

BLOCK 7: EXPLORING SPACE AND STAGE

Early exposure to concepts, terminology and practical experiences of dancing on stage enables a smoother transition at performance time. In this block, students explore space and stage by:

- learning basic stage directions including center stage, downstage, and upstage;
- moving in different formations;
- working with a partners and in groups to solve problems and achieve movement outcomes.

We recommend using painter's tape or physical landmarks in the studio space to anchor stage directions, for example, "Move downstage towards the mirror" or "Travel upstage to the blue X".

It is not expected that three year olds fully comprehend these concepts, however, introducing them in playful settings at an early age is more likely to result in skill transfer from studio to stage. The content in this block lays the foundation for the development of more refined spatial awareness skills which will be useful for choreographic purposes in later years.

Learning Outcomes for Three Year Olds

Explore relationship to the working space and stage	<ul style="list-style-type: none"> • learn and identify basic stage directions (center stage, downstage, upstage) • stand and travel in different formations (circle, lines, X) • learn and practice performing specific movements in specific locations in space
Develop partner work and team work skills	<ul style="list-style-type: none"> • turn taking and sharing • work with a partner to travel around the circle • make movement choices based on the movements and locations of other dancers • learn and practice call and response across contexts
Learn about performing on stage	<ul style="list-style-type: none"> • learn differences between dancing in studio and on stage • develop awareness of performing to an audience

Variations on previously learned content

Circle Dance	Pose to identify center stage then take your turn.	p. 3
Magic Garden Plié & Port de Bras	Find the door to the magic garden using stage directions.	p. 5
Find the Magic Creature Piqué	The magic creature is hiding in different stage directions.	p. 5
Art Class Temps Lié & Arm Circle	Let's paint big circles with our rainbow brush and scarf brush.	p. 8
Pack Away Échappé Sauté	Let's share our ribbon rings with a friend and then pack them away.	p. 9

New Exercises in Block 7

Robot Isolations	Our robots are off the assembly line and ready for testing.	p. 4
Clubhouse Call & Response Tendu & Side Bend	We need to learn the password to get into the clubhouse.	p. 6
Whirlwind Bourrée	It's a windy day and leaves are being blown up, around, in and down.	p. 7
Stop & Go Marching	Let's go for a drive. Keep an eye on the traffic lights.	p. 10
Dance-A-Story: A Little Flamingo Went for A Walk	We can take turns telling stories with our words and our dance moves.	p. 11
Time For Take Off Run & Leap	We can take turns telling stories with our words and our dance moves.	p. 12
Where Are We Today?	Under the sea, or on the moon? Follow stage directions and match your movements to the place.	p. 13
Sculpture Garden	Take turns being a still sculpture and visitors wandering in the garden.	p. 14

TRANSITION FROM SHARE SPACE TO DANCE SPACE

Week 1: Make a train with teacher in front and assistant at the back. March around the room stopping at 'downstage' station, 'upstage' station, and finishing at 'center stage station'. Call out each station as you arrive; students repeat aloud.

Week 2: Same as Week 1.


Week 3: Wiggle like a worm downstage. Flamingo walk upstage. Crawl like a bear to center stage.

Week 4: Move as quickly as possible upstage. Move in slow motion down stage. Jump like a kangaroo to center stage.

WARMUP DANCE

Same as Block 1 (see page 4) adding stage directions.

 Stage directions, use of space



-  Explain that the center of a stage is called "center stage". Ask students to point to the center and say "center stage". Use the term throughout the warmup, e.g., "March forwards to center stage, march backwards away from center stage".
- Try facing different directions, e.g., facing into the circle, away from the circle

CIRCLE DANCE - FINDING CENTER STAGE

Same as Block 1 (see page 5) with floor patterns/use of space and partner work.

 Stage directions, partner work, spatial awareness, distance, control, speed, timing.

 1 x Leap 'N Learn ribbon ring, 1 x Leap 'N Learn scarf

-  Talk about shape, stage directions and formations, for example:
 - ask students to point or shake a hand to the inside and outside of the circle;
 - identify the middle of the circle as center stage and say "center stage".
- When traveling with a partner, explain that the outside of the circle is bigger than the inside of the circle. Dancers should try and stay in line with their partner, so the dancer on the inside will need to take smaller steps, while the dancer on the outside will need to take bigger steps.
- Dancers who are seated may sit with legs crossed or tucked to one side in a position that is most comfortable for them.
- Allow students to choose whether they curtsey or bow.
-  Exercise set up: "What shape are we sitting in? [circle] Point shake one hand inside the circle. Now shake the other hand outside of the circle."
- During exercise: "Kwame is doing flamingo walks to center stage"

Exercise:

1) Center Stage – holding one ribbon ring, stand up and do any pose with the ribbon ring pointing towards center stage while saying "center stage". Side gallop around circle. Next dancer stands as first dancer returns. Curtsey or bow, then exchange prop.

2) Take A Bow/Curtsey – as above, but after traveling around circle, move into the circle to stand center stage and take a curtsey or bow. Return to place, curtsey/bow with next dancer to exchange prop.

3) Magic Scarf Arch – holding either end of scarf, one dancer travels on the outside of the circle and the other travels on the inside as they tiptoe around holding the scarf above students' heads. Return to place in circle, curtsey or bow to the next dancers and exchange prop.

ROBOT ISOLATIONS

NEW! ✨

Our robots have just come off the assembly line. Let's check they're in working condition.



Isolations, ankle mobility, hip flexion, thigh external rotation, shoulder mobility expression.



Enchanting: #19 – 'Pas de bourrée'



Seated in a circle with legs and ankles outstretched, back straight, arms stretched to the sides with fingertips lightly resting on the floor.



- Talk about robots and ask students to describe and show you how they move.
- Explain students will pretend to be robots and review each of the movements before performing the exercise with music. Remind students to make their movements quick and sharp, moving (isolating) just one body part at a time.
- Encourage students to sit as straight as possible, remembering that this will look different for each student.
- Use cues such as "stretch your ankles" rather than "point your toes".



- Exercise set up: "How does a robot move?"
- Turning on music: "Robots, switch yourselves 'on' – beep, beep, boop!"

Exercise:

- | | |
|---|-----|
| i) Flex right ankle and stretch right ankle. Repeat on left. | 1-4 |
| ii) Bend right leg into seated retiré/passé and extend straight. Repeat on left. | 5-8 |
| iii) Flex both feet (1-2); externally rotate thighs slightly (3-4), internally rotate thighs to parallel (5-6), stretch toes. | 1-8 |
| iv) Elevate right shoulder towards ear and lower. Repeat on left. | 1-4 |
| v) Lift right arm to high V (palm facing down) and lower. Repeat on left. | 5-8 |
| vi) Arm circle in 4 counts: reach right arm straight across body to rest little finger on outside of left knee (1), lift arm up and across body to reach up in the air in line with shoulder, palm faces inwards (2), move arm to reach to side, palm facing down (3), lower fingertips to floor. Repeat all on left (5-8). | 1-8 |

Progressions & Variations

1. Change the body parts and movements (ask students for suggestions).
2. Perform the broken down arm circle in step vi) as a smoother movement in two counts, then slide hands slightly behind body and slightly elevate hips off the floor.

Transitions

"We were super strong and stiff as robots. What's something that moves differently – maybe wiggly, wobbly or flowy? [student suggestion]. Let's move like _ _ _ to [next starting position]".

FREE CHOICE OF STRETCH & STRENGTH EXERCISE




- Choose one additional stretch and strength exercise each week from:
 - Underwater Explorers (see Block 1, page 8; or Block 4, page 5)
 - Animal Stretches (see Block 1, page 9)
 - Swan Hatchlings (see Block 4 page 5)
 - Castle Gate Straddle & Leg Lifts (see Block 5, page 4)
 - Cat Stretch & Balance (see Block 5, page 5)
- Provide students two options and ask which they would like to do today.

To allow more time to rehearse recital/showcase routines, this block repeats Center Barre and Center exercises featured in Block 6 with variations tailored to Block 7 objectives. Three new exercises (two Center Barre and one Center) are provided on the following pages. You can follow the suggested program (see p. 2) or pick and mix exercises to suit your class needs.

FIND THE MAGIC GARDEN PLIÉ & PORT DE BRAS

Same as Block 6 (see page 6) with added stage directions.

 Stage directions

 • During exercise: (traveling into circle) “Bourrée forwards to center stage”.

Progressions & Variations

Tell students the door to their magic garden will be in a different location. Each week, call out a different stage direction, e.g. “Look downstage to find the magic door!”.

FIND THE MAGIC CREATURE PIQUÉ

Same as Block 6 (see page 8) with added stage directions.

