



Weekly Lesson Plan

Class Level: 7-Year-Old	Class Length: 60 – 75 Minutes	Week 5
Instructor:	Class:	
Objectives: Focus on Better Understanding Music – Be sure to discuss the musical timing and help the dancers count the music as they take class.		
Movement Concepts:		
Music: Enchanting CD		
Props: LNL Floor Line		
Supplies: Roll Book; Lesson Plan; Music CDs/Playlist;		
Video Training: LNL 7 Week 5		
Teacher Notes: <ul style="list-style-type: none"> Any variation to an existing exercise or a new exercise will be marked with ***. ***Ask the dancers to tell you the important behaviors of a dancer: <ul style="list-style-type: none"> Waiting quietly for others to have turns and for instructions from the teacher. Talking with one another only during Share Time. Listening and looking when the teacher speaks. Being properly dressed for class. Going to the restroom before class begins. ***A couple of new behavior reminders to add: <ul style="list-style-type: none"> Only wear dance shoes inside the studio. Be sure to never touch the mirrors. ***Begin to focus on how the young dancers can better understand music by adding the following exercise during Share Time. <ul style="list-style-type: none"> Echo Game: The teacher claps a simple rhythm; the dancers then clap the rhythm they heard; repeat this process several times. Make the rhythm more complicated with each round. 		
Class Beginning <i>(Dancers sit in circle in talk space)</i>		
Welcome	1. Roll; Share Time 2. Discussion of Class Etiquette & Format 3. Travel from talk space to dance space while performing a specific movement pattern <i>(Suggestion: ***Stomp feet and clap hands creating a specific sound sequence. Teach the sound sequence in place and then ask the dancers to travel in a forward direction repeating the stomp & clap sequence until they reach a circle formation in the center of dance space)</i>	Exercise Focus <ul style="list-style-type: none"> Etiquette Reminders <ul style="list-style-type: none"> ***See Teacher Notes above
Warm-Up <i>(Circle formation in center of dance space)</i>		

Enchanting CD; Track #1; Circle Dance & Claps; 2/4; 4:04	***My Turn Around Circle <ol style="list-style-type: none"> Teacher and dancers will remain standing and travel together turning their circle formation before sitting like a dancer Exercise: <ol style="list-style-type: none"> To begin, all dancers face inside of the circle; the music begins; the teacher claps a musical rhythm; the dancers copy the clapping sequence The teacher matches stomping to the clapping pattern; dancers copy stomping & clapping The teacher and dancers turn their bodies to travel in a circle performing the stomps and claps Teacher stops the dancers and everyone faces the inside of the circle; the teacher calls out new pattern Repeat b, c, d; this time the circle will travel in the opposite direction Teacher stops the circle; everyone faces inside of circle and sits like a dancer While seated in a circle, lead dancers in cross body tapping sequences while also focusing on rhythms that match the music 	Exercise Focus <ul style="list-style-type: none"> ***Give the dancers several opportunities to repeat the rhythm before adding the next step
Enchanting CD; Foot & Ankle Exercise; Track #3; 2/4; 1:17	<u>Flex & Stretch of Feet & Rotation of Legs</u> <ol style="list-style-type: none"> Extend legs toward center of circle; sitting tall with hands on knees or extended to the side with slight pressure on the floor to assist with straightening back while sitting Flex & stretch ankles – right & left together 2 times; right only 2 times; left only 2 times; alternating 4 times Rotate legs outward and parallel – right & left together 2 times; right only 2 times; left only 2 times; alternating right & left (all with stretched ankles) Flex ankles, rotate legs outward, stretch ankles, rotate legs parallel; repeat Reverse; (rotate outward with stretched ankles, flex ankles, rotate legs parallel, stretch ankles; repeat Walk hands down legs stretching through back & hamstrings until end of music 	Exercise Focus <ul style="list-style-type: none"> Following instructions Assessing each dancer's ankle flexibility & ability to rotate thighs Assessing each dancer's ability to sit with legs extended
Enchanting CD; Open & Close Straddle; Track #5, 4/4; :53	***Open & Close Straddle <ol style="list-style-type: none"> Sit tall with legs together and stretched out in front; hands resting on tops of knees Open to straddle; close legs together; open to straddle; close legs together; open to straddle; jump hands off of knees and land in center; run fingers forward stretching as far as they can with also keeping seat on the floor, legs straight and knees facing the ceiling; quickly walk fingers and body toward the right leg; quickly walk fingers and body toward the left leg; quickly walk fingers and body back to center; quickly close legs and fingers jump and land on top of knees. Repeat entire exercise but this time walk fingers and upper body toward left leg first, then right leg before returning to center. 	Exercise Focus: <ul style="list-style-type: none"> ***Remind dancers to keep both sides of their bottom on the floor ***Remind dancers to keep their legs straight with knees facing the ceiling throughout the exercise If dancers are rolling their knees forward, have them close their legs a little until they can hold them in place
Enchanting CD; Back Strengthening; Track #6; ¾; 1:23	<u>Swimming & Strengthening Core</u> <ol style="list-style-type: none"> Cross arms across chest and slowly roll backwards to floor. Stretch arms overhead reaching fingertips far from toes. Roll to side moving legs and arms in a swimming motion (8 cts) 	Exercise Focus <ul style="list-style-type: none"> Increase core strength Coordination of moving arms & legs

	<ol style="list-style-type: none"> Roll facing floor, continue swimming motion (8 cts) Roll back to original side continuing to swim (8 cts) Roll to back, reaching forward and rolling to sitting position. Repeat all but this time rolling to opposite side 	<i>in swimming motion while working to maintain a still core</i>
<p style="text-align: center;">Center Barre (One or two lines in dance space – ballet barres are not used)</p>		
Enchanting CD; Plié; Track #9; ¾; 2:28	<p>***Plié & Port de bras</p> <ol style="list-style-type: none"> Begin parallel with arms en bas 1 demi plié with R arm opening to demi-seconde on bending of knees and returning to en bas as legs straighten; L arm remains still 1 demi plié with L arm opening to demi-seconde on bending of knees and returning to en bas as legs straighten; R arm remains still R arm only Port de bras: 1st, 5th, 2nd, en bas; as L arm remains still L arm port de bras: 1st, 5th, 2nd, en bas Repeat all in 1st position Repeat all in 2nd position 1 grand plié in 2nd position with arms in seconde; port de bras both arms: en bas, 1st, 5th, 2nd 1 grand plié in 2nd position with arms in seconde; reverse port de bras both arms: 5th, 1st, en bas, 2nd Lower arms to en bas as R leg Tendu a la seconde; close 1st position; rotate legs to parallel Press into rise on demi-pointe and balance with arms en bas; finish with head slightly turned 	<p>Exercise Focus</p> <ul style="list-style-type: none"> Maintain posture of torso while moving; alignment of legs & foot placement in rotation Coordination of arms to legs Maintain alignment of ankles in rise ***Work on continuous movement matched to the music. I like to remind dancers to focus on the journey of their movements and not just having bent knees or straight knees.
Enchanting CD; Tendu 1; Track #10; 2/4; 1:18	<p>***Battement Tendu</p> <ol style="list-style-type: none"> Begin parallel with hands on hips Tendu R parallel devant; flex ankle; stretch ankle; close parallel Tendu R parallel devant; rotate entire leg & foot outward; rotate parallel; close parallel Tendu R parallel devant; stretch tip of toes 3" off floor; lower tip of toes to touch floor; close parallel Tendu R parallel devant; close parallel Demi-plié; stretch Repeat all with L leg Rotate legs to 1st position and repeat entire combination a la seconde Finish with legs in 1st position; arms en bas; head slightly turned 	<p>Exercise Focus</p> <ul style="list-style-type: none"> Maintaining stretch of leg, ankle, & foot during tendu; not softening knee during opening & closing of tendu Proper placement of leg in a la seconde; watch for hips remaining forward as leg extends a la seconde Maintaining balance on supporting leg without rocking weight onto extended leg during any portion of the exercise
Enchanting CD; Tendu 2; Track #11; 2/4; 1:27	<p>***Battement Tendu Devant & A la seconde from 1st Position</p> <ol style="list-style-type: none"> Begin in 1st position with hands on hips 3 R slow tendus devant; 1 demi-plié in 1st position 3 L slow tendus devant; 1 demi-plié in 1st position 3 R slow tendus a la seconde; 1 demi-plié in 1st position 3 L slow tendus a la seconde; 1 demi-plié in 1st position Finish with legs in 1st position; arms en bas; head slightly turned 	<p>Exercise Focus</p> <ul style="list-style-type: none"> Remind dancers to show the inside of their ankle forward during both devant and a la seconde tendus Remind dancers to think of their hips as headlights on a car and to keep them both heading straight forward

		<ul style="list-style-type: none"> ▪ Maintain weight on supporting leg during all parts of each tendu. ▪ Remind dancers to fully stretch their legs, ankles and feet during each tendu
Enchanting CD; Dégagé Track #12; 2/4; 1:17	***Battement Dégagé <ol style="list-style-type: none"> 1. Begin parallel with hands on hips 2. 1 R Tendu parallel devant; stretch R three inches from floor; lower; close parallel 3. 1 R dégagé parallel devant; close parallel 4. Rise to demi-pointe with straight legs; lower heels to ground 5. Repeat all on L 6. Rotate legs to 1st position 7. Repeat all a la seconde 8. Finish with legs in 1st position; arms en bas; head slightly turned 	Exercise Focus <ul style="list-style-type: none"> ▪ Keeping leg strong and stretched throughout dégagé ▪ No rocking of weight off of supporting leg ▪ Remind dancers to only lift leg about 3" with each dégagé ▪ Remind dancers to push through balls of their feet as they lift their heels off of the floor in the rise. Maintaining strong ankles and centered weight is important to the success of the rising and lowering
Enchanting CD; Piqué Points; ¾; :30	***Battement Piqué from 1st position <ol style="list-style-type: none"> 1. Begin in 1st position with hands on hips 2. R – 6 battement Piqué devant (in rotation); close 1st position; hold 3. L – 6 battement Piqué devant (in rotation); close 1st position; hold 4. R – 6 battement Piqué a la seconde (in rotation); close 1st position; hold 5. L – 6 battement Piqué a la seconde (in rotation); close 1st position; hold 6. Rotate legs back to parallel; press into rise on demi-pointe and balance with arms en bas; finish with head slightly turned 	Exercise Focus <ul style="list-style-type: none"> ▪ Sharpness of movement ▪ Stretch of leg throughout; entire leg moves not just foot ▪ Maintain weight on supporting leg throughout Piqué; no rocking
<p style="text-align: center;">Center Work (One or two lines in dance space)</p>		
Enchanting CD; Rocking/ Temps lié; Track #18; ¾; 1:03	***Temps lié <ol style="list-style-type: none"> 1. Begin legs in 1st position with arms en bas; Intro – port de bras to seconde position 2. Exercise: <ol style="list-style-type: none"> a. R - Tendu a la seconde as head slightly turns to R; demi-plié 2nd position as head turns forward; L – tendu a la seconde as head slightly turns left; close 1st position as head turns forward; Arms remain in 2nd position. b. L – repeat #2 beginning with L leg c. Tendu R leg a la seconde as R arm lifts allongé just above shoulder height as the head turn to the right; the tendu, lift of arm and turning of head happens all at the same time; hold still 1 count d. Demi-plié in 2nd position as head turns to look forward; hold still 1 count 	Exercise Focus <ul style="list-style-type: none"> ▪ Coordination and positioning of head to movement of leg ▪ Knowing when the arms are rounded and when they are in an allongé position ▪ Knowing when the weight is on the supporting leg and when the weight is being share equally between the two legs.

	<p>e. Tendu L leg a la seconde as L arm lifts allongé just above shoulder height as the head turn to the left; the tendu, lift of arm and turning of head happens all at the same time; hold still 1 count</p> <p>f. Close to 1st position; arms lower to 2nd position; hold still 1 count;</p> <p>3. Repeat all again starting with L leg</p>	
Enchanting CD; Sauté; Track #20; 2/4; :32	<p><u>Sauté Parallel, 1st & 2nd Position</u></p> <ol style="list-style-type: none"> 1. Begin parallel with hands on hips 2. Plié, sauté, plié, stretch legs; Plié, sauté, plié, stretch legs; Plié, sauté, sauté, sauté, stretch legs moving to next position 3. Perform #2 in parallel, 1st position, 2nd position 4. Rise in 2nd position; balance on demi-pointes 5. Pliè, tendu closing to 1st position to finish 	<p><i>Exercise Focus</i></p> <ul style="list-style-type: none"> ▪ Ability to maintain posture throughout combination ▪ Ability to stretch legs & feet in the air ▪ Ability to align knees over toes on each landing
Enchanting CD; Échappé Sauté; Track #21; 4/4; :37	<p><u>Échappé Sauté</u></p> <ol style="list-style-type: none"> 1. Begin in 1st position with hands on hips 2. Demi-plié 1st position; jump landing in 2nd position; jump landing in 1st position; stretch legs 3. Keep repeating 	<p><i>Exercise Focus</i></p> <ul style="list-style-type: none"> ▪ Remind dancers to keep their bodies straight with their head directly over their shoulders; shoulders over hips, and knees & toes pointing in same direction ▪ Remind dancers to push the floor away as they jump ▪ Remind dancers to stretch their legs & feet in the air; bend their knees with each landing ▪ See video for timing of sequence
Enchanting CD; Glissade; Track #23; ¾; :48	<p><u>***Glissade</u></p> <ol style="list-style-type: none"> 1. Begin 1st position with arms en bas 2. On intro, port de bras to demi-seconde 3. Plié, tendu R, glissade (shifting weight to R, ending with R in plié, L extended a la seconde), closing L in 1st position, stretch legs 4. ***Repeat glissade sequence above traveling to L 5. ***Repeat glissade sequence above traveling to R 6. ***Port de bras from demi-seconde allongé through 2nd allongé to 5th allongé, rise with straight legs to 1st position demi-pointe, lower heels as arms lower directly to demi-seconde allongé 7. Repeat all starting L 	<p><i>Exercise Focus</i></p> <ul style="list-style-type: none"> ▪ Coordination of when to bend and when to stretch legs ▪ Stamina ▪ Alignment of knees over toes in plié ▪ Ability to keep arms in demi-seconde throughout each glissade ▪ ***Ability to rise to demi-pointe while keeping ankles aligned
<p style="text-align: center;">Across the Floor</p> <p><i>(Move to one side of room to start. Depending on the size of the dance space, the number of repetitions may need to be reduced in order to perform the entire sequence. For example, 4 waltzes instead of 8 or 2 floor line leaps instead of 3.)</i></p>		

Enchanting CD; Flamingo Walks; 2/4; 2:46	***Flamingo Walks <ol style="list-style-type: none"> 1. Dancers lined up in rows with downstage leg/foot in parallel tendu devant; upstage arms stretched forward; downstage arm stretched to palm down 2nd 2. Step onto downstage leg as the upstage leg lifts to parallel retiré position as the arms swing and change position at the same time 3. Step onto the upstage leg as the downstage leg lifts to parallel retiré position as the arms swing and change position at the same time 4. Step onto downstage leg as the upstage leg lifts to parallel retiré position as the arms swing and change position at the same time 5. Maintain standing on the downstage leg as the upstage leg rotate outward in a turned out retiré as the upstage arm comes forward and the downstage arms swings to the side 6. Continue standing on the downstage leg as the upstage leg returns to parallel retiré and the arms switch back to opposite arm forward 7. Keep repeating entire sequence across the dance space. 	Exercise Focus <ul style="list-style-type: none"> ▪ Remind dancers to switch their arm every time they switch their leg ▪ Remind dancers of the meaning of downstage and upstage ▪ Maintaining correct position of the lifted foot in a parallel retiré position and to keep the ankle and foot aligned when the knee rotates outward ▪ The hips remain forward throughout
Enchanting CD; Slow Waltz; Track #33; ¾; 1:40	***Waltzing Forward, Turning In Place, & Backward <i>Prop: Divide dance space into 4 sections by placing 3 floor lines on the two quarter lines & the center line</i> <ol style="list-style-type: none"> 1. Begin R leg tendu devant with arms in demi-seconde 2. Waltz forward 4 times stopping on floor line 3. Waltz in place 4 times on top of the floor line. Make a half rotation to end up facing backwards 4. Walt backward 4 times to next floor line 5. Waltz in place 4 times on top of the floor line. Make a half rotation to end up facing forward 6. Repeat #2, #3, #4, #5 again over second half of dance space 	Exercise Focus <ul style="list-style-type: none"> ▪ Understanding that each waltz consists of one long step ending in plié with two short steps on demi-pointe ▪ Remind dancers to keep arms still in demi-seconde and not swing them as they waltz ▪ ***Ask the dancers to focus on the ¾ musical timing they are hearing as they waltz; ask them to say "1, 2, 3," or "down, up, up" with every waltz step
Enchanting CD; Gallop/Chassé/Polka; Track #31; 6/8; 2:03	***Skip & Gallop Sequence <ol style="list-style-type: none"> 1. The dancers are going to repeat the same gallops and skips but the sequence is totally changed as they travel from one side of room to the opposite 2. 3 Side gallops; 1 skip with ½ turn (end facing back) 3. 4 skips turning in place; (finish facing direction traveling) 4. 3 Skips forward with fourth skip ¼ turn (finish facing back of space) 5. 3 Side gallops facing back of space; 1 skip with ½ turn (finish facing front of space) 	Exercise Focus <ul style="list-style-type: none"> ▪ Ability to remember new sequence ▪ Depending on the size of your space, you may need to remind the dancers to gallop & skip upward and not travel so much
<p style="text-align: center;">Creative Movement (Return to center of dance space)</p>		
Enchanting CD; Bunny vs Owl; Track #49; 1:40	<u>Bunny versus Owl</u> ***<u>This exercise is the same as last week except that two dancers will work together as if they are bunnies & owls playing together. Remind the dancers that they must react to one another. Both will be a bunny at the same time and then an owl at the same time.</u> <ol style="list-style-type: none"> 1. This exercise is a study in contrasting movements while exploring the natural movements of owls and bunnies. 	Exercise Focus <ul style="list-style-type: none"> ▪ Allow dancers an opportunity to choose and create their own movements within the structure of a specified amount and style of music.

	<ol style="list-style-type: none"> 2. Show the dancers the full colored artwork provided. Discuss several facts about the animals with the dancers. To show accurate movement of an owl or a rabbit, if allowed, show the dancers a video on a phone or laptop of a rabbit and an owl moving in their natural habitat 3. Owls <ol style="list-style-type: none"> a. Owls are found on all continents except Antarctica and in habitats from forests to urban and suburban areas b. All owls have an upright posture c. Unlike most birds, owls make no noise while flying d. Owls have extremely good hearing and vision. Some can see their prey ½ mile away 4. Bunnies <ol style="list-style-type: none"> a. Over half the rabbit species live in North America b. Rabbits are considered an invasive species in Australia c. Rabbits were brought to Australia by the First Fleet in the 18th century d. A rabbit's teeth never stop growing. They continually wear down as the top teeth meet the bottom teeth. e. Happy rabbits perform a behavior called a "binky" where they jump in the air, twist, and spin around f. A bunny is a baby rabbit. 5. Creative Movement Exercise: <ol style="list-style-type: none"> a. ***Pair up the dancers b. Ask the dancers to find an empty space in the room and stand with their partner c. Explain that the purpose of this exercise is for them to interpret how they think a bunny and owl moves d. The first music to play will portray the interpretation of a bunny (rabbit) moving. All dancers will move as a bunny (rabbit). e. The second music to play will portray the interpretation of an owl. All dancers will move as an owl f. Once the music ends, ask the dancers to gather around you to discuss the differences between the music and their movements. Which did they prefer moving like and why? 	
<i>Class Ending</i>		
Enchanting CD; Révérence; Track #36; ¾; :54	<p><u>Révérence</u></p> <ol style="list-style-type: none"> 1. Return to center of dance space. 2. Begin 1st position with arms en bas. 3. Port de bra R (1st, 5th, 2nd, en bas); repeat on L <ol style="list-style-type: none"> a. Girls: Keep knees together as R ball of foot slides to back of L to curtsy (bend both knees and slightly bow head as arms open to demi-seconde); Return to 1st position and arms en bas b. Boys: Keep feet in 1st position: Slightly bow head; return to standing 4. Repeat all beginning with L 	<p><i>Exercise Focus</i></p> <ul style="list-style-type: none"> ▪ To learn the traditional practice of curtsy and bow as a way of saying thank you and as an ending
	<p><u>Move to Talk Space</u></p> <ol style="list-style-type: none"> 1. Thank dancers for dancing with you. 2. Thank dancers individually for their effort and for being a first-time listener 3. Give stickers, points, and any reminders 	

	4. Ask dancers to gather belongings and dismiss class.	
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Teacher's Notes: