



Beverly's Weekly Lesson Plan

Class Level: 6-Year-Old	Class Length: 60 Minutes	Week 1
Instructor:	Class:	
Objectives: Class Etiquette & Format; Taking Turns; Working with Others; Listening Skills; Following Directions; Impulse Control; Language Development; Motor Coordination; Introduction to Pre-Ballet		
Movement Concepts: Place; Body Awareness; Level; Direction; Pathway		
National Standards:		
Music: Enchanting; Kids 2		
Props: LNL Mats; LNL Ribbon Rings		
Optional Props: Blue Painter's Tape		
Supplies: Roll Book; Lesson Plan; Music CDs/Playlist; Full Color Artwork Visuals; Coloring Sheet Handouts; Stickers		
Full Color Visuals: Flamingo Passé Retiré; Fish & Seaweed		
Coloring Sheets for Handout: Fish & Seaweed & Listening to the Teacher (printed 2-sided)		
Video Training: Refer to Video: LNL 5: Week 1 for complete explanation and demonstration of this lesson plan		
Teacher Notes: <ul style="list-style-type: none"> Use the first month of classes to assess where the dancers are in their development. If you have 6-year-old dancers that are new to Leap 'N Learn in the same class as students from previous years, you will see a difference in their abilities and understanding of the material presented. Students previously enrolled in Leap 'N Learn classes will be familiar with the class format and expected Dancer Manners and can model for students attending for the first time. It is also of great value for dancers previously enrolled in LNL classes to review what they have learned when they were younger. Children learn through repetition and each time they are exposed to the information in Leap 'N Learn they look at it with greater understanding and a deeper knowledge base. The expectations for 6-year-old dancers is greater than that of 5-year-old dancers. You will notice that much of the work presented in the first few months of classes will be similar within the two age groups, but the expected proficiency in executing the motor coordination, fluidity of movement, and understanding of principles presented is higher at the 6-year-old level. Emphasis on technique is more important in the Leap 'N Learn 6-year-old curriculum. 		

- It will be impossible to cover everything presented in this lesson plan if your allotted class time is less than 60 minutes.

Pre-Class Activity

Approximately 10 minutes prior to the start of class, ask the student assistant to gather children near the studio door. Give ***Ready for Class Reminders*** such as dressed for class, hair pulled back, and going to the potty. Read a story book to the dancers while waiting for all dancers to arrive and for class time to begin. Keep the children engaged with smiles and questions. If this is the first class of the day, pre-class activity can take place inside the studio.

Class Beginning

Welcome	<ol style="list-style-type: none"> 1. Gather dancers from waiting area and invite them into the studio 2. Ask dancers to sit in a circle formation near the stereo 3. Teacher will sit on floor with dancers and student assistant will sit directly across from the teacher 4. Introduce class assistant if applicable 5. Call roll and greet each dancer with a warm welcome 6. Write the child's initials on the bottom of the outside of their shoes. If they have strings in their ballet shoes that are way too long, trim them, leaving enough string to adjust fit as the child grows. Be certain strings are tied securely in a double knot. 	Writing the child's name or initials on the bottom of each dancer's shoes can not only serve as a way to keep each dancer's belonging together, it can also be helpful to remind you of each child's name at the beginning of the year. It is very important for every teacher and assistant to know each child's name as soon as possible.
Etiquette Reminders	<ol style="list-style-type: none"> 1. Take time to review these very important reminders. Ask the dancers to repeat the positive behavior reminders back to you. <ol style="list-style-type: none"> a. Eyes and ears on the teacher b. Keep hands to self c. First time listener d. Talking only when called upon; raise hand before talking 2. If you are using a positive behavior sticker reward system, remind dancers that by remembering and following the dancer manners listed above throughout class will result in a special sticker at the end of class. LNL refers to this as "How do you get a sticker by your name?" 	It is your option whether you use a behavior reward system or not. LNL recommends you do. It is crucial to be consistent in what you do so the young students will know what to expect.
Beeper Time	<ol style="list-style-type: none"> 1. Explanation of what happens in Share Time Space will take a bit of time for the first class. 2. For beeper time – allow approximately 12 seconds per dancer at first. 3. An example of first-time beeper questions: <ol style="list-style-type: none"> a. Do you have a pet? What type? b. What was your favorite thing you did today? Questions like above usually get them talking. 	Beeper Time is important because it allows the dancers and teacher to build a relationship. It also teaches verbal skills, impulse control, and taking turns.

