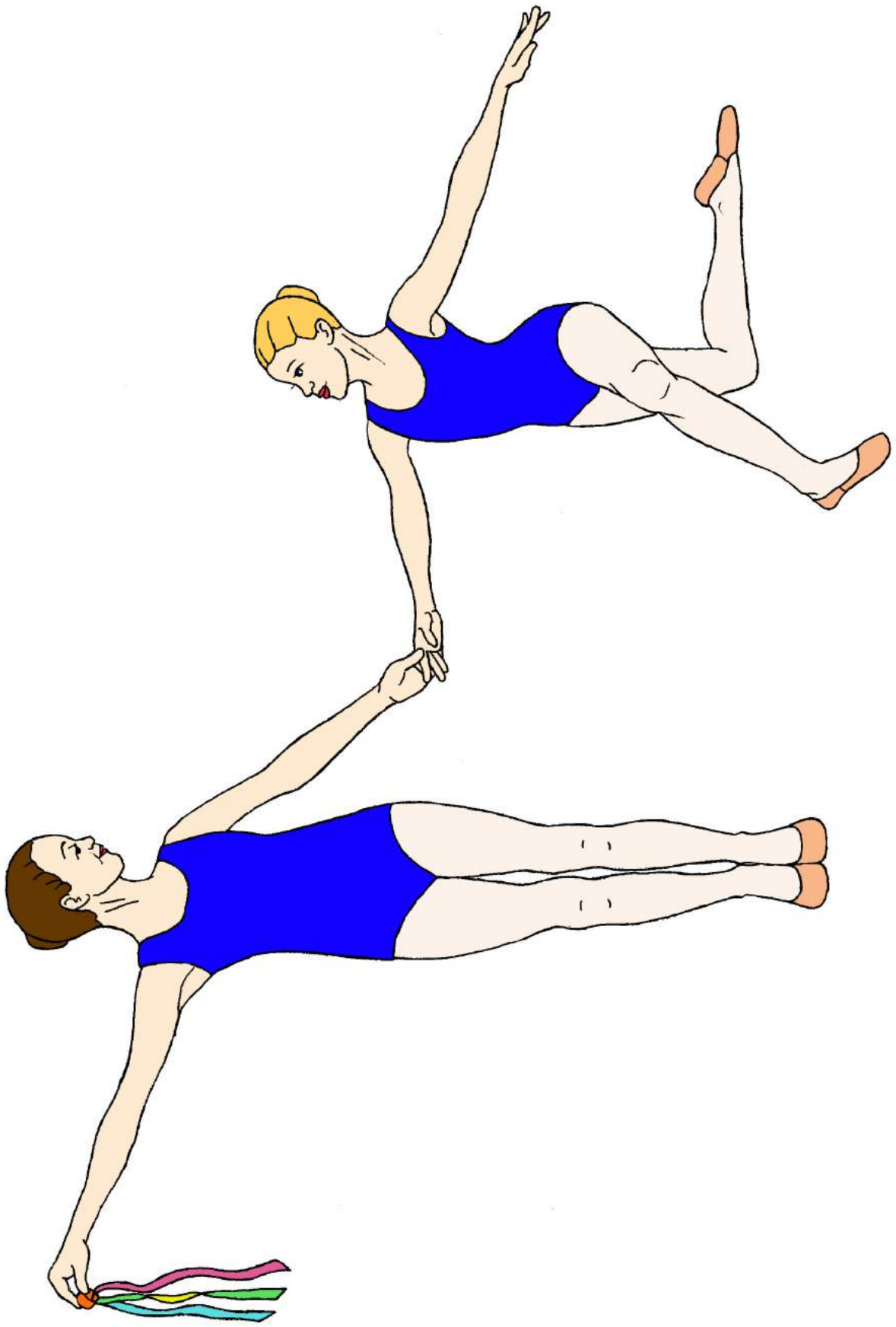
Brushing Teeth



Putting on Twisted Ballet Tights

Wild Card- Make Up Your Own

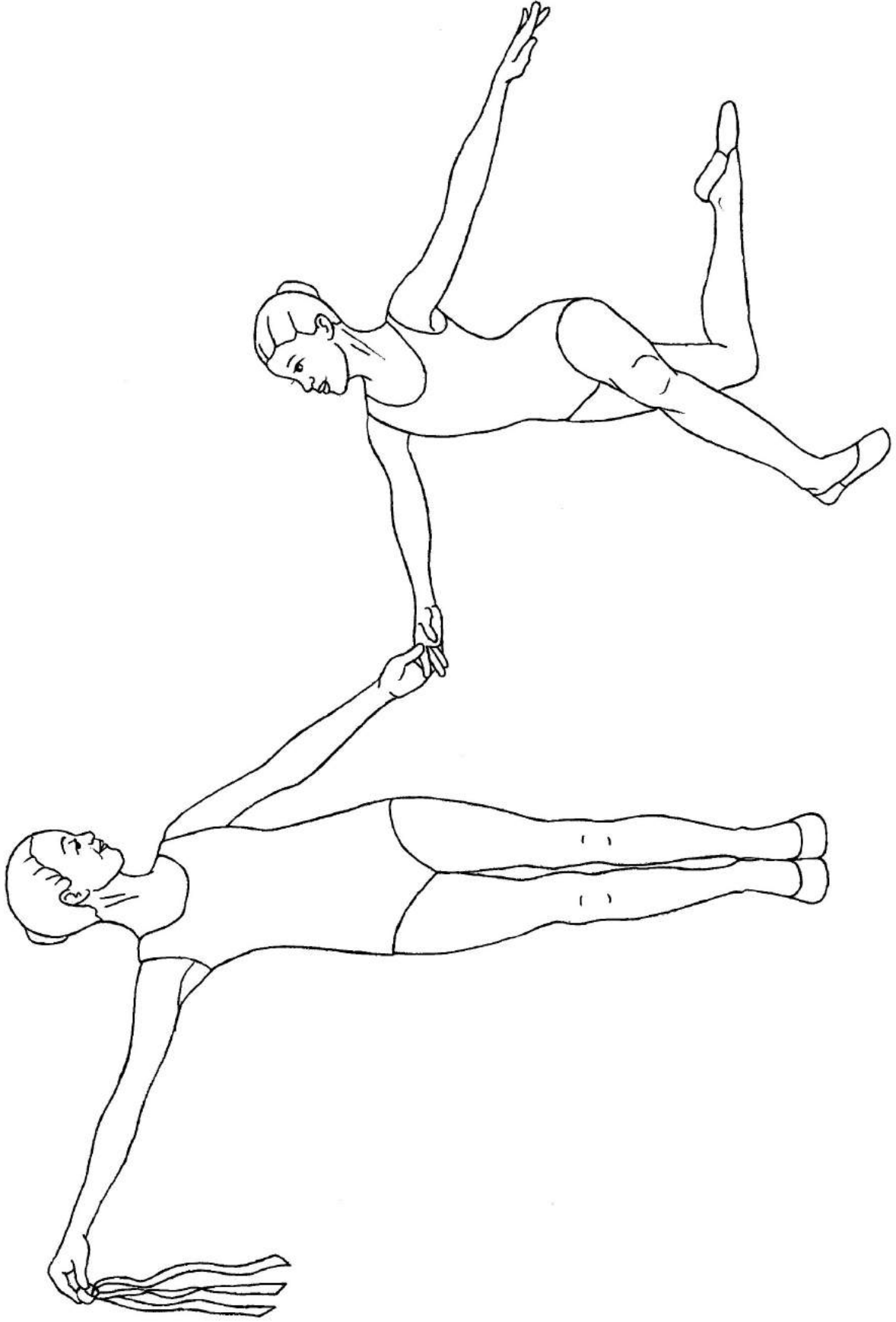