Progressions & Variations

Instead of walking into the circle, run to different stage directions each week to find and catch their creature, e.g. “I think I heard a noise coming from upstage!”.

MUDDY BOOTS HEEL TENDU/DÉGAGÉ


Same as Block 6 (see page 9).

CLUBHOUSE CALL & RESPONSE (TENDU & SIDE BEND)



NEW! ✨

We need to learn the special password to get into the clubhouse.

 Tendu, listening skills, call and response, motor planning, focus, attention.

 KIDS!: #17 – ‘Flamingo Walks’

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

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- Explain how dancers are at the door of a clubhouse and need to learn and repeat a special password to go inside and play.
 - They will listen carefully while you clap and pat a special pattern and as soon as you are finished they will repeat the same pattern. Explain that in dance and music this is known as “call and response”. The teacher will be making a “call” and dancers will respond. Practice a few examples before doing the exercise.
 - This exercise introduces a side bend movement, or *cambré*. Students have previously explored isolations, so encourage them to keep their lower body still and only bend from their waist. The future aim is for hips to stay centered over feet but this should not be stressed at this age. This requires a lot of core stability and balance and may be challenging for some students.
 - Ask students to how they can use gestures and facial expression to show curiosity as they peer through windows and confusion when no one is home.
 - Make sure the ‘call’ sequence is simple and achievable for 3 year olds, e.g.:
 - 3 x knocks at an even tempo (1 & 2)
 - as above with other actions, e.g., knock-knock-clap; clap, tummy, clap.
 - 1 x slow and 2 x quick (1_a 2)
 - 2 x quick and a pause (a 1 _ _) with hands held near shoulders on pause.
-  • Teaching side bend: “Let’s peek through the window beside the door. Keep your lower body very still and just bend a little so no one sees you”.

Exercise:

- | | |
|--|------|
| i) 4 x alternating parallel tendu devant. | 1-8 |
| ii) Teacher (call on 1-2): pretend to knock on a door three times with right hand. | 1&2 |
| Students (respond on 3-4): repeat the teachers call | 3&4 |
| iii) Repeat call and response on opposite side. | 5-8 |
| iv) Rise and try to try and peek into the clubhouse, lower heels. | 1-4 |
| v) Side bend (<i>cambré</i>) to one side to peer through window. Return to center. | 5-8 |
| vi) Repeat side bend (<i>cambré</i>) to opposite side. Return to center. | 1-4 |
| vii) Shrug shoulders miming: “No-one’s there?”. Replace hands on hips. | 5-8 |
| viii) Repeat entire sequence. | 1-32 |

Progressions & Variations

1. Change the call and response combination when repeating the sequence (step viii).
2. After repeating the sequence twice, add a freeform call and response section. Teacher performs a clapping/tapping pattern and students respond. Perform each new pattern twice. After a few patterns, students get access to the clubhouse and can freedance in the space.

Transitions

“The clubhouse is closing. Help us lock up all the windows and then march to [next location] before I lock up the front door.”

WHIRLWIND BOURRÉE

It's a windy day and the leaves are being blown all about!



Bourrée, levels, timing, spatial awareness, group work.



Music At The Zoo – Track 13: Step Turn



Leaves (2 per student)



In a circle in the center of the dance space, crouched down holding one prop in each hand, hands resting gently on the floor.



- Ask students whether they have ever been caught outside on a windy day.
- Explain they will pretend to be leaves being swept up by the wind, moving in different ways depending on how strong or light the wind blows.
- Ask dancers to point to center stage (inside the circle) and tell them when there is a strong gust of wind they will be tossed forwards into the circle but to be careful so they don't get tangled up with the other leaves. You might like to place a green mat or other prop in the center of the circle as a guide.
- You can adapt the theme of the exercise to suit the props, e.g., pretend to be the wind if using scarves instead of leaves, or use white props for a snowstorm.
- Students love rolling and tumbling away as leaves on the floor. For a particularly energetic day, add a 'slow motion' cue to the transition to keep dancers safe.



- Exercise set up: "We'll start down low as leaves that have fallen off a tree and stand up tall as we feel a gentle breeze. As the wind picks up it'll make us spin around, then a big gust will blow us into the circle which is center stage".
- Turning on music: "Is your leaf dry and crunchy, or still fresh and soft? How could you show that with your body?"
- During exercise: Sing/narrate along with the movements, e.g., "Up-up up... round-round-round... in-in-in to center stage, out-out-out down to the ground".

Exercise:

- i) Stand up and bourrée sur place (on the spot) reaching leaves high overhead. 1-4
- ii) Bourrée en tournant sur place (tiptoe in a circle on the spot). 5-8
- iii) Bourrée en avant, arms brushing forwards finishing outstretched in front. 1-4
- iv) Bourrée en arrière, arms brushing back by sides into demi-seconde allongé. 5-7
- v) Crouch down to floor to reset starting position. 8
- vi) Repeat all, gently tumbling down to the floor to finish. 1-16

Progressions & Variations

1. Change the starting position and traveling direction, and the theme to suit, e.g. start in horizontal lines upstage, bourrée sur place to stand, bourrée en avant to center stage, bourrée en tournant sur place, bourrée en avant to finish downstage, crouch down and repeat traveling en arrière.

Transitions

"Uh-oh... a big gust of wind! It's going to blow us all the way to... [next location]."
(assistant/teacher takes container for students to pack away leaves as they arrive).

ART CLASS TEMPS LIÉ AND ARM CIRCLE

NEW! ✨

Shifts temps lié exercise (see Block 3, page 8) into the center with added arm circle.



Transfer of weight, crossing the midline, eye tracking, coordination, isolation.



KIDS!2 – Track 34: ‘Waltz (Slow)’



Leap ‘N Learn scarves and ribbon rings (1 of each per student)



Standing in lines in the center of the dance space, feet in parallel 2nd, ribbon ring held in right hand and scarf held in left hand (pinching center of scarf with index finger and thumb).



- Students pretend to be at an art class painting a big canvas and will hold a ribbon ring and scarf in each hand as their paintbrushes.
- It's important to use two different props for this exercise to scaffold the arm circle movement.
- The arm circle is challenging as it requires crossing the midline. Some students may reverse the circle – this is expected. Correct execution should not be stressed. It will come in time with gentle prompts and scaffolding techniques.



- Exercise set up: “We’re going to go to an art class and paint a big canvas. We’ll hold one ribbon ring in our right hand, that’s our rainbow paintbrush, and one scarf in our left hand, our scarf brush – it can be any color you like. We’ll rock side to side three times to get paint on our brushes, then paint one big circle on our canvas, first with our scarf brush, and next time we’ll use our rainbow brush”.
- Turning on music: “Wiggle both brushes in front and wash off any old paint”.
- During exercise: “Rock 1, 2, 3, big rainbow circle. And 1, 2, 3, use your scarf brush”.

Exercise:

- 3 x sideways rocks (temps lié) right, left, right and hold 1-3&a
- Hold lower body still and circle left arm (scarf hand) counter clockwise to finish on the right side of the body 4&a
- Repeat all to the opposite side, shifting left, right, left and circling right arm (ribbon ring hand) clockwise to finish on the left side of the body. 5-8&a
- Free movement to paint up high. 1-2&a
- Free movement to paint down low. 3-4&a
- Free movement to paint all around on the spot, finishing facing front. 5-8&a
- Repeat all 1-16&a
- Free movement – call a stage direction; students travel to that location and paint. Repeat, adding any other movement cues. 1-32&a

Regressions

Remove the arm circle and replace with a free movement ‘painting’ motion.

Progressions & Variations

In step viii), ask a student to choose where everyone should paint next by calling out a stage direction.

Transitions

“Pack away painting up high with your rainbow brush and down low with your scarf brush”.

PACK AWAY ÉCHAPPÉ SAUTÉ

NEW! ✨

Builds on Jack-In-The-Box exercise (see Block 6, page 10) with stage directions and added partner work.



Échappé sauté, stage directions, partner work, relationship to others, counting.



Enchanting: #21 – Échappé Sauté



Leap 'N Learn ribbon rings (1 per student); Leap 'N Learn mat



Standing in the center of the dance space, standing on one side of a Leap 'N Learn mat facing partner, feet parallel, sharing ribbon rings (one held in each hand).



- Assign students into pairs and call out the names of each partnership.
- As students collect one ribbon ring each, the teacher/assistant lays out one Leap 'N Learn mat for each pair, spread out in lines in the dance space.
- Ask pairs to stand on either side of a mat with their tummy facing towards their partner. Students should be facing towards the sides of the space with one arm closest to downstage and the other close to upstage.
- Explain the mat is their toy box and after a fun playdate with lots of jumping around they will work together to pack away their ribbon rings in the toy box.
- Tell students they will lower down to gently pack away the downstage ribbon ring into the toybox first, then the next time they will pack away the upstage ribbon ring. Remind them to be careful so they don't bump their partner.



- Exercise set up and during exercise: “Downstage prop, the one closest to the _ _ _ gets packed away first”.
- Turning on music: “Shake the prop in your downstage hand down low, the one closest to the _ _ _ . Now hold the prop in your upstage hand up high, that's the one closest to the _ _ _ ”

Exercise:

- 2 x parallel échappé sauté with a hold in each position (out-hold-in-hold). 1-8
- Gently lower down and place downstage ribbon on to mat. 1-4
- Stand up with feet parallel and hold partner's free hand. 5-8
- Repeat all, lowering upstage ribbon ring and finishing in free end pose. 1-16

Regressions

- Use two different props to help distinguish upstage and downstage hand, for example, scarf in downstage hand and a ribbon ring in the upstage arm.

Progressions & Variations

- Before packing away the second ribbon ring, lift upstage arm up and both partners turn inwards to duck under the ribbon ring and unwind to face front then quickly place it on the mat. Introduce this movement and allow students to practice it a few times before doing it with music.
- After packing away the first prop in the toybox, turn to face downstage while sharing one ribbon ring with the inside hand and repeat the exercise facing en face. Students must pay more attention to their timing, spacing, and the strength of their movements so that they move safely and in time with their partner. They can turn to face each other to place the second ribbon ring on the mat.

Transitions

“Find a way to share the ribbon rings and the mat with your partner and pack away”.

TRAFFIC LIGHT MARCHING

Let's go for a drive!



Marching, stop and go, color identification, recall, partner work, spatial awareness.



Enchanting – Track 26: 'Marches'



Red and green Leap 'N Learn mats



Standing in two vertical lines at one side of the dance space, feet parallel, arms by sides; props laid out as below:



- Talk about traffic lights and ask students what the different colors mean.
- Explain they will be going for a drive – they need to pay attention to the traffic lights so they don't have any accidents.
- When introducing the exercise, allow the first two dancers to finish two repetitions (green and red mat each) before the next dancers begin. This means that all dancers in line will travel the same direction which is less confusing for younger dancers.
- Remind students to drive in line with their partner: not too fast and not too slow.
- Do not stress timing or counts when first introducing the exercise.
- Ask students find a 'parking spot' alongside the wall after their turn/s.



- Exercise set up: "When you're in the car or you're walking down the street and you see a red traffic light, what do you do? [stop] Yes, we stop at a red light. What happens when it turns green? [go] That's right, we go on green. Today we're going to march with a partner. When you get to a green mat you have to.... [stop] and the partner on green will [go] - they will march all the way around and go back to the green mat. Then you'll march to the next mat.
- Turning on music: "Everyone turn on your engines and get ready to drive!"

Exercise:

- Staying in line with partner, march forwards to first mat.
- Dancer on red mat freezes, dancer on green mat marches around their partner.
- Repeat down the room, then drive to the back of the line for one more turn.

Regressions

- Set up mats so that one line is all red traffic lights and the other is all green (do the exercise twice so students swap roles). Progress to the standard exercise next lesson.

Progressions & Variations

- The next pair takes their turn once the dancers in front have finished at the first traffic lights. Remind students to match their movement to their mat because the dancer in front will be standing on a different color mat.
- Day at the Museum – pretend to be a statue on red, be a museum goer on green.

Transitions

"Uh-oh, it's peak hour and there's so much traffic. Let's drive to... [next location]." Add cues as students travel, e.g., 'drive... and stop!' or "traffic circle" (or "roundabout").

DANCE-A-STORY: A LITTLE FLAMINGO WENT FOR A WALK

NEW! ✨

Let's take turns telling stories with our words and our movements.



Communication and storytelling, listening skills, linguistic skills, motor planning, recall (speed and accuracy), call & response.



A Little Flamingo Went For A Walk Story Card (two-sided print)



Two groups: group A sitting in a horizontal line downstage in the space facing Group B. Group B in horizontal line upstage in the space.



- Sit in the share space and show students the 'A Little Flamingo Went For A Walk' story card. The story card is two-sided so students can look at the color side while the teacher reads from the black and white side. Ask students what they can see in the picture.
 - Read the story to students. Once finished, explain that they will work together as a class to put on a show, with one group telling the story in words, and the other telling the story by matching dance movements to the action words.
 - Re-tell the story once more, emphasizing the action words and discussing the dance steps they have learned that could match those movements, e.g.,
 - walk - (flamingo walks)
 - scurry (bourrée)
 - big jump (hopsotch jump, sauté assemblé)
 - little jump (sauté, small bounces)
 - Follow a set tempo/rhythm to the story to support student recall and planning. At first, the teacher/assistant should repeat each phrase with students to help maintain the tempo and rhythm.
 - Allow processing time for students to redirect their attention and respond.
 - The assistant should perform with the dancers who are dancing the story.
- ☞
- Exercise set up: "I'm going to tell a short story. We'll learn the story and take turns telling it in different ways. Sometimes you'll use words and other times you'll use dance moves to tell the story".
 - Exercise set up: "The flamingo goes for a walk on the beach. What dance move do we know that looks like a flamingo walking?"

Exercise:

Teacher recites the story line-by-line as below. Group A students will repeat the line out loud (teacher also recites with Group A) while Group B performs the steps:

Teacher Calls / Group A Response

- A little flamingo went for a walk
- Decided to scurry and do a big jump.
- Yes, it scurried and did a big jump.
- And then turned around with four little jumps.

Group B Response

- Flamingo walks traveling forwards.
Bourrée forwards and jump into parallel.
Bourrée forwards and jump into parallel.
Jump 4 times in a circle on the spot.

Progressions & Variations

1. Remove scaffolding supports – Group A students repeat the line without the teacher and Group B students perform movements without the assistant.
2. At the end of the block turn the activity into a creative movement activity where students choose their own movements to tell the story.

Transitions

"Listen to this story and follow along altogether: one class of dancers was standing around // they clapped their hands twice // and rolled on the ground // they marched and marched all the way to the ___ // and stood in ___ ready to dance".

TIME FOR TAKE OFF RUN & LEAP

NEW!

It's a busy day at the airport and the pilots are waiting patiently for their turn to take off.



Run, leap, spatial awareness, recall, floor pattern, motor planning, elevation, speed.



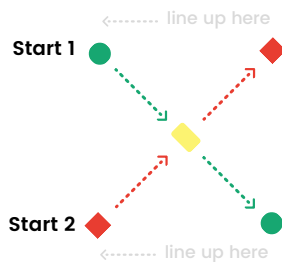
Music At The Zoo – Track 21: 'Run'



Leap 'N Learn mats, ribbon rings (2 per student), optional: painter's tape.



Standing in a line on one side of the dance space; first dancer stands on green mat facing the diagonal; hold ribbon rings out to the side; mats laid out as below:



- This exercise teaches how to travel in an X formation and implicitly introduces students to a floor pattern typically used in across the floor exercises.
- Ask students if they have seen a plane take off and land, or have been on a plane. Explain that in order to take off, planes must speed up as they travel down the runway and they must slow down when it is time to land. Students pretend to be pilots flying planes – they will run/bourrée quickly to leap over a yellow mat and slow down to stop on the next mat.
- As you set up the mats, explain how each runway has a special direction and only one plane is allowed to travel down a runway at any one time. Draw an X shape on a whiteboard, and ask students to draw an X shape in the air.
- Tell students that air traffic controllers have a very important job – they tell the aeroplane pilots when it is their turn to take off or land. The teacher or assistant will be air traffic control.



- Exercise set up: "When the plane in front of you takes off you can move to the green mat. Wait for the all clear from air traffic control before you take off!".
- During exercise: "Micha – you're cleared for take off!".

Exercise:

- Run on the diagonal towards the yellow mat with arms outstretched.
- Leap over the yellow mat and continue running.
- Stop on next green mat, feet parallel, arms outstretched and hold for 3 seconds.
- Walk slowly ('taxi to the gate') to wait in a line behind the red mat as other students have their turn. Repeat traveling down the opposite diagonal (red mats).

Progressions & Variations

1. Travel in an X at the same time as a partner. A common theatre rule is dancers from stage left cross in front of dancers from stage right. This is a complicated concept for young dancers and accuracy shouldn't be stressed, but it can be scaffolded using colors: 'Green goes in front'.

Transitions

"It's time to refuel. Pilots, take your planes to the hangar and then meet at [next location]".

CREATIVE MOVEMENT – WHERE ARE WE TODAY?

NEW! ✨

Imagine all the places we can be, from directions on stage to in the sea!



Stage directions, creativity, interpretation, problem solving, decision making, pantomime, spatial awareness.



KIDS! – Tracks 45 to 51:

- o Track 45: 'Under the Sea'
- o Track 50: 'On the Moon'
- o Track 49: 'In the Forest'
- o Track 47: 'In the Air'
- o Track 51: 'In the City'



'Where Are We Today?' artwork, Leap 'N Learn mats.



Spread out in the dance space.



- In share space, show students the relevant 'Where Are We Today' scenes for that day's lesson. Ask students what the scene depicts.
- Remind students that dancers use their bodies to tell stories and that they will use their bodies to show that they belong in that scene. Ask them to suggest or demonstrate what they may see or do in that place.
- Make sure the accompanying music for each scene is ready in your playlist. Remind students to freeze when the music stops and listen to the new instructions. They will unfreeze when they hear the new scene music.
- When first introducing the exercise, use Leap 'N Learn mats to help students identify each stage direction.
- The exercise is scaffolded over the course of the block, beginning with just two contrasting scenes which are thematically linked to their location (e.g. downstage under the sea, upstage + on the moon).
- Allow enough time for students to experiment with their movements and see the movements of other dancers, but not so long that they begin to get bored. Some prompting may be required when first introducing the exercise.



- Exercise set up: "What type of scene can you see in this artwork? ... What sorts of things would you see or what would you do if you were...".
- Exercise set up: "If I say 'downstage under the sea' you need to move downstage near the blue mat and pretend to be under the sea."
- During exercise: "Show me you would see or do if you were... [scene]".

Exercise:

- i) Call out a stage direction and scene and play the set music.
- ii) Students move to that space in the studio and move as if in that scene.
- iii) Pause music, call out the next stage direction and scene and play set music.
- iv) Repeat all.
- v) Repeat all once more, letting students know that you will only say the stage direction, not the name of the scene, and they must try to recall the correct scene.

Progressions & Variations

1. Remove mats.
2. Add a third stage direction and scene to be performed center stage.

Transitions:

"Choose your favorite scene and move in that way to ... [next location]".

CREATIVE MOVEMENT – SCULPTURE GARDEN

NEW! ✨

It's a glorious day to wander through the garden and look at the shapes of sculptures.



Spatial awareness, body awareness, visual processing, motor planning, creativity, decision making, problem solving.



KIDS! 2 – Track 33: 'Step Assemblé Parallel' or teacher's choice of music.



Red and yellow Leap 'N Learn mats



Red and yellow mats spread out in pairs throughout the dance space as pictured below. Students divided into two groups: Group A stand on a red mat in any pose, Group B standing anywhere in the dance space (not on a mat).



- Explain that sculptures are artworks that are often carved out of stone or made from very strong materials. Ask if they have seen a sculpture before and what it looked like.
 - Tell students that they will be in a sculpture garden. If they are in the red group, they will stand on a red mat and be a sculpture – they can choose any position they like, but they must be still. If they are in the yellow group, they will move around the garden when the music plays. When the music stops they must find a yellow mat and copy the sculpture's position with their body.
 - Remind students not to get too close to the sculptures when they are looking in the garden or trying to copy their position.
 - Encourage students to use expression and pantomime to show you that they are visitors in a sculpture garden.
- ☞
- Exercise set up: "If you're in team red, you'll start as a sculpture. You can be any shape sculpture you want but you need to stay very still on your mat. Team yellow will roam around the sculpture garden, but when the music stops they will find a yellow mat and try to the sculpture in front of them."
 - Turning on music: "Sculptures, find your position and freeze. Visitors get your maps out and point to the sculpture you're going to visit first".
 - Exercise set up / during exercise: "Are you excited to look at all the sculptures or are you bored? Show how you feel using your facial expression and body".

Exercise:

- i) Play music: Group A students freeze on red mat as a sculpture; Group B students move around the space looking at the sculptures. Group A students
- ii) Pause music: Group B students find a yellow mat and copy the pose.
- iii) Teacher calls out 'swap' and students change roles: Group A students unfreeze and stand off mat; Group B students stand on red mat and freeze in a pose. Repeat.

Progressions & Variations

Call out different theme/concept-based cues (e.g. levels, pathways, size) that sculptures and visitors must interpret e.g., "This time sculptures must be from a zoo exhibit and the visitors can only walk on curvy pathways around the sculpture garden"

Transitions:

"Everyone transform into a sculpture of something green. Now make your sculpture come to life and move to [next location]"