	4. It is important for the assistant and the teacher to also share their story.	
Warm-Up		
Setting up for Warm-Up	<p><u>Moving to Dance Space</u></p> <ol style="list-style-type: none"> 1. Ask dancers to stand. 2. Hold up a round <i>Leap 'N Learn</i> mat and ask the dancers what color is the mat? What shape is the mat? 3. Place in the middle of the studio space. 4. Ask the dancers to tap their opposite ears and march with high knees as they travel towards mat. 5. Ask dancers to form a circle around the round mat by holding hands and stretching their arms comfortably without pulling on the dancers next to them. 6. Make sure the assistant is directly across from the teacher. 	Always give one step instructions to children. For example, give a simple instruction and wait for compliance from everyone before giving another instruction. This technique is to be carried out throughout all LNL classes.
	<p><u>Sitting Like A Dancer</u></p> <ol style="list-style-type: none"> 1. Once the dancers are standing in a circle formation, it is time to teach and/or review how to sit like a dancer. 2. Ask the dancers to stretch out their arms even with their shoulders. Remind them to reach their fingertips outward just like a circus performer would do when walking and balancing on a high wire. 3. Ask the dancers to slide one foot behind, lowering their body to that knee. 4. Ask the dancers to place their other knee next to the first knee ending in a kneeling position. 5. Ask the dancers to carefully lower their bottom to the floor on one side of their knees. They can choose which side. Their goal is to eventually do this without touching the floor. 6. The dancers then swing their legs around sitting crisscross style. 7. To stand, the dancers reverse the process <ul style="list-style-type: none"> • Swing their legs to one side • Lift their bottom up to a kneeling position with their knees side by side (this is the most difficult step and the dancers may need to use their hands to push off with at first) • Place one foot in front • Rise to a standing position 	<p>Learning to sit like a dancer enables the young dancers to strengthen their tummy, legs, and back while also working on their balance. It also encourages them to follow step by step instructions.</p> <p>Remind the dancers to always sit and stand in this manner.</p>
Warm-Up Exercise #1: Enchanting CD Track #1; Circle Dance & Claps; 2/4; 4:04	<p><u>My Turn Around the Circle</u></p> <p>Ask dancers to</p> <ol style="list-style-type: none"> 1. Remain standing once they form their circle. 2. Explain to the dancers that they will be traveling around the circle one at a time. If a dancer was enrolled in a LNL class last year, they will be familiar with this exercise. 3. Today's traveling movement will be galloping. The dancers can choose to dance in a forward gallop or with a sideways gallop. If they would like to combine forward and sideways gallops, they can do that as well. Demonstrate a forward and sideways gallop and ask the dancers to practice along with 	It is crucial that every Leap 'N Learn class contains cross body tapping. In the 6-year-old level of LNL, the crossbody tapping patterns will be more challenging

	<p>you.</p> <ol style="list-style-type: none"> 4. Ask the dancers to sit like dancers in their circle formation. Explain how you will go first since you are the teacher. 5. When the dancers are seated, they will be the percussionists and alternate clapping their hands together and then their knees as they sit crisscross style. 6. Once a dancer has completed their movement around the circle, they are to curtsy or bow to the dancer seated to the left of them in the circle. That dancer will stand like a dancer as the other dancer sits like a dancer. 7. This pattern will continue until everyone has had a turn traveling around the circle. 8. Once everyone has had a turn, guide the dancers through same side and crossbody tapping sequences until the music ends. 9. Refer to the video for ideas on tapping sequences for this level. 	<p>than previous levels of curriculum.</p> <p>Remind the dancers to always sit and stand like a dancer.</p> <p>Remind the dancers if they are seated, they are the percussionist for the traveling dancer.</p>
<p>Warm-Up Exercise #2: Enchanting CD Track #2; Snuggle & Stretch; 4/4; 2:37</p>	<p><u>Snuggle, Stretch, and Port de bras</u></p> <ol style="list-style-type: none"> 1. Ask the dancers to remain sitting in their circle formation. Let the music continue to play. The dancers will remain in a circle formation around the circular mat. 2. Start the music. 3. Ask the dancers to hug their knees while tucking their head into their knees pretending to be a very small ball. Ask them to make their body into a tight small shape as they hide their eyes in their knees. Remind the dancers to stretch their feet and balance with only their bottoms touching the floor and the tips of their toes off of the floor. 4. Ask the dancers to slowly open their tucked position and gracefully get bigger and bigger as they pretend to be a flower opening for the first time. The dancers can even stretch and yawn as they bring their arms overhead. 5. While sitting tall move arms through various port de bras saying the level of the arms and the ballet term of each port de bras position. For example, low en bas; middle 1st; high 5th; and open to 2nd. Ask the dancers to say the names after you. 6. Repeat #3, #4, & #5; but this time add additional port de bras positions such as 3rd, 4th, and 5th allongé. 7. Ask the dancers to remain sitting tall with their legs stretched out in front and their arms in demi-seconde with their fingertips lightly touching the floor. 8. Ask the dancers to keep their backs tall as they lift their right leg off of the floor a few inches and lightly place it down. Repeat same with the left leg. Repeat R & L legs again. Be sure to emphasize placing the leg down gently. 9. Cross the arms across the chest and slowly roll back to lying flat on the floor. Ask the dancers to pick up their hands and wave to all of their friends which will engage their tummy muscles. Pretend to throw a rope to the person across the circle and then catch the rope they threw to you. Using the imagery of climbing a rope, the dancers roll up to a sitting position. 	<p>It is important to give positive feedback through facial expressions and smiles.</p> <p>Be aware of how you are using your voice – have positive energy without speaking too loudly or softly.</p> <p>Place a stronger emphasis on the dancers learning the different port de bras positions and being able to call them out without your assistance. Also, place a strong emphasis on the quality of the port de bras positions. Talk with the dancers about creating very rounded and curved positions. The goal for the allongé positions is to be able to lengthen the arms without making the fingers stiff. This concept will take</p>

		many months of practice, but now is the time to plant the seeds.
Warm-Up Exercise #3: Enchanting CD Track #3; 2/4; 1:17	<p><u>Flex & Stretch of Feet & Rotation of Legs</u></p> <ol style="list-style-type: none"> 1. Ask dancers to stretch their legs out in front of them, brushing the legs to encourage stretching; pretend to glue them together; and tie the ankles with a bow. 2. Slowly flex ankles (reaching toes to ceiling); slowly stretch ankles (pointing toes to center circle); repeat for a total of 4 times 3. Walk fingertips like little spiders down legs, tickle toes, jump crossing arms at ankles; hop fingers like little bunnies all the way to the top of the head; clap hands over head two times 4. Add rotation with stretched feet by asking dancers to rotate both legs by turning thigh bone, knees, and feet outward. Ask dancers to place their hands on top of their knees so they can be sure they are actually turning out their entire leg. When they do, their hands will travel away from each other for turnout and return next to each other for legs parallel. Create a pattern of turnout and hold (1,2); turn parallel and hold (3,4); turnout (5), parallel (6), turnout (7), parallel (8). Flex feet and repeat pattern. 5. Repeat walking of fingertips down legs, cross over arms, run all the way up the body and finish by clapping overhead. 6. Once music ends: <ul style="list-style-type: none"> • Tuck feet under, fingertips on floor, stretch legs, as you look at knees • Lower bottom to feet and rest with fingertips on floor • Stretch legs again, looking at knees • Slowly roll body up, bring arms overhead, stretch to ceiling, open arms, place hands on hips 	<p>Have the dancer pretend to stick the top of their head to the ceiling with Velcro – peel apart the Velcro; pantomime putting a piece on the ceiling; place the other piece on top of head; stretch to stick the two pieces together.</p> <p>During flex, ask dancers to show the bottoms of their feet with toes up while reaching long with their heels. Ask the dancers where are they feeling this movement. During stretch of ankles, ask dancers to reach long with their ankles and toes. Be sure to be watching for dancers that are curling their toes under when they point their feet. I find it better to use the words stretch your feet rather than point your toes.</p>