# Bourrée with Kneeling Partner

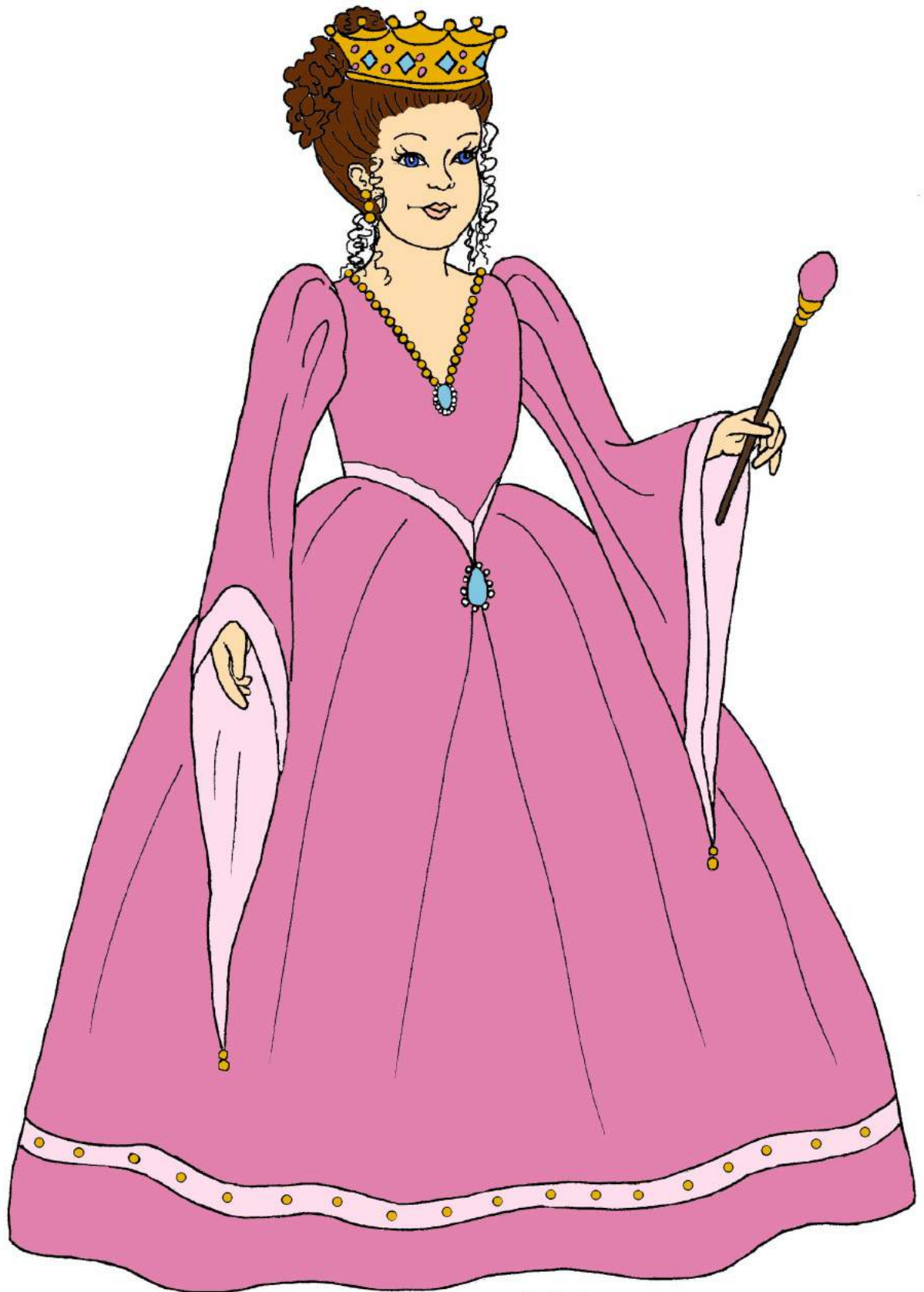






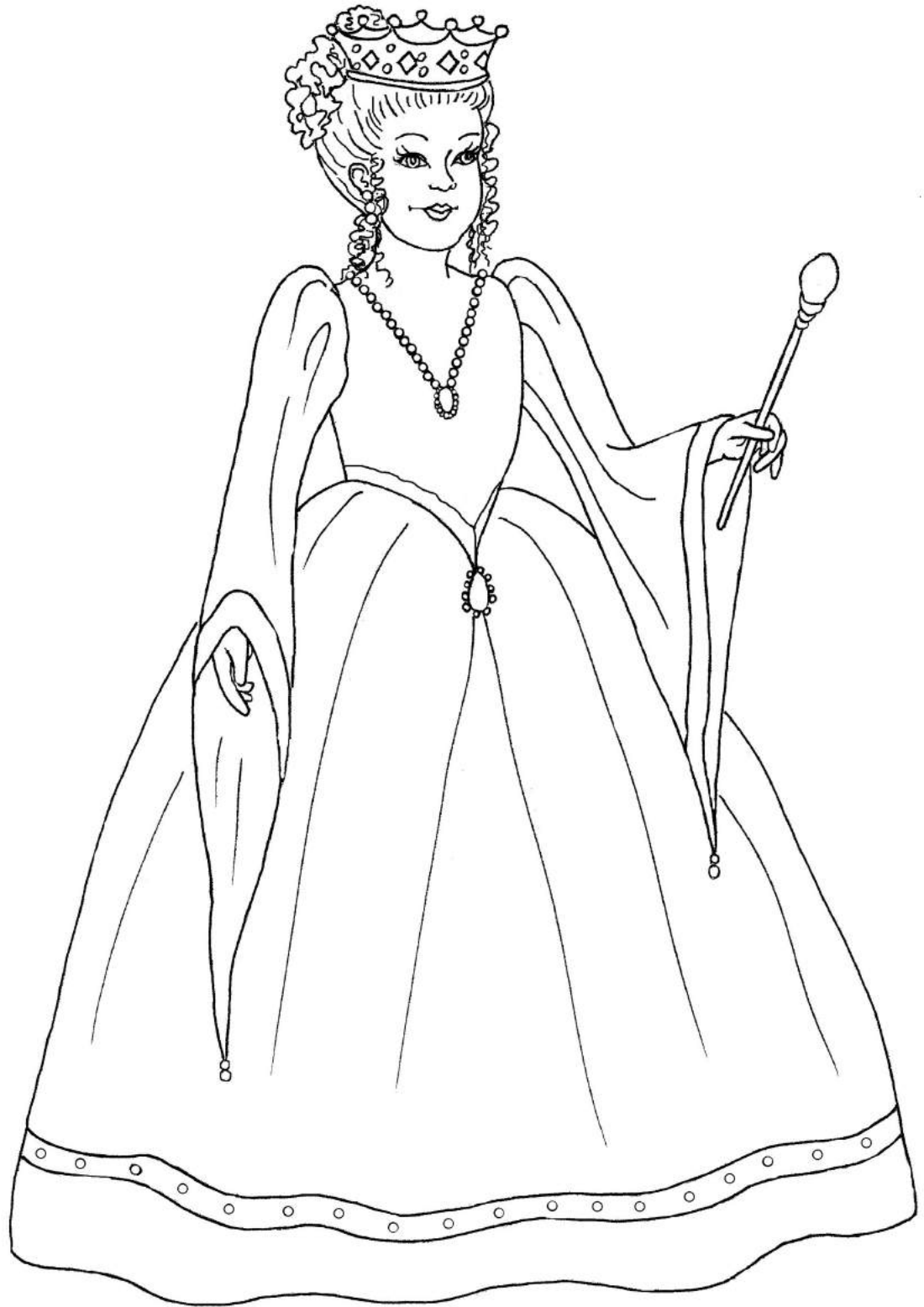
# Bourrée with Kneeling Partner





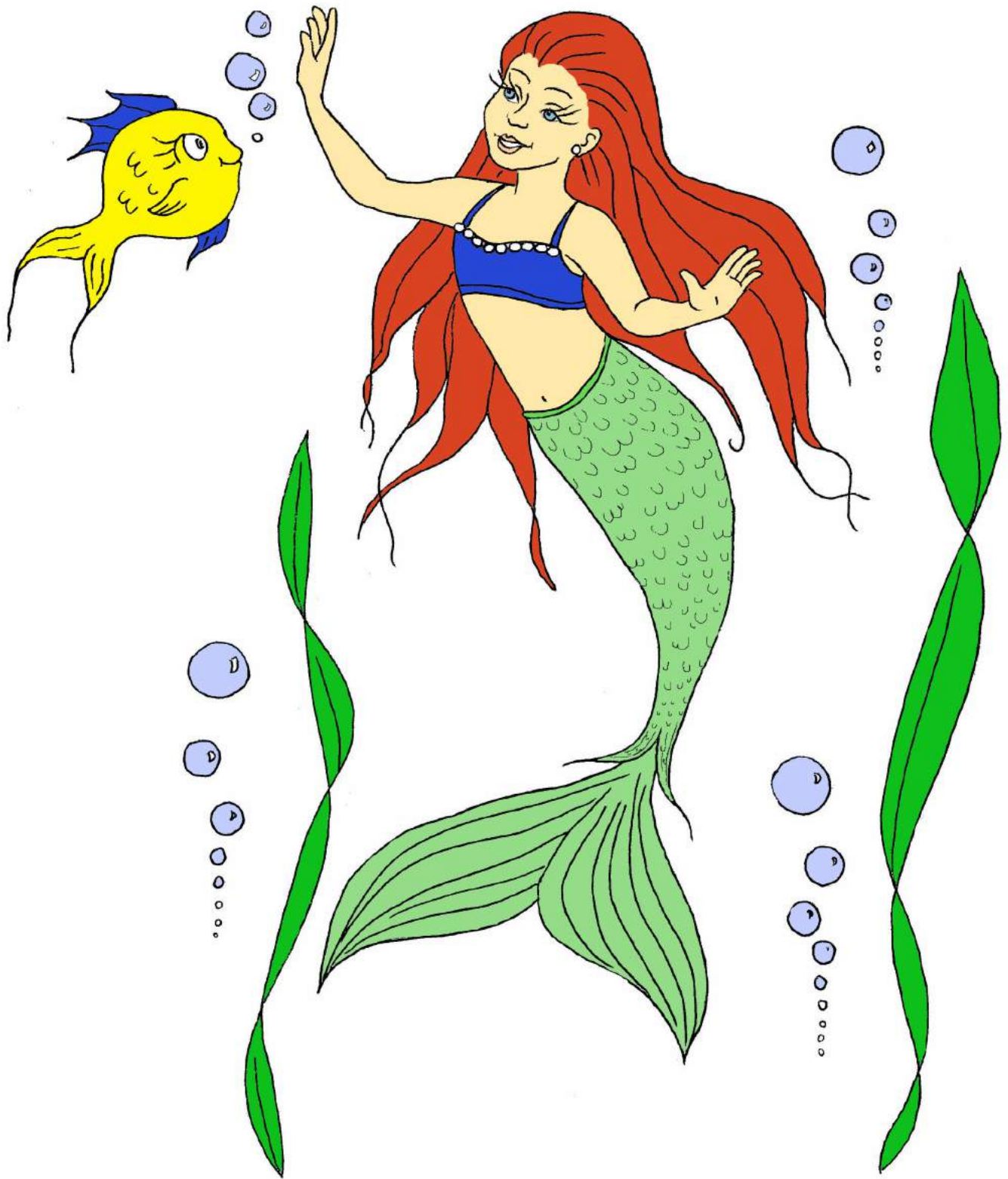
Imagine you could be a  
Princess





Imagine you could be a  
Princess

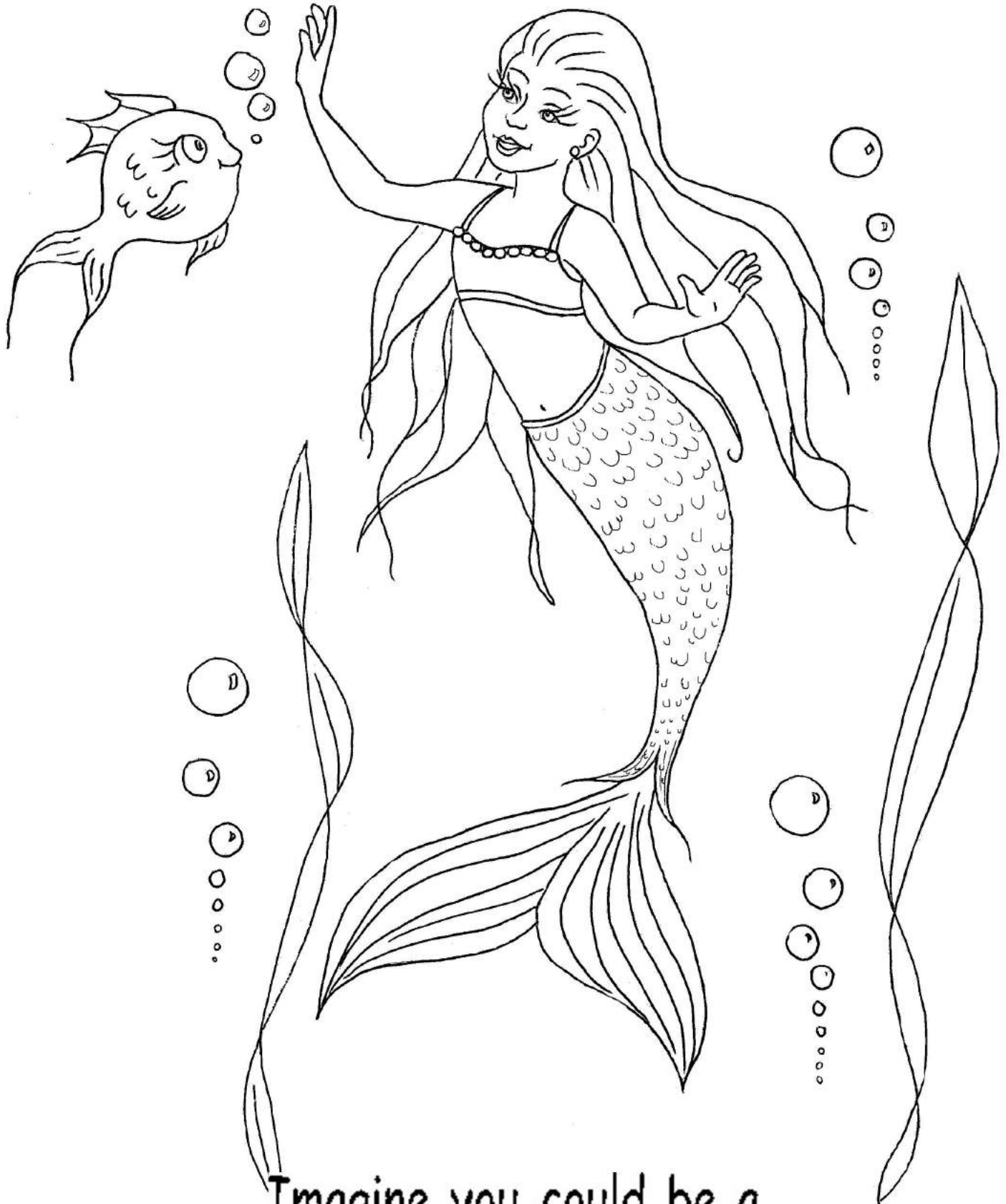




Imagine you could be a  
Mermaid

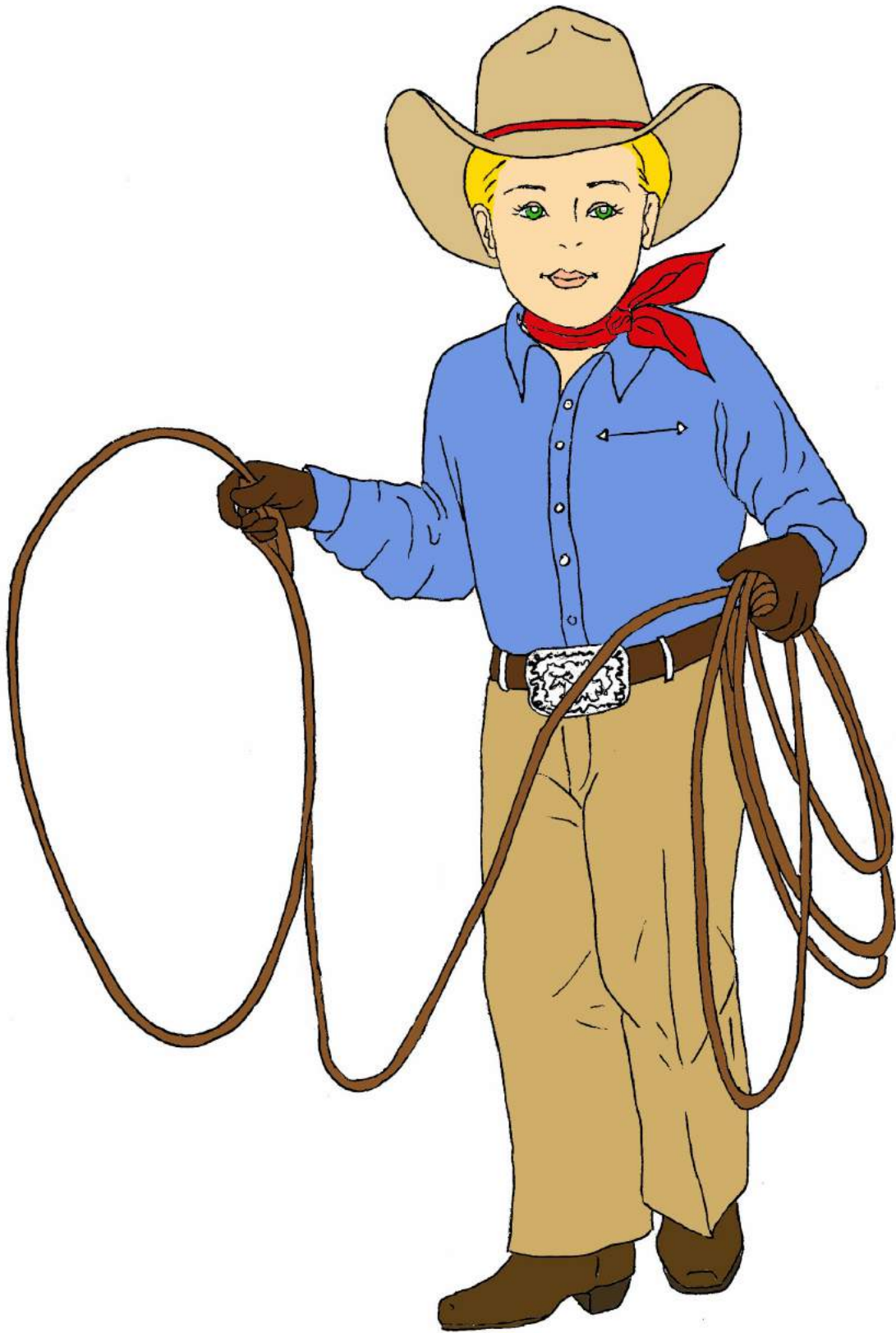






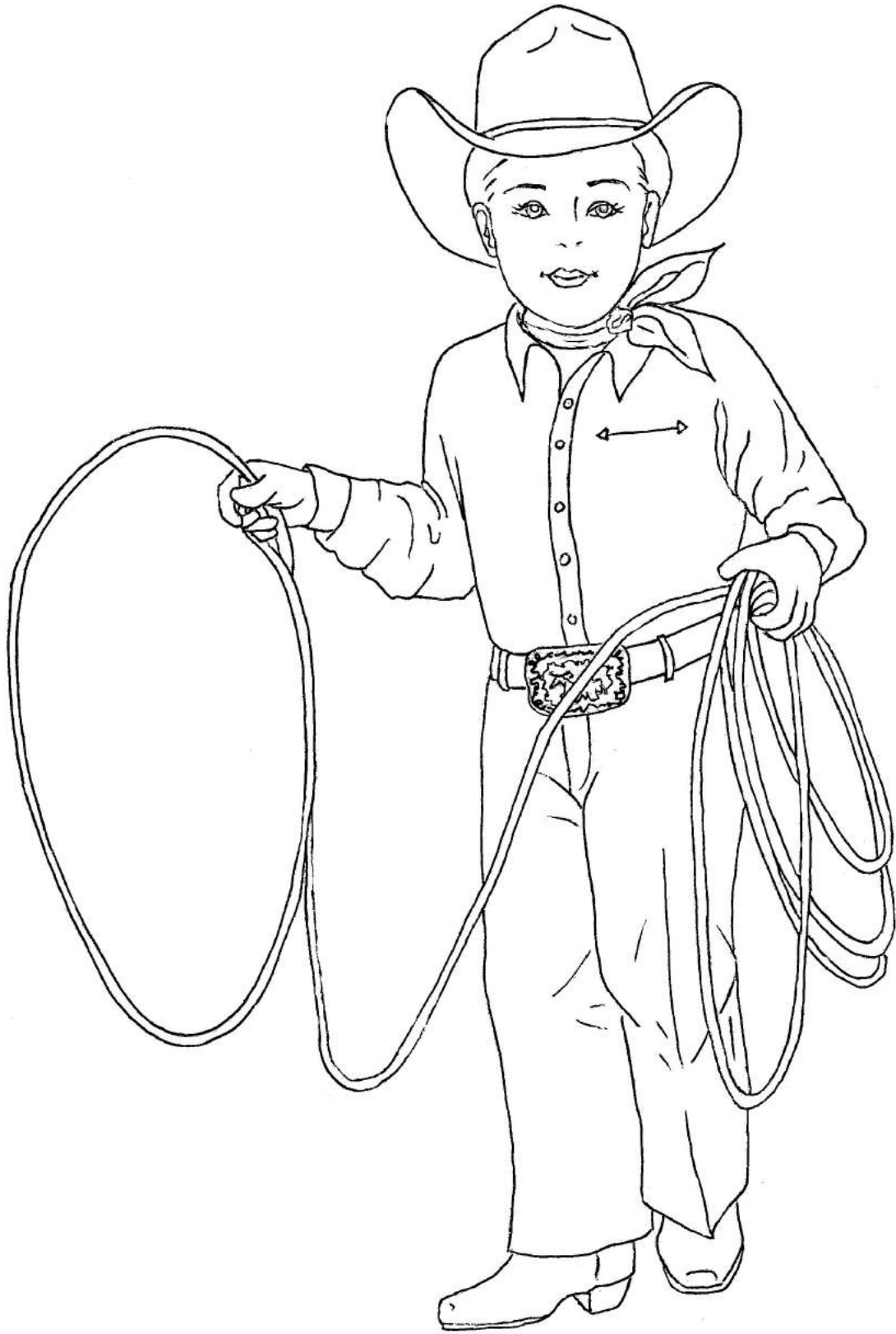
Imagine you could be a  
Mermaid





Imagine you could be a  
Cowboy





Imagine you could be a  
Cowboy





Imagine you could be an  
Indian Scout







Imagine you could be an  
Indian Scout





Imagine you could be a  
Painter





Imagine you could be a  
Painter





Imagine you could be a  
Dancer

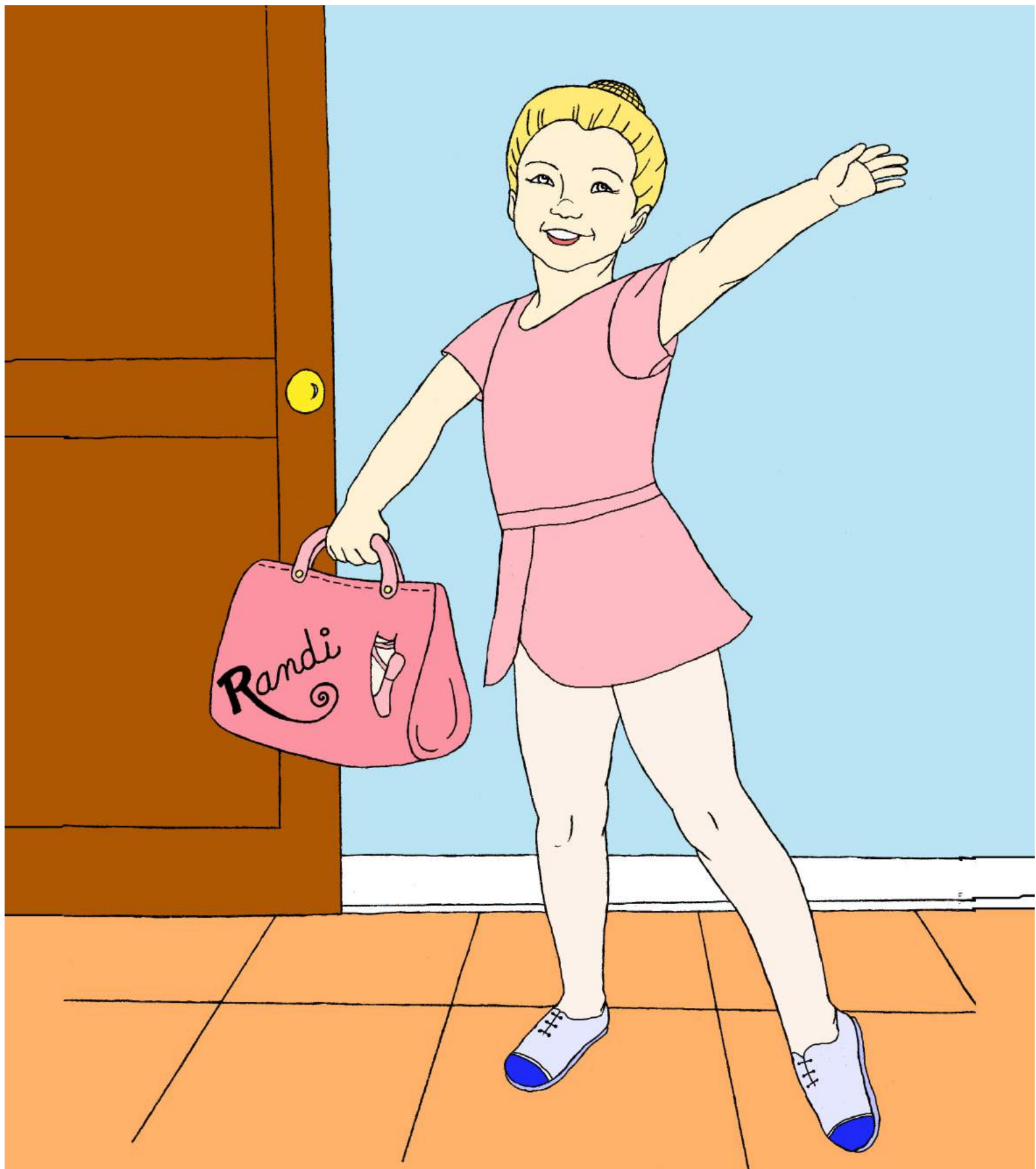






Imagine you could be a  
Dancer





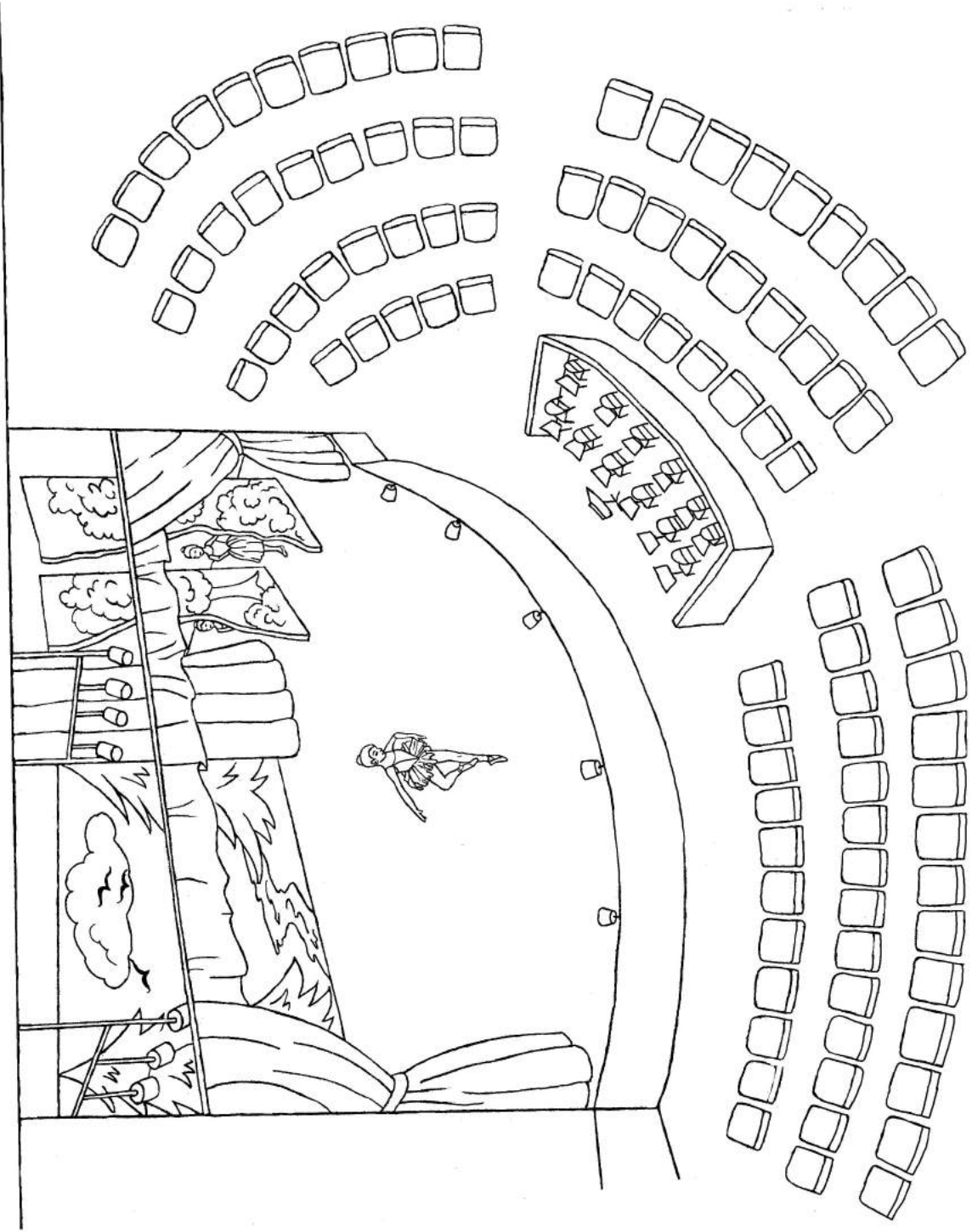
**The Day Randi Has Been Waiting For**





**The Day Randi Has Been Waiting For**

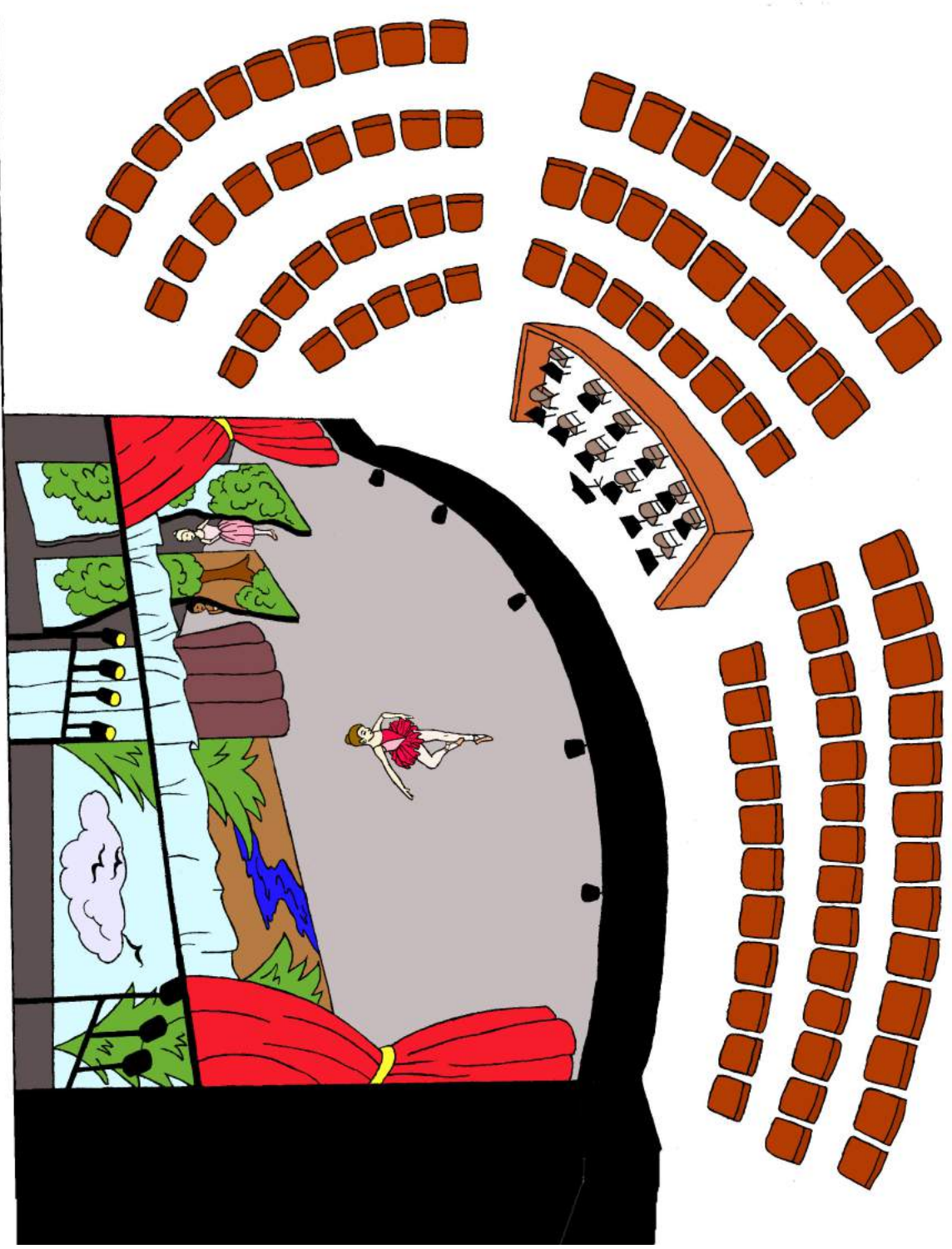




# Theatre Stage







# Theatre Stage