Center Barre

	<p><u>Moving from circle formation to line formation</u></p> <ol style="list-style-type: none"> 1. Ask the dancers to tap their tummies. 2. The teacher moves to stand in front of the dance space. 3. Ask the dancers to turn their tummies to face you. 4. If you have a marley line that the dancers can see, ask them to place their toes on a marley crack. If you don't have a marley line, you will need to move and guide the dancers to create a straight line. 5. Ask the dancers to do a fingernail test. 6. Check that everyone has room and can see you and the student assistant. 	<p>When making a straight line, talk to the dancers about how they will be standing side-by-side to the other dancers.</p> <p>Ask them to stretch their arms sideways and do a fingernail test. If they are</p>
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	<ol style="list-style-type: none"> 7. It may be necessary to have more than one line. If so, be sure to place the back line in the window space of the front line so they can always see you and you can always see them. 8. It is advised that both the assistant and the teacher face the dancers and work in opposition. For example, when facing the dancers if you are asking the dancers to use their right leg, you must say right, but you are actually using your left leg. 	<p>touching fingers, ask them what do they need to do? In the beginning, you may need to guide them on how to spread out. Eventually, they will be able to do all of this on their own with only voice guidance.</p>
<p>Center Barre Exercise #1: Enchanting CD Track #9; ¾; 2:28</p>	<p><u>Demi-Plié with Secret Message Port de Bras</u></p> <ol style="list-style-type: none"> 1. The French words <i>demi</i> means half and <i>plié</i> means to bend. <i>Port de bras</i> means movement of the arms. 2. Begin with feet parallel with arms en bas. 3. Two parallel demi-pliés with arms opening to demi-seconde as the knees bend and returning en bas as the knees straighten. 4. Arms port de bras to first position; the dancer pretends to write a secret message on their right hand with their left hand; the head naturally inclines to the left as the eyes look at the right hand; arms return to first position and then both arms open to seconde as the dancers eyes follow the hand as the head turns to see the secret message; the dancer extends slightly and gently lowers arms to en bas. 5. Repeat #3 & #4, but this time write on the left hand and incline the head to the right and then turn the head to the left following the secret message. 6. Rotate legs to first position. Repeat #3, #4, #5 in 1st position. 7. Tendu to second position. Repeat #3, #4, #5 in 2nd position. 8. Tendu closing legs to first position as the arms lower en bas; rotate legs to parallel; rise to demi-pointe and balance in parallel. 9. Finish with legs in parallel, arms en bas, and head slightly turned. 	<p>Talk with the dancers about how their knees are to remain in alignment (right on top) with their toes.</p> <p>Remind dancers to open their knees as they demi-plié in 1st & 2nd positions. Their backs are to remain tall as they demi-plié.</p> <p>Encourage dancers to be ready and in their starting position before the music begins and to freeze in their ending position for at least 3 seconds.</p> <p>To increase the sensory input of this exercise, ask the dancers to change the way they write their secret message. Sometimes it will be in secret code with only dots and dashes; sometimes it will be only in cursive; and be sure they are changing the hand that writes the message, so they are using both their dominate and non-dominate hands within the exercise.</p>

<p>Center Barre Exercise #2: Enchanting CD Track #10; 2/4; 1:18</p>	<p><u>Tendu: Drawing lines in the sand</u></p> <ol style="list-style-type: none"> 1. The French word <i>tendu</i> means to stretch. 2. Begin standing tall in parallel with hands on hips 3. Tendu right leg parallel devant (to the front); flex the ankle; stretch ankle and foot back to a point (without shifting the weight of the body onto the extended toes); close parallel 4. One tendu; 3 quick claps; hands return to hips 5. Repeat #3 & #4 on left leg. 6. Repeat both right & left leg pattern again. 7. Rotate legs to first position. 8. Repeat pattern above but this time all tendus will be in a la seconde. (It will be necessary to review where a la seconde position is prior to beginning the exercise with the music. Be sure they are keeping their extended leg on a diagonal position and not too far to the side) 9. Finish in first position, hands on hips, and head slightly turned. 	<p>It is important to remind dancers to stretch their leg, ankle, and toes long as they tendu. Ask the dancers to focus on digging a trench in the sand with the bottom of their foot each time they open and close their tendu. You may need to explain to the dancers the definition of a trench.</p> <p>Emphasize a stretched leg, ankle, and foot with each tendu. Also emphasize keeping the body very still while also keeping the shoulders very level. Have them pretend to place full glasses of water on each shoulder and try not to spill a drop the entire exercise.</p>
<p>Center Barre Exercise #3: Enchanting CD Track #13; ¾; :30</p>	<p><u>Battement Piqué:</u></p> <ol style="list-style-type: none"> 1. The French word <i>battement</i> means beating; <i>piqué</i> means to prick. 2. Begin standing tall in parallel with hands on hips 3. Stretch right foot/leg to the front; lightly tap stretched foot on the floor 5 times; bring the extended leg to parallel passé on count 6; balance count 7; lower leg and close parallel count 8. 4. Lightly tap right hand on left shoulder 5 times; tap right hand to right shoulder count 6 (be sure to extend elbow directly to the side in alignment with the shoulder); hold count 7; place hand back on hip count 8. 5. Repeat #3 & #4 with left leg and arm. 6. Finish with legs in parallel, hands on hips, and head slightly turned. 	<p>It is important to remind dancers to lightly tap the floor during piqué. Ask them to try not to make any noise as not to wake a sleeping fairy or baby. It is also helpful to ask the dancers to count the music in a whisper along with you. Anything you can do to encourage them not to bang their foot into the floor. Also, talk about what the word prick means and what can they think of to help them execute the</p>

		<p>movement correctly; i.e. checking to see if the water is too cold; tapping the back of a porcupine; checking the temperature of the sidewalk when barefoot in the summertime, etc.</p> <p>It is very important to always include some form of cross body tapping in every childhood dance class.</p>
Center Barre Exercise #4: Enchanting CD Track #16; 2/4; :40	<p><u>Flamingo Passé Retiré</u></p> <ol style="list-style-type: none"> 1. Ask the dancers to place their feet together parallel with hands on hips. 2. Show the dancers the full colored image of the LNL Flamingo standing in Passé Retiré. Ask the dancers to tell you what they see. Dancers who previously enrolled in the LNL program will be very familiar and excited to tell you all about the Flamingo. 3. Right foot rolls to cou-de-pied (1) and then to passé retiré (2). While balancing, extend arms to demi-seconde (3,4). Continue to balance in passé retiré as the arms float up to allongé fifth (5,6). Lower leg to parallel as arms lower and hands return to hips (7,8). 4. Repeat with left leg. 5. Repeat #3 & #4 but this time try to lift and lower arms twice on counts 5,6,7. Ask dancers to pretend their arms are the flamingo wings lifting and lowering. 	<p>Discuss with the dancers the importance of keeping their center very strong as they work to balance on one leg.</p> <p>Cou-de-pied means neck of the foot. Passé means passed. Retiré means withdrawn. Passé is the movement and retiré is the position.</p>
Center Work		
Center Exercise #1: Enchanting CD Track #18; ¾; 1:03	<p><u>Temps lié with LNL Ribbon Rings</u></p> <ol style="list-style-type: none"> 1. Ask the dancers to stand with their legs in 2nd position as you hand out one ribbon ring to each dancer. The dancers will begin by holding the ribbon ring in their right hand. 2. The main goal of this exercise is for the dancers to learn to shift their weight from two feet to one foot. The dancers will plié in second position and then shift their weight to their right foot as both legs stretch. The left leg will extend into a tendu. The dancer will reach both of their arms to the right with their right arm stopping at shoulder height and their left arms just below shoulder height. (1 & a 2 & a) 3. Dancers will plié in 2nd position and repeat above to the left. As they plié in 2nd position their ribbon ring will change to the left hand. (3 & a 4 & a) 4. Dancers will then perform #2 & #3 quicker R, L, R, hold. On the first temps lié to the R, the dancers will switch their ribbon ring 	<p>Always review with the dancers on how to properly hold the ribbon rings. Give them an opportunity to move the ribbon ring around and ask them to describe the movement of the ribbons.</p> <p>Discuss with the dancers how Temps lié means connected movement and their goal is to make all their temps lié very</p>

	<p>back to their R hand and it will remain for the 3 quicker temps lié. (5 & a 6 & a 7 & a 8 & a)</p> <p>5. Dancers will repeat the entire combination to the left. The ribbon ring held in the left hand will change to the left hand on the demi-plié in 2nd position.</p>	<p>smooth and connected.</p> <p>Remind the dancers to keep their backs straight as they plié in 2nd position.</p> <p>Ask the dancers to not look at their ribbon ring as they switch hands.</p>
<p>Center Exercise #2: Enchanting CD Track #20; 2/4; :32</p>	<p><u>Rocket Sauté</u></p> <ol style="list-style-type: none"> 1. Explain to the dancers that the French word sauté means to jump. The dancers will demi-plié, then push their feet and toes away from the floor. This pushing action will give them the power to jump straight up in the air. 2. Ask the dancers if they have ever seen a rocket take off. The fire pushes into the ground as the rocket flies into space. 3. Exercise <ol style="list-style-type: none"> a. demi-plié, sauté, demi-plié, stretch legs b. demi-plié, sauté, demi-plié, stretch legs c. demi-plié, sauté, demi-plié, stretch legs d. with legs in parallel – clap hands twice (5 &), touch opposite shoulders (6), tap opposite shoulders twice (7 &), clap hands once (8) e. return hands to hips and repeat all 	<p>Talk with the dancers about how their goal is to push and stretch their toes in the air with every jump. Ask the dancers to explore what it feels like to push the floor away as they perform each sauté.</p> <p>Assess the dancers and be sure they can maintain proper alignment before allowing them to sauté in rotation.</p> <p>Ask the dancers to pretend they are a rocket launching into space each time they sauté.</p>
<i>Across the Floor</i>		
	<p><u>Transition to Traveling Steps</u></p> <ol style="list-style-type: none"> 1. Dancers will travel from one side of studio to the other. 2. Take the time to explain to the dancers how they will move into their new formation and how they will travel across the floor. 3. Ask the dancers to freeze where they are standing. Go to where you want the dancers to stand. Call them by name one at a time to come to you, place them in their special place. Repeat this for all students. 4. For today's class, place the dancers into two groups. 5. Touch the shoulder of each dancer in group 1 and say the number 1 as you do. Next, ask the dancers, "if I touched you and said 1, raise your hand." Wait until all the dancers in group 1 raise their hand. Ask the dancers, "what group are you in?" Wait for the dancers to reply, "group 1" and then repeat this entire process with group 2. 	<p>The number of dancers in your class will alter how many dancers you have in each line formation. The most important thing to remember is that children come to dance class to move and dance, not stand still for long periods of time. Yes, it is important to learn to wait your turn, but do not expect young</p>

	<ol style="list-style-type: none"> 6. Teach the dancers the rule of stacking. Explain stacking as if Mom is stacking the plates in the cabinet. She puts one plate in and then another plate on top. This is called stacking the plates. When she wants to use the plates, she takes the top one off first (the last one put in). In dance class, we will always use the stacking technique for traveling and lining up. So, when getting in line, after traveling across the floor, always stand in front of the person that went before you, then turn around to watch for the next dancer. This technique allows for more dancers to “be first” and for quicker and more organized lining up. 7. Take the time to travel across the floor without music and with just walking so they understand what is to come and how to stack their line. 8. Now begin explaining the next exercise. 	<p>children to remain engaged and wait their turn with nothing to do for long periods of time. Always give waiting dancers something to do. For me personally, I am NOT an advocate of having children sit to wait. Be creative and give them movement, story development, etc.!</p> <p>If your dancers took previously in the 5-year old LNL program, they will have a base understanding of how to line up and stack. It is still important to repeat all of the information in the first couple of classes. Or, check for understanding by asking the dancers to tell you how stacking and lining up is done.</p>
<p>Across the Floor Exercise #1: Enchanting Track # 27; 2/4; 1:30</p>	<p><u>Dancer Walks</u></p> <ol style="list-style-type: none"> 1. Dancers will walk with their toes touching the floor first. 2. If you have two groups, the first group will begin crossing and then the second group will begin when the first group begins the repeat of the exercise. 3. Ask the dancers to stand parallel with their arms in demi-seconde. Ask the dancers to tendu their right leg devant for their preparation. 4. Dancer Walk Exercise: <ol style="list-style-type: none"> a. 4-pointed toe dancers walks b. 4 passé walks c. Keep repeating a & b until each group has crossed the dance space 5. Discuss with dancers little hints to help them have success with exercise 6. Repeat exercise again returning across dance space. This time prepare the left leg in tendu devant. 	<p>Stress to dancers the importance of always being prepared with their body in the correct preparation position prior to the start of the music.</p> <p>Remind dancers to always have their toe touch the floor first during the entire exercise.</p> <p>Remind dancers of the correct passé retiré position with the side of the big toe touching the side of the opposite knee.</p>

Across the Floor Exercise #2: Enchanting Track #30; 6/8; 1:26	<p><u>Skips</u></p> <ol style="list-style-type: none"> 1. Ask the dancers to remain in their assigned group/row. 2. Ask the dancers to stand in parallel and then tendu their right leg devant. Hands will remain on hips. 3. Divide the dance space by placing a long piece of blue painter's tape on the floor about 1/3 of the way from the where the dancers are standing. Explain to the dancers that the space closest to them will be step passé walk land and the remaining 2/3 of dance space will be skip land. 4. Skip Exercise: <ol style="list-style-type: none"> a. Step passé walk until the dancer crosses the tape b. Skip the rest of the way across the space 5. Ask the dancers to return across the dance space reversing the order of the exercise. The name of each land remains. 6. Ask the dancers to stand parallel, tendu devant left leg, and place hands on hips. 7. Return Skip Exercise: <ol style="list-style-type: none"> a. Skip until the dancer crosses the tape b. Step passé walk the rest of the way 8. All waiting dancers will remain in their preparatory position but will clap their hands to the beat of the music while they wait their turn. Allow each group to completely cross the dance space before the next group begins. 	<p>It is important to assess the dancer's coordination by asking them to skip. Some students will easily be able to skip at 6 while others have not yet mastered the coordination of skipping. This information will allow you to know how much you will be able to challenge the dancers with various other skills.</p> <p>Ask the dancers to work hard pushing off the floor and stretching their feet during every skip.</p>
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Creative Movement

Creative Movement Exercise #1: Kids 2 CD Track #45	<p><u>Place: Fish and Seaweed</u></p> <ol style="list-style-type: none"> 1. Ask the dancers to form a circle in the center of the room. 2. Show them the full color image of the Fish & Seaweed. Discuss with the dancers the different sea creatures they are seeing on the image. Ask them to explore how they think the creatures move differently. Ask them if they think any move similarly. 3. Be sure to have a mat for every dancer in the room. <ol style="list-style-type: none"> a. While holding up a red square mat, ask the dancers to pretend that these mats represent seaweed attached by two feet. Randomly place the red mats around the room. b. While holding up a green circle mat, ask the dancers to pretend that these mats represent seaweed attached by their bottoms and both feet and hands must remain off the floor. Randomly place the green mats around the room. c. While holding up a yellow rectangle mat, ask the dancers to pretend that these mats represent seaweed attached by one foot only. Randomly place the yellow mats around the room. d. Continue with another color mat if you have more than 18 students in a class. 4. Ask the dancers to find a mat to start on. Review what each mat represents. 	<p><i>Concept of Place:</i> Moving in one place or moving while traveling all about the space.</p> <p>In the future, when teaching dancers and refer to the concept of place and say, "we are going to be dancing in one place during this exercise" or "we are going to be dancing all about the space during this exercise." This is beneficial when a child wants to run around the room and you are wanting them to be standing in a circle with the rest of the class. It is helpful</p>
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	<ol style="list-style-type: none"> Remind the dancers you will give them the cue of “one place” when you want them to be on a mat and “all about the sea” when you want them to be a sea creature traveling through the sea. Start the music and have the dancers begin following your place commands. Be sure the dancers experience moving as seaweed on all different types of mats during the exercise. If you see a dancer just running, ask them to show you another way your sea creature might move. Ask the dancers to help you pick up all the mats while you ask them to share with you what they just experienced. 	to say in a neutral tone, “we are dancing in one place right now” and then gently redirect the child back to the circle.
<i>Class Ending</i>		
Class Ending Exercise #1: Enchanting CD Track #36; Révérence 3/4; :54	<p><u>Thank You</u></p> <ol style="list-style-type: none"> Explain to the dancers how at the end of every class we thank each other for working hard. We say thank you with a curtsy or a bow. Port de bras: Circle arms low (en bas); middle (1st); high (5th); open (2nd) Rise to demi-pointe; bourrée turn to the right as the arms float upward to high 5th; open arms as heels lower and legs demi-plié Port de bras: Circle arms low (en bas); middle (1st); high (5th); open (2nd) Rise to demi-pointe; bourrée turn to the left as the arms float upward to high 5th; open arms as heels lower and legs demi-plié Boys: Bow Girls: Curtsey <p><i>Important Note:</i> <i>If you have run out of time, just perform the thank you and bow/curtsey at the studio door before releasing the dancers into the waiting room.</i></p>	<p>It is important to always thank the dancers for dancing with you and for working hard. Always praise them for their participation and effort.</p> <p>It is also important for dancers to learn to thank the teacher for what they learned in class that day.</p>
Coloring sheet handouts for each dancer	<p><u>Departing Class</u></p> <ol style="list-style-type: none"> Dancers sit in share time space with teachers Assistant takes coloring sheets and special stickers to door. Teacher thanks the students individually by calling their name and placing a sticker by their name in the roll book. This sticker is for keeping their eyes and ears on the teacher and their hands to themselves. Once their name has been called and sticker placed in special teacher’s book, they walk to door to meet assistant Teacher continues #3 & #4 for each child Assistant thanks dancer for dancing with her, places special sticker on hand, and gives coloring sheet to dancer. Repeat for all. Teacher comes to door and reminds dancers to practice at home and to be sure to share with family members all they have learned today. Dancers and teacher/assistant give each other one more curtsy. Open studio door and see that all dancers find their caregiver right away. Share little tidbits of information with the caregivers on what the dancers learned in class today. 	

Teacher's Notes:

