

*Leap* **N** **LEARN**  
CURRICULUM

**Seven-Year-Olds**

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



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## About the Authors

### Beverly F. Spell

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

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

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

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

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

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

Beverly is recognized in the dance world as a leading authority on children's dance education. In May of 2007, Dance Magazine and Dance Teacher Magazine featured Beverly in their teacher training issue, which highlighted her Leap 'N Learn program and her teaching methods at The Ballet Studio. In 2010 and 2011, Beverly and Dr. Annie co-authored a series of articles for Dance Studio Life Magazine. Beverly serves as an early childhood dance authority and has been interviewed for numerous other articles.

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

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

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

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

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

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

Dr. Spell's history with Leap 'N Learn began with casual kitchen table conversations with Beverly Spell, discussing classroom management issues within the dance studio setting. In 2003, Dr. Spell, who was a master's level doctoral candidate at the time, provided psychological consultation for the Leap 'N Learn Early Childhood Dance Syllabus. Since that time, Dr. Spell has also collaborated with Beverly Spell in creating Leap 'N Learn for the Classroom, a movement syllabus that focuses on applying the general concepts of the original syllabus to the traditional academic classroom, and a series of teacher training DVDs that allow teachers worldwide to be able to study the Leap 'N Learn methods of teaching dance to children. Dr. Spell greatly enjoys

merging her knowledge of research and theory to Beverly Spell's many years of experience in designing an effective early childhood dance syllabus.

## The Purpose of this Leap 'N Learn Curriculum

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

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

## Structure and Use of Leap 'N Learn

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

The seven-year-old Leap 'N Learn program is designed to be a transition from the pre-ballet creative movement program of younger ages into the beginning level of classical ballet taught at age eight. The use of ballet barres will begin during month two of this level. Month one is used to review the elements of barre as they have been presented during center barre in the earlier levels. The introduction of barres should be an exciting and rewarding experience for seven-year-old dancers. It signifies a transition in the dancer's training, but it also serves as a reward for the years of study that have come before. Making this transition a monumental occasion in the life of young dancers will help you encourage correct usage of the barre, as well as help to retain students at an age when their attention may be drawn towards other activities.

## Using Monthly Objectives

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

the monthly objectives are the same for the corresponding month and correlate with the natural progression of the “dance year.” For example, the first monthly objective is Classroom Etiquette, corresponding to the introduction of the children and their parents to the studio environment. The subsequent monthly objectives teach the students about music and space, and as the year progresses the objectives center on teaching and preparing children for a positive performance experience. Although the subject matter of the monthly objectives is the same year after year, as the student progresses, the student obtains a more mature understanding of each of these very important themes.

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

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

## Using Lesson Plans

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

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

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

## Guidelines to Using Lesson Plans

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

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

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

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

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

## Notes and Suggestions for Creating a Successful Classroom Environment

### A Note about "Share Time"

I begin all of my early childhood dance classes with Share Time, which allows my students to get to know each other and myself while providing a smooth transition into dance class. Plus, I can reinforce and remind students of dance manners before class begins. Share Time gives talkative students a chance to "get it out of their systems" before dance time begins. Children ages three through six look forward to Share Time, where they can begin to unwind from a busy day and get ready to enjoy dancing, and even seven-year-old students are still excited to share things about their lives with you.

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

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

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

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

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

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

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

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

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

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

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

### A Note about Terminology

In my experience, young minds are like a sponge when it comes to language. I introduce terminology along with the definition in short, simple phrases (for example, “plié” means “to bend”). Children love learning a new, different word, and especially love knowing they are being introduced to a foreign language. They love the concept that children from all over the world studying ballet are learning the same words and movement. For younger children, especially three- and four-year-olds, I try to associate something familiar to them with a new term. For example, when teaching passé, I ask if anyone knows what a flamingo is and how a flamingo stands. When the children demonstrate how a flamingo stands, moving one foot to the opposite knee, I say, “You’ve just done a passé!” From then on, I refer to the movement as “flamingo passé.” Then when the children are five- or six-years-old I drop the “flamingo,” but they are always able to associate flamingo, something very familiar, with passé. By the time the students are ages seven or older, they have built a strong grasp of the ballet terms introduced in the three- to six-year old curriculums. Children between seven and twelve have rapidly expanding vocabularies and literacy skills due to increased language exposure and academic development leading to an increased understanding of nuance and added complexity in linguistic production. The combination of a solid base in ballet terminology, developed during the three- through six-year-old classes, and a dramatic increase in language skills provides this age group with strong English and French scaffolding upon which the child can expand ballet terminology as new and more difficult movements are introduced. An understanding of the meaning behind ballet terminology will help the dancer to relate the term to the movement, and in many cases, it will also help the dancer to perform the movement more accurately. By connecting language to movement, the dance teacher helps the dancer to become literate in dance. Literacy in ballet terminology means that instead of needing to watch and copy movement, the dancer can listen and understand a combination.

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

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

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

### *A Note about Center Barre and Traditional Barre*

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

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

### *A Note about Class Assistants*

While class assistants are not required for six- and seven-year-old dancers, they can be valuable assets in the classroom and on stage. Using a teacher's aid or class assistant in each class is an efficient and pleasant way to keep class time focused on dance rather than discipline. I also put the assistant on stage with the class in our Spring Performance in order to give the little ones confidence and guidance. Plus, having an older dancer on stage with the younger dancers enables story development and interaction between the two. Children love to act out stories, and it makes them more likely to remember choreography and feel comfortable “performing” on stage. This also prevents the typical situation of the young dancer looking off-stage at the teacher while trying to perform. Giving the older student this responsibility provides added benefits to the older student by teaching them how to teach, showing them the correct way to interact with younger children, and giving them confidence in knowing that they have a special part in the performance and a special place in the studio.

### **A Note about Using Right and Left Hands**

Children are normally unable to fully distinguish their right hand from the left until around age seven. When students are six- or seven-years-old, I'll begin to distinguish between right and left, but if I notice that the students are more concerned with being able to tell the difference between right and left, I no longer make it important. By age seven, distinguishing between right and left should be easier for students. All children are different; it is more important for your students to be able to move with confidence and correct alignment rather than to know they are moving to the right or left.

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

A child's full understanding and comprehension of their left and right side can be expected to develop around age seven. At this age a child's thoughts become far more logical, flexible, and organized. Thus, their ability to mentally rotate images, their comprehension of distance, and their ability to align their perspective to another's appears. With all of these new found skills comes a consistent awareness of their left and right side.

### **A Note about Positions of the Feet**

Parallel first is the term used in this curriculum for placing the feet together facing straight ahead, also known in some methods as sixth position. In the seven-year-old program, dancers are capable of beginning to increase muscular control of their turnout. At this age, dancers can progress from the "little V" shape that they have practiced towards a more accurate first, second, and third position. When turnout is introduced, make sure the rotation is from the hip joint. Show the dancers a picture of a skeleton and how the thighbone can rotate in the hip joint. Keep a watchful eye on the dancers' knee alignment at all times.

### **A Note about Parental Involvement**

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

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

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

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

An important point to remember about this curriculum is that it is not intended to replace your own ideas or those of others, but rather to augment and organize them. Please feel free to add other activities that you have found useful to appropriate age groups. Leap 'N Learn is designed to blend easily with other programs and will provide you with a firm foundation upon which to build.

There are so many fun, exciting, creative, and inspiring ideas in the dance world that can be incorporated into your own program.

### A Note about Children's Books

Reading books about dance with your students is a great way to reinforce what you are teaching and presents another medium to children, helping them to identify with what they are learning in class. At the age of seven, dancers should start to be introduced to photographic images of professional dancers. Storybooks are still very engaging to a seven-year-old, but a more accurate representation of professional dance in addition to the storybooks helps to give students a realistic image to which they can aspire. In my studio, I have a bookshelf in the waiting room with lots of books about dance, and I often find both students and parents enjoying this reading material.

### A Note about Leap 'N Learn Music

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

As the class transitions to a more traditional ballet structure, you may also want to include music by artists such as David Howard and Steven Mitchell, as well as additional music by Scott Killian.

Of the three volumes of music that have been created for Leap 'N Learn, *Locomotion* and *Rainy Day* will still be useful for exploring movement concepts, but you will also want to select music from different sources to complement these works. *Locomotion* is loaded with freeze-and-move activities for learning basic movement concepts. Sixteen tracks of action-packed fun are provided with an introduction for each concept. *Rainy Day* contains delightful ways to express feelings. Eighteen enchanting selections with an introduction for each concept enliven a child's imagination and inspire movement.

## Good Instructional Practices from Annie

### Necessary Instructor Attributes

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

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

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

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

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

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

#### ***A Note from Beverly —***

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

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

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

***Praise, praise, and more praise for participation:*** Pay attention to the small achievements your students make. Make it noticeable that you are proud of them. This will encourage them to continue to work hard and will promote a positive tone in your studio. *A good ratio to go by:* For every correction made to a student's performance, provide

positive attention and praise for three other statements alluding to what they are doing right!

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

### What if a Student Needs Extra Instructional Support?

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

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

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

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

## Effective Studio Discipline: Techniques of Prevention

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

### Sticker Chart for Ages Three to Seven

#### Increasing Positive Attention

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

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

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

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

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

## Effective Studio Discipline: Techniques of Intervention

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

#### Time-Out/Separation from Others

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

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

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

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

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

Do not talk to the student during time-out.

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

### Special Helper

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

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

### Studio-Home Note

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

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

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

- I. Each day the student attends class, remind them of the note discretely and then throughout class time, record their behavior according to the rating on the note.
- II. Send the child home with the note.

- III. The parent(s) should then provide a reward or a consequence, depending on the child's rating and the predetermined criteria in the contract.
- IV. As soon as the student has had three consecutive "good notes," increase the criteria or add more target behaviors to the note.

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

### Three-Step Prompt

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

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

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

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

#### Things to remember:

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

### Instructional Needs

Children aged seven to nine are continuing to develop in terms of their attention capacities and comprehension skills. Their thought processes are also more logical, flexible, and organized. These areas, as all areas of human development, slowly expand into their adult levels throughout childhood. Additionally, a child's perspective of the world around them and their ability greatly influences their instructional needs. Therefore, careful instruction with an appreciation of students' cognitive flexibility is necessary when presenting material to three- to seven-year-olds. The following steps provide an example of such instruction as it allows for multiple trials of learning, pairs movement with verbal description, and provides immediate feedback:

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

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

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

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

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

**Step 6:** Repeat step 3.

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

Repeat steps as needed for optimal learning.

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## Class Objectives

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

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## Month One Objective: Classroom Etiquette and Format

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### Classroom Etiquette and Manners for Dance

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

**Seven-Year-Old Manners:** As children mature, they can be expected to follow more of the rules listed on the “Manners for Dancers” handout. Seven-year-olds are developing greater capacities of self-regulation and better memory strategies, meaning that they can be expected to remember and apply more of the “Manners for Dancers” throughout class time and from week-to-week. Introduce basic rules during Share Time and reinforce them throughout the class.

# Manners for Dancers

## Dancers show respect for themselves by:

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

## Dancers show respect for others by:

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

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

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

## Dancers show respect for the studio by:

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

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

- Coming inside the waiting room to drop off and pick up dancers; it is unsafe to allow children to walk through the parking lot alone.
- Never leaving siblings in the waiting room unattended by a parent.
- Bringing dancers to class on time and picking them up promptly after class.
- Having students ready for class before entering the classroom.
- Making sure the dancer has had the opportunity to go to the restroom before entering class.
- Knocking before entering the classroom if class is in progress.
- Not letting children stand and hit the viewing window.
- Letting us know in advance if possible if a student will be absent.
- Making arrangements with their child's teacher to make-up missed classes.
- Teaching dancers and siblings to sit quietly and read while waiting, remembering that the waiting area is also a homework area for many dancers.
- Teaching children to never run or scream in the studio, waiting areas, or parking lot.

## Introduction and Review of Class Format

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

- I. **Where to Go When They Enter the Classroom:** Go to a special “Share Time Space,” which is NOT “Dance Space.” At my studio, Share Time takes place at a small bench at the front of the studio, where the children will sit around the instructor. This is where we learn everyone’s names, take roll, and share one special thing. (*See Annie’s Share Time suggestions.*)
- II. **Moving to “Dance Space”:** Move to a circle in the center of the floor in “Dance Space”  
Children are most comfortable and participate most when in a circle instead of in straight lines. As stated earlier, a circle allows children to feel secure in the studio space and to establish a connection to the other students in the class as well as to the instructor.
  - A. **Making a Circle:** Children hold hands, stand tall, and evenly space themselves. Then they let go of each other’s hands. We talk about “bubble space” — how each dancer has to have his or her own space around their own bodies. Each child pretends to blow one huge bubble around his or her own body. I explain that we don’t want anyone’s “bubble to pop,” so we want to keep our bodies (and imaginary bubbles) from touching. Children find this fun, and they understand the imagery very well.
  - B. **Learning to Sit Like a Dancer:** We all go down to the floor as a group; we learn to go down to the floor like a dancer, without putting our hands down on the ground. I teach this by sliding one foot back to a kneeling position. Then we bring both knees together in a kneeling position. Finally, we lower ourselves carefully to the floor to sit on our bottoms, bringing our legs around to sit criss-cross style (legs crossed), backs up tall. The first time you introduce this, it can take a long time, but eventually the students learn that this is the correct way to sit on the floor for dance class.
  - C. **Learning to Stand Like a Dancer:** A child’s normal reaction when asked to stand from a sitting position is to put their hands on the floor, their bottom in the air, and then push off the floor with their hands and stand. By teaching children the correct way to stand from a sitting position from the first class they take, it develops strength and instills good habits for performance later on in the year. Plus, children love learning how to “stand up like a ballerina.” Parents love to see their children developing correct posture. We bring our knees together in front of our bodies and our feet together on one side of our bodies. Seven-year-old students should use their leg strength to push to kneeling. We bring one foot forward so we are kneeling on one leg, and then push to a standing position and place feet together.
  - D. **Strengthening and Stretching:** For all age groups, children perform age-appropriate strengthening and stretching exercises in a circle.
- III. **Moving to “Center Barre”**
  - A. **“Turning En Face”:** From the circle, have every child turn to the front of the room so that they are facing the mirror. Since “en face” is a new term, you can help dancers by explaining that “en face” faces the mirrors or audience. (It may also be useful to write the words “en face” so that students can see the similarity between the French

and English words.) Depending on the size of the studio and the number of children in the class, the students form one or two well-spaced lines. Seven-year-olds should be able to form lines by themselves.

- B. **“Fingernail Test”:** Students hold arms out, shoulder height, to space themselves out, making sure that “no fingernails touch.”
- C. **“Windows”:** If your class is large enough so that children are in two lines, explain “window spaces” to them — children in the back line should be standing in the empty space between the children in the front line, so that they can see themselves in the mirror.
- D. **Switching Lines:** Say each child’s name (Example: Sally, your space is between Mary and Susie), and ask them to point to their space. Children in the back line should be pointing directly in front of themselves, while children in the front line should be pointing behind themselves. I say, “Let’s all take four steps and go to our window space.” I then tell them, “you have just switched lines,” and then we repeat to get back to our original window spaces. This becomes fun — later it can be introduced with marches, claps, and other dance exercises.

#### IV. **Traveling Across the Floor**

- A. **Traveling Straight Across:** From the straight lines in the center, have all students face the side of the room where the traveling exercise will begin (“tummies to the side”). This works best if I stand where I want the children to face. Then, play “follow the leader” to make a straight line at the end of the room. Sometimes, we do various dance steps such as ballerina walks or marches when playing “follow the leader.” Once all children have gone across the floor, then turn to the other side; the last students are now the line leaders for the other side.
- B. **Traveling Across in a Diagonal:** Seven-year-olds can learn how to travel across the room in a diagonal, as well as in more complex patterns. I explain a diagonal line first and have the students point to where they are going to travel. Part of the exercise includes walking along the side of the room to the other back corner and preparing to travel on the opposite diagonal after the student has taken his or her turn. I make sure to remind them to act as if they are always on stage.
- C. **Preparations and Finishes:** Each time a section or exercise is begun, you must be clear how you want students to start and to finish. Share with the students how important this process is. When traveling across the floor, show them how to start and teach them what it means to be prepared for their turn. Seven-year-old instructions may be more complex.

V. **Where To Start For Free Movement Exercise:** Depending on the activity, students can start in a circle or their own space in the center of the room. This section of class should not be as structured, so long as each person has his or her own Dance Space. You want your students to be able to explore free movement, but you also want them to have respect for other dancers’ space.

VI. **Reverence in a Circle:** Teach the meaning of the word “reverence,” and explain that this is how we end ballet class and how we say thank you to our teacher and class assistant. Use gender-appropriate curtsey, using the ball of the foot for girls or bow for boys. After reverence, we walk as a class to the door of the studio. This is when I give stickers to each

child (or, if I am using a chart system, apply to the sticker chart) and thank each dancer for working hard.

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## Month Two Objective: Musical Awareness

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Dancers of all ages need as many musical skills as possible. The more they work on counting and listening skills, the better they become as dancers. All students, no matter what age or ability, should master each Musical Awareness exercise in sequence. By the age of seven, students should be able to complete the list of exercises. Students will probably not master all of these exercises in one month, but at the seven-year-old level, you should make sure that all of them are mastered. Musical Awareness is a concept that you will want to constantly reinforce to your students throughout the year.

### Learning to Count Eight Beats of Music

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

### Learning to Clap or Pat

- I. Using a 4/4 or 2/4 music selection (suggested music selection: #1 Circle Dance and Claps on Scott Killian *KIDS!*), have the children play “pat-a-cake” (hands clap, hands clap knees) to the time of the music. Playing “pat-a-cake” helps younger children to stay in time with the music as opposed to just clapping their hands.
- II. **Body Parts Exercise:** Sitting criss-cross style in a circle. Using fingertips, the teacher calls out a body part and the class taps that body part while counting for eight counts of music. For example, the teacher would call out head, and everyone would pat their heads for eight counts of music. On count eight, the teacher calls out a different body part, like shoulders, and students begin patting their shoulders on count one, continuing until count eight. This is a great exercise to introduce young children to all their body parts. Suggested progression of body parts: Head, shoulders, elbows (crossing arms in front so that opposite hand pats opposite elbow), tummies, knees, toes (bring knees up quickly so that toes are in front of body), heels (point toes to the ground, and lift heels and hands go inside of knees), straight knees (shoot legs out straight in front), back (bring arms up over head, elbows pointing to ceiling and pat upper back, bring knees back to criss-cross), nose (one finger on the nose, then the other finger on the nose; try alternating right and left index fingers to pat nose (right finger pats nose on count one, left finger on count two, etc.) — children love to end the exercise this way! Once the body part exercise is mastered, try counting four slow counts and eight quick counts with each body part. For example, pat four slow counts, saying “one-two-three-eight quick!” (to cue the next pattern). Then pat eight quick counts while saying “one-two-three-four-five-six-seven-and elbows (name the next body part).” This takes practice on the teacher’s part, to say something while doing something else! Try making up and experimenting with your own counting patterns.

- III. **Echo Game:** Clap a simple rhythm and have dancers clap it back to you as if they were your echo. Continue making the rhythms more complex. You may even want to let one of your dancers create a rhythm for everyone to copy.
- IV. **Conducting the Orchestra:** Play various selections from *KIDS!* or *KIDS! 2* and ask dancers to move their hands as if they were conducting an orchestra. Encourage students to listen carefully to all of the instruments.

### Moving While Counting

- I. **Freeze Game:** Try a “follow the leader” style at first, with the teacher or assistant as the leader. Walk for eight counts and freeze for eight, while counting out loud. You can then change the number of counts. For example, move for four counts and freeze for four counts, or move for two counts and freeze for two counts. Once students have mastered this, try moving for a specific number of counts and then freezing for the rest of the eight count. For example, move for seven counts and freeze for one count to make eight counts, and then move for six counts and freeze for four counts to make eight counts, etc. You can change walks to make them more interesting by making them monster walks, robot walks, ballet walks, elephant walks, marches (like in a band playing an instrument), etc. and freeze in the same character. (Suggested music selections: Music from *KIDS!* or 2 in a 4.4 temp. I also use Brent Lewis’s *International Drumming Music* for this exercise.)
- II. **Traveling Exercises Focused on Counting:** Starting from one side of the room, the first dancer begins a movement (bourrées tend to work very well, or try walks, marches, chassés, etc.) on count one, traveling across the floor. The next dancer begins his or her turn on the following count one. When dancers are beginning to learn this exercise, you may want to tap each dancer on the head on their count one to let them know it is their turn. Try to accent count one with your voice. After the students have mastered this, have the students count on their own without any cues from the teacher. If students are successful with this, you can ask them to start every four counts, then every two. At age seven, you can begin to incorporate this exercise into all of your regular traveling exercises. This is a great exercise to use later on in your choreography for getting the dancers on stage. (Suggested music selection: #28 Fairy Bourrées on Scott Killian’s *KIDS! 2*)

### Learn to Count 3/4 Waltz Rhythm

- I. **Rocking Patterns:**
  - A. Rock right, left, demi-rond de jambe to tendu devant and rock forward and back. Demi-rond de jambe back to à la seconde to repeat the same leg or close to first to chassé left and do the second side.
  - B. Rock right, back, front; then left, back, front in a waltz pattern.
  - C. **Traveling Waltz:** Seven-year-old dancers have generally already mastered a simple parallel traveling waltz, but if they haven’t, this is the time to review it while counting

the 3.4 rhythm. Students should be able to do many variants of this exercise throughout the year, such as turning in one direction (for example, traveling forward for one and then turning on second) or turning in both directions (for example, two traveling forward and two turning).

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## Month Three Objective: Relationships to Others

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

### Seven-Year-Olds

- I. **Moving into the Circle and Out with Port de Bras:** Using a lift in the arms while traveling in, and a swing back with the arms while traveling backwards.
- II. **Cat-and-Mouse Chassés:** A sideways gallop in a circle. Have dancers hold hands and try to keep the shape of the circle. I usually have them move to the right for six counts, hold for counts seven and eight, and then repeat to the left.
- III. **Moving with a Partner:** Dancers hold hands facing their partner and go across the floor doing Cat-and-Mouse Chassés.
- IV. **Moving Forward in a Horizontal Line:** Dancers are in one horizontal line and move from upstage to downstage, and vice versa, staying shoulder to shoulder without touching. Suggested movements would be walks, marches, and bourrées.

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- V. **Moving Sideways as a Class in a Vertical Line:** Dancers are in one vertical line front to back, and move from stage right to stage left trying to stay behind their leader.

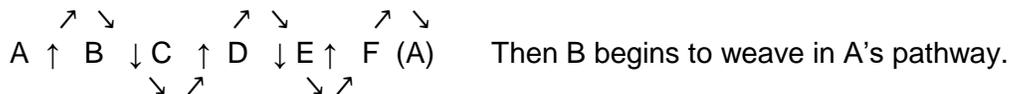
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- VI. **Moving Diagonally while Maintaining Formation:** Have dancers move from one corner to the other in a triangle or diamond shape. You may want to begin this exercise by placing mats on the floor as starting spots, and then gradually taking them away once dancers understand the shapes and how much distance should be maintained between their bodies.

- VII. **Moving with a Partner:** Dancers stand side-by-side with their partner and move across the floor, staying shoulder to shoulder, and keeping the same distance between each other. Suggested movements would be walks, bourrées, runs on tiptoe, marches, gallops.

Later on, try skips and chassés. This should be done moving from one side of the room to the opposite side, and then traveling on a diagonal.

- VIII. **Dancers Weaving:** Dancers stand in a straight line facing the mirror. First dancer weaves in front and then behind the other dancers until she is at the end of the line. All dancers would take one big step towards where the first dancer was, so that the line stays in the center of the room. Each dancer takes a turn weaving in front and back of standing dancers.



- IX. **Moving Around a Partner:** In partners, dancers travel forward moving from one side of the room to the opposite (for example, bourrée eight counts forward). Then one dancer stops in her place, while her partner bourrées around her, circling from the front to the back until she returns to her original place. Then both dancers repeat forward bourrées. Then it's the other dancer's turn to circle while her partner freezes in place. You may need to really stress where to go first — in front or behind their partner.
- X. **Right Hand Star:** Traveling in a circle, dancers move in a forward direction, running on tiptoe clockwise, with right hands reaching toward each other in the center. For this exercise, I put a sticker on the right hand, so that dancers know which hand to reach toward the center. Switch hands on count eight, reaching right arm up and bringing left circling down to the center. The body is facing the opposite direction and dancers now travel counter-clockwise.
- XI. **Moving In and Out of a Circle:** Dancers make a circle. Designate two groups. Group one travels into the center of the circle while group two stays in place. Then group one returns to their places. Group two takes a turn to travel in and back to original places.
- XII. **Moving In and Out of a Circle at the Same Time:** In designated groups as above, group one moves to the center of the circle, while group two stays in place. As group one moves back to their original places, group two moves to the center of the circle. Continue reversing.
- XIII. **Moving in a Double Circle:** Start by making one large circle and having every other dancer step in toward the center of the circle. Have outer dancers stretch their right foot and inner dancers stretch their left foot. Ask dancers to turn their bellies toward their foot and begin to walk in that direction. Dancers can perform many movements in a double circles (facing in the same or opposite directions), such as sideways gallops, forward gallops, passé walks, bourrées, etc.
- XIV. **Crossing in an X:** Traveling two groups on the diagonal, stage left dancer crosses in front of stage right dancer. Make sure to explain that after each dancer has crossed in the X, she or he will walk and line up in the opposite diagonal. They will now be ready to repeat the exercise coming from the opposite corner.

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

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

## Introduction to The Nutcracker

- I. Explain to your students what a ballet is — a story that is told through music and movement. Either read or tell the story of *The Nutcracker*. Bring a nutcracker to class to show the children what a nutcracker is, and explain how it works. Introduce the children to the composer of *The Nutcracker*, and explain what a composer is. Give the students a copy of *The Nutcracker Color Page* to take home with them.
- II. Show the students Act II from a video or DVD of *The Nutcracker*, beginning with Le Chocolat (Spanish Dance), Le Café (Arabian Dance), Le Thé (Chinese Dance) and Trépak (Russian Dance). Then, based on the student’s ability, teach a simple dance step to each selection of music. The following is a list of examples:

### A. **Le Chocolat (Spanish Dance)**

- i. Side step together and clap two times to the right, repeat to left. I tell my students they are clapping “for the right ear only,” which helps them to achieve more of a Spanish style of movement.
- ii. Do a chassé or three step turn before their claps.
- iii. Walk in a circle, with either a skirt (or pretend skirt) for girls or “like a bullfighter” for boys, heads held high and chests lifted, shoulders down. Reverse the circle.
- iv. “Flamenco”-Style Bourrée: With one foot in front of the other, do seven quick bourrées with the right foot in front, switching feet on count eight. Repeat with left foot in front. Pretend to swish skirt as you change feet.
- v. Combine the above steps as follows: Step side tap, clap, clap, step side tap, clap, clap, three step turn, and clap. Repeat. Walk in a circle to the right for eight counts; walk in a circle to the left for eight counts. Flamenco style bourrée forward with right foot in front, switch feet on count four as you swish your skirt, and repeat left switching on count eight. Repeat bourrées traveling backward with the left and then the right. Three step turn, clap, clap, step forward to pivot, and step forward to pivot. Repeat. Paddle turn and pose.

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

## **B. Le Café (Arabian Dance)**

- i. Walking across the floor, try to achieve more of a fluid and gliding movement by taking long steps and stretching through the legs and feet while holding shoulders back with necks long. Students could add head movements slowly to the right and then the left with every two or four steps.
- ii. Adding scarves, hold scarf in right hand and slowly lift the scarf while taking three steps forward and looking to the right. On count four, step together in plié and bring scarf down to meet left hand, switching hands. Repeat all on left.
- iii. In a circle, with a scarf in one hand, practice “sitting and standing like a dancer” — slide right foot back to a kneeling position; put both knees together; lower bottom to touch feet as you bend forward; upper body comes up as you raise back to kneeling; take right foot forward and push to standing position without placing hands on the floor. Remind your students to keep everything moving smoothly and flowing like the music.
- iv. Combine the above movements as follows: Starting in a circle, holding a scarf in the right hand and turning sideways so that the scarf is on the outside of the circle. Combine four gliding walks with the dancer sit. At the bottom of the dancer sit move the arms to the music in different ways. Stand like a dancer, turning the body so that the scarf is on the inside of the circle and repeat traveling the other direction.

## **C. Le Thé (Chinese Dance)**

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

## **D. Trépak (Russian Dance)**

- i. On count one, begin parallel first with elbows lifted in front of chest, forearms stacked, one arm on top of the other. On count two, right heel touches diagonal side with toes up as left knee bends, character style. On count three, bring right foot to meet left in parallel first. On count four, repeat left heel out. On count five, bring left foot to meet right in parallel first. On count six, as right heel goes out, both arms open with palms up, right arm to side and left arm up. Hold for counts seven and eight. Repeat all to the left.

- ii. With elbows lifted in front of chest, forearms stacked, chassé quickly to the right for eight counts and finish feet together. Jump open with legs in second and arms in an upward “V” on counts one-two; jump together with arms crossed and feet parallel first on counts three-four; repeat jump open on counts five-six; and jump together on counts seven-eight. Repeat all traveling left.
- iii. On counts one-two, extend right heel diagonally to the side, bringing arms open with left arm up and right arm side, palms up. On counts three-four, cross right toe over left foot while straightening left knee, looking left and keeping arms still. On counts five-six, extend right heel to the side, bending left knee and keeping arms still. On counts seven-eight, step together to parallel first, bringing arms to crossed position with elbows lifted in front of chest, forearms stacked. Chassé right seven counts and finish in parallel first on count eight, arms remain in crossed position.
- iv. Combine the above movements to create a short dance.

## Dances from Other Countries

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

side, step right crossing front, and kick front with left on count eight. Then step over left, step right side, step left crossing back, step right side, step left crossing front, step right side, step left crossing back, and kick front with right on count eight.

D. Other countries or cultures that you may want to research or introduce might include:

Indian	
Japanese	
Brazilian	
Indonesian	
African	
Mexican	
Middle	Eastern
Scotland	
Native	American
Eastern European	

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

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## Month Five Objective: Body Awareness

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

### Learning about How the Body Moves

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

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

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

music using only your hands and fingers. (Suggested music selection: #10-12 of *Locomotion*)

- III. Explain the connection between the brain and the body. When a dancer sees or hears a description of a movement, the information is processed by the brain and messages are sent through our nerves to tell our body parts what to do. Have the dancers mirror your movement, explaining that the leader always moves first and the followers move a second later. Books such as Pop-Up Facts Human Body by Richard Dungworth (2007) are very useful in helping students to understand the relationship between input and action.

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

- I. Go through each body part explaining how all move and how some parts move differently from others — some can circle, some can only bend and stretch, some can twist and turn in and out, some can open and close. Try moving your eyes, mouth, neck (ask “what makes your head move?”), shoulders, elbows, wrists, fingers, back, hips, knees, ankles, and toes. As dancers explore different types of movement, introduce some of the basic joints such as pivot joints (allowing the head to pivot on the spine), hinge joints (allowing the knees to bend), ball and socket joints (allowing the hips and shoulders to circle), and glide joints (allowing the wrists to move laterally as if waving side-to-side).
- II. Using music selections #27-42 of Scott Killian’s *KIDS!* CD, explore the many different ways our bodies can move within each action word, such as “bend,” “twist,” etc. Once dancers have experienced this exercise, ask them to try the exercise using only their upper bodies or only their lower bodies (for example, sitting on the floor using everything above their belly buttons or hugging themselves using everything below their belly buttons).

### Learning to Isolate and Combine Movements

- I. Explain what “isolate” means — to move one part of the body at a time. Have students try to move only one part of their bodies, while keeping everything else still. For example, try to move only the right shoulder up and down. Now try the left shoulder. Try to move the right knee up and down. Now try the left knee. Explore the many possibilities of isolating movements. Give students the chance to come up with their own.
- II. Combining Movements: Bring right elbow to right knee. Reverse, bringing left elbow to left knee. Introducing opposition by crossing the midline of the body, bring right elbow to left knee. Reverse, bringing left elbow to right knee. This is a great way to introduce opposition. Explore the many different ways to use opposition movements, such as bringing the right hand to meet the left foot and reversing, or bringing the right arm forward while the left foot points to the front and reversing. This is a great preparation for teaching opposition while skipping or using other traveling steps across the floor. This can be played as a “Simon says” type game where the teacher calls out combinations saying “Miss X says...” and the students have to comply or not depending on the inclusion of the preface.

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

- I. Explain to dancers the importance of eating healthy and regularly, and not skipping meals or eating too much “junk food.” Dancers need energy to dance, and healthy food gives us that energy. Parents will appreciate that you are reinforcing good eating habits.
- II. Talk to children about the importance of drinking enough water to keep their bodies hydrated and drinking enough milk to keep their bones strong to dance.
- III. Bring several pictures of healthy food and drink and unhealthy food and drink. Mix-up the pictures and show them to students asking them to call out healthy or unhealthy when they see the picture. You can also give each dancer one picture and ask the dancers to tell you something about that food or drink.

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## Month Six Objective: Expressing Emotions through Movement

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

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

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

Day-to-day, children between the ages of three and seven passively absorb information around them and associate these information pieces with their natural physiological reactions to life's events. These associations provide the basis of the child's emotional awareness and their emotional adjustment. This passive association making often takes place within the context of daily stress and their adult parent's or family's emotional tone. There are very few places for a child to create such lasting associations free from such external factors and in an active manner.

On the dance floor, the practice of emotional expression provides a safe and secure place for these associations to be actively processed and refined. By associating certain movements and facial expressions with various emotional labels (e.g., excited, bored, brave, etc.) the student is afforded a higher level of integration of emotional concepts and motor executions free from external factors. With such integration, dance movement becomes reinforced for the child, the child's confidence and comfort level with the performance of dance increases, the child will be more mindful of what their body and face demonstrate both in and outside of the dance studio, and they are afforded accelerated emotional maturity.

While their fast growing vocabularies, seven-year-old dancers can expand upon the basic emotions presented to lower level dancers. Dancers of this age are increasingly able to identify the nuances between similar emotions such as happy, excited, and elated. By providing a safe space to explore the differences in behavior associated with these emotions, dancers will be better able to explore them in everyday life and will have more success portraying them on stage.

## Learning about Facial and Body Expression

- I. Sit in a circle and discuss how emotions affect dance. How would your face look if you were happy, sad, angry, hurt, tired, silly, or shy? How would these emotions make your body look?
  - A. Using only your face, express each of these emotions with your mouth, eyes, etc. (Suggested music selection: #7 Emotions Introduction, #8 Emotions Selection 1, #9 Emotions Selection 2 of *Rainy Day*)
  - B. Kneeling, but sitting on your feet, repeat, but expressing emotion with arms, face, and upper body.
- II. Ask students, “How would you move if you felt each of these emotions?” Standing, use dance and movement to express each different emotion. Remind students that their facial expressions and body movement combine to tell a story to the audience and that their faces are just one more part of their body working together to express their feelings.
- III. Using tracks 38-44 on *KIDS! 2*, introduce the more complex emotions such as brave, bored, and excited. First help students to understand the emotion represented by each piece of music by giving them cues and scenarios that suit the music and emotion. Once students are familiar with these feelings, let them interpret the music without cues from you. Dancers may have slightly different interpretations of the music than the one you intended, but this can be a useful expansion of their understanding of emotion.
- IV. I like to read stories to my students when learning about expression and have the children act out the emotions explored by the books.

## Learning to Express Emotions through Music

- I. Have students listen to different types of music. Ask students how the various types of music make them feel. Have them move to many pieces of music in a way that expresses the feelings of that music. This activity alone could take several weeks.
- II. Pick a classical ballet of your choosing. Tell the students a short version of the story introducing the different characters. Play short clips of music from the ballet that exemplify these characters and have the students dance the role of the character. For example, use the music from *Cinderella* and have the dancers play the role of the evil stepmother, the fairy godmother, Cinderella before the ball, and Cinderella after she marries the prince.

## Learning to Express What You Love about Dance

- I. Discuss what it is you love about dance. Share by showing pictures of some of your favorite dance moments or simply telling them what you love about dance. Let each of the students share their reasons for loving to dance. Dance to express the love and joy of moving. Read the book *My Momma Had a Dancing Heart* by Libba Moore Gray or another book about sharing things you love with someone.

- II. Ask students which dance movements they enjoy doing the most. Talk about how we are all very different and that everyone is an individual. Dancers should have confidence in themselves, dream, and be able to use their imagination. Read the book Imagine by Bart Vivian or another book about using your imagination.

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

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

### Learning to Identify Center Stage

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

### Learning Upstage and Downstage

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

### Learning Stage Right and Stage Left

- I. Teach that when standing center stage and facing the audience, everything to the dancer’s right is stage right and everything to the dancer’s left is stage left. This takes a lot of time for a child to learn, and if it is not mastered, I don’t make a big deal of it. Make sure that you are standing in the same relationship to the children when you are rehearsing at the studio as to where you will be standing at the theater.
- II. Play the “direction game” using stage right and stage left along with upstage, downstage, or center stage.

- III. Incorporate monthly objectives, such as shape, while dancers play the “direction game.” For example, upstage right in a straight shape and center line in a curvy shape.

### Learning to Identify Quarter Lines

- I. Mark the quarter lines of the room, as well as the center line, with a vertical line of blue painter’s tape.
- II. Teach the students that the quarter lines give us four even parts of the stage and that it helps us with spacing and to know where to go.
- III. Play a game where all students are lined up vertically on one side of the room. Travel shoulder-to-shoulder stopping at the quarter line, center line, and other quarter line. Any type of traveling step can be used, and children could freeze on the quarter and center lines in different shapes and poses.
- IV. Scarf Exchange: Divide students in half, lined up in the two upstage corners of the room, with each dancer holding a scarf. Two students bourrée towards each other toward the center line. Without crossing the dancers turn and travel side-by-side downstage. Each dancer turns away from the center, circles the quarter line (from downstage to upstage), and then travels forward to rest on the quarter line. Each pair of dancers follows the same pattern until all the dancers are standing on a quarter line. The two lines face each other and bourrée forward to meet stopping on each side of the center line without crossing. Students can bourrée turn, with their scarves floating up as they turn or letting the scarf float up as they bourrée towards each other, making an arch with their scarves. They curtsy or bow towards each other, cross arms to exchange scarves, and travel backwards bourréeing back to the side of the stage. Once students have practiced this it will not be necessary to send pairs one group at a time. Dancers will be able to travel in a line finding their partner once everyone has come to rest on the quarter lines. This is a great pattern to use for choreography — you could have an older dancer or soloist dance through the arch of scarves.

### Traveling in a Circle

- I. Place four square mats on the floor in a diamond shape: one downstage, one upstage, one stage left, and one stage right. Tell students that they cannot touch the mats and that they must travel in a circle around the outside of the mats, without holding hands. The most difficult thing about traveling in a circle is keeping the circle open and big. The mats help students to identify their spacing. After this is mastered, remove the mats and practice traveling in a circle. Remind students that they have “bubble space” around them and that “they cannot pop each other’s bubbles.”
- II. Practice traveling in and out of a circle toward center stage. Staying evenly spaced apart and without touching each other, dancers travel toward center stage to the inside of the circle. Reverse traveling outside of the circle.
- III. Each student holds a small scarf in his or her right hand. The student to his or her right takes hold of the other end of the scarf, creating a circle of dancers separated by scarves. Dancers move the circle in a clockwise and/or counter-clockwise direction, then move

forward making the circle smaller and backward making the circle bigger. Give various steps such as walks, marches, gallops, chassés, etc.

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## Month Eight Objective: Learning about Pantomime

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

- I. Have the students demonstrate the simple pantomime gestures they do in everyday life, such as shaking your head for 'yes' or 'no,' pointing your finger, or blowing a kiss. Ask them to think of other examples.
- II. Talk with your students about basic pantomimes involving everyday objects. Try some simple, basic pantomimes together as a class. Use the ones listed below, as well as any others you may have time for.
  - A. **Drinking from a Glass:** Ask the following questions: what color is it; what size is the glass; how heavy is the glass; is the glass made of plastic or glass; what are you drinking?)
  - B. **Opening a Door:** Ask the following questions: is it a hinged door or a revolving door; is it heavy or light?
  - C. **Putting on your tights for ballet.**
- III. Have students make up simple pantomimes, and let the rest of the class guess what the pantomime is.
  - A. *Suggestions:* rocking a baby; reading a book; getting dressed for ballet class; taking a shower; unlocking and opening a door; eating a drippy ice cream cone; cooking; getting a drink from the refrigerator and pouring it; playing a specific musical instrument (e.g., violin, piano, flute); a kitten drinking milk and licking its paw; driving a car; planting something in a garden; sweeping the floor; climbing a ladder. Have students try some of their own ideas as well!
- IV. You can suggest ways to make the movement more specific. For the audience's understanding, the students must go slowly in the beginning, making sure to include all the details of the action they are doing. Visually determining the size and weight of the objects they are handling is equally important.
- V. Teach students that the beginning and end of a pantomime is vital. One way to start and end is with the head bowed for a moment so that the audience knows you are changing activity.
- VI. Discuss how they must first see in their minds what they are going to do; then they need to truly imagine the object and see it in their minds. What color is it? What size is it? How heavy or light is it? Is it hard or soft? Does it smell good or bad? By seeing the object clearly in your mind, you make it more believable for the audience.

- VII. Have the children stand up and do simple classical ballet pantomime gestures, using the following list as a guide.
- A. **Love:** Hold your hands upturned and crossed at the wrists in front of your heart.
  - B. **Beautiful:** Move your hand in a circular fashion around your face with your hand.
  - C. **Listening:** Cup your hand behind your ear, palm forward, and lean in the direction from which you imagine the sound to be coming.
  - D. **Making A Promise:** Raise your right hand in the air above your head, palm facing away from you, with the first two fingers pointing upwards (like making 'rabbit ears', but with the fingers together).
  - E. **Indicating Yourself and Someone Else:** Close your hand gently, but leave the first finger extended. Pointing to your chest indicates yourself. Point to another person to indicate that person.
  - F. **Dance:** The hands circle each other as the arms move from first to fifth position.
  - G. **Engaged:** Extend your left arm forward and slightly down, while pointing to the ring finger of your left hand with the index finger of your right hand.
  - H. **Stop:** Hold up your hand, palm out.
  - I. **Kiss:** Touch your lips with one or two fingers.
  - J. **Anger:** Raise your arms above your head, elbows facing forward, and shake your fists.
  - K. **Create a Pantomime Sentence:** In small groups, have students create pantomime sentences. Each student will do one action to represent his or her part of the sentence.
  - L. An excellent source for additional information regarding ballet pantomime is [Mime in Ballet](#) by Beryl Morina, Woodstock Winchester Press, 2000.
- VIII. Ask the students if they can think of any other ballet pantomimes to do and ways to do them. Or ask them to put together a simple phrase, such as "I love you", "you are beautiful," "I dance here," "I promise you," etc.
- IX. Make three stacks of cards with words on them: one with nouns (I, you, she, etc.), one with verbs (love, dance, stop, etc.), and one with objects or adjectives/adverbs (beautiful, sadly, etc). Divide the class into groups and have dancers pick a card from each stack. Each group can then perform the sentence chosen. This exercise is appropriate for students age six and older.

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## Month Nine Objective: Performance Time

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## Preparing for Performance: At the Studio

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

## Rehearsal at the Theater

- I. **Before the Students Arrive at the Theater:** Mark all dressing rooms with the name of the class or the name of their piece (for example, Blue Fairies: Wednesday 4:30 Class). Mark in the house where each group should sit during rehearsal time. Mark the stage with tape so that the students can find center stage and the quarter lines. I also mark a line downstage from stage right to stage left, designating a “Do Not Cross” zone. You do not want the children to travel too far downstage, as they may get too close to the orchestra pit or the edge of the stage, as well as not be illuminated by the stage lights.
- II. **Touring the Theater:** The first time the children go to the theater for a rehearsal, take the time to take each class by themselves up onto the stage, and explain their surroundings. Let the children ask you any questions they might have about the stage or about their performance. Then take the children backstage; show them where they will dress and how they will get from the dressing room to the stage. *If possible, do this without the parents!*
- III. Explain in detail the following notes — and any of your own — on expected behavior in the dressing room, backstage, and on stage.
  - A. **Dressing Room**

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

**B. Backstage**

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

**C. On Stage**

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

**A Note to Instructors about Performance Time**

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

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**Summer Objective: Summer Dance Camp**

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

By age seven, dancers can begin to take regular weekly classes during summer as well. If your dancers choose to take classes during the summer, you will find that they are better able to retain material from the previous year and that they will move more quickly with new material.

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

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

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

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## Free Dance Ideas

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

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

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

#### Month One Objective: Classroom Etiquette

*Free Dance Suggestion:* “Bubble Dancing” We can dance anywhere in the room, but we cannot touch anyone and “must dance in our bubbles.” This reinforces the overall monthly objective of Classroom Etiquette and Personal Dance Space while allowing the students to express creativity in a less structured environment. Try alternating moving in general space and self-space. Vary the tempo, energy, or level. The teacher should give cues for the students to follow, so that the objective of the Free Dance is achieved. For example, in “Bubble Dancing,” a good cue would be “move as if you are floating slowly through space, like a bubble that has just been blown!”

#### Month Two Objective: Musical Awareness

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

Additional Free Dance suggestions are listed below:

**Energy:** Explain the concept of energy. Can dancers show you examples of them? Play various selections of music with these qualities and have dancers move to them. Ask dancers to experiment using different parts of their bodies or using only their upper or lower bodies. (Suggested music selection: Energy on *Locomotion*)

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

Dance like various toys in a toyshop incorporating elements such as energy, weight, and level. (Suggested Music Selection: You've Got Rhythm on Scott Killian's *KIDS!*)

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

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

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

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

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

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

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

**Wind, Rain, and Snow Dance:** Give verbal cues such as "make your body move as if it is being blown by a strong wind" or "move as though you are a snowflake gently falling to the ground." A

great piece of music for this exercise is Snow by Claude Debussy. (Another Suggested Musical Selection: Winter on *Rainy Day*).

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

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

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

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

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

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

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

## Seven-Year-Old Curriculum

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### Teacher Guidelines

*Remind dancers throughout class:*

- To breathe.
- To keep backs straight with tummies in and strong.
- To keep heads high with long necks.
- To keep shoulders down.
- To listen to what the music is telling them.
- To have fun dancing.
- To be respectful of other dancers and their teacher.
- To practice, practice, practice.

*Teachers:* Remember to thank dancers for their effort and accomplishments throughout the class. Constantly give little reminders and praise.

*Note:* A review of the six-year-old material may be required before proceeding. These lesson plans assume a basic knowledge of ballet that would have been gained in the six-year-old program. If your class is primarily made up of first time dancers, you may want to refer to the six-year-old lesson plans as a reference throughout the year.

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

**Physical:** Increased flexibility, balance, agility, and force with additional gains in fine motor control, execution, and fluidity. Improved ability to skip and jump, to contort body, to move accurately, and to maintain certain positions or postures.

**Cognitive:** Thought process are more logical, flexible, and organized. Improved ability to distinguish fantasy from reality. Improved reasoning skills about the changes in objects or events around them leading to increased spacial reasoning. Improved ability to self-regulate behavior including the ability to resist interference from irrelevant information, improved reasoning skills, and increased self-awareness and behavioral control. Development of memory strategies allowing improved ability to remember combination of movement. Ability to set goals and monitor progress towards successful outcomes.

**Language:** Vocabulary increases rapidly and metalinguistic awareness improves allowing for an increased ability to functionally communicate.

**Emotional:** Several transformations of self-concept take place within this age group: ability to describe one's self in psychological terms, to compare one's self to peers, to speculate on the causes of one's strengths and weaknesses. Self-esteem is reorganized into more stable terms including three separate self-esteems: academic, social, and physical. An increase in states with more awareness of diversity of emotion. Gains in empathy, an increased ability to regulate emotion and to incorporate emotion into movement, and an improved ability to make distinctions between emotions. "Peer culture" develops along with a strong desire for group belonging.

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

- Learn the importance of standing with correct posture and how it effects ability to dance
- Learn how to stand and balance on one leg
- Learn the importance of shifting weight
- Learn the importance of barre etiquette
- Learn to think in regard to how their bodies move
- Exhibit correct classroom behavior
- Work together with classmates as a team

- Follow specific multiple-step directions
- Increase coordination and balance while performing more complex patterns
- Increase body awareness
- Demonstrate creativity and problem solving abilities
- Experience the joy of moving to music with increased awareness of musicality
- Improve skill development
- Exhibit understanding of dance terminology
- Increase ability of patterning in movement

### Class Length

75 minutes. Five minutes of this time will include Share Time, Sticker Time, etc.

### Class Structure

For approximately two months, the class format will remain very similar to that of a six-year-old class. Each class will consist of the following sections:

- **Class Beginning:** Roll, Share Time, Strengthening and Stretching
- **Barre**
  - **Center Barre** (for the first six weeks)
  - **Regular Barre** (beginning on week seven, facing the portable barre, looking in the mirror):
    - Perform each exercise with two hands on the barre
    - Repeat the exercise with one hand off the barre or both hands off the barre
- **Center Work**
  - A continuation of the six-year-old work into more complex seven-year-old work
  - Increasing difficulty as the months progress with increased focus on rotation, technique, and more complex patterns
  - Additional steps added to repertoire
- **Across the Floor**
  - A continuation of the six-year-old work into more complex seven-year-old work
  - Increasing difficulty as the months progress with increased focus on rotation, technique, and more complex patterns
  - Additional steps added to repertoire
- **Free Dance**
  - It is extremely important to continue to work on creative movement exercises. At seven-years-old, children are still learning through pretend play.
  - Including creative movement into every class also increases the dancers enjoyment level — a very important aspect for children
- **Class Ending:** Reverence and Dancer's Manners Points

Variances in what can be taught in each class may come from:

- Experience level of class
- Length of class
- Number of times dancers take class each week
- Previous training of dancers

Refer to the eight- to nine-year-old curriculum for additional teaching considerations when teaching dancers in the seven-year-old age range.

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

## Preparation

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

## Class

### Class Beginning

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

### Share Time

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

## Dance Time

### Warm-Up

**First Six Weeks:** All dancers remain in a circle for Circle Dance and Claps, as well as for Strength and Stretch Exercises.

**Beginning on Week Seven:** Dancers will move from Share Time Space to a place at the barre where they will sit on the floor and perform the stretches and strengthening exercises while the teacher and assistant circulate adjusting the height of the barres as necessary. (If barres are not adjustable or are already at the proper height, the teacher will perform these exercises with the students). Remember that this is a very special day for your seven-year-old dancers! They have been waiting to touch the barres for several years, and it is important to acknowledge this progression in their dance training.

### Strengthening and Stretching Exercises

#### I. Snuggle and Stretch

- A. **Snuggle:** Sitting on the floor, squeeze knees with arms to make a small shape. Hug knees and tuck the head in to make the shape of a tiny ball.
- B. **Stretch:** Legs extend front while arms extend overhead, straightening back.
- C. Repeat 2 times. Add port de bras when legs are extended forward, reminding dancers to keep backs straight.
- D. Repeat all two or three times.
- E. *Variations:* With legs stretched straight in front with toes stretching.
  - i. Add different port de bras.
  - ii. Sway with arms overhead, side-to-side, and forward and back. Use the image of a flower blowing in the wind or the branches of a tree swaying in the breeze. Sometimes the wind blows hard, sometimes soft (and sometimes it blows as strong as a hurricane!).
  - iii. Snuggle in sitting on the floor, then stretch to lying flat on the floor with arms overhead (I tell children to make a straight line on the floor). Then open arms to second, curl head up, and using tummy muscles, snuggle into a sitting position; begin again. This will take practice.

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

- A. *Variations:*
  - i. Vary tempo.
  - ii. Try flexing and stretching one foot at a time.
  - iii. Try alternating flexing the right foot while stretching the left, and switching.

- iv. For a break, walk fingers down to reach for toes, then walk fingers all the way up the body to stretch arms up over head, clap hands overhead, then walk fingers back to knees.
- v. While sitting with legs extended front, turn both legs out from hips and return to parallel.
- vi. While sitting with legs extended front, turn both legs out from hips, flex ankles, turn legs parallel, stretch feet, and repeat.

## Neck and Back Stretches

### I. Peanut Butter Feet

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

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

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

- C. Dive into the water and repeat i. and ii.

### III. **Cat Stretch**

- A. On hands and knees, keeping back straight (tabletop position), curve the back to arch like a “mad cat,” then return to tabletop position.
- B. Repeat several times.
- C. In tabletop position, pull your tummy in toward your back, then release.
- D. Repeat several times, trying to keep the rest of the body still.
- E. While in tabletop position with back straight, extend right leg out to the back and left arm out. Hold balance for eight counts. Slowly lower the right leg and arm at the same time to return to tabletop. Repeat with left leg, right arm.
- F. With right leg and left arm extended, bend right knee and reach with left arm to the side and back for the right foot. The goal is not to wobble. This is a very difficult exercise which works on balance, but children love the challenge. Remind students to keep the eyes focused and the backs of their necks long and straight.

### IV. **Straddle Stretch:** Begin with legs in second sitting on the floor.

- A. Focusing on knees staying toward ceiling, legs stretch long, port de bras right and recover. Repeat to the left. Remind students to keep both sides of their bottoms on the floor.
- B. Stretch in the center, walking the fingers forward, eyes focused down. Recover.
- C. Stretch and flex the feet. Think of reaching out the heels and reaching long with the toes.

## Center Barre / Barre

At this age all barre work is performed in the center for the first couple months, before transitioning to work at the actual barre. Remind dancers throughout class of a dancer’s posture: long backs, tummy in and strong, long necks, shoulders down, head high.

**Butterfly Port de Bras:** Begin parallel, arms en bas (down or low).

#### I. *Combinations:*

- A. Right arm opens from en bas (down or low), to la seconde (side), to en haut (high), as if a butterfly is opening one wing. Have students follow their hands with their heads and eyes. This introduces students to ballet head movements and works in eye-tracking as well.
- B. Right arm floats down as eyes follow hand. Change to left arm and repeat, opening it up and down.
- C. Both arms open to a “V” as head lifts upward and hold. Arms float down.

- D. Port de bras through first (en avant), bringing arms to second and down (en bas) with head following arms to right as they open to second. Repeat the port de bras through first, with the head following the arms to the left as they open to second.
- II. *Note:* Use the words “float” and “graceful” as the arms move.
- III. This exercise can be varied in many ways. The music recommended (Scott Killian’s *KIDS!* track #7) is beautifully written and arranged to enhance the movement of the arms and upper body.

**Demi-Plié:** Begin in parallel, hands on hips.

- I. *Combinations:*
  - A. Three demi-pliés in parallel, rotate legs to first position. Three demi-pliés in first position (small “V”), tendu second, and lower heel to second position. Three demi-pliés in second position, tendu second, and close in first position; then rotate to parallel. Finish with élevé parallel (straight ankles), bringing arms in first position, working on balance.
  - B. Vary Arms: Begin with arms en bas (low), and open arms to demi-seconde (low “V”) when the knees bend for the demi-plié. Bring arms en bas when knees straighten.
  - C. Add slightly more rotation in first and second position.
- II. Dancers must maintain their knees over their toes in plié in a small “V” before they attempt to add more turnout. When your students can correctly execute the plié in first position, you may increase the amount of turnout. Dancers should never perform more turnout than their bodies can safely sustain. Seven-year-olds should know that rotation comes from the hips, not the feet.

**Plié/Relevé:** Begin in parallel, hands on hips.

- I. Demi-plié in parallel, keeping knees over the toes. Press through the floor, straightening the knees to relevé in parallel. Repeat the demi-plié and relevé several times.
- II. Add different port de bras.

**Tendu:** To the front in parallel, and to second in small “V” first position.

- I. *Combinations from Parallel:*
  - A. Three tendus from parallel to the front, demi-plié in parallel. Repeat on other leg.
  - B. Tendu right foot front from parallel, flex the foot, stretch the foot to tendu, close parallel. Repeat on other leg.
  - C. Tendu front from parallel, lift foot off of the floor about three inches to test balance, tendu parallel, close parallel. Repeat on other leg.
- II. *Combinations from First Position:*
  - A. Three tendus to la seconde from a small “V” first position, demi-plié in first position. Repeat on the other leg.

- B. Three tendus devant from first position, demi-plié in first position. Repeat on other leg. Remind dancers that their hips (their “headlights”) stay facing the front and that their backs stay straight and tummies strong. Make sure that the heel of the working leg is not “sickled.”
  - C. Three tendus derrière from first position, demi-plié in first position. Repeat on the other leg. Hips continue to face front, and backs stay straight with tummies strong. Tendu derrière should be done very slowly at first, so that dancers can keep their legs and bodies straight.
  - D. Tendus en croix from first position (tendu devant, la seconde, derrière, la seconde). Add a simple port de bras such as arms first, fifth (en haut), open to second, and lower en bas.
- III. Remind dancers that the toes of the working leg travel straight to the direction where they were pointing in first position, not directly to the side. Tendu from first should be to a diagonal direction, not a straight line to the side.

**Dégagé:** From parallel, hands on hips.

- I. *Combinations from Parallel:*
  - A. Brush the right foot front (about three inches off the floor) and close parallel. Remind dancers to keep legs strong and stretched. Alternate right and left legs.
  - B. Three dégagé to the front with the right foot, demi-plié, and straighten. Repeat to the left.
  - C. Alternate tempo.
  - D. Vary the combination by adding a demi-plié, élevé, or port de bras.
- II. *Combinations:* From small “V” first position, hands on hips, dégagé à la seconde.
  - A. Brush the right foot à la seconde (about three inches off of the floor) and close to first position. Alternate right and left legs. Legs should be strong and stretched, and the dégagé should be at a diagonal, not straight to the side.
  - B. Three dégagés to second with the right foot, demi-plié, and straighten. Repeat to the left.
  - C. Alternate tempo.
  - D. Vary the combination by adding élevé or port de bras.

**Battement Piqué**

- I. *Combinations:*
  - A. From parallel, battement piqué to the front seven times, and close parallel on count eight. Repeat on the left.
  - B. From parallel, battement piqué to the front six times, bring the foot to parallel passé (flamingo passé) on count seven, and close to parallel. A good way to get your

students to remember which count to lift their leg to passé is to remind them that “six is the magic number.” Vary the “magic number” (for example, battement piqué five times, passé on count six, balance in passé, and then close to parallel on count eight).

- C. From first position, battement piqué three times to second on the right leg, and close to first. Repeat to the left.
- D. Repeat above exercise to the front, on the right, and on the left.
- E. Combine battement piqué to the front and to second, from first position. For example, battement piqué two times to the front, one time to second, and close first. Or, one to the front, two to the side, and close first. Another variation is one piqué front, carry leg to second for one piqué, return to front for one piqué, and close first position.
- F. Vary arms from hands on hips to arms in first or in second. Add port de bras.
- G. Repeat with a faster tempo.

### **Rond de Jambe**

#### *I. Combinations:*

- A. **Demi-Rond de Jambe en Dehors** (half rond de jambe outward): From first position, tendu right leg devant, open right leg to second, and slide close first. Repeat on the left leg.
- B. **Rond de Jambe en Dehors** (rond de jambe outward): From first position, tendu right leg devant, open right left to second, carry right leg to tendu derrière, and slide close first. Repeat on the left leg. Make sure that your students are keeping their hips square (headlights straight) when executing the full rond de jambe; if not, go back to demi-ronds.
- C. **Demi-Rond de Jambe en Dedans** (half rond de jambe inward): From first position, tendu right leg derrière, open right leg to second, and slide close to first. Repeat on the left leg.
- D. **Rond de Jambe en Dedans** (rond de jambe inward): From first position, tendu right leg derrière, open right leg to second, carry right leg to tendu devant, and slide close first. Repeat on the left leg. Remind students to bring the inside of their heel on their working leg forward as they execute the rond de jambe en dans.

### **Fondu**

#### *I. Combinations:*

- A. From parallel, bring the right foot to cou-de-pied while bending the left knee. Extend the right leg to tendu devant while the left knee straightens. Lift the right leg three inches off of the floor. Slide to close parallel. Repeat on the left leg.
- B. From parallel, bring the right foot to cou-de-pied while bending the left knee. Extend the right leg devant three inches off of the floor while the left knee straightens. Lower the right leg to tendu devant. Slide to close parallel. Repeat on the left leg.

- II. *Keywords:* “Bend and stretch.” Fondu means “to melt,” but tell your students that the bottom half of their bodies will melt (i.e., knee bends) while the top half (torso) remains high.

### **Tendu, Lift, Tendu, Close and Balance**

- I. Start in parallel with hands on hips. Tendu the right foot front, lift the leg off of the floor in a low grand battement devant. Bring foot back to tendu devant; slide to close parallel first. Repeat tendu devant on the right, lift off of floor; then bend knee and bring leg into a parallel passé and balance. Close to parallel, and repeat on left. Port de bras can be added as well.
- II. In the second half of the year, if your class is particularly strong and have strong tendus devant from first position, add tendu, lift, tendu, close from first position to the front.

### **Tombé:** From first position.

- I. **Tombé à la Seconde:** Brush the right foot off of the floor to dégagé second; tombé to second to the right bending the right knee; shift weight back to the left leg and lift right leg off of the floor to dégagé height; slide right foot to close to first position. Repeat to the left.
- II. **Tombé Devant:** Brush the right foot off of the floor to dégagé devant; tombé on the right leg bending the right knee; shift weight back to the left leg and lift the right leg off of the floor to dégagé devant; close to first position.

### **Parallel Passé and Foot Rolls:**

- I. **Foot Rolls:** Roll the foot of the floor to a stretched position with the toe stretching straight down to the floor (heel-ball-toe). Lower the foot through the toe, to the ball of the foot, to the heel, back to parallel (toe-ball-heel). Practice stopping both with the leg at parallel cou-de-pied (at the ankle) height and bringing the leg to passé (at the knee) height.
- II. *Combinations:*
  - A. Two foot rolls; one passé. Alternate legs.
  - B. Add balancing in passé. Have the dancers count the music as they try to balance. Try balancing for extend periods, working up to sixteen counts.
  - C. Balance in passé while performing a simple port de bras.

### **Center Work**

#### **Port de Bras**

- I. Review arm positions: en bas (low), first (front/en avant), second, and fifth.
- II. Try different port de bras variations, working on the movement of the head with the arms. The eyes should follow the hands as the arms move in the port de bras. Vary turning head right and left.

#### **Weight Shift Rocking:** Begin in second position.

- I. **Side-to-Side:** Plié and shift weight to the right leg, stretching the left foot to tendu as the other leg stretches to straighten. Repeat to the left. Be sure dancers are using their plié.

II. *Combinations:*

- A. Rock three times, swinging the arms down and reaching in the same direction as the supporting leg (in opposition from the tendu leg). Hold on the third rock and swing arms, circling up and around and reaching in the same direction as the supporting leg.
- B. Add Ribbons or Scarfs: For these exercises, I use ribbon rings, which are rings upon which multi-colored ribbons are attached. The rings make it easier for my students to hold the ribbons and change the ribbons to the other hand. Plus, the children love the different colors of the ribbons.
  - i. With a ribbon or scarf (start with it in the right hand, the right leg stretched to tendu second), rock to the right; raise the ribbon or scarf and look toward it. Rock to the left, sweeping the right hand down and across as you look toward your ribbon or scarf. Continue for a total of seven rocks and on count eight, change the ribbon or scarf to the other hand and prepare left.
  - ii. Repeat above, but rock three times, and hold legs on count four. Circle arms up and around to switch hands. Repeat rocks and arms to the opposite direction.
  - iii. Repeat above, but switch hands holding the ribbon or scarf as you circle the arms up and around.

III. **Forward and Backward:** Begin tendu devant.

- A. Rock through plié to the front and to the back.
- B. *Combinations:*
  - i. Add Arms: When rocking forward (one leg extended to tendu derrière) arms swing up to a high "V." When rocking backward (one leg extended to tendu devant) arms swing down to the sides of your body.
  - ii. Rock six times and hold; switch legs.
  - iii. Rock three times and hold; switch legs.
  - iv. Begin with right leg tendu front. Rock forward and backward; repeat. Walk for six counts making a small circle to the right; prepare other side (tendu devant left). Repeat all to the left.

**Temps Lié:** Begin in small first.

- A. Tendu right leg to à la seconde, plié in second, tendu left leg to à la seconde, and close to first position. Repeat to the left.
- B. *Combinations:*
  - i. Temps lié three times to the right. Port de bras with the legs in first position. Repeat all to the left.
  - ii. Vary Arms: Hands on hips; arms in second for temps lié.

- iii. Add Head Movements: Arms in second for temps lié; head turns to the right when in tendu right; head is front when in demi-plié in second; head turns to the left when in tendu left; head is front when in first position.
- iv. Three temps lié in one direction, and then:
  - a. Add head movements with port de bras.
  - b. Add demi-plié, relevé, balance, arms in first port de bras.
  - c. Add sautés from first, with arms en bas.

**Sauté:** Make sure that six-year-old jump patterns are mastered. Dancers should have strong bodies. Good technique and alignment should be achieved before introducing jumps in first (with rotation). Knees must stay over the toes when in plié, especially in first position.

I. **Parallel**

II. *Combinations:*

- A. Élevé (rise with straight legs) on count one; demi-plié on count two; sauté landing in demi-plié on count “and three;” straighten legs on count four.
- B. Two parallel sautés on counts one and two; relevé on count “and three;” demi-plié on count four.
- C. Parallel sautés turning to face each wall (one quarter turn per jump). Introduce half turns — jump to face the back, jump to face the front.

III. **First Position**

IV. *Combinations:*

- A. Seven sautés; hold plié on count eight.
- B. Three sautés; hold plié on count four.
- C. Vary Arms: Hands on hips; arms en bas; arms first position.

**Echappé Sauté:** Beginning in small “V” first position, hands on hips. Jump and open legs to land in second position plié. Jump and close legs to land in first position plié.

I. *Combinations:*

- A. Add arms beginning en bas, extending arms to demi-seconde as legs open, staying in demi-seconde during the demi-plié. Arms close, rounding to en bas as legs close to first position.
- B. Combine two sautés in first position and one échappé sauté.
- C. Vary Arms: Hands on hips; en bas to demi-seconde.
- D. Alternate Tempo: One slow échappé for four counts; two faster échappés sautés for four counts.

- E. Combine one slow échappé sauté (four counts), one échappé sauté to land in second position plié (count five), sauté in second position (counts six-seven), and sauté closing first position (count eight).
  - F. Two échappé sautés (four counts), one sauté to land in second position plié (count five), sauté in second position (counts six-seven), and sauté closing first position plié (count eight).
- II. Remind dancers to keep shoulders down, necks long, and bodies straight (no bending at the hips or tilting forward at any time).

### Across the Floor (Traveling Steps)

*Note:* Preparations are very important! They help dancers to stay on the music and teach dancers how to enter and exit a stage. Make sure that dancers understand the starting position (i.e., tendu devant, with opposite arm forward, etc.) before they begin traveling across the floor. Make the class think about what they are doing before they start. Ask the students questions such as “which leg should be front,” “what do your arms do,” or “which way are we traveling?” If the dancers can respond without needing additional information or hints from you, then you will know your students understand the exercise.

### Lining Up

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

performing on a diagonal, and this is a great floor pattern to include in performance choreography.

VIII. You may also introduce more complex patterns at this age.

### **Walking**

I. *Variations:*

A. With stretched feet, rolling through the feet (toe-ball-heel).

B. On demi-pointe.

C. Vary Arms:

i. Hands on hips, concentrating on lower body.

ii. Arms demi-seconde.

iii. Arms moving through port de bras as legs move.

II. *Combinations:*

A. Three walks, hold tendu devant and balance.

B. Walk on demi-pointe for eight counts. Demi-plié and relevé in parallel two times for eight counts.

C. Be Creative:

i. Contrast high demi-pointe walks with low demi-plié walks.

ii. Give character walks.

iii. Vary the size of steps.

iv. Vary directions, such as forward and backward.

v. Vary pathways, such as straight, circles, and diagonals.

### **Walk and Tendu**

I. Begin with right leg stretched tendu to devant. Walk three times to the front, stretching through the feet as you walk. Then stretch the left leg to tendu devant. Repeat starting left.

II. Remind your students to stretch their feet every time their feet lift from the floor.

### **Passé Walks**

I. Step passé, working on stepping through with extended, stretched feet.

II. *Combinations:*

A. Three flamingo walks (step passé), hold passé and balance.

B. Four flamingo walks and balance in passé for eight counts.

- C. Add arms.
- D. Increase tempo.
- E. Change Directions: Flamingo walks traveling forward and then turn around 180° and travel backward.

**Piqué en Avant:** From parallel.

- I. Dégage right leg devant, fondu on left leg (bend left knee), step on to straight legs demi-pointe, and roll down with straight knees. Repeat left.
- II. *Variations:*
  - A. Dégage right leg devant, fondu on left leg (bend left knee), step on to straight legs demi-pointe, and demi-plié in parallel. Repeat left. The dancers may have difficulty going from the demi-plié into the dégage at first. Tell them to stretch their legs as they brush the leg in dégage.
  - B. Dégage right leg devant in fondu (left leg bends as right leg brushes forward), step on to both legs demi-pointe, and roll down with straight knees.
  - C. **Mazurka Preparation:** Dégage right leg devant in fondu (left leg bends as right leg brushes forward), hop on left leg, step forward on the right leg, and close parallel. Repeat starting left. Travel forward.

**Pas de Bourrée:** Begin in first position.

- I. Extend the right leg to tendu second. Bending the left knee, bring the right leg behind the left leg so that the knees are crossed. Step to the side on the left leg. Step on the right, bringing the right leg to the front of the left so that the knees are crossed. Extend the left leg to tendu second. Repeat to the left. This exercise is to introduce your students to the way the legs move in pas de bourrée. Do not worry about fifth position or turnout.
- II. Repeat, but stepping in demi-pointe. Fondu as the leg extends to second.
- III. *Keywords:* “Step back, step side, step front, extend.” There are so many ways to do pas de bourrée; this is just an introduction into pas de bourrée.

**Marches**

- I. With opposite arm from leg, extending elbow straight in front of the shoulder. The knee will be level with the hip and toes will stretch down — the foot does not have to be at the opposite knee in passé. Stress that the march goes down on the accent (on the count) and the knee is up on the “and” count. Roll through the feet as you march, stretching the toes and pressing through the floor.
- II. *Combinations:*
  - A. Any variation and pattern of marches and claps are great ways to work on counting music. For example:
    - i. Clap for eight counts; march for eight counts.

- ii. Clap for four counts; march for four counts.
- iii. March for six counts; clap for two counts.
- B. Alternate directions, marching forward and backward. For example, four marches forward, four marches backward, four marches forward, four claps. Repeat across the floor.
- C. March forward, and halfway across the floor, turn 180° to continue marching backward traveling across the floor.
- D. Use percussion instruments to alternate traveling in general space with studying in self-space.
- E. Follow-the-leader in different pathways (i.e., straight, curved, zig-zag, etc.)
- F. Work on marching as a group and staying shoulder-to-shoulder in a straight line.
- G. March forward toward a partner; clap hands with your partner (pat-a-cake style); march backward away from partner; clap legs with hands. Try different combinations of marches and claps (i.e., march forward six times, clap with partner two times, and repeat traveling backward).
- H. March across the floor turning. March straight four counts; march turning 360° for four counts.
- I. March on demi-pointe (high) or in demi-plié (low).

### Skips

- I. Forward with opposite arms.
- II. Backward.
- III. Turning. For example: Skip forward across the floor. Halfway across the floor, start turning half turn for each skip. Repeat across floor. Remind dancers to look at where they are going and to focus on one object.
- IV. A great way to end an exercise or combination is to have your students skip off. This teaches the dancers the importance of exits, keeping the energy flowing after each combination.

### Cat and Mouse Chassés/Gallops

- I. **Sideways:** Dancers begin with tummies facing the front. One leg is extended in tendu second. This leg is the mouse, and the other leg is the cat. The cat is going to try to catch the mouse and give it a kiss in the air.
- II. *Remind the Dancers:*
  - A. They are traveling sideways; their mouse leg and shoulder will go first.
  - B. To keep tummies facing the front (mirror if possible).
- III. Master sideways gallops first.

- IV. Add traveling with a partner, facing each other, holding both hands.
- V. Without a partner, place mat at halfway point. Dancers begin traveling with “tummies to the front.” When dancers get even with the mat, they will turn their “tummies to the back” and finish traveling across facing the back.
- VI. Try one gallop facing the front, half turn to face the back, and one gallop facing the back. Repeat across the floor.
- VII. **Forward Gallops:** Dancers begin with their “mouse leg” stretched to the front. The “cat leg” chases the “mouse leg” as the dancers travel forward. Hands are on hips. Use the other leg to repeat crossing the floor the second time.
- VIII. After mastering the above, pair children of similar size and forward with a partner in these variations:
  - A. Holding one hand.
  - B. Holding hands in skater’s hold (right hand to the right, left to the left, shoulder to shoulder).
- IX. Try three forward gallops on the right leg; one skip; gallop three times on the left leg; one skip. Repeat traveling across the floor.
- X. Traveling all around the floor, concentrating on not hitting each other, gallop eight times on the right and eight times on the left. Gallop four times on the right; gallop four times on the left. Gallop two times on the right; gallop two times on the left. One gallop right; one left; one right; one left. The children love this combination. Keep the hands on the hips. Before we do this exercise, talk about math (for example, what is half of eight; half of four; half of two?).

**Polka Steps:** Begin parallel.

- I. Think of a skip and a gallop; one skip and one gallop is a basic polka step. Travel across the floor alternating legs.
- II. *Variations with Partners:*
  - A. Holding one hand traveling side-by-side.
  - B. Holding one hand facing partner, polka step facing your partner; half turn to polka step with your back facing your partner (back-to-back). Keywords to tell your students are “tummy-to-tummy” and “back-to-back.”

**Skating**

- I. Begin in a small “V” first position. Plié and slide one foot forward, and then stretch the back leg — slide back leg through first position to slide forward.
- II. Try skating with a partner and arms in skater’s hold.

**Turning Exercise**

- I. **Paddle Turns:** Paddle step around with arms hanging down, practicing finding your eyes in the mirror every time you turn. Repeat to the other side. This exercise is to work on turning the head in turns and on focusing the eyes while turning. Tell your students “see the color of your eyes in the mirror.”
- II. **Monster Turns:** Begin in second position plié with hands on shoulders, elbows extended shoulder height. Head is over the right shoulder. Your body turns 180°, while the head remains still and is now over the left shoulder. The head and the body turn together 180° to end back in the starting position. This exercise is a preparatory exercise for chaînés. To begin, you may have to touch the dancers’ shoulders so they know which direction to turn. The entire exercise is done in second position plié.

### Jumps, and Hops

- I. Teach various patterns of hops (jumping on one leg) and jumps (jumping on both legs) traveling across the floor. For Example: Three hops on the right foot, one jump with feet together in parallel. Three hops on the left foot, one jump with feet together in parallel.
- II. Add clasp into combinations.
- III. Change pathways.

### Waltz

- I. Work on 3/4 timing. Have the students say “down, up, up,” “low, high, high,” or “one, two, three” in time with the music.
- II. With hands on hips, have everyone travel all around the room for “do and say” waltz — continuing to say the above phrase while doing the waltz step (step right in demi-plié, step left demi-pointe, step right demi-pointe — repeat starting left). Let the dancers feel the 3/4 waltz timing. It really helps if the dancers say the phrases (“down, up, up” or “low, high, high”) while doing the step.
- III. Travel in groups straight across the room or at a diagonal. Work on staying even with the group, shoulder-to-shoulder, or in a formation.
- IV. Make a big circle and travel forward keeping the circle formation. Turn and travel forward in the opposite direction.
- V. **Turning on One Side:** Traveling forward, bend on the right foot and do two steps on demi-pointe traveling forward, and then bend on the left foot doing two steps on demi-pointe turning toward the left.
- VI. **Turning on Both Sides:** Traveling forward, do two waltz patterns (down, up, up, down, up, up). Do two more waltz patterns each turning in a different direction (bend on the right foot, two steps on demi-pointe to turn right, bend on the left foot, two steps on demi-pointe to turn left).
- VII. **Slide Waltz:** Starting in first position, chassé à la seconde, and then take two steps on demi-pointe traveling forward. Repeat left.
- VIII. **Slide Waltz Turning on One Side:** Chassé right to à la seconde, and then take two steps on demi-pointe traveling forward. Chassé left to à la seconde, and take two steps turning (like a chaîné turn).

- IX. **Slide Waltz Turning on Both Sides:** Perform two slide waltz patterns traveling forward (chassé right and take two steps on demi-pointe traveling forward; chassé left and take two steps on demi-pointe traveling forward). Chassé right to à la seconde and take two steps on demi-pointe turning right; chassé left to à la seconde and take two steps on demi-pointe turning left.

**Pas de Chat (Step of the Cat):** Begin parallel.

- I. Bring the right foot to cou-de-pied in parallel; jump up and over onto the right leg bringing the left foot to cou-de-pied; roll the left foot down to parallel. Repeat across the floor. Repeat on the left foot across the floor.
- II. *Variation:* Two slow pas de chats, four quick pas de chats.
- III. Tell your students they are jumping over a little fence. Remind your students to stretch their feet every time the feet lift from the floor.
- IV. This can be done traveling toward the front of the room and splitting down the center to run around to begin again, or from the diagonal.

**Assemblé (Jump in the Rabbit Hole):** Begin parallel

- I. Dégagé the right leg devant; fondu on the left leg (bend the left leg while the right leg stays straight); push off of the left foot to jump landing parallel on both feet (jumping from one leg to land on two legs). Repeat on the left leg. Alternate right and left, traveling across the floor.
- II. Tell your students they are jumping into the rabbit hole to help them to land on both feet. This step is done traveling forward.

**Run, Run, Leap**

- I. The suggested musical selection (Scott Killian's *KIDS!*) is written to help dancers with the timing of this exercise (run, run, leap). In the seven-year-old program, do not stress this exact sequence for leaps when students first begin to learn this exercise. Children may add a few runs, etc., when they are introduced to the exercise, and it is better if your students learn to leap naturally rather than be forced to execute a pattern that may not come naturally to their bodies. Later on, when your students understand leaping, concentrate more on the pattern of running.
- II. Place two objects on the floor spaced apart. Working on leaps (a jump from one foot to the other, that transfers weight from the first foot and lands on the second foot) try placing painter's tape, mats, or Beanie Babies™ on the floor. This gives the dancers an item to jump over.
- III. Vary the size and energy put into the leap; try big leaps and little leaps.

**Free Dance**

See Free Dance section of the curriculum.

**Class Ending**

- I. Gather in a large circle in the center of the room.

- II. **Reverence:** Port de bras following the teacher ending with curtsy/bow. Curtsy using the ball of the foot for girls or bow for boys, thanking the teacher for class.
- III. The teacher thanks the dancers for working hard and their respectful behavior. Give stickers either to each child or on a sticker chart system.
- IV. Make eye contact with each dancer and say good-bye to them one at a time.



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## Lesson Plans

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### Month One

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**Class Level:** Seven-Year-Olds

**Month:** One

**Class Length:** 75 Minutes

**Monthly Objective:** Class Etiquette and Format

**Movement Concepts:** Place and Size

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

**Props:** Leap 'N Learn Mats, Leap 'N Learn Ribbon Rings, Painter's Tape, Foam Stars

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

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

*For approximately the first two months, the seven-year-old program retains a similar format to that of the six-year old curriculum. The seven-year-old class is a transition program from the pre-ballet creative movement program of younger ages into the beginning level of classical ballet taught at age eight. The use of ballet barres will begin in the third class of month two. For the first month, many of the exercises will be the same as the six-year-old class with a few exceptions in variations and additional exercises.*

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

- I. Ten minutes before class is to begin and as students arrive, have them sit in a circle with the class assistant as they look through and read children's dance books. This may take place in the waiting area or in the studio Talk Space area if it is the first day of class.
- II. At class time, call the students to class, and ask them to join you in the Share Time Space.
- III. Welcome students and introduce yourself and the student assistant.
- IV. Call roll.
- V. Explain Share Time, and have children participate. Set the timer at twelve seconds. During their turn, ask them to answer a specific question or ask them about their day, etc. Children love Share Time and even at age seven, they want to share stories with you about their lives.
- VI. Focus on three "Dancer's Manners" during week one, and adding on one or two new ones each lesson. Research shows that learning is greater if a teacher takes the time to go over what is expected of the students in the beginning of the year.
  - A. **Week One:** Waiting quietly for others to have turns and for instructions from the teacher. Talking with one another only during Share Time.
  - B. **Week Two:** Listening and looking when the teacher speaks. Being properly dressed for class.

- C. **Week Three:** Never going outside the studio by themselves. Only wearing their ballet shoes in the studio.
  - D. **Week Four:** Never touching the barres or mirrors. Going to the restroom before class begins.
- VII. Have students stand and give them a specific activity to do while traveling to Dance Space. Be creative and have fun with this transition. Favorites are walk while holding onto your ankles with your hands or walk with your elbows glued to your knees. It is also a good idea to tie in the monthly objective or movement concept into this type of movement transition. Have students watch you as you place a blue painter's tape X on the floor in the center of the room. Create a circle with dancers by holding hands while standing around the X. Make sure that the class assistant is standing directly across from you. This portion of the class will remain until late month two or early month three when the dancers begin to use ballet barres.
  - VIII. With everyone standing, let go of hands, and ask students to stand with their shoes touching in parallel and with their arms stretched out evenly with their shoulders. Make sure everyone has fingernail space between dancers so they can move their arms without touching each other.
  - IX. Using the information in the curriculum, review or teach students to sit and stand like a dancer. Remind students to always travel up and down from the floor in this manner.
  - X. Start music for the warm-up.

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

*Starting Position:* Sitting in a circle with the assistant across from the instructor.

*Teaching Tip:* Do not stop in between music tracks.

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

- *Exercise:* Refer to curriculum for complete description.
- Variations (for added difficulty):
  - i. Say the correct names as you lead the dancers in their port de bras. then have the children say them without your help on the repeat. For example, first position, fifth position, second position. Add third and fourth position of the arms during the repeats.
  - ii. To increase abdominal strength, during snuggle have the dancers balance without their feet touching the floor. During the tucked position (snuggle), remind the dancers to stretch their feet and tighten their tummies.

#### II. **KIDS! 2 CD #3: Foot and Ankle Stretches — Flex and Point**

- *Exercise:* Refer to curriculum for complete description.
- Focus on flexing and pointing of the ankles and feet *and* rotation of the legs from the hip socket (turn-out and turn-in).

### III. **KIDS! 2 CD #4: Neck and Back Stretches — Peanut Butter Stretch**

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

### IV. **KIDS! 2 CD #5: Straddle Stretches**

- *Starting Position:* Sitting tall with legs together and stretched out in front; hands resting on top of knees.
- *Exercise:* Open to straddle and close back to starting position; repeat four times (eight measures). On the fourth time, keep legs open and place hands on the floor in front; take the right hand overhead and stretch to the left; straighten up and switch hands; stretch the left hand up and stretch over to the right; repeat bending right and left; place hands on top of knees and close back to starting position (eight measures).

### V. **KIDS! 2 CD #6: Torso Strength and Stretch — Mermaid/Merman**

- *Exercise:* Refer to curriculum for complete description.
- Increase difficulty by having the dancers swim with their arms in an up and down pattern while their legs perform an open and close pattern.
- Another variation is to have them swim just using their arms while their legs remain still while stretched off the floor, and then their arms remaining still and stretch off the floor while their legs swim.
- Remind the dancers to keep their tummies lifted (high enough for a bug to crawl under); neck long and stretched; eyes to the floor; reaching out as far as they can with their arms and legs.

### VI. **KIDS! 2 CD #7: Cat Stretch**

- *Exercise:* Refer to curriculum for complete description.
- Increase difficulty by increasing the time spent balancing on one knee and hand. Have the dancers try to touch their opposite hand to their opposite foot by reaching across the back of their body.

### VII. **Transition to Standing:** Place fingers next to toes. Stretch legs while reaching head towards the knees; roll back up to standing.

### VIII. Stop music to teach Center Barre.

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

*Starting Formation:* Transition dancers to one or two lines.

### *Teaching Tips:*

- Encourage dancers to freeze in a starting position before beginning an exercise and to freeze in an ending position once the exercise has ended.
- I use the first month of classes to assess where the dancers are in their development. For some students this may be their first time in a dance class, and for those that took the six-year-old program last year, this is a great opportunity to review what they learned last year.

### I. **KIDS! 2 CD #9: Demi-Plié with Secret Message Port de Bras**

- *Starting Position:* Feet parallel with arms en bas.
- *Exercise:*
  - i. Two parallel demi-pliés with arms opening to demi-seconde and returning en bas as the knees straighten (four measures).
  - ii. One arm port de bras with eyes looking at hand as if it has a secret message written on the palm — arm first, open second, lower to en bas. Repeat port de bras with other arm (four measures).
  - iii. Repeat two parallel demi-plié parallel; (four measures) both arms port de bras with head following right hand and then repeat following left hand (4 measures).
  - iv. Rotate legs and feet to baby first position and repeat the entire exercise (sixteen measures).
  - v. Tendu to second position, and do two grand pliés with arms in second position (eight measures).
  - vi. Tendu closing first; rotate parallel; port de bras closing arms to first position; press into élevé and balance until end of music (eight measures).
  - vii. Finish legs parallel, arms en bas, head turned on a 45° angle.

## II. **KIDS! 2 CD #10: Tendu**

- *Starting Position:* Feet parallel with hands on hip.
- *Teaching Tips:*
  - i. Emphasize a stretched leg and foot.
  - ii. Emphasize keeping body very still with hips facing to their front.
- *Exercise:*
  - i. Tendu — (1) stretching the right leg and foot forward floor; (2) flex ankle; (3) point ankle and foot; (4) close parallel. (5) One plain tendu; (6) close parallel; (7 and 8) three quick claps. Repeat left, right, left — all parallel.
  - ii. Rotate legs to first position and repeat tendu combination to à la seconde.
  - iii. *Variation:* Depending on progress of students, during weeks three and four, add difficulty by adding the following port de bras: first position for the tendu parallel combination and arms in second position for tendu à la seconde combination.

## III. **KIDS! 2 CD #11: Tendu from First Position**

- *Starting Position:* Legs first with hands on hip.
- *Teaching Tips:*

- i. Remind dancers to show the inside of the ankle to the front.
  - ii. Remind dancers to think of their hips as headlights on a car and to keep them heading straight forward.
  - iii. Remind dancers to stretch through their legs and feet as they perform each tendu.
- *Exercise:*
    - i. Slow tendu devant three times with right leg (each two counts to extend and two counts to close); one demi-plié (two counts) and stretch (two counts); one élevé (rise two counts and lower two counts). Repeat all on left.
    - ii. Repeat all à la seconde.
    - iii. Do not do derrière yet.

#### IV. **KIDS! 2 CD #12: Dégagé**

- *Starting Position:* Legs parallel with hands on hip.
- *Teaching Tips:*
  - i. Remind the dancers that their legs will remain stretched (straight) for the entire exercise.
  - ii. Use cueing words such as “brush down” on the dégagé.
  - iii. Remind the dancers to only raise their leg about three inches. It is also a good idea to have them show you how much three inches is with their fingers.
- *Exercise:*
  - i. (1) Tendu devant; (2) lift the foot three inches from the floor; (3) lower; (4) close parallel.
  - ii. (5 and 6) One dégagé devant.
  - iii. (7) Élevé; (8) lower heels.
  - iv. Repeat on other leg; repeat entire exercise.

#### V. **KIDS! 2 CD #13: Battement Piqué**

- *Starting Position:* Feet parallel with hands on hips.
- *Teaching Tips:*
  - i. Remind dancers to lightly tap foot on the floor with a straight leg.

- ii. Remind dancers of the exact placement of the foot next to their knee in parallel passé retiré.
  - iii. Remind dancers to keep their tummies tight and lifted.
  - iv. For the second variation, remind dancers to keep their hips and shoulders level as they battement piqué and balance in à la seconde.
- *Exercise:*
    - i. (1-4) Lightly tap the pointed, parallel right foot and leg forward four times; (5-7) parallel passé retiré; (8) close parallel. Repeat with left foot. Keep repeating until the music ends.
    - ii. *Variations:*
      - a. Once the dancers have mastered the above exercise with their hands on their hips, have them bring their arms to first position in the parallel passé retiré and back to their hips for the battement piqué.
      - b. Once the dancers have completed the above exercise in parallel have them rotate their legs to first position. Battement piqué à la seconde four times (1-4), balance with their leg three inches off of the floor (5-7), and close first position (8).

#### VI. **KIDS! 2 CD #16: Passé Retiré**

- *Starting Position:* Feet parallel with hands on hips.
- *Teaching Tips:*
  - i. Remind dancers to keep the moving foot touching the standing leg.
  - ii. Remind dancers to stretch the foot as it slides up and down the standing leg.
  - iii. Remind dancers to keep their hips and shoulders level as they balance on one leg.
  - iv. Remind dancers to keep their shoulders down as they port de bras.
- *Exercise:*
  - i. (1-8) Two foot rolls on right — peeling the foot off the floor cou-de-pied (neck of the foot) and rolling back down to parallel. Arms port de bras to first position and hold.
  - ii. (1-4) Right foot to passé retiré; arms travel to fifth position.
  - iii. (5-8) Balancing on one foot; arms remain in fifth position during balance; close parallel; arms open to second position and lower to en bas.
  - iv. Repeat on other leg.

#### VII. **KIDS! 2 CD #17: Rotation and Élevé with a Partner**

- *Starting Position:*
  - i. Place the dancers in pairs matching similar heights and sizes.
  - ii. Have the dancers face their partners with their legs in first position and their elbows by their side with forearms extending to their partner. One partner will have their palms up and the other will have their palms down.
- *Teaching Tips:*
  - i. Remind dancers to keep their bodies straight and to not lean on their partner.
  - ii. Remind dancers to work together.
  - iii. Remind dancers to keep their fingers and palms stretched out and not gripping each other.
- *Exercise:*
  - i. Both dancers will close and open their first position while concentrating on moving their entire leg from their hips.
    - a. Legs and Feet: Change to parallel, first, parallel, first (1-4)
    - b. The dancer with their palms down will *élevé* two times (5-8), while the other dancer will give a gentle resistance to help their partner balance.
  - ii. Both dancers will quickly switch palms as they repeat the parallel and first position portion of the exercise. During the *élevé*, the other dancer will have a turn to rise and lower.

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

*Starting Formation:* Dancers remain in one or two lines.

#### *Teaching Tips:*

- Encourage dancers to freeze in a starting position before beginning an exercise and to freeze in an ending position once the exercise has ended.
- I use the first month of classes to assess where the dancers are in their development. For some students this may be their first time in a dance class, and for those that took the six-year-old program last year, this is a great opportunity to review what they learned last year.

#### I. **KIDS! 2 CD #18: Temps Lié**

- *Starting Position:* Legs in first position with hands on hips.
- *Exercise:*
  - i. *Tendu à la seconde* with right leg; *demi-plié* second position; transfer weight to right leg stretching left leg in *tendu à la seconde*; close first position. Repeat two more times traveling to the right. Take four measures for one *temps lié*.

End with arms port de bras — en bas, first, fifth, and second (four measures) while legs remain in first position.

- ii. Repeat to left.
- iii. *Variations:*
  - a. Perform exercise faster.
  - b. Change port de bras at end.

## II. **KIDS! 2 CD #20: Sauté Parallel**

- *Starting Position:* Feet parallel with hands on hips.
- *Teaching Tips:*
  - i. Ask students if they have ever seen a rocket blasting off into the air.
  - ii. Show a picture of a rocket to reinforce the image of how they will push down to jump high into the air.
  - iii. For the next couple of classes, make sure that six-year old jumping patterns are mastered before performing sauté in a rotated position. Dancers need to be aware of knees over toes in plié and stretching of the legs while in the air before working in rotation during jumps.
- *Exercise:*
  - i. Plié; sauté (jump); plié; stretch.
    - a. (1) Plié parallel.
    - b. (2) Push down to jump. Remind dancers to stretch their legs and feet in the air.
    - c. (3) Plié parallel to land jump.
    - d. (4) Stretch legs to rest.
    - e. (5-8) (1-4) Repeat sequence two more times.
    - f. (5-6) Two slow claps and (7 and 8) three quick claps.
    - g. *Variations:*
      - Once the above combination is mastered, add quick sautés at the same time the claps are being performed.
      - Once the above variation is mastered, add turning sautés with each clap. Perform one full rotation for all five claps.

## III. **KIDS! 2 CD #21: Échappé Sauté**

- *Starting Position:* Legs and feet in first position and hands remain on hips.
- *Teaching Tips:*
  - i. Remind dancers to keep their bodies very straight: head on top of their shoulders, shoulders on top of their hips, and toes and knees pointing in the same direction.
  - ii. Remind dancers to push the floor away as they jump.
  - iii. Remind dancers to stretch legs and feet in the air and bend knees in demi-plié when landing.
- *Exercise:*
  - i. Demi-plié (1); push down and jump changing to second position demi-plié (2); push down and jump changing to first position demi-plié (3); straighten legs in first position (4).
  - ii. Keep repeating.

## Across the Floor

*Starting Formation:* Transition dancers to one side of the room.

### *Teaching Tips:*

- Encourage dancers to freeze in a starting position before beginning an exercise and to freeze in an ending position once the exercise has ended.
- I use the first month of classes to assess where the dancers are in their development. For some students this may be their first time in a dance class, and for those that took the six-year-old program last year, this is a great opportunity to review what they learned last year.
- Refer to curriculum for tips on lining up dancers.

### I. **KIDS! 2 CD #28: Bourrée**

- *Starting Position:* Dancers in rows, tummy facing to side of room in order to travel across the floor, legs parallel, and ribbon rings in each hand with arms demi-seconde.
- *Exercise:*
  - i. Have dancers start one row at a time with élevé parallel (1); bourrée forward (2-6); plié parallel (7); stretch legs (8). Arms will float from demi-seconde to allongé fifth during bourrées and lower to demi-second on plié.

### II. **KIDS! 2 CD #25: Passé Walks**

- *Starting Position:* Dancers lined up in rows with downstage leg/foot tendu devant; upstage arm stretched front, downstage arm stretched down by side.

- *Teaching Tips:*
  - i. Remind dancers to switch their arm every time they switch their leg.
  - ii. Teach these words: downstage and upstage; opposite.
  - iii. Focus on correct position of the passé foot, arms working in opposition, and balancing while hopping on one foot.
- *Exercise:*
  - i. (8) Four step passé walks while swinging arms in opposition across the floor; (8) four step passé hops while swinging arms in opposition across the floor. Keep repeating across the floor.
  - ii. Cueing words — step, passé, hold; step, passé, hold, etc. Then step, passé, hop; step, passé, hop, etc.
  - iii. *Variation:* After the students have mastered this exercise change the combination by asking them to perform the following:
    - a. (4) Two step, passé, hold with arms swinging in opposition
    - b. (4) Two step, passé, hop with arms swinging in opposition
    - c. Keep repeating across the floor.

### III. **KIDS! 2 CD #30: Skips**

- *Starting Position:* Line dancers up in a row with downstage legs pointed with opposite arm extended forward.
- *Teaching Tips:*
  - i. Remind dancers to stretch their feet as they step and hop.
  - ii. If dancers are having difficulty with arms, have them work on skipping with their hands on their hips. Then add arms later.
- *Exercise:*
  - i. Skip across the floor with arms swinging in opposition.
  - ii. Once across the room, have dancers freeze in a position, such as parallel relevé arms fifth, in a curvy shape, on one leg, etc.
  - iii. *Variations:*
    - a. Place mats down and have dancers skip in a curvy pathway around the mats.
    - b. Skip while holding hands with a partner; add another partner.

### IV. **KIDS! 2 CD #31: Cat and Mouse Gallops**

- *Starting Position:*

- i. Place the dancers in a straight line. Divide into groups so they have plenty of room as they travel across the room.
  - ii. Have all the dancers turn their tummies to the front (or the mirror) and extend their mouse leg to the side.
  - iii. Place the student assistant at the front of the line and ask the dancers to remain right behind him or her.
  - iv. Hands can either be on their hips or stretched out to the side.
- *Teaching Tips:*
    - i. Have the dancers pretend their extended leg is a mouse and their standing leg is a cat. Cats love to chase mice, and that is just what their legs are going to do.
    - ii. Remind dancers to step open with their mouse leg first, then jump together in the air (cat kisses mouse), land on their cat leg, then step with mouse leg, etc.
  - *Exercise:*
    - i. Have the dancers travel sideways with their mouse leg and shoulder leading as they gallop across the room.
    - ii. A gallop is an up and over type movement where the dancer steps out then jumps bringing their feet together in the air, landing on one leg and then repeating. This is similar to the gallop of a horse.
    - iii. *Variations:*
      - a. Place a mat down for each dancer or a piece of tape creating a focal point. When the dancers arrive at their mat or tape, have them turn their tummies to the back of the room and continue galloping across the room with their other leg. A great vocal cue is “tummy to the front” and “tummy to the back.” When first learning you may need to guide them in the correct way to turn their bodies.
      - b. Once the dancers have mastered the above exercise of turning their “tummies to the front” and “tummies to the back,” introduce the following:
        - Gallop sideways three times turning halfway on count four with a skip (step hop). Keep repeating the sequence across the room.
        - It helps the dancers to count and accent the “four” so they know to turn.
      - c. One gallop sideways (tummy to the front) and then one step hop (tummy to the back); one gallop sideways on other leg (tummy to back); one step hop (tummy to the front); keep repeating across the floor.

## Free Dance

*Starting Formation:* Transition dancers to a circle formation for an explanation of the creative movement exercises.

## I. **Locomotion CD #18: Place — Fish and Seaweed**

- *Starting Position:*
  - i. Randomly place mats around the room making sure there are more mats than dancers.
  - ii. Have each dancer choose a mat, sitting and placing their bottom on the mat.
- *Teaching Tips:*
  - i. Use lots of pretend play and pantomime during this exercise. Ask the dancers what color and type of fish they want to be.
  - ii. Explain to the dancers that they will hear a voice on the CD, and when the words “one place” are called out, they are to move their bodies without traveling, and when the words “all about space” are called out, they are to move their bodies as they travel all around the room.
- *Exercise:*
  - i. For one place, dancers are to pretend they are seaweed stuck to the ocean floor (the mat). This is a great abdominal exercise; have the students balance on their bottoms while moving their legs and arms in the air, much like seaweed in the ocean.
  - ii. For all about space, dancers are to pretend they are magically transformed into a fish and are swimming throughout the ocean. For added difficulty, ask the dancers to only swim around the mats (seaweed) on the ocean floor.
  - iii. When the music stops all of the fish quickly find an empty mat and transform into seaweed.
  - iv. Keep repeating until the music ends.
  - v. *Variations:*
    - a. Pair the dancers and have them perform the same exercise, but they must remain touching each other throughout the exercise. Be creative, and have fun with this one!
    - b. Place the dancers in groups of three and have them connected by holding one ribbon ring between two dancers. Have them be seaweed stuck in one place and then have them continue to be seaweed floating in a swift current for all about space. Remind the dancers that they must be careful and not run into other seaweed (their classmates).

## II. **Rainy Day CD #14: Size — Night Time**

- *Starting Position:*
  - i. Have dancers stand in a circle for verbal instructions.

- ii. Distribute foam stars (three sizes: small, medium, large) to the dancers. Refer to *Rainy Day* DVD track #15 for a demonstration of the exercise.
- *Teaching Tip:* Cut the stars from craft foam sheets.
- *Exercise:*
  - i. If a dancer is holding a big star, he or she will dance big.
  - ii. If a dancer is holding a medium star, he or she will dance medium.
  - iii. If a dancer is holding a small star, he or she will dance small.
  - iv. On cue, either by assigning a keyword or by a preassigned number of counts, the dancers will exchange stars with someone holding a different size than their own.
  - v. Remind dancers to curtsy or bow during the exchange.
  - vi. *Variations:*
    - a. In addition to the movement concept of size assign another concept such as level, place, direction, etc. This is a great memory exercise. For example:
      - Big and forward
      - Medium and sideways
      - Small and backward
    - b. Now add two additional concepts. For example:
      - Big with slow and smooth
      - Medium with \_\_\_\_\_ (their choice) and \_\_\_\_\_ (their choice)
      - Small with fast and sharp

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

- I. Have dancers dance (as in their last creative exercise) back to Share Time Space for stickers. Assistant goes to door with coloring sheet handouts and extra stickers.
- II. Call each dancer's name, give a positive comment, and place a star by his or her name for following the Dancer's Manners. If time allows, ask them a question about something they learned in class that day.
- III. Once their sticker is by their name, have them perform their favorite step they learned that day in class to the assistant to receive a sticker for participation on their hand and their take home coloring sheet.
- IV. Teach dancers how to say thank you to their teacher and assistant in dance class by doing a curtsy or bow.

- V. Remind dancers to practice at home.
  - VI. Dismiss class.
- 

## Notes

### Month One

The above lesson plan is for the entire month. It is impossible to do everything in one 75-minute class. The following is a suggestion on when to present the various exercises during the first month. Once an exercise has been taught one week, it usually takes less time to teach the same exercise during the following week because there is less explanation time. This is the reason you will be able to teach more on week four than in the beginning of the month.

#### **Class Beginning**

- Do everything

#### **Warm-Up**

- Do everything each week without stopping in-between exercises / Explain technique as you warm-up

#### **Center Barre**

- Week 1-2: Demi and Grand Plié, Tendu, Tendu from First, Battement Piqué, Passé Retiré, and Rotation and Élevé with a partner
- Week 3-4: Repeat above and add Dégagé; add variations of above exercises

#### **Center Work**

- Week 1-2: Temps Lié and Sauté Parallel
- Week 3-4: Repeat above with variations; add Échappé Sauté

#### **Across the Floor**

- Week 1: Ballet Walks, Bourrée, Passé Walks, and Gallops
- Week 2: Repeat week 1; add variations
- Week 3: Repeat week 2; add Skipping and a variation of Gallops
- Week 4: Repeat week 3 with additional variations

#### **Free Dance**

(Teach movement concept each week.)

- Week 1: Place — Fish and Seaweed
- Week 2: Repeat week 1; add a variation
- Week 3: Size — Night Time
- Week 4: Repeat week 3; add a variation

## The Keys to Success

#### **Transition Times**

- Quick and engaging for students

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

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

- *Listening to Instructions*
- *Share Time*
- *Fish and Seaweed*
- Week 2:
  - *Sit Like a Dancer*
  - *Straddle Stretch*
- Week 3:
  - *Passé*
  - *Cou-de-Pied*
  - *Night Time*
- Week 4:
  - *Snuggle and Stretch (single)*
  - *Cat Balance — Two Leg*



## Lesson Plan: Short-Form

<b>Class Level:</b> Seven-Year-Olds	<b>Date:</b>
<b>Month:</b> One	<b>Class:</b>
<b>Class Length:</b> 75 Minutes	<b>Instructor:</b>
<b>Monthly Objective:</b> Class Etiquette and Format	
<b>Movement Concepts:</b> Place and Size	
<b>Music:</b> <i>KIDS! 2</i> CD, <i>Locomotion</i> CD, <i>Rainy Day</i> CD	
<b>Props:</b> Leap 'N Learn Mats, Leap 'N Learn Ribbon Rings, Painter's Tape, Foam Stars	
<b>Supplies:</b> Dance Books, Roll Book, Stickers, Beeper, Coloring Sheet Examples, Handouts	
<b>Reference:</b> Class Objectives: Month One, Seven-Year-Old Curriculum	
Class Beginning — Circle in Share Time Space	
Roll; Share Time	
Discussion of Class Etiquette and Format	
Tiptoe to Dance Space and form a circle around the blue X	
Warm-Up — Circle in Dance Space	
<i>KIDS! 2</i> #2	Snuggle and Stretch
<i>KIDS! 2</i> #3	Foot and Ankle Stretches — Flex and Point
<i>KIDS! 2</i> #4	Neck and Back — Peanut Butter Feet
<i>KIDS! 2</i> #5	Straddle Stretches
<i>KIDS! 2</i> #6	Torso Strength and Stretch — Mermaid/Merman
<i>KIDS! 2</i> #7	Cat Stretch
Roll to standing and transition to standing lines	

Center Barre — 1 or 2 Lines in Dance Space	
<i>KIDS! 2 #9</i>	Demi-Plié with Secret Message Port de Bras — 2 demi-pliés; port de bras with one arm; repeat port de bras with other arm; 2 demi-pliés; 2 port de bras with both arms with head following left arm, then right; repeat all in baby 1st and 2nd; balance élevé
<i>KIDS! 2 #10</i>	Tendu — Right tendu, flex, point, close parallel; tendu; close parallel; 3 quick claps; repeat left, right, left all parallel; rotate to 1st and repeat à la seconde
<i>KIDS! 2 #11</i>	Tendu from 1st Position — Slow tendu devant 3 times right; demi-plié; stretch; élevé; repeat on left; repeat all à la seconde
<i>KIDS! 2 #12</i>	Dégagé — Tendu devant, lift, lower, close parallel; dégagé devant; élevé; lower; repeat on other leg; repeat all
<i>KIDS! 2 #13</i>	Battement Piqué — Parallel piqué right 4 times, parallel passé retiré, close parallel; repeat on the left; keep repeating
<i>KIDS! 2 #16</i>	Passé Retiré — 2 foot rolls on right, arms to 1st; right foot to passé retiré, arms to 5th; balance on 1 foot, arms remain 5th; close parallel, arms to 2nd, en bas; repeat on left
<i>KIDS! 2 #17</i>	Rotation and Élevé with a Partner — Close and open, parallel, 1st, parallel, 1st, moving entire leg from hips; partner with palms down, élevé 2 times; other partner gives gentle resistance; switch hands and repeat all
Center Work — Circle in Dance Space	
<i>KIDS! 2 #18</i>	Temps Lié — Tendu à la seconde right; demi-plié 2nd; weight to right leg, stretch left leg in tendu à la seconde; close 1st; repeat 2 times traveling right; port de bras; repeat to left
<i>KIDS! 2 #20</i>	Sauté Parallel — Plié, sauté, plié, stretch; repeat 2 times; 2 slow claps; 3 quick claps
<i>KIDS! 2 #21</i>	Échappé Sauté — Demi-plié; jump 2nd demi-plié; demi-plié; jump 1st demi-plié; straighten 1st; keep repeating
Across the Floor — Move to One Side of the Room to Start	
<i>KIDS! 2 #28</i>	Bourrée — Élevé parallel; bourrée forward; plié parallel; stretch; arms demi-seconde to allongé 5th to demi-seconde
<i>KIDS! 2 #25</i>	Passé Walks — 4 step passé walks; 4 step passé hops; arms in opposition; keep repeating
<i>KIDS! 2 #30</i>	Skips — Skip across the floor; arms in opposition; freeze in a position
<i>KIDS! 2 #31</i>	Cat and Mouse Gallops — Sideways gallop across the floor
Free Dance — Formation Depends on Exercise	
<i>Locomotion #18</i>	Place — Fish and Seaweed

<i>Rainy Day</i> #14	Size — Night Time
Class Ending — Circle in Share Time Space	
Stickers, Thank You, Handouts	



## Teacher's Notes

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

**Instructor:**

**Month:**

Week 1:

Week 2:

Week 3:

Week 4:



## Lesson Plan: Chart

<b>Class Level:</b> Seven-Year-Olds		<b>Instructor:</b>		
<b>Month:</b> One		<b>Objective:</b> Class Etiquette and Format		
<b>Week</b>	<b>One</b>	<b>Two</b>	<b>Three</b>	<b>Four</b>
<b>Class Beginning</b>	<ul style="list-style-type: none"> <li>• Roll</li> <li>• Share Time</li> <li>• Introduce Dancer's Manners</li> </ul>	<ul style="list-style-type: none"> <li>• Roll</li> <li>• Share Time</li> <li>• Introduce Additional Dancer's Manners</li> </ul>	<ul style="list-style-type: none"> <li>• Roll</li> <li>• Share Time</li> <li>• Introduce Additional Dancer's Manners</li> </ul>	<ul style="list-style-type: none"> <li>• Roll</li> <li>• Share Time</li> <li>• Introduce Additional Dancer's Manners</li> </ul>
<b>Warm-Up</b>	<ul style="list-style-type: none"> <li>• Snuggle &amp; Stretch</li> <li>• Flex &amp; Point</li> <li>• Peanut Butter Feet</li> <li>• Straddle Stretch</li> <li>• Mermaid/Mermaid</li> <li>• Cat Stretch</li> </ul>	<ul style="list-style-type: none"> <li>• Same</li> </ul>	<ul style="list-style-type: none"> <li>• Same</li> </ul>	<ul style="list-style-type: none"> <li>• Same</li> </ul>
<b>Center Barre</b>	<ul style="list-style-type: none"> <li>• Demi-Plié with Secret Message Port de Bras</li> <li>• Tendu</li> <li>• Tendu from 1st Position</li> <li>• Battement Piqué</li> <li>• Passé Retiré</li> <li>• Rotation &amp; Élevé with a Partner</li> </ul>	<ul style="list-style-type: none"> <li>• Same, but add variation</li> </ul>	<ul style="list-style-type: none"> <li>• Same, plus: <ul style="list-style-type: none"> <li>• Dégagé</li> </ul> </li> </ul>	<ul style="list-style-type: none"> <li>• Same, but add variations</li> </ul>
<b>Center Work</b>	<ul style="list-style-type: none"> <li>• Temps Lié</li> <li>• Sauté Parallel</li> </ul>	<ul style="list-style-type: none"> <li>• Same, but add variation</li> </ul>	<ul style="list-style-type: none"> <li>• Same, but add variations</li> <li>• Échappé Sauté</li> </ul>	<ul style="list-style-type: none"> <li>• Same, but add variations</li> </ul>
<b>Across the Floor</b>	<ul style="list-style-type: none"> <li>• Bourrée</li> <li>• Passé Walks</li> <li>• Cat &amp; Mouse Gallops</li> </ul>	<ul style="list-style-type: none"> <li>• Same, but add variation</li> </ul>	<ul style="list-style-type: none"> <li>• Same, but add variations</li> <li>• Skips</li> </ul>	<ul style="list-style-type: none"> <li>• Same, but add variations</li> </ul>
<b>Free Dance</b>	Place — Fish & Seaweed	<ul style="list-style-type: none"> <li>• Same, but add variation</li> </ul>	Size — Night Time	<ul style="list-style-type: none"> <li>• Same, but add variation</li> </ul>

<p>Class Ending &amp; Handouts</p>	<ul style="list-style-type: none"> <li>• Stickers</li> <li>• Thank You</li> <li>• <i>Handouts:</i> <ul style="list-style-type: none"> <li>• Listening to Instructions</li> <li>• Share Time</li> <li>• Fish and Seaweed</li> </ul> </li> </ul>	<ul style="list-style-type: none"> <li>• Stickers</li> <li>• Thank You</li> <li>• <i>Handouts:</i> <ul style="list-style-type: none"> <li>• Sit Like a Dancer</li> <li>• Straddle Stretch</li> </ul> </li> </ul>	<ul style="list-style-type: none"> <li>• Stickers</li> <li>• Thank You</li> <li>• <i>Handouts:</i> <ul style="list-style-type: none"> <li>• Passé</li> <li>• Cou-de-Pied</li> <li>• Stars</li> </ul> </li> </ul>	<ul style="list-style-type: none"> <li>• Stickers</li> <li>• Thank You</li> <li>• <i>Handouts:</i> <ul style="list-style-type: none"> <li>• Snuggle and Stretch, single</li> <li>• Cat Balance, 2 leg</li> </ul> </li> </ul>
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Notes for Seven-Year-Olds:

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## Month Two

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**Class Level:** Seven-Year-Olds

**Month:** Two

**Class Length:** 75 Minutes

**Monthly Objective:** Musical Awareness

**Movement Concepts:** Level and Direction

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

**Props:** Leap 'N Learn Ribbon Rings, Painter's Tape, Leaves, Two Pumpkins

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

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

*For approximately the first two months, the seven-year-old program retains a similar format to that of the six-year old curriculum. The seven-year-old class is a transition program from the pre-ballet creative movement program of younger ages into the beginning level of classical ballet taught at age eight. The use of ballet barres will begin in the third class of month two.*

- For weeks one and two in month two, a majority of the exercises will remain the same as month one.
- For weeks three and four, move the dancers to barres. I *strongly* encourage the use of center barres so that dancers can look out into the classroom and not at a wall. I feel beginning barre should be performed with both hands on the barre and with a strong focus on keeping both hip bones facing the front as they perform their barre exercises. With this type of beginning barre work, placing the barres so the dancers are facing the mirror can give the young dancers the visual feedback necessary to learn how to perform barre work correctly. If it is not possible to have the dancers on center barres, I would wait a few more weeks before moving them to the barre for their traditional barre exercises.
- For the following lesson plans, I have listed the exercises for weeks one and two, and then immediately following placed the exercises for weeks three and four. Due to time limitations, it may not be possible to cover all exercises each week. However, by the end of the month, all of the exercises will have been introduced to the dancers.
- The class structure for weeks one and two are very different than weeks three and on. If at any time you feel your students are not learning proper technique or are moving too quickly, by all means, slow the class down or make any other adjustments that are needed to create the best learning environment. The dynamics of class participants can greatly differ from class to class.

### Class Beginning: Weeks One - Four

- I. Ten minutes before class is to begin and as students arrive, have them sit in a circle with the class assistant as they look through and read children's dance books. This may take place in the waiting area or in the studio Talk Space area if it is the first day of class.
- II. At class time, call the students to class, and ask them to join you in the Share Time Space.

- III. Welcome students.
- IV. Call roll while making eye contact and smiling as each child's name is called.
- V. Have the children participate in Share Time. Set the timer at twelve seconds. During their turn, ask them to tell you about their favorite thing they did that day or any simple question which requires each child to share their thoughts.
- VI. Ask the dancers to tell you a few of the Dancer's Manners.
- VII. While seated in a circle, focus on Musical Awareness with the following weekly exercise:
  - A. **Week One:** With percussion instruments (or clapping/tapping), tap or shake to the beat of the music. Play short selections of various tempos of music from a CD.
  - B. **Week Two:** Clap a simple rhythm and have the children repeat it back to you while clapping as if they were an echo. Continue challenging the dancers with more difficult rhythms for them to copy with their claps.
  - C. **Week Three:** Play various selections of music from either *KIDS!* or *KIDS! 2* and have the students pretend to be conductors of an orchestra. Remind the dancers to listen carefully to all the sounds and to conduct accordingly.
  - D. **Week Four:** Play a 4/4 tempo and have the students clap the beat while counting one, two, three, four, one, two, three, four, etc. Next have the children clap the same tempo of four claps followed by double time tempo of eight claps.
- VIII. Have students stand and pretend to be playing an instrument in a marching band as they march to Dance Space. Create a circle with dancers holding hands while standing around the painter's tape X. Make sure that the class assistant is standing directly across from you.
- IX. Start music for the warm-up.

### Warm-Up: Weeks One and Two

*Starting Position:* Sitting in a circle with the assistant across from the instructor.

*Teaching Tip:* Do not stop in between music tracks.

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

- *Exercise:* Refer to curriculum for complete description.
- *Variations (for added difficulty):*
  - i. Say the correct names as you lead the dancers in their port de bras. then have the children say them without your help on the repeat. For example, first position, fifth position, second position. Add third and fourth position of the arms during the repeats.
  - ii. To increase abdominal strength, during snuggle have the dancers balance without their feet touching the floor. During the tucked position (snuggle), remind the dancers to stretch their feet and tighten their tummies.

II. **KIDS! 2 CD #3: Foot and Ankle Stretches — Flex and Point**

- *Exercise:* Refer to curriculum for complete description.
- *Teaching Tip:* Focus on flexing and pointing of the ankles and feet *and* rotation of the legs from the hip socket (turn-out and turn-in).

III. **KIDS! 2 CD #4: Neck and Back Stretches — Peanut Butter Stretch**

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

IV. **KIDS! 2 CD #5: Straddle Stretches**

- *Starting Position:* Sitting tall with legs together and stretched out in front; hands resting on top of knees.
- *Exercise:* Open to straddle and close back to starting position; repeat four times (eight measures). On the fourth time, keep legs open and place hands on the floor in front; take the right hand overhead and stretch to the left; straighten up and switch hands; stretch the left hand up and stretch over to the right; repeat bending right and left; place hands on top of knees and close back to starting position (eight measures).

V. **KIDS! 2 CD #6: Torso Strength and Stretch — Mermaid/Merman**

- *Exercise:* Refer to curriculum for complete description.
- Increase difficulty by having the dancers swim with their arms in an up and down pattern while their legs perform an open and close pattern.
- Another variation is to have them swim just using their arms while their legs remain still while stretched off the floor, and then their arms remaining still and stretch off the floor while their legs swim.
- Remind the dancers to keep their tummies lifted (high enough for a bug to crawl under); neck long and stretched; eyes to the floor; reaching out as far as they can with their arms and legs.

VI. **KIDS! 2 CD #7: Cat Stretch**

- *Exercise:* Refer to curriculum for complete description.
- *Variation:* Increase difficulty by increasing the time spent balancing on one knee and hand. Have the dancers try to touch their opposite hand to their opposite foot by reaching across the back of their body.

VII. **Transition to Standing:** Place fingers next to toes. Stretch legs while reaching head towards the knees; roll back up to standing.

VIII. Stop music to teach Center Barre.

### Warm-Up: Weeks Three and Four

*Starting Position:* The beginning of class will take longer for the next two weeks or so because this will be the first time the dancers are using ballet barres. This will take more explaining than

usual; therefore, it will take some time. The following is how I conduct my class for first time barre users.

- After Share Time, the assistant and I quickly set out the center barres.
- I then place the students at the correct barre heights.
- We all then review correct ballet barre etiquette:
  - Never lean or rest on the barre.
  - Never place elbows on the barre.
  - Place hands on top of the barre with fingers long — never gripping hands around the barre.
  - Never hang or swing on the barre.
  - Start and finish with hands off of the barre.
  - The barre is there to help us learn balance better, and it is not to be used as a crutch to force movements or turnout.
- Once everyone has a clear understanding of how to use the barres, we then sit down at our barre place and do about five minutes of warm-up stretching. I focus on flexing and pointing ankles and feet, turning out and in to warm up rotators, and gentle back and hamstring stretches. I usually play *KIDS! 2 #2* and *#3* for these particular exercises.
- After warm-up stretches, everyone stands to begin barre work.

### Center Barre / Barre: Weeks One and Two / Weeks Three and Four

*Starting Formation:* Transition dancers to one or two lines for weeks one and two. Then start at barres for weeks three and four.

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

#### I. ***KIDS! 2 CD #9: Demi and Grande Plié with Secret Message Port de Bras (Weeks One and Two)***

- *Starting Position:* Feet parallel with arms en bas.
- *Exercise:*
  - i. Two parallel demi-pliés with arms opening to demi-seconde and returning en bas as the knees straighten (four measures).
  - ii. One arm port de bras with eyes looking at hand as if it has a secret message written on the palm — arm first, open second, lower to en bas. Repeat port de bras with other arm (four measures).
  - iii. Repeat two parallel demi-plié parallel; (four measures) both arms port de bras with head following right hand and then repeat following left hand (4 measures).

- iv. Rotate legs and feet to first position and repeat the entire exercise (sixteen measures).
- v. Tendu to second position, and repeat entire exercise (sixteen measures).
- vi. Remain in second position, and do two grand pliés with arms in second position (eight measures).
- vii. Tendu closing first; rotate parallel; port de bras closing arms to first position; press into élevé and balance until end of music (eight measures).
- viii. Finish legs parallel, arms en bas, head turned on a 45° angle.

**I. KIDS! 2 CD #9: Demi and Grande Plié at the Barre (Weeks Three and Four)**

- *Starting Position:* Feet parallel with arms en bas, standing facing the barre.
- *Teaching Tips:*
  - i. Dancers port de bras during intro (first and second) placing hands on top of barre.
  - ii. Have dancers experiment with exactly how far they will need to stand from the barre so that their arms are correctly placed on the barre.
  - iii. Remind dancers to maintain the “Number One” position of their bodies at all times: head high, neck long, shoulders open and down, ribs down, abs in and up, backs long, etc.
- *Exercise:*
  - i. Sixteen Counts: Parallel — two demi-pliés — one élevé balance extending arms to second, lower, and repeat.
  - ii. Sixteen Counts: One to first position — two demi-pliés — one élevé balance extending arms to second, lower, and repeat.
  - iii. Sixteen Counts: Tendu to second position — two demi-pliés — one élevé balance extending arms to second, lower, and repeat.
  - iv. Eight Counts: Second position — two grand pliés.
  - v. Eight Counts: Tendu close first, then rotate to parallel — élevé balance with arms in first position, gently turn head slightly right then left while balancing.
  - vi. Finish parallel with arms en bas, head slightly turned to the right.

**II. KIDS! 2 CD #10: Tendu (Weeks One and Two)**

- *Starting Position:* Feet parallel with hands on hip.
- *Teaching Tips:*
  - i. Emphasize a stretched leg and foot.

- ii. Emphasize keeping body very still with hips facing to their front.
- *Exercise:*
  - i. Tendu — (1) stretching the right leg and foot forward floor; (2) flex ankle; (3) point ankle and foot; (4) close parallel. (5) One plain tendu; (6) close parallel; (7 and 8) three quick claps. Repeat left, right, left — all parallel.
  - ii. Rotate legs to first position and repeat tendu combination to à la seconde.
  - iii. *Variation:* Depending on progress of students, during weeks three and four, add difficulty by adding the following port de bras: first position for the tendu parallel combination and arms in second position for tendu à la seconde combination.

## II. **KIDS! 2 CD #10: Tendu at Barre (Weeks Three and Four)**

- *Starting Position:* Facing barre, feet parallel, and arms en bas, port de bras on intro and place hands on barre.
- *Teaching Tips:*
  - i. Emphasize a stretched leg and foot.
  - ii. Emphasize keeping body very still with hips facing to their front.
- *Exercise:*
  - i. Tendu — (1) stretching the right leg and foot forward floor; (2) flex ankle; (3) point ankle and foot; (4) close parallel. (5) One plain tendu; (6) close parallel; (7 and 8) three quick claps. Repeat left, right, left — all parallel.
  - ii. Rotate legs to first position and repeat tendu combination to à la seconde.

## III. **KIDS! 2 CD #11: Tendu from First (Weeks One and Two)**

- *Starting Position:* Legs first with hands on hip.
- *Teaching Tips:*
  - i. Remind dancers to show the inside of the ankle to the front.
  - ii. Remind dancers to think of their hips as headlights on a car and to keep them heading straight forward.
  - iii. Remind dancers to stretch through their legs and feet as they perform each tendu.
- *Exercise:*
  - i. Slow tendu devant three times with right leg (each two counts to extend and two counts to close); one demi-plié (two counts) and stretch (two counts); one élevé (rise two counts and lower two counts). Repeat all on left.
  - ii. Repeat all à la seconde.

- iii. Do not do derrière yet.

### III. **KIDS! 2 CD #11: Tendu from First at Barre (Weeks Three and Four)**

- *Starting Position:* Facing barre, legs first, and arms en bas, port de bras on intro and place hands on barre.
- *Teaching Tips:*
  - i. Remind dancers to show the inside of the ankle to the front.
  - ii. Remind dancers to think of their hips as headlights on a car and to keep them heading straight forward.
  - iii. Remind dancers to stretch through their legs and feet as they perform each tendu.
- *Exercise:*
  - i. Slow tendu devant three times with right leg (each two counts to extend and two counts to close); one demi-plié (two counts) and stretch (two counts); one élevé (rise two counts and lower two counts). Repeat all on left.
  - ii. Repeat all à la seconde. Finish in starting position.
  - iii. Do not do derrière yet.

### IV. **KIDS! 2 CD #12: Dégagé (Weeks One and Two)**

- *Starting Position:* Legs parallel with hands on hip.
- *Teaching Tips:*
  - i. Remind the dancers that their legs will remain stretched (straight) for the entire exercise.
  - ii. Use cueing words such as “brush down” on the dégagé.
  - iii. Remind the dancers to only raise their leg about three inches. It is also a good idea to have them show you how much three inches is with their fingers.
- *Exercise:*
  - i. (1) Tendu devant; (2) lift the foot three inches from the floor; (3) lower; (4) close parallel.
  - ii. (5 and 6) One dégagé devant.
  - iii. (7) Élevé; (8) lower heels.
  - iv. Repeat on other leg; repeat entire exercise.

### IV. **KIDS! 2 CD #12: Dégagé at Barre (Weeks Three and Four)**

- *Starting Position:* Facing barre, legs parallel, and arms en bas, port de bras on intro and place hands on barre.
- *Teaching Tips:*
  - i. Remind the dancers that their legs will remain stretched (straight) for the entire exercise.
  - ii. Use cueing words such as “brush down” on the dégagé.
  - iii. Remind the dancers to only raise their leg about three inches. It is also a good idea to have them show you how much three inches is with their fingers.
- *Exercise:*
  - i. (1) Tendu devant; (2) lift the foot three inches from the floor; (3) lower; (4) close parallel.
  - ii. (5 and 6) One dégagé devant.
  - iii. (7) Élevé; (8) lower heels.
  - iv. Repeat on other leg; repeat entire exercise.
  - v. Finish in starting position.

#### V. **KIDS! 2 CD #13: Battement Piqué (Weeks One and Two)**

- *Starting Position:* Feet parallel with hands on hips.
- *Teaching Tips:*
  - i. Remind dancers to lightly tap foot on the floor with a straight leg.
  - ii. Remind dancers of the exact placement of the foot next to their knee in parallel passé retiré.
  - iii. Remind dancers to keep their tummies tight and lifted.
  - iv. For the second variation, remind dancers to keep their hips and shoulders level as they battement piqué and balance in à la seconde.
- *Exercise:*
  - i. (1-4) Lightly tap the pointed, parallel right foot and leg forward four times; (5-7) parallel passé retiré; (8) close parallel. Repeat with left foot. Keep repeating until the music ends.
  - ii. *Variations:*
    - a. Once the dancers have mastered the above exercise with their hands on their hips, have them bring their arms to first position in the parallel passé retiré and back to their hips for the battement piqué.

- b. Once the dancers have completed the above exercise in parallel have them rotate their legs to first position. Battement piqué à la seconde four times (1-4), balance with their leg three inches off of the floor (5-7), and close first position (8).

V. **KIDS! 2 CD #13: Battement Piqué at Barre (Weeks Three and Four)**

- *Starting Position:* Facing barre, legs parallel, and arms en bas, port de bras on intro and place hands on barre.
- *Teaching Tips:*
  - i. Remind dancers to lightly tap foot on the floor with a straight leg.
  - ii. Remind dancers of the exact placement of the foot next to their knee in parallel passé retiré.
  - iii. Remind dancers to keep their tummies tight and lifted with both hip bones facing their barre.
- *Exercise:*
  - i. (1-4) Lightly tap the pointed, parallel right foot and leg forward four times; (5-7) parallel passé retiré; (8) close parallel. Repeat with left foot. Keep repeating until the music ends.
  - ii. *Variations:*
    - a. Once the dancers have mastered the above exercise with their hands on their hips, have them bring their arms to first position in the parallel passé retiré and back to their hips for the battement piqué.
    - b. Once the dancers have completed the above exercise in parallel have them rotate their legs to first position. Battement piqué à la seconde four times (1-4), balance with their leg three inches off of the floor (5-7), and close first position (8).

VI. **KIDS! 2 CD #16: Passé Retiré (Weeks One and Two)**

- *Starting Position:* Feet parallel with hands on hips.
- *Teaching Tips:*
  - i. Remind dancers to keep the moving foot touching the standing leg.
  - ii. Remind dancers to stretch the foot as it slides up and down the standing leg.
  - iii. Remind dancers to keep their hips and shoulders level as they balance on one leg.

- iv. Remind dancers to keep their shoulders down as they port de bras their arms.
- *Exercise:*
  - i. (1-8) Two foot rolls on right — peeling the foot off the floor cou-de-pied (neck of the foot) and rolling back down to parallel. Arms port de bras to first position and hold.
  - ii. (1-4) Right foot to passé retiré; arms travel to fifth position.
  - iii. (5-8) Balancing on one foot; arms remain in fifth position during balance; close parallel; arms open to second position and lower to en bas.
  - iv. Repeat on other leg.

#### VI. **KIDS! 2 CD #16: Passé Retiré at Barre (Weeks Three and Four)**

- *Starting Position:* Facing barre, legs parallel, and arms en bas, port de bras on intro and place hands on barre.
- *Teaching Tips:*
  - i. Remind dancers to keep the moving foot touching the standing leg.
  - ii. Remind dancers to stretch the foot as it slides up and down the standing leg.
  - iii. Remind dancers to keep their hips and shoulders level as they balance on one leg.
  - iv. Remind dancers to keep their shoulders down as they port de bras their arms.
- *Exercise:*
  - i. (1-8) Two foot rolls on right — peeling the foot off the floor cou-de-pied (neck of the foot) and rolling back down to parallel. Arms port de bras to first position and hold.
  - ii. (1-4) Right foot to passé retiré; arms travel to fifth position.
  - iii. (5-8) Balancing on one foot; arms remain in fifth position during balance; close parallel; arms open to second position and lower to en bas.
  - iv. Repeat on other leg.
  - v. Finish arms en bas.

#### VII. **KIDS! 2 CD #17: Rotation and Élevé with a Partner (Weeks One and Two)**

- *Starting Position:*
  - i. Place the dancers in paris matching similar heights and sizes.
  - ii. Have the dancers face their partners with their legs in first position and their elbows by their side with forearms extending to their partner. One partner will have their palms up and the other will have their palms down.

- *Teaching Tips:*
  - i. Remind dancers to keep their bodies straight and to not lean on their partner.
  - ii. Remind dancers to work together.
  - iii. Remind dancers to keep their fingers and palms stretched out and not gripping each other.
- *Exercise:*
  - i. Both dancers will close and open their first position while concentrating on moving their entire leg from their hips.
    - a. Legs and Feet: Change to parallel, first, parallel, first (1-4)
    - b. The dancer with their palms down will *élevé* two times (5-8), while the other dancer will give a gentle resistance to help their partner balance.
  - ii. Both dancers will quickly switch palms as they repeat the parallel and first position portion of the exercise. During the *élevé*, the other dancer will have a turn to rise and lower.

## VII. **KIDS! 2 CD #17: Rotation and *Élevé* at Barre (Weeks Three and Four)**

- *Starting Position:* Facing barre, legs parallel, and arms en bas, port de bras on intro and place hands on barre.
- *Exercise:*
  - i. Dancers will close and open their first position while concentrating on moving their entire leg from their hips.
    - a. Legs and Feet: Change to first, parallel, first, hold (1-4)
    - b. *Élevé* two times in first (5-8)
    - c. Reverse and repeat: Parallel, first, parallel, hold (1-4); *élevé* two times in parallel (5-8)

*In weeks three and four, move portable barres away from Dance Space while dancers get a sip of water. Then dancers return to the same location in the room where they were standing at the barre.*

## Center Work: Weeks One - Four

*Starting Formation:* Dancers remain in one or two lines.

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

### I. **KIDS! 2 CD #18: Temps Lié**

- *Starting Position:* Legs in first position with hands on hips.
- *Exercise:*

- i. Tendu à la seconde with right leg; demi-plié second position; transfer weight to right leg stretching left leg in tendu à la seconde; close first position. Repeat two more times traveling to the right. Take four measures for one temps lié. End with arms port de bras — en bas, first, fifth, and second (four measures) while legs remain in first position.
- ii. Repeat to left.
- iii. *Variations:*
  - a. Perform exercise faster.
  - b. Change port de bras at end.

## II. **KIDS! 2 CD #20: Sauté Parallel**

- *Starting Position:* Feet parallel with hands on hips.
- *Teaching Tips:*
  - i. Ask students if they have ever seen a rocket blasting off into the air.
  - ii. Show a picture of a rocket to reinforce the image of how they will push down to jump high into the air.
  - iii. For the next couple of classes, make sure that six-year old jumping patterns are mastered before performing sauté in a rotated position. Dancers need to be aware of knees over toes in plié and stretching of the legs while in the air before working in rotation during jumps.
- *Exercise:*
  - i. Plié; sauté (jump); plié; stretch.
    - a. (1) Plié parallel.
    - b. (2) Push down to jump. Remind dancers to stretch their legs and feet in the air.
    - c. (3) Plié parallel to land jump.
    - d. (4) Stretch legs to rest.
    - e. (5-8) (1-4) Repeat sequence two more times.
    - f. (5-6) Two slow claps and (7 and 8) three quick claps.
    - g. *Variations:*
      - Once the above combination is mastered, add quick sautés at the same time the claps are being performed.
      - Once the above variation is mastered, add turning sautés with each clap. Perform one full rotation for all five claps.

### III. **KIDS! 2 CD #21: Échappé Sauté**

- *Starting Position:* Legs and feet in first position and hands remain on hips.
- *Teaching Tips:*
  - i. Remind dancers to keep their bodies very straight: head on top of their shoulders, shoulders on top of their hips, and toes and knees pointing in the same direction.
  - ii. Remind dancers to push the floor away as they jump.
  - iii. Remind dancers to stretch legs and feet in the air and bend knees in demi-plié when landing.
- *Exercise:*
  - i. Demi-plié (1); push down and jump changing to second position demi-plié (2); push down and jump changing to first position demi-plié (3); straighten legs in first position (4).
  - ii. Keep repeating.

### Across the Floor: Weeks One - Four

*Starting Formation:* Transition dancers to one side of the room.

#### *Teaching Tips:*

- Encourage dancers to freeze in a starting position before beginning an exercise and to freeze in an ending position once the exercise has ended.
- Refer to curriculum for tips on lining up dancers.

### I. **KIDS! 2 CD #27: Ballet Walks**

- *Starting Position:* Dancers lined up on one side of the room in one or two rows.
- *Teaching Tips:*
  - i. Remind dancers to keep their hands to themselves and to have their eyes and ears on the teacher during instructions.
  - ii. Give the dancers something to do while they wait their turn. For example, pretend to watch the dancers with a telescope or a pair of binoculars or pretend to be on stage performing in a ballet watching others dance.
  - iii. Encourage the dancers to look straight ahead as they walk. You can even try balancing a Beanie Baby™ on their head to work on the concept of looking out as you walk.
- *Exercise:*
  - i. Have dancers start with their downstage leg pointed forward and their arms in demi-seconde holding a ribbon ring in each hand. Walk forward four times with toes touching the floor first. This will leave them with their upstage leg

extended. Raise the upstage arm to allongé and back to demi-seconde, following the ribbon ring with their eyes and head, and then raise the downstage arm and ribbon ring. Repeat crossing the floor. With each repeat the dancers will change which arm is raised first.

- a. (1-4) Ballet Walk — four forward
  - b. (5-6) Raise arm; (7-8) raise other arm
  - c. Keep repeating across the floor
- ii. *Variation:* Instead of raising the same arm as leg extend in tendu first, raise the opposite arm first and then the same. Keep cueing the dancers with the word “opposite.”

## II. **KIDS! 2 CD #28: Bourrée**

- *Starting Position:* Dancers in rows, tummy facing to side of room in order to travel across the floor, legs parallel, and ribbon rings in each hand with arms demi-seconde.
- *Exercise:* Have dancers start one row at a time with élevé parallel (1); bourrée forward (2-6); plié parallel (7); stretch legs (8). Arms will float from demi-seconde to allongé fifth during bourrées and lower to demi-seconde on plié.

## III. **KIDS! 2 CD #25: Passé Walks**

- *Starting Position:* Dancers lined up in rows with downstage leg/foot tendu devant; upstage arm stretched front, downstage arm stretched down by side.
- *Teaching Tips:*
  - i. Remind dancers to switch their arm every time they switch their leg.
  - ii. Teach these words: downstage and upstage; opposite.
  - iii. Focus on correct position of the passé foot, arms working in opposition, and balancing while hopping on one foot.
- *Exercise:*
  - i. (8) Four step passé walks while swinging arms in opposition across the floor; (8) four step passé hops while swinging arms in opposition across the floor. Keep repeating across the floor.
  - ii. Cueing words — step, passé, hold; step, passé, hold, etc. Then step, passé, hop; step, passé, hop, etc.
  - iii. *Variation:* After the students have mastered this exercise change the combination by asking them to perform the following:
    - a. (4) Two step, passé, hold with arms swinging in opposition
    - b. (4) Two step, passé, hop with arms swinging in opposition
    - c. Keep repeating across the floor.

#### IV. **KIDS! 2 CD #30: Skips**

- *Starting Position:* Line dancers up in a row with downstage legs pointed with opposite arm extended forward.
- *Teaching Tips:*
  - i. Remind dancers to stretch their feet as they step and hop.
  - ii. If dancers are having difficulty with arms, have them work on skipping with their hands on their hips. Then add arms later.
- *Exercise:*
  - i. Skip across the floor with arms swinging in opposition.
  - ii. Once across the room, have dancers freeze in a position, such as parallel relevé arms fifth, in a curvy shape, on one leg, etc.
  - iii. *Variations:*
    - a. Place mats down and have dancers skip in a curvy pathway around the mats.
    - b. Skip while holding hands with a partner; add another partner. Remind dancers to stay side-by-side.
    - c. Place soft cloth pumpkins in the dancers pathway, and have them skip around one and then to the other and around it. Be specific about which direction you would like them to rotate around the pumpkin. It helps to place a very small piece of painter's tape on the side of the pumpkin where you would like the dancers to begin their rotation. Ask them to make sure they step on the tape to begin their rotation around the pumpkin.

#### V. **KIDS! 2 CD #31: Cat and Mouse Gallops**

- *Starting Position:*
  - i. Place the dancers in a straight line. Divide into groups so they have plenty of room as they travel across the room.
  - ii. Have all the dancers turn their tummies to the front (or the mirror) and extend their mouse leg to the side.
  - iii. Place the student assistant at the front of the line and ask the dancers to remain right behind him or her.
  - iv. Hands can either be on their hips or stretched out to the side.
- *Teaching Tips:*
  - i. Have the dancers pretend their extended leg is a mouse and their standing leg is a cat. Cats love to chase mice, and that is just what their legs are going to do.

- ii. Remind dancers to step open with their mouse leg first, then jump together in the air (cat kisses mouse), land on their cat leg, then step with mouse leg, etc.
- *Exercise:*
    - i. Have the dancers travel sideways with their mouse leg and shoulder leading as they gallop across the room.
    - ii. A gallop is an up and over type movement where the dancer steps out then jumps bringing their feet together in the air, landing on one leg and then repeating. This is similar to the gallop of a horse.
    - iii. *Variations:*
      - a. Place a mat down for each dancer or a piece of tape creating a focal point. When the dancers arrive at their mat or tape, have them turn their tummies to the back of the room and continue galloping across the room with their other leg. A great vocal cue is “tummy to the front” and “tummy to the back.” When first learning you may need to guide them in the correct way to turn their bodies.
      - b. Once the dancers have mastered the above exercise of turning their “tummies to the front” and “tummies to the back,” introduce the following:
        - Gallop sideways three times turning halfway on count four with a skip (step hop). Keep repeating the sequence across the room.
        - It helps the dancers to count and accent the “four” so they know to turn.
      - c. One gallop sideways (tummy to the front) and then one step hop (tummy to the back); one gallop sideways on other leg (tummy to back); one step hop (tummy to the front); keep repeating across the floor.
    - iv. ***Exercise Variation:*** Forward and Sideways Gallops
      - a. Practice sideways gallops across the room.
      - b. Practice forward gallops across the room.
      - c. Place one mat for each dancer in line in the middle of the travel path. Practice sideways gallops halfway across the room; once the dancers reach the mat, dancers turn their bodies and continue galloping in a forward direction.
      - d. Have the dancers gallop four times sideways and then four times forward; repeat across.
      - e. *Variations:*
        - Place two soft pumpkins in the dancers’ pathway and have them gallop forward around one and then sideways around the other; skip the rest of the way across the floor.

- Every four gallops, change from a forward gallop to a sideways gallop and continue repeating the pattern. Once this has been mastered, practice changing direction every two gallops.

## VI. **KIDS! 2 CD #26: Marching Band Parade**

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

- b. Have the dancers line up standing side-by-side with their partner. Have the dancers march across the room playing their instruments. Increase the number of dancers in each group and have them focus on counting and staying side-by-side to their partners as they march across the floor.

## Free Dance: Weeks One - Four

*Starting Formation:* Transition dancers to a circle formation for an explanation of the creative movement exercises.

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

- *Starting Position:* Have the dancers stand in a large circle with enough space around them so they can move without hitting their neighbor.
- *Teaching Tips:*
  - i. Explain to dancers that tempo is the rate of speed of music. The tempo of music can be slow, moderate, or fast.
  - ii. Remind the dancers to freeze their bodies when the music stops.
- *Exercise:*
  - i. Ask dancers to match the movement of their bodies to the same speed of the music they are hearing and to freeze their bodies when they no longer hear music.
  - ii. The dancers should move in free space around the room as they explore the different tempos of music.
  - iii. *Variations:*
    - a. Place the dancers in pairs with each child holding on to the same two ribbon rings. Have them work together exploring how to move at the different tempos.
    - b. Have the dancers hold and play a percussive musical instrument as they explore the differences in tempo with their movements/free dance at the same time.

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

- *Starting Position:* Have the dancers stand in a large circle with enough space around them so they can move without hitting their neighbor.
- *Teaching Tips:*
  - i. Explain to dancers how they can dance at different levels — high, medium, or low.
  - ii. Ask dancers to name animals that move at a high level — such as a bird, at a medium level — such as a tiger, and at a low level — such as a snake. Have the dancers think of the animal they will portray moving at different levels.

- *Exercise:*
  - i. Have the dancers free dance while moving at the level called out on the CD.
  - ii. Have the dancers pretend to be a certain animal as they move at the appropriate level of that particular animal.
  - iii. *Variations:*
    - a. Place the dancers in pairs with each child holding on to the same two ribbon rings. Have them work together exploring how to move at the different levels while traveling in space.
    - b. Have the dancers decide which animals they are going to portray but not share the name of their animals with their classmates. Pair up the children and have them perform in two separate groups. Ask one group to perform their secret animal movements (that match the appropriate levels), and ask the other group watching to guess the correct animals. Have the children trade roles and repeat.

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

- *Starting Position:* Have the dancers stand in a large circle with enough space around them so they can move without hitting their neighbor.
- *Teaching Tips:*
  - i. Explain to dancers how they can move in different directions — forward, backward, sideways, up, and down.
  - ii. Ask you talk about each direction, have the dancers experiment with moving in that particular direction.
  - iii. Talk with dancers about moving around the room while never touching another dancer. Remind them to be especially careful when moving backwards.
- *Exercise:*
  - i. Have the dancers free dance while moving around the room in the different directions called out on the CD. Remind the dancers to freeze while listening carefully for the next direction called out.
  - ii. Have the dancers experiment moving in different directions while pretending to be a cat moving at a low level.
  - iii. *Variations:* Place the dancers in pairs with each child holding on to the same two ribbon rings. Have them work together exploring how to move in the different directions. There will be many problem-solving opportunities in this exercise.
    - a. Have them move in the same directions together — both forward and backward. How will they have to place their bodies while holding the rings to do this?

- b. Have them move in the opposite directions together — one forward with the other backward. How will they have to place their bodies while holding the rings to do this?

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

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

#### Class Ending: Weeks One - Four

- I. Have dancers dance (as in their last creative exercise) back to Share Time Space for stickers. Assistant goes to door with coloring sheet handouts and extra stickers.
- II. Call each dancer's name, give a positive comment, and place a star by his or her name for following the Dancer's Manners. If time allows, ask them a question about something they learned in class that day.
- III. Once their sticker is by their name, have them perform their favorite step they learned that day in class to the assistant to receive a sticker for participation on their hand and their take home coloring sheet.
- IV. Teach dancers how to say thank you to their teacher and assistant in dance class by doing a curtsy or bow.
- V. Remind dancers to practice at home.

VI. Dismiss class.

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## Notes

### Month Two

The above lesson plan is for the entire month. It is impossible to do everything in one 75-minute class. The following is a suggestion on when to present the various exercises during the first month. Once an exercise has been taught one week, it usually takes less time to teach the same exercise during the following week because there is less explanation time. This is the reason you will be able to teach more on week four than in the beginning of the month.

#### **Class Beginning:** Weeks 1-4

- Do everything

#### **Warm-Up**

- Weeks 1-2: Do everything each week without stopping in-between exercises / Explain technique as you warm-up
- Weeks 3-4: Review barre etiquette and do five minutes of warm-up stretches

#### **Barre**

- **Center Barre:** Weeks 1-2
  - Do everything each week without stopping in-between exercises
- **Traditional Barre:** Weeks 3-4
  - Do everything at the barre each week without stopping in-between exercises

#### **Center Work:** Weeks 1-4

- Temps Lié
- Sauté Parallel
- Échappé Sauté

#### **Across the Floor:** Weeks 1-4 (Choose 3-4 Each Week)

- Ballet Walks
- Passé Walks
- Skipping
- Gallops
- Marching Parade

#### **Free Dance:** Weeks 1-4

(Teach movement concept each week.)

- Week 1: Tempo
- Week 2: Level
- Week 3: Direction
- Week 4: Autumn Leaves

## The Keys to Success

#### **Transition Times**

- Quick and engaging for students

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

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

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



## Lesson Plan: Short-Form

<b>Class Level:</b> Seven-Year-Olds	<b>Date:</b>
<b>Month:</b> Two, Weeks 1-2	<b>Class:</b>
<b>Class Length:</b> 75 Minutes	<b>Instructor:</b>
<b>Monthly Objective:</b> Musical Awareness	
<b>Movement Concepts:</b> Level and Direction	
<b>Music:</b> <i>KIDS! 2 CD, Locomotion CD, Rainy Day CD</i>	
<b>Props:</b> Leap 'N Learn Ribbon Rings, Painter's Tape, Leaves, Two Pumpkins	
<b>Supplies:</b> Dance Books, Roll Book, Stickers, Beeper, Coloring Sheet Examples, Handouts	
<b>Reference:</b> Class Objectives: Month Two, Seven-Year-Old Curriculum	
Class Beginning — Circle in Share Time Space	
Roll; Share Time	
Discussion of Music and Percussion Games	
March to Dance Space and form a circle around the blue X	
Warm-Up — Circle in Dance Space	
<i>KIDS! 2 #1</i>	Circle Dance and Claps
<i>KIDS! 2 #2</i>	Snuggle and Stretch
<i>KIDS! 2 #3</i>	Foot and Ankle Stretches — Flex and Point
<i>KIDS! 2 #4</i>	Neck and Back — Peanut Butter Feet
<i>KIDS! 2 #5</i>	Straddle Stretches
<i>KIDS! 2 #6</i>	Torso Strength and Stretch — Mermaid/Merman
<i>KIDS! 2 #7</i>	Cat Stretch
Roll to standing and transition to standing lines	

Center Barre — 1 or 2 Lines in Dance Space	
<i>KIDS! 2 #9</i>	Demi-Plié and Grand Plié with Secret Message Port de Bras — 2 demi-pliés; port de bras with one arm; repeat port de bras with other arm; 2 demi-pliés; 2 port de bras with both arms with head following left arm, then right; repeat all in 1st and 2nd; 2 grand pliés; balance élevé
<i>KIDS! 2 #10</i>	Tendu — Right tendu, flex, point, close parallel; tendu; close parallel; 3 quick claps; repeat left, right, left all parallel; rotate to 1st and repeat à la seconde
<i>KIDS! 2 #11</i>	Tendu from 1st Position — Slow tendu devant 3 times right; demi-plié; stretch; élevé; repeat on left; repeat all à la seconde
<i>KIDS! 2 #12</i>	Dégagé — Tendu devant, lift, lower, close parallel; dégagé devant; élevé; lower; repeat on other leg; repeat all
<i>KIDS! 2 #13</i>	Battement Piqué — Parallel piqué right 4 times, parallel passé retiré, close parallel; repeat on the left; keep repeating
<i>KIDS! 2 #16</i>	Passé Retiré — 2 foot rolls on right, arms to 1st; right foot to passé retiré, arms to 5th; balance on 1 foot, arms remain 5th; close parallel, arms to 2nd, en bas; repeat on left
<i>KIDS! 2 #17</i>	Rotation and Élevé with a Partner — Close and open, parallel, 1st, parallel, 1st, moving entire leg from hips; partner with palms down, élevé 2 times; other partner gives gentle resistance; switch hands and repeat all
Center Work — 1 or 2 Lines in Dance Space	
<i>KIDS! 2 #18</i>	Temps Lié — Tendu à la seconde right; demi-plié 2nd; weight to right leg, stretch left leg in tendu à la seconde; close 1st; repeat 2 times traveling right; port de bras; repeat to left
<i>KIDS! 2 #20</i>	Sauté Parallel — Plié, sauté, plié, stretch; repeat 2 times; 2 slow claps; 3 quick claps
<i>KIDS! 2 #21</i>	Échappé Sauté — Demi-plié; jump 2nd demi-plié; demi-plié; jump 1st demi-plié; straighten 1st; keep repeating
Across the Floor — Move to One Side of the Room to Start	
<i>KIDS! 2 #27</i>	Ballet Walks
<i>KIDS! 2 #28</i>	Bourrée
<i>KIDS! 2 #25</i>	Passé Walks
<i>KIDS! 2 #30</i>	Skips
<i>KIDS! 2 #31</i>	Cat and Mouse Gallops

<i>KIDS! 2 #26</i>	Marching Band Parade
Free Dance — Formation Depends on Exercise	
<i>Locomotion #9</i>	Week One — Tempo
<i>Locomotion #6</i>	Week Two — Level (if time allows, review tempo)
<i>Locomotion #21</i>	Week Three — Direction (if time allows, review level)
<i>Rainy Day #17 and #18</i>	Week Four — Autumn Leaves (if time allows, review direction)
Class Ending — Circle in Share Time Space	
Stickers, Thank You, Handouts	



## Lesson Plan: Short-Form

<b>Class Level:</b> Seven-Year-Olds	<b>Date:</b>
<b>Month:</b> Two, Weeks 3-4	<b>Class:</b>
<b>Class Length:</b> 75 Minutes	<b>Instructor:</b>
<b>Monthly Objective:</b> Musical Awareness	
<b>Movement Concepts:</b> Level and Direction	
<b>Music:</b> <i>KIDS! 2 CD, Locomotion CD, Rainy Day CD</i>	
<b>Props:</b> Leap 'N Learn Ribbon Rings, Painter's Tape, Leaves, Two Pumpkins	
<b>Supplies:</b> Dance Books, Roll Book, Stickers, Beeper, Coloring Sheet Examples, Handouts	
<b>Reference:</b> Class Objectives: Month Two, Seven-Year-Old Curriculum	
Class Beginning — Circle in Share Time Space	
Roll; Share Time	
Discussion of Music and Percussion Games	
Discussion of Proper Barre Etiquette	
Move to Barre	
Warm-Up — Seated at Barre Space	
<i>KIDS! 2 #2 and 3 (or No CD)</i>	Flex and Pointe Ankles and Feet; Turn In and Out with Rotators; Stretch Back and Hamstrings
Barre — Perform All Exercises Facing Barre with 2 Hands on Barre / Remove Barres when Done	
<i>KIDS! 2 #9</i>	Demi-Plié and Grand Plié — Parallel, 2 demi-pliés, élevé balance extending arms to 2nd, lower, repeat; 1st position and repeat; 2nd position and repeat; 2 grand pliés; élevé balance
<i>KIDS! 2 #10</i>	Tendu — Right tendu, flex, point, close parallel; tendu; close parallel; 3 quick claps; repeat left, right, left all parallel; rotate to 1st and repeat à la seconde
<i>KIDS! 2 #11</i>	Tendu from 1st Position — Slow tendu devant 3 times right; demi-plié; stretch; élevé; repeat on left; repeat all à la seconde

<i>KIDS! 2 #12</i>	Dégagé — Tendu devant, lift, lower, close parallel; dégagé devant; élevé; lower; repeat on other leg; repeat all
<i>KIDS! 2 #13</i>	Battement Piqué — Parallel piqué right 4 times, parallel passé retiré, close parallel; repeat on the left; keep repeating
<i>KIDS! 2 #16</i>	Passé Retiré — 2 foot rolls on right, arms to 1st; right foot to passé retiré, arms to 5th; balance on 1 foot, arms remain 5th; close parallel, arms to 2nd, en bas; repeat on left
<i>KIDS! 2 #17</i>	Rotation and Élevé at Barre— Close and open, 1st, parallel, 1st, hold, focusing on moving entire leg from hip; élevé 2 times; reverse and repeat
Center Work — 1 or 2 Lines in Dance Space	
<i>KIDS! 2 #18</i>	Temps Lié — Tendu à la seconde right; demi-plié 2nd; weight to right leg, stretch left leg in tendu à la seconde; close 1st; repeat 2 times traveling right; port de bras; repeat to left
<i>KIDS! 2 #20</i>	Sauté Parallel — Plié, sauté, plié, stretch; repeat 2 times; 2 slow claps; 3 quick claps
<i>KIDS! 2 #21</i>	Échappé Sauté — Demi-plié; jump 2nd demi-plié; demi-plié; jump 1st demi-plié; straighten 1st; keep repeating
Across the Floor — Move to One Side of the Room to Start	
<i>KIDS! 2 #27</i>	Ballet Walks
<i>KIDS! 2 #28</i>	Bourrée
<i>KIDS! 2 #25</i>	Passé Walks
<i>KIDS! 2 #30</i>	Skips
<i>KIDS! 2 #31</i>	Cat and Mouse Gallops
<i>KIDS! 2 #26</i>	Marching Band Parade
Free Dance — Formation Depends on Exercise	
<i>Locomotion #9</i>	Week One — Tempo
<i>Locomotion #6</i>	Week Two — Level (if time allows, review tempo)
<i>Locomotion #21</i>	Week Three — Direction (if time allows, review level)
<i>Rainy Day #17 and #18</i>	Week Four — Autumn Leaves (if time allows, review direction)

Class Ending — Circle in Share Time Space

Stickers, Thank You, Handouts



## Teacher's Notes

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

**Instructor:**

**Month:**

Week 1:

Week 2:

Week 3:

Week 4:



## Lesson Plan: Chart

<b>Class Level:</b> Seven-Year-Olds		<b>Instructor:</b>		
<b>Month:</b> Two		<b>Objective:</b> Musical Awareness		
<b>Week</b>	<b>One</b>	<b>Two</b>	<b>Three</b>	<b>Four</b>
<b>Class Beginning</b>	<ul style="list-style-type: none"> <li>• Roll</li> <li>• Share Time</li> <li>• Introduce Tempo</li> </ul>	<ul style="list-style-type: none"> <li>• Roll</li> <li>• Share Time</li> <li>• Introduce Level</li> </ul>	<ul style="list-style-type: none"> <li>• Roll</li> <li>• Share Time</li> <li>• Introduce Direction and Proper Barre Etiquette</li> </ul>	<ul style="list-style-type: none"> <li>• Roll</li> <li>• Share Time</li> <li>• Review Tempo, Level, Direction, &amp; Barre Etiquette</li> </ul>
<b>Warm-Up</b>	<ul style="list-style-type: none"> <li>• Snuggle &amp; Stretch</li> <li>• Flex &amp; Point</li> <li>• Peanut Butter Feet</li> <li>• Straddle Stretch</li> <li>• Mermaid/Mermaid</li> <li>• Cat Stretch</li> </ul>	<ul style="list-style-type: none"> <li>• Same</li> </ul>	5-Minute Stretch — Ankles, Feet, Rotators, Hamstrings, Back	<ul style="list-style-type: none"> <li>• Same</li> </ul>
<b>Center Barre / Barre</b>	<ul style="list-style-type: none"> <li>• Demi-Plié &amp; Grand Plié with Secret Message Port de Bras</li> <li>• Tendu</li> <li>• Tendu from 1st Position</li> <li>• Dégagé</li> <li>• Battement Piqué</li> <li>• Passé Retiré</li> <li>• Rotation and Élevé with a Partner</li> </ul>	<ul style="list-style-type: none"> <li>• Same</li> </ul>	<ul style="list-style-type: none"> <li>• Same at Barre</li> </ul>	<ul style="list-style-type: none"> <li>• Same at Barre</li> </ul>
<b>Center Work</b>	<ul style="list-style-type: none"> <li>• Temps Lié</li> <li>• Sauté</li> <li>• Échappé Sauté</li> </ul>	<ul style="list-style-type: none"> <li>• Same</li> </ul>	<ul style="list-style-type: none"> <li>• Same</li> </ul>	<ul style="list-style-type: none"> <li>• Same</li> </ul>

<p><b>Across the Floor</b>  <i>Choose From:</i></p> <ul style="list-style-type: none"> <li>• Ballet Walks</li> <li>• Bourrée</li> <li>• Passé Walks</li> <li>• Skips</li> <li>• Cat &amp; Mouse Gallops</li> <li>• Marching Band Parade</li> </ul>	<ul style="list-style-type: none"> <li>• 3 Exercises</li> </ul>	<ul style="list-style-type: none"> <li>• 3 Exercises</li> </ul>	<ul style="list-style-type: none"> <li>• 3 Exercises</li> </ul>	<ul style="list-style-type: none"> <li>• 3 Exercises</li> </ul>
<p><b>Free Dance</b></p>	<ul style="list-style-type: none"> <li>• Tempo</li> </ul>	<ul style="list-style-type: none"> <li>• Level</li> </ul>	<ul style="list-style-type: none"> <li>• Direction</li> </ul>	<ul style="list-style-type: none"> <li>• Autumn Leaves</li> </ul>
<p><b>Class Ending &amp; Handouts</b></p>	<ul style="list-style-type: none"> <li>• Stickers</li> <li>• Thank You</li> <li>• <i>Handouts:</i> <ul style="list-style-type: none"> <li>• Demi-Plié Parallel</li> <li>• Demi-Plié First Position</li> </ul> </li> </ul>	<ul style="list-style-type: none"> <li>• Stickers</li> <li>• Thank You</li> <li>• <i>Handouts:</i> <ul style="list-style-type: none"> <li>• Flex and Pointe</li> </ul> </li> </ul>	<ul style="list-style-type: none"> <li>• Stickers</li> <li>• Thank You</li> <li>• <i>Handout:</i> <ul style="list-style-type: none"> <li>• Demi-Plié Second Position</li> </ul> </li> </ul>	<ul style="list-style-type: none"> <li>• Stickers</li> <li>• Thank You</li> <li>• <i>Handouts:</i> <ul style="list-style-type: none"> <li>• Tendu Parallel</li> <li>• Tendu Devant from First Position</li> <li>• Grand Jeté Over the Pumpkin</li> </ul> </li> </ul>
<p><b>Notes for Seven-Year-Olds:</b></p>				
Empty space for notes				



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## Month Three

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**Class Level:** Seven-Year-Olds

**Month:** Three

**Class Length:** 75 Minutes

**Monthly Objective:** Relationships to Others

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

**Music:** *KIDS! 2 CD, Music, Magic & Make-Believe (MMMB) CD, Rainy Day CD, Locomotion CD*

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

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

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

- I *strongly* encourage the use of center barres so that dancers can look out into the classroom and not at a wall. I feel beginning barre should be performed with both hands on the barre and with a strong focus on keeping both hip bones facing the front as they perform their barre exercises. With this type of beginning barre work, placing the barres so the dancers are facing the mirror can give the young dancers the visual feedback necessary to learn how to perform barre work correctly. If it is not possible to have the dancers on center barres, I would wait a few more weeks before moving them to the barre for their traditional barre exercises.
- My focus is on the students learning to take barre correctly and since this is only the third week of actual barre work, many of the barre exercises will remain as performed the previous two weeks.
- Review barre etiquette at the start of each class.

### Class Beginning

- I. Ten minutes before class is to begin and as students arrive, have them sit in a circle with the class assistant as they look through and read children's dance books. While reading, be sure to have assistant ask questions about the story and pictures so that children are interacting with the assistant. This may take place in the waiting area or in the studio Talk Space area if it is the first day of class.
- II. At class time, call the students to class, and ask them to join you in the Share Time Space.
- III. Welcome students.
- IV. Call roll while making eye contact and smiling as each child's name is called.
- V. Have the children participate in Share Time. Set the timer at twelve seconds. During their turn, ask them to tell you about their favorite thing they did that day or any simple question which requires each child to share their thoughts.
- VI. Ask the dancers to tell you a few of the Dancer's Manners.

- VII. Take time each week to focus on, discuss, and explore the monthly objective of Relationships to Others and the movement concepts. Have the dancers stand and explore the various movements and concepts with the following weekly exercises.
- A. **Week One:** Explain to the young dancers that we will be learning about moving and dancing with a partner. Remind the dancers to always be gentle with their ballet buddy. Pair up the dancers and have them stand and walk around the room with their magic string hooked between their shoulders. The magic string is so magical that it helps them to stay exactly side-by-side to each other without even touching each other. Point out to the dancers how important it is for both partners to be moving at the same speed for this to work. Now ask the dancers to stand with *one in front of* the other. This also means that the other dancer is now *in back of* his or her partner. Ask the dancer to hook their magic strings and move around the room remaining in their designated positions. Next ask the dancers to turn around. Now they are in the opposite position. Have them move while remaining in their correct relationship to their partner. Have the dancers experiment with various forms of movements other than walking such as bourrée, jeté, gallops, skips, etc. Now, ask the dancers to place themselves in the following relationships to their partners: above/below, travel around and through. Be sure to have each partner experience all relationships. End by asking the dancers to walk side-by-side with their partner towards the blue X in the middle of Dance Space and to form a big circle with all the other pairs of ballet buddies.
  - B. **Week Two:** Ask the dancers to repeat what they did the previous week, but now they will be in groups of three ballet buddies. Place the dancers in groups of three and then point out how this will be a little harder because there are more dancers in their group.
  - C. **Week Three:** Divide the dancers into two groups with the assistant and teacher acting as leaders of each group. Place the dancers in a follow the leader formation. Have the dancers explore moving in a follow the leader line while exploring different pathways such as straight, curvy, and zigzag. Also, explore the concept of speed while asking the dancers to follow at a slow speed, a medium speed, and then a fast speed. Now combine both concepts with the train of dancers moving at various pathways and at different speeds. This is all done with the teacher's voice for guidance and without music. Have the dancers experiment with various ballet steps while traveling in the different pathways. Discuss which pathway is easier and which is more challenging. End by having the trains meet in the center forming a circle around the blue X.
  - D. **Week Four:** Repeat the exercise above from week three, but now apply the movement concept of energy. Focus on how energy can be smooth or sharp. Have their lines move with a very smooth and connected movement and then contrast that with a very sharp energy with very distinct and quick stops and starts. You can also explore how energy is sometimes very light and other times very heavy. Have the dancers experiment with various ballet steps and discuss what type of energy it takes to perform each step correctly.
- VIII. With everyone in the circle formation around the X, ask students to sit like a dancer in preparation for circle warm-up.
- IX. Start music for the warm-up.

## Warm-Up

- After Share Time, the assistant and I quickly set out the center barres.
- I then place the students at the correct barre heights.
- We then review correct ballet barre etiquette:
  - Never lean or rest on the barre.
  - Never place elbows on the barre.
  - Place hands on top of the barre with fingers long — never gripping hands around the barre.
  - Never hang or swing on the barre.
  - Start and finish with hands off of the barre.
  - The barre is there to help us learn balance better, and it is not to be used as a crutch to force movements or turnout.
- Once everyone has a clear understanding of how to use the barres, we then sit down at our barre place and do about five minutes of warm-up stretching. I focus on flexing and pointing ankles and feet, turning out and in to warm up rotators, and gentle back and hamstring stretches. I usually play *KIDS! 2 #2* and *#3* for these particular exercises or have the dancers perform exercise without music.
- After warm-up stretches, everyone stands to begin barre work.

## Barre

### I. ***KIDS! 2 CD #9: Demi-Plié and Grande Plié***

- *Starting Position:* Feet parallel with arms en bas, standing facing the barre.
- *Teaching Tips:*
  - i. Dancers port de bras during intro (first and second) placing hands on top of barre.
  - ii. Have dancers experiment with exactly how far they will need to stand from the barre so that their arms are correctly placed on the barre and their bodies remain vertical.
  - iii. Remind dancers to maintain the “Number One” position of their bodies at all times: head high, neck long, shoulders open and down, ribs down, abs in and up, backs long, etc.
- *Exercise:*

- i. Sixteen Counts: Parallel — two demi-plié — one élevé balance extending arms to second, lower, and repeat.
- ii. Sixteen Counts: One to first position — two demi-plié — one élevé balance extending arms to second, lower, and repeat.
- iii. Sixteen Counts: Tendu to second position — two demi-plié — one élevé balance extending arms to second, lower, and repeat.
- iv. Eight Counts: Second position — two grand plié.
- v. Eight Counts: Tendu close first, then rotate to parallel — élevé balance with arms in first position, gently turn head slightly right then left while balancing.
- vi. Finish parallel with arms en bas, head slightly turned to the right.

## II. **KIDS! 2 CD #10: Tendu**

- *Starting Position:* Facing barre, feet parallel, and arms en bas, port de bras on intro and place hands on barre.
- *Teaching Tips:*
  - i. Emphasize a stretched leg and foot.
  - ii. Emphasize keeping body very still with hips facing to their front.
- *Exercise:*
  - i. Tendu — (1) stretching the right leg and foot forward floor; (2) flex ankle; (3) point ankle and foot; (4) close parallel. (5) One plain tendu; (6) close parallel; (7 and 8) three quick claps. Repeat left, right, left — all parallel.
  - ii. Rotate legs to first position and repeat tendu combination to à la seconde.

## III. **KIDS! 2 CD #11: Tendu from First**

- *Starting Position:* Facing barre, legs first, and arms en bas, port de bras on intro and place hands on barre.
- *Teaching Tips:*
  - i. Remind dancers to show the inside of the ankle to the front.
  - ii. Remind dancers to think of their hips as headlights on a car and to keep them heading straight forward.
  - iii. Remind dancers to stretch through their legs and feet as they perform each tendu.
  - iv. Remind dancers to shift their weight completely onto the supporting leg as they perform each tendu. Ask them to tell you which leg they are standing on. Have them lift their tendu foot to see if they are balanced on their supporting leg or if they are they pressing weight into their extended leg's toes and have trouble taking weight off the leg in tendu.

- *Exercise:*
  - i. Slow tendu devant three times with right leg (each two counts to extend and two counts to close); one demi-plié (two counts) and stretch (two counts); one élevé (rise two counts and lower two counts). Repeat all on left.
  - ii. Repeat all à la seconde. Finish in starting position.
  - iii. Do not do derrière yet.

#### IV. **KIDS! 2 CD #12: Dégagé**

- *Starting Position:* Facing barre, legs parallel, and arms en bas, port de bras on intro and place hands on barre.
- *Teaching Tips:*
  - i. Remind the dancers that their legs will remain stretched (straight) for the entire exercise.
  - ii. Use cueing words such as “brush down” on the dégagé.
  - iii. Remind the dancers to only raise their leg about three inches. It is also a good idea to have them show you how much three inches is with their fingers.
- *Exercise:*
  - i. (1) Tendu devant; (2) lift the foot three inches from the floor; (3) lower; (4) close parallel.
  - ii. (5 and 6) One dégagé devant.
  - iii. (7) Élevé; (8) lower heels.
  - iv. Repeat on other leg; repeat entire exercise.
  - v. Finish in starting position.

#### V. **KIDS! 2 CD #13: Battement Piqué**

- *Starting Position:* Facing barre, legs parallel, and arms en bas, port de bras on intro and place hands on barre.
- *Teaching Tips:*
  - i. Remind dancers to lightly tap foot on the floor with a straight leg.
  - ii. Remind dancers of the exact placement of the foot next to their knee in parallel passé retiré.
  - iii. Remind dancers to keep their tummies tight and lifted with both hip bones facing their barre.
- *Exercise:*

- i. (1-4) Lightly tap the pointed, parallel right foot and leg forward four times; (5-7) parallel passé retiré; (8) close parallel. Repeat with left foot. Keep repeating until the music ends.
- ii. *Variations:*
  - a. Once the dancers have mastered the above exercise with their hands on their hips, have them bring their arms to first position in the parallel passé retiré and back to their hips for the battement piqué.
  - b. Once the dancers have completed the above exercise in parallel have them rotate their legs to first position. Battement piqué à la seconde four times (1-4), balance with their leg three inches off of the floor (5-7), and close first position (8).

#### VI. **KIDS! 2 CD #16: Passé Retiré**

- *Starting Position:* Facing barre, legs parallel, and arms en bas, port de bras on intro and place hands on barre.
- *Teaching Tips:*
  - i. Remind dancers to keep the moving foot touching the standing leg.
  - ii. Remind dancers to stretch the foot as it slides up and down the standing leg.
  - iii. Remind dancers to keep their hips and shoulders level as they balance on one leg.
  - iv. Remind dancers to keep their shoulders down as they port de bras their arms.
- *Exercise:*
  - i. (1-8) Two foot rolls on right — peeling the foot off the floor cou-de-pied (neck of the foot) and rolling back down to parallel. Arms port de bras to first position and hold.
  - ii. (1-4) Right foot to passé retiré; arms travel to fifth position.
  - iii. (5-8) Balancing on one foot; arms remain in fifth position during balance; close parallel; arms open to second position and lower to en bas.
  - iv. Repeat on other leg.
  - v. Finish arms en bas.

#### VII. **KIDS! 2 CD #17: Rotation and Élevé**

- *Starting Position:* Facing barre, legs parallel, and arms en bas, port de bras on intro and place hands on barre.
- *Exercise:*
  - i. Dancers will close and open their first position while concentrating on moving their entire leg from their hips.

- a. Legs and Feet: Change to first, parallel, first, hold (1-4).
- b. Élevé two times in first (5-8).
- c. Reverse and repeat: Parallel, first, parallel, hold (1-4); élevé two times in parallel (5-8).

*Move portable barres away from Dance Space while dancers get a sip of water. Then dancers return to the same location in the room where they were standing at the barre. Switch rows throughout the remaining portion of class.*

## Center Work

*Starting Formation:* Dancers remain in one or two lines.

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

### I. **KIDS! 2 CD #18: Temps Lié**

- *Starting Position:* Legs in first position with hands on hips.
- *Exercise:*
  - i. Tendu à la seconde with right leg; demi-plié second position; transfer weight to right leg stretching left leg in tendu à la seconde; close first position. Repeat two more times traveling to the right. Take four measures for one temps lié. End with arms port de bras — en bas, first, fifth, and second (four measures) while legs remain in first position.
  - ii. Repeat to left.
  - iii. *Variations:*
    - a. Perform exercise faster.
    - b. Change port de bras at end.
    - c. Add head by turning toward the same direction of the extended tendu leg during each temps lié.

### II. **KIDS! 2 CD #20: Sauté Parallel**

- *Starting Position:* Feet parallel with hands on hips.
- *Teaching Tip:* For the next couple of classes, make sure that six-year old jumping patterns are mastered before performing sauté in a rotated position. Dancers need to be aware of knees over toes in plié and stretching of the legs while in the air before working in rotation during jumps.
- *Exercise:*

- i. Plié; sauté (jump); plié; stretch.
  - a. (1) Plié parallel.
  - b. (2) Push down to jump. Remind dancers to stretch their legs and feet in the air.
  - c. (3) Plié parallel to land jump.
  - d. (4) Stretch legs to rest.
  - e. (5-8) (1-4) Repeat sequence two more times.
  - f. (5-6) Two slow claps and (7 and 8) three quick claps.
  - g. *Variations:*
    - Two sautés (1-8); plié (1); add three quick sautés (2, 3, 4); two slow claps (5-6); three quick claps (7 and 8).
    - Once the above combination is mastered, add turning sautés during the three quick sautés.

### III. **KIDS! 2 CD #20: Sauté First Position**

- *Starting Position:* Feet in first position with hands on hips.
- *Teaching Tip:* Remind dancers to keep their knees over their toes as they land from each jump. Have them slowly practice their turned out jumps with their bodies turned so they can see their profile in the mirror. Talk about where their knees and toes need to be when landing in first position from a jump and how their shoulders must remain on top of their hips (no bending forward when landing).
- *Exercise:*
  - i. First position plié; sauté (jump); first position plié; stretch.
  - ii. Repeat six times. Stretch legs, and perform port de bras.
  - iii. Repeat all.

### IV. **KIDS! 2 CD #21: Échappé Sauté**

- *Starting Position:* Legs and feet in first position and hands remain on hips.
- *Teaching Tips:*
  - i. Remind dancers to keep their bodies very straight: head on top of their shoulders, shoulders on top of their hips, and toes and knees pointing in the same direction (knees over toes).
  - ii. Remind dancers to push the floor away as they jump.

- iii. Remind dancers to stretch legs and feet in the air and bend knees in demi-plié when landing.
- *Exercise:*
  - i. Demi-plié (1); push down and jump changing to second position demi-plié (2); push down and jump changing to first position demi-plié (3); straighten legs in first position (4).
  - ii. Keep repeating.
  - iii. *Variation:* Repeat but without stopping in-between each sauté.

## Across the Floor

*Starting Formation:* Transition dancers to one side of the room.

### *Teaching Tips:*

- Encourage dancers to freeze in a starting position before beginning an exercise and to freeze in an ending position once the exercise has ended.
- Give the dancers something to do while they wait their turn. For example, the dancers waiting their turn will dance with their upper body (performing all arm movements) along with the dancers that are traveling across the floor; however, the waiting dancer's lower body will remain frozen and still.

## I. **KIDS! 2 CD #27: Ballet Walks with Temps Lié**

- *Starting Position:*
  - i. Have dancers lined up on one side of the room in one or two rows.
  - ii. Starting from first position, tendu downstage leg with arms in demi-seconde, holding a ribbon ring in each hand.
- *Teaching Tip:* Discuss with the dancers what makes a ballet walk different from a regular walk.
- *Exercise:*
  - i. Three ballet walks forward stepping right, left, right; pointing left forward, arms remain in demi-seconde throughout.
  - ii. Temps lié forward shifting weight onto the left leg as both arms/ribbon rings raise to fifth allongé and the right leg extends tendu derrière.
  - iii. Temps lié backward shifting weight onto right leg as both arms/ribbon rings lower to demi-seconde and the left leg extends to tendu devant.
  - iv. Keep repeating across the Dance Space. The row of dancers waiting to cross are kept engaged by raising and lowering their arms along with the other dancers.
  - v. *Variation:* Every time the dancers extend their leg into tendu devant after their three walks, have them turn their head in the same direction as the extend leg.

For example, right leg tendu devant with head slightly turned right or left leg tendu devant with head slightly turned left. The head will focus forward during the walks. This will take practice and may not be mastered for a while.

## II. **KIDS! 2 CD #28: Ribbon Ring Pas de Couru**

- *Starting Position:*
  - i. Dancers will line up on one side of the Dance Space in one or two lines.
  - ii. Give each dancer two ribbon rings.
  - iii. Have the dancers begin with their legs parallel, tendu downstage leg devant, and their arms in demi-seconde holding the ribbon rings.
- *Teaching Tips:*
  - i. Talk to the dancers about how you want their ribbons to gracefully float through the air as they move.
  - ii. Remind dancers during all turns their ribbon ring will travel around first.
  - iii. Teach the dancers what upstage and downstage means. Incorporate this as much as possible into all exercises.
- *Exercise:*
  - i. Have the dancers:
    - a. Pas de Couru — Tombé onto the extended leg, then take small running bourrée steps on demi-pointe while bringing the arms allongé forward to just above shoulder height. Plié parallel, arms lower allongé en bas (four counts).
    - b. Repeat for two more times (eight counts).
    - c. Élevé parallel, arms extend allongé second with a diagonal tilt, downstage arm lower than shoulder, upstage arm higher than shoulder, head turned toward lower arms, bourrée turn towards lower arm, and finish parallel plié.
    - d. Repeat all starting on other leg.

## III. **KIDS! 2 CD #30: Skips in Pathways**

- *Starting Position:*
  - i. Dancers lined up in rows with downstage leg/foot tendu devant; upstage arm stretched front; downstage arm stretched down by side.
  - ii. Place tape in a straight line starting from one side of the room to one-third of the Dance Space, next place the tape in a curvy pathway for the next third of the space, and finally, end by placing the tape in a zigzag pathway the rest of the way. The tape will represent the pathways of straight, curvy, and zigzag. Compare their pathway to that of a sidewalk or road.

- *Teaching Tips:*
  - i. Remind dancers to switch their arm every time they switch their leg.
  - ii. Teach the words — downstage and upstage; opposition.
  - iii. Focus on correct position of the passé foot during every skip and arms working in opposition.
- *Exercise:*
  - i. Have the dancers skip in pairs along each side of the tape in a straight, curvy, and zigzag pathway.
  - ii. *Variations:*
    - a. Place the dancers in pairs. Have them complete the following skipping combination without tape or mat markers.
    - b. Start with children standing tummy-to-tummy, holding hands, leg extended side.
      - Gallop sideways four times in a straight pathway.
      - Skip forward four times (letting go of one hand and turning forward) in a curvy pathway.
      - Pas de couru two times forward in a zigzag pathway (side-by-side, holding one hand).

#### IV. **KIDS! 2 CD #31: Gallops**

- *Teaching Tips:*
  - i. Review teaching tips and exercise description for gallops in last month's lesson plans.
  - ii. Have the dancers practice traveling their gallops sideways and in a forward direction.
  - iii. This month the dancers will focus on relationship to others as they gallop *sideways* while remaining *in front of* and *in back of* other dancers in their group. Discuss with the dancers which dancers are *in front of* and which are *in back of* each other.
- *Exercise:*
  - i. Have the dancers gallop sideways across the room while remaining directly behind the assistant. Ask them to pretend to be a huge caterpillar traveling sideways. If someone is looking from the front they should only see the assistant's body and lots and lots of little legs.
  - ii. Repeat traveling in the opposite sideways direction using the other leg.
  - iii. *Variations:*

- a. Line the dancers up in groups of four dancers. Have the dancers gallop four times sideways, and then turn their bodies to gallop four times forward; repeat traveling across floor. Ask the dancers to tell you how they are galloping when they are lined up in front of and in back of their group members. Is it sideways or forward? How are they galloping when they are traveling side-by-side to their group members? Is it sideways or forward?
- b. Start with children standing tummy to tummy, holding hands, leg extended side.
  - Gallop sideways four times in a straight pathway.
  - Gallop forward four times (letting go of one hand and turning forward) in a curvy pathway.
  - Gallop forward eight times in a zigzag pathway (side-by-side, holding one hand). The dancers can switch legs with every direction change, galloping two right, two left, two right, and two left.

V. **KIDS! 2 CD #36: Leaping through the Pumpkin Patch**

- *Starting Position:*
  - i. Have the dancers line up in a straight line so they can cross the Dance Space one at a time.
  - ii. Remind the dancers that they are lining up *in front* and *in back* of one another.
  - iii. Place three various sized pumpkins on the ground in the order of small, medium, and big.
- *Teaching Tips:*
  - i. I have three soft, cloth pumpkins that I purchased at a craft store. Anything can be used, as long as it is soft and safe for the young dancers to attempt to jump over and possibly land on. You may need to change your pretend play story to fit the items that your dancers are jumping over.
  - ii. Now is the time when the dancers are to think about what they are doing as they leap over the pumpkins. Explain to the dancers that a leap is a jump off of one foot and a land on the other foot. Have the dancers brush their leg forward (*dégagé* or *battement*), and then pretend to jump over a ditch, landing in a *plié* on their front leg with their back leg stretching and reaching out.
- *Exercise:*
  - i. Have the dancers pretend they are in a pumpkin patch and that they are leaping with a *grand jeté* over the pumpkins.
  - ii. Have the dancers run and leap small over the small pumpkin, run and leap with a medium leap over the medium pumpkin, and then with a big leap over the big pumpkin.

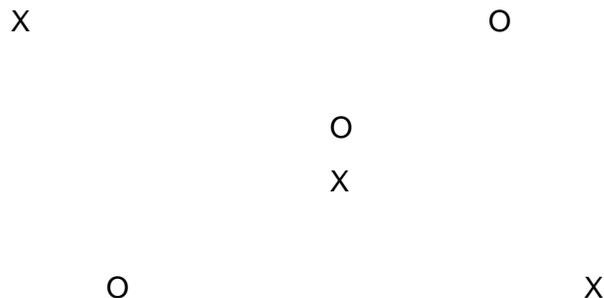
iii. *Variations:*

- a. Have the assistant stand several feet away from the last pumpkin, pretending he or she is a scarecrow, standing with legs in a wide second position. Have the dancers crawl through and under the assistant's legs after they have finished their pumpkin jumps. Remind the dancers that they are jumping *over* the pumpkins and crawling *under* the scarecrow.
- b. Have the dancers try to only use the same leg as they leap over each pumpkin. Make sure to use the other leg when repeating the exercise. Have the dancers lightly tap the leg they are to leap with as they wait their turn.
- c. As each dancer crawls *under and through* the assistant's legs, have them stand and create their own scarecrow shape directly *behind* the assistant, creating a long line of scarecrows for the remaining dancers to crawl *under and through*.

**VI. KIDS! 2 CD #32: Crossing in an X**

• *Starting Position:*

- i. Divide the dancers into two groups and have them form a single line on each side of the room upstage right and upstage left.
- ii. Place three red mats down in a long diagonal — one at upstage left, one at center stage, and one at downstage right.
- iii. Place three green mats down in a long diagonal — one at upstage right, one at center stage directly behind the red mat, and one at downstage left.  
(O = Red Mat / X = Green Mat)



• *Teaching Tips:*

- i. Explain to the dancers that in the theatre when two dancers meet, the dancer coming from stage left always crosses in front of the dancer coming from stage right.

- ii. Have the dancers paired with a dancer across the room. Explain to them how each pair will cross. Each dancer must remain in alignment with their three mats.
  - iii. Once the dancer reaches their downstage mat, he or she will continue traveling around to upstage and will be starting on the opposite side from where they originally started.
  - iv. This exercise can be performed during the “Across the Floor” or the “Free Dance” section of class. It is important to include in the “Across the Floor” section when first teaching the movement; however, when allowing the dancers to choose their own movements and choreography the exercise, it can be a part of the “Free Dance” section instead.
- *Exercise:*
    - i. Have the dancers create their own movement to cross with their partner. Give them a certain amount of counts to cross the stage.
    - ii. Have the dancers create their own pose and hold until the following group is about to arrive on the same mat.
    - iii. Have the dancers walk like a dancer around to wait their turn to travel across from the opposite side.
    - iv. *Variation:* Have each pair of dancers get together and choreograph a combination to perform while traveling across the mats. Be sure to allow the dancers time to learn it on both legs since they will need to perform it from opposing directions. Give them a specific number of counts in which to choreograph.

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

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

				0	0
	O		O	0	0
X		X		0	0
				0	0
  - ii. Line the dancers up behind the first mat. Make sure the mats are a different color or shape for each side and that all mats match on one side. Create a circle of different mats for the circle of mats. I use the red squares for one row, green circles for the other row, and blue ovals for the circle of mats.
- *Teaching Tips:*
  - i. Show the dancers the colored image of the Zebra from the *Music, Magic & Make-Believe* coloring book. Ask them to tell you how they know it is a zebra.

Discuss where a zebra lives and what type of animals a zebra has to watch out for. The answer to this question is lions.

ii. This exercise will incorporate pretend play, galloping, and pathways.

- *Exercise:*

i. The dancers will pretend to be zebras galloping through the plains of Africa in search of a watering hole. However, they must be very smart and careful when galloping so the lions do not catch them. That is why they gallop in a zigzag pathway all the way to the watering hole. The zebras then pretend to drink from the watering hole while waiting for all of their zebra friends to arrive. Be sure to have the zebras pick their heads up every so often and to look out for any lions.

ii. The dancer points their tummy and foot towards the next mat on the opposite side. Each dancer gallops in a forward motion, turning their body in a zigzag pathway as they cross over all of the mats in the Dance Space. The dancer then pretends to be a zebra drinking from the watering hole. Make sure the zebras do not get in the watering hole.

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

iv. *Variations:*

a. Have the next dancer start when the previous dancer is leaving the first mat on the opposite side. This will result in all of the dancers traveling in opposite directions as they travel from mat to mat.

b. Have the dancers start every eight counts; every four counts.

c. Have the dancers gallop sideways, performing one skip on the mat as they change legs to go the opposite direction. Their tummies must remain pointed toward the watering hole. For example, three side gallops right and one skip to change legs at the mat; three side gallops left and one skip to change legs at the mat. This is performed in a zigzag pathway.

d. Have the dancers travel in a forward motion, performing one skip on the mat as they change legs to go the opposite direction. Their tummies will always be pointing in the direction they are traveling. The dancers must gallop with their upstage leg and skip to change legs so that they are using their upstage leg when traveling in the other direction.

e. Have the dancers gallop in a forward direction toward and then around the mat on the opposite side. The dancers will never touch any of the mats. Stress to the dancers which direction you would like for them to circle around the mats.

f. Repeat above exercise but with gallops in a sideways direction.

- g. Place the dancers in pairs as if they were a four-legged Zebra with two legs in the front and two legs in the back. Have the dancers try all the different directions of gallops from mat to mat. Discuss if it is easier to travel sideways or forward when pretending to be a zebra.

## Free Dance

### I. **KIDS! 2 CD #34: Waltz — Ribbon Ring Weave and Star Dance**

- *Starting Position:*
  - i. Have the dancers create one long line across Dance Space.
  - ii. They will each hold a ribbon ring in their right hand with their arms in demi-seconde.
  - iii. The teacher will stand at the end of the line on the right, and the assistant will stand at the opposite end on the left.
  - iv. Count off every other dancer in the line as a one or a two. The teacher is a one, the dancer to her left is two, etc.
- *Teaching Tips:*
  - i. Remind the dancers to leave enough space in between them and the dancers to the right and left of them.
  - ii. I recommend drawing on a white board the overhead view of the design of how they will be weaving in and out of each other.
  - iii. When I first teach this exercise, the dancers only walk. Next we walk on demi-pointe. Later on, we perform the weave portion of the exercise with a parallel waltz.
  - iv. This exercise can be performed during the “Across the Floor” or the “Free Dance” section of class. By focusing on the last steps, the children have the opportunity to free dance, so when including it during “Free Dance,” please allow the dancers plenty of time to choose their own movements.
- *Exercise:*
  - i. The teacher will begin by walking in front of the dancer to her left and in between that dancer and the dancer to her left. The teacher will pause, turn around, and gracefully offer her ribbon ring to the dancer to her immediate left. The teacher and the first dancer to her left are now connected with one ribbon ring.
  - ii. The two will continue, and the dancer will gracefully offer her ribbon ring to the dancer to her left as they weave through leaving three dancers hooked by ribbon rings. This continues for the entire line.
  - iii. Once the teacher arrives and offers her ribbon ring to the assistant, the long line becomes closed into a circle. Depending on if it is an odd number or an even number of dancers, the circle may be facing outward or inward.

- iv. The dancers then walk in a circle hooked together with ribbon rings. Remind the dancers to keep holding on to their original ribbon ring and *only* let go of their neighbors ribbon ring. They will then turn their bodies placing their ribbon ring in the center of the circle creating what we call in dance a star formation.
- v. The dancers will rotate in one direction for eight counts, and then they will turn and place their empty hand in the circle and rotate in the opposite direction for eight counts. Remind the dancers to gently touch while stacking their hands, never pushing on each other.
- vi. The dancers face into the circle and bourrée inward to make the circle smaller, then bourrée outward to make the circle larger.
- vii. Call out ones. Have them come into the circle and perform their own free dance to the music for eight counts (or longer), and then switch by calling out twos. The ones will bourrée outward to form a large circle, while the twos have a chance to perform their eight count free dance (or longer) in the center of the circle. (This step can also be repeated to allow the dancers more time for free dance and choosing their own movements.)
- viii. Next everyone performs their free dance traveling all around the room. Have the dancers freeze in a dancer pose to end the exercise. (Remember to focus on this step and allow enough time if it is being performed during the “Free Dance” section of class.)

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

- *Starting Position:*
  - i. Have the dancers line up on one side of the room.
  - ii. Prepare for the exercise by placing blue painter’s tape in the shape of a large plus sign with each strip of tape being six feet long.
  - iii. Place one soft fabric pumpkin in each of the first two quadrants. Place a pile of fabric or paper fall colored leaves in the third quadrant. Leave the fourth quadrant empty.
- *Teaching Tip:*
  - i. Show the dancers pictures of children raking leaves during autumn. Talk to the children about how the leaves change colors and then fall from the trees. Ask them if they have ever helped parents rake and pick up leaves.
  - ii. This exercise is so popular among all of the dancers that they keep asking to repeat it. Be sure to increase the challenge of the activity by placing greater demands on what the dancers are to do each time they perform the activity.
- *Exercise:*
  - i. Have the assistant go first by dancing around the first pumpkin; jumping over the second pumpkin; picking up the pile of leaves and throwing them into the

air and watching them gently fall to the floor; picking up one leaf, going to the empty quadrant, holding the leaf up very high, then letting it go, watching as the leaf floats to the floor, and then copying the movement gently dancing to the floor; finally, freezing in the same position as their special leaf.

- ii. Each dancer gets a turn. Once the entire class is frozen like their leaf; pretend a huge gust of wind comes and blows the pile of dancer leaves away causing the dancers to roll to the sides of the room.
- iii. Have the dancers help in picking up the leaves and pumpkins.
- iv. *Variations:*
  - a. To increase the challenge for the dancers, explore the following.
    - Have the dancers perform a little four or eight count combination to circle around the first pumpkin.
    - Have the dancers grand jeté over the second pumpkin.
    - Have the dancers changement as they throw the leaves up into the air.
    - Have the dancers flutter to the ground copying their leaf's movement, and then freeze in a position that will require them to use their abdominal muscles as they hold their position. Be sure to have the dancers experiment with this concept so they have a clear understanding of how to create a movement that requires their abdominals to be engaged.
    - Have the dancers connect to at least three other leafs (dancers) while they hold their frozen position.

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

- *Starting Position:* Have the dancers stand formation around the blue X in the center of Dance Space.
- *Teaching Tip:* Explain to the dancers that movement can have different types of energy, meaning it can be smooth or sharp and it can also be heavy or light. Have the dancers experiment with different types of energy in their movement. Relate their heavy movement to when they are tired and want to take a nap compared to having lots of light energy as when they are running out to play.
- *Exercise:*
  - i. Explain to the dancers that the CD will have a voice. The voice is going to call out a type of energy (sharp, smooth, heavy, light), and we are going to match our bodies to the movement called out and to the music we hear on the CD.
  - ii. Explain to the dancers that when there is no music, we are going to freeze and listen carefully for our new type of energy to be called out.

- iii. Encourage the dancers to make up their own movements, making sure the movement is dance and not running around.
- iv. Encourage the dancers to move all around the room as they explore moving with various types of energy.
- v. *Variations:*
  - a. Place the dancers in pairs with each child holding on to the same two ribbon rings. Have them work together exploring how to move to the different types of energy while also working with a partner. Remind the dancers to be gentle with each other.
  - b. Place the dancers in trios and have them repeat the exercise. Remind the dancers to be gentle with each other.
  - c. Continue to enlarge the number of dancers in each group. Each dancer is attached to another with a ribbon ring. Remind the dancers to be gentle with each other. Discuss with them if it is harder or easier to have a big group as compared to having a smaller group.
  - d. Divide the dancers into small groups and have them create their own choreography. Have them take turns performing the choreography for their classmates. Each group could choose one from the energy concepts of sharp, smooth, heavy, or light to create their dance. Another option would be to work longer on this activity and have each group create a dance using all four concepts. Be sure to play the music for the dancers as they work on their choreography.

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

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

- performing the different action words while also working with a partner. Remind the dancers to be gentle with each other.
- b. Place the dancers in trios and have them repeat the exercise. Remind the dancers to be gentle with each other.
  - c. Continue to enlarge the number of dancers in each group. Each dancer is attached to another with a ribbon ring. Remind the dancers to be gentle with each other. Discuss with them if it is harder or easier to have a big group as compared to having a smaller group.

## Class Ending

### I. **KIDS! 2 CD #37: Révérence**

- *Starting Position:*
    - i. Have dancers form a circle in the center of Dance Space or spread out in their original lines.
    - ii. First position of the feet with arms en bas.
  - *Teaching Tip:* Révérence is a dancers way of saying thank you to their teacher and to signify the ending of a dance class.
  - *Exercise:*
    - i. Have the dancer follow performing simple port de bras and then curtsey/bow.
    - ii. Once the music ends, the dancers clap to express their appreciation for the teacher and the pianist.
- II. Have the dancers walk back to Share Time Space for stickers. Assistant goes to the door with coloring sheet handouts and extra stickers.
  - III. Call each dancer's name, give a positive comment, and place a star by his or her name for following the Dancer's Manners. If time allows, ask them a question about something they learned in class that day.
  - IV. Once their sticker is by their name, have them perform their favorite step they learned that day in class to the assistant to receive a sticker for participation on their hand and their take home coloring sheet.
  - V. Teach dancers how to say thank you to their teacher and assistant in dance class by doing a curtsey or bow.
  - VI. Remind dancers to practice at home.
  - VII. Dismiss class.
- 

## Notes

### Month Three

The lesson plan above is for the entire month. It is impossible to do everything in one 75-minute class; however, everything in the plan should be covered by the end of the month, including experimenting with the variations given for some of the exercises. Please use this lesson plan as a guideline along with your own ideas and style to develop the perfect curriculum for your students.

### **Class Beginning**

- Do everything

### **Warm-Up**

- Review barre etiquette and do five minutes of warm-up stretches

### **Barre**

- Do everything each week; add variations as month progresses

### **Center Work**

- Do everything each week; add variations as month progresses

### **Across the Floor**

- Choose 3 to 4 exercises per week

### **Free Dance**

- Choose 1 to 3 exercises per week

## **The Keys to Success**

### **Transition Times**

- Quick and engaging for students

### **Class Assistant and Teacher**

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

## Lesson Plan: Short-Form

<b>Class Level:</b> Seven-Year-Olds	<b>Date:</b>
<b>Month:</b> Three	<b>Class:</b>
<b>Class Length:</b> 75 Minutes	<b>Instructor:</b>
<b>Monthly Objective:</b> Relationships to Others	
<b>Movement Concepts:</b> Pathway, Speed, and Energy	
<b>Music:</b> <i>KIDS! 2 CD, Music, Magic &amp; Make-Believe (MMMB) CD, Rainy Day CD, Locomotion CD</i>	
<b>Props:</b> Leap 'N Learn Mats, Leap 'N Learn Ribbon Rings, Painter's Tape, Leaves, Three Pumpkins	
<b>Supplies:</b> Dance Books, Roll Book, Stickers, Beeper, Coloring Sheet Examples, Handouts	
<b>Reference:</b> Class Objectives: Month Three, Seven-Year-Old Curriculum	
<b>Class Beginning — Circle in Share Time Space</b>	
Roll; Share Time	
Discussion of Relationships to Others, Pathway, Speed, and Energy	
Discussion of Proper Barre Etiquette	
Move to Barre	
<b>Warm-Up — Seated at Barre Space</b>	
<i>KIDS! 2 #2 and 3 (or No CD)</i>	Flex and Pointe Ankles and Feet; Turn In and Out with Rotators; Stretch Back and Hamstrings
<b>Barre — Perform All Exercises Facing Barre with 2 Hands on Barre / Remove Barres when Done</b>	
<i>KIDS! 2 #9</i>	Demi-Plié and Grand Plié — Parallel, 2 demi-pliés, élevé balance extending arms to 2nd, lower, repeat; 1st position and repeat; 2nd position and repeat; 2 grand pliés; élevé balance
<i>KIDS! 2 #10</i>	Tendu — Right tendu, flex, point, close parallel; tendu; close parallel; 3 quick claps; repeat left, right, left all parallel; rotate to 1st and repeat à la seconde
<i>KIDS! 2 #11</i>	Tendu from 1st Position — Slow tendu devant 3 times right; demi-plié; stretch; élevé; repeat on left; repeat all à la seconde

<i>KIDS! 2 #12</i>	Dégagé — Tendu devant, lift, lower, close parallel; dégagé devant; élevé; lower; repeat on other leg; repeat all
<i>KIDS! 2 #13</i>	Battement Piqué — Parallel piqué right 4 times, parallel passé retiré, close parallel; repeat on the left; keep repeating
<i>KIDS! 2 #16</i>	Passé Retiré — 2 foot rolls on right, arms to 1st; right foot to passé retiré, arms to 5th; balance on 1 foot, arms remain 5th; close parallel, arms to 2nd, en bas; repeat on left
<i>KIDS! 2 #17</i>	Rotation and Élevé — 1st, parallel, 1st, hold, focusing on moving entire leg from hip; élevé 2 times; reverse and repeat
Center Work — 1 or 2 Lines in Dance Space	
<i>KIDS! 2 #18</i>	Temps Lié — Tendu à la seconde right; demi-plié 2nd; weight to right leg, stretch left leg in tendu à la seconde; close 1st; repeat 2 times traveling right; port de bras; repeat to left
<i>KIDS! 2 #20</i>	Sauté Parallel — Plié, sauté, plié, stretch; repeat 2 times; 2 slow claps; 3 quick claps
<i>KIDS! 2 #20</i>	Sauté 1st Position — 1st plié; sauté; 1st plié; stretch; repeat 6 times; stretch; port de bras; repeat all
<i>KIDS! 2 #21</i>	Échappé Sauté — Demi-plié; jump 2nd demi-plié; demi-plié; jump 1st demi-plié; straighten 1st; keep repeating
Across the Floor — Move to One Side of the Room to Start	
<i>KIDS! 2 #27</i>	Ballet Walks with Temps Lié
<i>KIDS! 2 #28</i>	Ribbon Ring Pas de Couru
<i>KIDS! 2 #25</i>	Flamingo Passé Walks with Pathways
<i>KIDS! 2 #30</i>	Skips in Pathways
<i>KIDS! 2 #31</i>	Gallops
<i>KIDS 2! #36</i>	Leaping through the Pumpkin Patch
<i>KIDS 2! #32</i>	Crossing in an X
<i>MMMB #4</i>	Zebra Day
Free Dance — Formation Depends on Exercise; Choose 1-2 Exercises/Week	
<i>KIDS! 2 #34</i>	Waltz — Ribbon Ring Weave and Star Dance
<i>Rainy Day #17 and #18</i>	Autumn Leaves

<i>Locomotion</i> #12	Energy
<i>Locomotion</i> #24	Action Words
Class Ending — Circle in Share Time Space	
<i>KIDS! 2</i> #37	Révérence
Stickers, Thank You, Handouts	



## Teacher's Notes

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

**Instructor:**

**Month:**

Week 1:

Week 2:

Week 3:

Week 4:



## Lesson Plan: Chart

<b>Class Level:</b> Seven-Year-Olds		<b>Instructor:</b>		
<b>Month:</b> Three		<b>Objective:</b> Relationships to Others		
<b>Week</b>	<b>One</b>	<b>Two</b>	<b>Three</b>	<b>Four</b>
<b>Class Beginning</b>	<ul style="list-style-type: none"> <li>• Roll</li> <li>• Share Time</li> <li>• Introduce Relationships</li> </ul>	<ul style="list-style-type: none"> <li>• Roll</li> <li>• Share Time</li> <li>• Review Relationships</li> <li>• Introduce Pathways</li> </ul>	<ul style="list-style-type: none"> <li>• Roll</li> <li>• Share Time</li> <li>• Review Pathways</li> </ul>	<ul style="list-style-type: none"> <li>• Roll</li> <li>• Share Time</li> <li>• Introduce Speed &amp; Energy</li> </ul>
<b>Warm-Up</b>	<ul style="list-style-type: none"> <li>• Review Barre Etiquette</li> <li>• 5-Minute Stretch — Ankles, Feet, Rotators, Hamstrings, Back</li> </ul>	• Same	• Same	• Same
<b>Barre</b>	<ul style="list-style-type: none"> <li>• Demi-Plié &amp; Grand Plié</li> <li>• Tendu</li> <li>• Tendu from 1st Position</li> <li>• Dégagé</li> <li>• Battement Piqué</li> <li>• Passé Retiré</li> <li>• Rotation &amp; Élevé</li> </ul>	Same, but add variation to Battement Piqué	Same, but add variation to Battement Piqué	Same, but add variation to Battement Piqué
<b>Center Work</b>	<ul style="list-style-type: none"> <li>• Temps Lié</li> <li>• Sauté Parallel</li> <li>• Sauté 1st Position</li> <li>• Échappé Sauté</li> </ul>	Same, but add variation to Temps Lié	• Same, but add variations to all	• Same, but add variations to all

<p><b>Across the Floor</b></p> <p><i>Choose From:</i></p> <ul style="list-style-type: none"> <li>• Ballet Walks with Temps Lié</li> <li>• Ribbon Ring Pas de Couru</li> <li>• Flamingo Passé Walks with Pathways</li> <li>• Skips in Pathways</li> <li>• Gallops</li> <li>• Leaping through the Pumpkin Patch</li> <li>• Crossing in an X</li> <li>• Zebra Day</li> </ul>	<ul style="list-style-type: none"> <li>• 3-4 Exercises</li> </ul>	<ul style="list-style-type: none"> <li>• 3-4 Exercises</li> </ul>	<ul style="list-style-type: none"> <li>• 2-3 Exercises</li> <li>• Zebra Day</li> </ul>	<ul style="list-style-type: none"> <li>• 3-4 Exercises</li> </ul>
<p><b>Free Dance</b></p> <p><i>Choose From:</i></p> <ul style="list-style-type: none"> <li>• Waltz — Ribbon Ring Weave &amp; Star Dance</li> <li>• Autumn Leaves</li> <li>• Energy</li> <li>• Action Words</li> </ul>	<ul style="list-style-type: none"> <li>• 1-3 Exercises</li> </ul>	<ul style="list-style-type: none"> <li>• 1-3 Exercises</li> </ul>	<ul style="list-style-type: none"> <li>• 1-3 Exercises</li> </ul>	<ul style="list-style-type: none"> <li>• 1-3 Exercises</li> </ul>
<p><b>Class Ending &amp; Handouts</b></p>	<ul style="list-style-type: none"> <li>• Révérence</li> <li>• Stickers</li> <li>• Thank You</li> <li>• <i>Handout:</i> <ul style="list-style-type: none"> <li>• Mermaid</li> </ul> </li> </ul>	<ul style="list-style-type: none"> <li>• Révérence</li> <li>• Stickers</li> <li>• Thank You</li> <li>• <i>Handout:</i> <ul style="list-style-type: none"> <li>• Cat Stretch</li> </ul> </li> </ul>	<ul style="list-style-type: none"> <li>• Révérence</li> <li>• Stickers</li> <li>• Thank You</li> <li>• <i>Handout:</i> <ul style="list-style-type: none"> <li>• Zebra Day</li> </ul> </li> </ul>	<ul style="list-style-type: none"> <li>• Révérence</li> <li>• Stickers</li> <li>• Thank You</li> <li>• <i>Handout:</i> <ul style="list-style-type: none"> <li>• Fairy Tap / Battement Piqué</li> </ul> </li> </ul>
<p><b>Notes for Seven-Year-Olds:</b></p>				

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## Month Four

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**Class Level:** Seven-Year-Olds

**Month:** Four

**Class Length:** 75 Minutes

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

**Movement Concepts:** Weight and Flow

**Music:** *KIDS! 2 CD, The Nutcracker CD*

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

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

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

### Class Beginning

- I. Ten minutes before class is to begin and as students arrive, have them sit in a circle with the class assistant as they look through and read children's dance books. While reading, be sure to have assistant ask questions about the story and pictures so that children are interacting with the assistant. This may take place in the waiting area or in the studio Talk Space area if it is the first day of class.
- II. At class time, call the students to class, and ask them to join you in the Share Time Space.
- III. Welcome students.
- IV. Call roll while making eye contact and smiling as each child's name is called.
- V. Have the children participate in Share Time. Set the timer at twelve seconds. During their turn, ask them to tell you about their favorite thing they did that day or any simple question which requires each child to share their thoughts.
- VI. Remind the dancers of the Dancer's Manners and ask them to tell you a few.
- VII. While seated in a circle, focus on the monthly objective of Learning about Dances from Other Countries by choosing a specific country and a style of dance each week. I love to use the book Dance by Andrée Grau from DK Publishing because of the wonderful images and wealth of information on each country's culture, traditional dress, and style of dance. Show the dancers the different pictures of costumes and a map of the country so they can learn more. It is also a good idea to show them where they are and how far the country they are studying is compared to where they live. Each week choose from the following dances, and have the dancers stand and explore the various traditional dance movements specific to the chosen country.
  - A. Spanish Dance of Spain
  - B. Chinese Dance of China
  - C. Russian Dance of Russia
  - D. Arabian Dance of North Africa and the Middle East
- VIII. *Special Note:* If month four lines up to be in December as it often does, many studios do not hold classes the entire month due to holidays. You may either combine and explore

two countries each week or choose your favorite dance/country for each week you have class.

## Warm-Up

- After Share Time, the assistant and I quickly set out the center barres if it isn't the first class of the day. If it is the first class of the day, the barres can be setup prior to class time. (I only use portable barres in all of my classes!)
- I quickly place the students at the correct barre heights.
- We then review correct ballet barre etiquette:
  - Never lean or rest on the barre.
  - Never place elbows on the barre.
  - Place hands on top of the barre with fingers long — never gripping hands around the barre.
  - Never hang or swing on the barre.
  - Start and finish with hands off of the barre.
  - The barre is there to help us learn balance better, and it is not to be used as a crutch to force movements or turnout.
- Once everyone has a clear understanding of how to use the barres, we then sit down at our barre place and do about five minutes of warm-up stretching. I focus on flexing and pointing ankles and feet, turning out and in to warm up rotators, and gentle back and hamstring stretches. I usually play *KIDS! 2 #2* and *#3* for these particular exercises or have the dancers perform exercise without music. If month four lines up to be in December, you can play holiday music for the dancer's warm-up stretches.
- After warm-up stretches, everyone stands to begin barre work.

## Barre

### I. ***KIDS! 2 CD #9: Demi and Grande Plié***

- *Starting Position:* Feet first position, arms en bas, standing facing the barre.
- *Teaching Tips:*
  - i. Introduce third position of the feet.
    - a. Remind dancers to keep all ten toes on the floor.
    - b. Remind dancers to turn both legs and feet out equal amounts.
    - c. Remind dancers to stand equally on both feet. If they had two scales, one for each foot, they would both have the exact weight on them.
  - ii. Dancers port de bras during intro placing hands on top of barre.

- iii. Have dancers experiment with exactly how far they will need to stand from the barre so that their arms are correctly placed on the barre and their bodies remain vertical.
- iv. Remind dancers to maintain the “Number One” position of their bodies at all times: head high, neck long, shoulders open and down, ribs down, abs in and up, backs long, etc.
- *Exercise:*
  - i. Sixteen Counts: Parallel — two demi-plié — one élevé balance extending arms to second, lower, and repeat.
  - ii. Sixteen Counts: Tendu to second position — two demi-plié — one élevé balance extending arms to second, lower, and repeat.
  - iii. Eight Counts: Tendu to third position right front — two demi-plié — one élevé balance extending arms to second, lower, and repeat.
  - iv. Eight Counts: Tendu to third position left front — two demi-plié — one élevé balance extending arms to second, lower tendu to second position.
  - v. Eight Counts: Second position — two grand plié.
  - vi. Eight Counts: Tendu close first, then rotate to parallel — élevé balance with arms in first position, gently turn head slightly right then left while balancing.
  - vii. Finish parallel with arms en bas, head slightly turned to the right.

## II. **KIDS! 2 CD #10: Tendu**

- *Starting Position:* Facing barre, feet parallel, and arms en bas, port de bras on intro and place hands on barre.
- *Teaching Tips:*
  - i. Emphasize a stretched leg and foot.
  - ii. Emphasize keeping body very still with hips facing to their front.
  - iii. Emphasize the proper energy flow of a tendu — pushing down into the floor to begin the movement, sliding the foot across the floor, then only the tip of the toes touches the floor in the extended tendu. Weight remains on the supporting leg.
  - iv. Emphasize hand placed lightly on top of the barre.
- *Exercise:*
  - i. Tendu Parallel —
    - a. (1) Tendu devant parallel; (2) flex ankle; (3) point ankle and foot; (4) close parallel.

- b. (5) One tendu devant parallel; (6) rotate leg outward; (7) rotate leg parallel; (8) close parallel.
  - c. (1) One Tendu devant parallel; (2) lift leg off floor about three inches; (3) lower tendu; (4) close parallel.
  - d. (5) One tendu devant parallel; (6) close parallel.
  - e. (7 and 8) Three Spanish claps to the right and place hands back on barre.
  - f. Repeat left, all parallel.
- ii. Rotate legs to first position and repeat entire tendu combination to à la seconde.
  - iii. Remind the dancers that now because they are already turned out in à la seconde, when performing the rotation part of this exercise, they will be turning the leg in and then back out.

### III. **KIDS! 2 CD #11: Tendu en Croix from First**

- *Starting Position:* Facing barre, legs in first, and arms en bas, port de bras on intro and place hands on barre.
- *Teaching Tips:*
  - i. Review with the dancers the meaning of en croix (in the shape of a cross) and that they will be performing a tendu devant (front), à la seconde (to the second), and derrière (back). Their legs will remain rotated outward the entire time.
  - ii. It is very important to make the dancers aware of the importance of keeping their tummy muscles strong and lifted, especially when performing a tendu derrière. If you find the dancers release their abdominals and backs as they bring their leg to the back, it may be necessary to wait on this exercise for a while. I do recommend having the dancers lie prone with the front of the body on the floor, resting their forehead on their hands, their tummy lifted so a small bug could crawl under, legs rotated in first position with their feet pointed, and have them practice lifting one leg at a time an inch off the floor.
  - iii. Remind dancers to always keep their ankles and feet pointed in a straight line and to never sickle their foot in either direction.
  - iv. Have the dancers work slowly during this exercise. There is much to remember. Stress the importance of proper technique.
- *Exercise:*
  - i. Tendu devant and close first (1-4).
  - ii. Tendu à la seconde and close first (5-8).
  - iii. Tendu derrière and close first (1-4).

- iv. Demi-plié, stretch, élevé, and lower (5-8).

#### IV. **KIDS! 2 CD #12: Dégagé**

- *Starting Position:* Facing barre, legs parallel, and arms en bas, port de bras on intro and place hands on barre.
- *Teaching Tips:*
  - i. Remind the dancers that their legs will remain stretched (straight) for the entire exercise.
  - ii. Use cueing words such as “brush down” on the dégagé.
  - iii. Remind the dancers to only raise their leg about three inches. It is also a good idea to have them show you how much three inches is with their fingers.
  - iv. Remind the dancers to lightly touch the barre and to try to let go of the barre on the repeat and either place hands on hips or hold arms in second position.
- *Exercise:*
  - i. (1) Tendu devant; (2) lift the foot three inches from the floor; (3) lower; (4) close parallel.
  - ii. (5 and 6) One dégagé devant.
  - iii. (7) Élevé; (8) lower heels.
  - iv. Repeat on other leg; repeat entire exercise.
  - v. Rotate legs to first position and repeat entire exercise to à la seconde.
  - vi. Finish first position, arms en bas.

#### V. **KIDS! 2 CD #13: Battement Piqué and Cou-de-Pied**

- *Starting Position:* Facing barre, legs parallel, and arms en bas, port de bras on intro and place hands on barre.
- *Teaching Tips:*
  - i. Remind dancers to lightly tap foot on the floor with a straight leg.
  - ii. Remind dancers of the exact placement of the foot in cou-de-pied parallel and turned out in cou-de-pied devant. How is it different? Really stress keeping the ankle straight as they cou-de-pied in rotation. Many students at this age may need to have their foot physically placed in the correct position by the teacher.
  - iii. Remind dancers to keep their tummies tight and lifted with both hip bones facing their barre.
- *Exercise:*

- i. (1-4) Lightly tap the pointed, parallel right foot and leg forward four times; (5-8) cou-de-pied; repeat three times (1-8, 1-8); balance in cou-de-pied (1-8). Repeat with left foot.
- ii. Rotate legs to first position. Repeat entire exercise to à la seconde, and then placing foot in cou-de-pied devant.

## VII. **KIDS! 2 CD #17: Rotation and Élevé**

- *Starting Position:* Facing barre, legs parallel, and arms en bas, port de bras on intro and place hands on barre.
- *Exercise:*
  - i. Dancers will close and open their first position while concentrating on moving their entire leg from their hips.
    - a. Legs and Feet: Change to first, parallel, first, hold (1-4).
    - b. Élevé two times in first (5-8).
    - c. Reverse and repeat: Parallel, first, parallel, hold (1-4); élevé two times in parallel (5-8).

*Move portable barres away from Dance Space while dancers get a sip of water. Then dancers return to the same location in the room where they were standing at the barre. Switch rows throughout the remaining portion of class.*

## Center Work

*Starting Formation:* Depending on class size, dancers remain in one, two, or three lines.

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

## I. **KIDS! 2 CD #16: Cou-de-Pied and Passé with an Arabian Flair**

- *Starting Position:* Feet parallel, hands on hips, and scarf in opposite hand of first passé leg.
- *Teaching Tips:*
  - i. Remind dancers of which hand is opposite of their leg.
  - ii. Remind dancers to hold their bodies strong and straight throughout the exercise.
  - iii. Remind dancers to hold their scarf in the center so that it doesn't hang too low.
- *Exercise:*
  - i. (1-8) Two foot rolls on the right — peeling the foot off the floor to cou-de-pied (neck of the foot) and rolling back down to parallel.
  - ii. (1-4) Right foot to passé retiré.

- iii. (5-8) Remain balancing on one foot and take the scarf hand only (hand opposite of leg) and allongé demi-seconde to allongé fifth high back to demi-seconde. Bring the scarf up one more time and change the scarf hand over the top of the head as the leg is lowered. Repeat all on other leg.
- iv. *Variations:*
  - a. Change port de bras to demi-seconde, allongé high, circle around head, open to demi-seconde, switch scarf hands over the top of the head.
  - b. Depending on the ability of the dancers, during the balance and port de bras with the scarf, have the dancers rotate and turn out the passé retire leg and then bring it back parallel and close. This will take lots of abdominal strength and focus to be able to move their arms and rotate the leg at the same time.

## II. **KIDS! 2 CD #18: Temps Lié and Waltz with an Arabian Flair**

- *Starting Position:* Legs in first position, then tendu devant with right leg and place the scarf in the left hand with the right hand on the hip.
- *Teaching Tips:*
  - i. Refer to curriculum.
  - ii. Focus on counting one, two, three as the dancers plié, rock, and hold stretch.
  - iii. Dancers will now be moving forward and backward. They may turn their legs out a little but do not stress rotation — stress knees over toes. Have them experiment by freezing at various points during the movements to check if their knees are aligned over their toes. This will take lots of practice, and it is very important to begin to lay the foundation for them to understand using their turnout properly as they mature.
  - iv. Remind dancers that a waltz is counted one-two-three, and that the *one* is always in plié and the *two-three* are always on demi-pointe.
- *Exercise:*
  - i. Think: Bend — Rock — Stretch; ask the dancers to count out loud with you.
    - a. *Count One:* Bend the knees with legs in fourth position, keeping the knees over the toes.
    - b. *Count Two, Three:* Rock forward shifting the weight onto the right foot with the left leg stretching derrière as the scarf arm reaches allongé forward and slightly above the shoulder.
    - c. Repeat (two, two, three) in opposite direction by fourth plié and rocking to shift weight onto back leg with right leg extending devant as the scarf arm floats down by side.
    - d. Repeat rocking forward and backward again (three, two, three; four, two, three).

- e. Parallel waltz forward in a small circle (five, two, three; six, two, three) back to original place with legs in first position.
- f. With legs in first position and right hand on hip, the scarf arm (left) reaches out to demi-seconde, allongé up and over while the body cambrés (seven, two, three) to the right and up, bringing scarf down and changing hands as the dancer extends tendu devant to start everything on the other side (eight, two, three).

### III. **KIDS! 2 CD #20: Russian Heel Steps with Sauté First Position**

- *Starting Position:* First position of the legs/feet with hands on hips.
- *Teaching Tips:*
  - i. Ask dancers to tell you what their feet and legs should do in the air during a sauté.
  - ii. Keep stressing the word and action of *push* every time the dancers sauté.
  - iii. Keep stressing the importance of landing their sautés in first position with their heels down and their knees over their toes in demi-plié.
  - iv. The heel in the heel steps are to the side but placed slightly forward.
- *Exercise:*
  - i. Plié; sauté (jump); plié; stretch; repeat (eight counts).
  - ii. Heel right; little jump to change to heel left; little jump to change to heel right; hold heel right and slightly bend body to right as the eyes/head focus toward the right foot (four counts). Repeat left, right, left, hold left with head (four counts). Quickly close first position on count eight to be able to start exercise over from the beginning.
  - iii. Keep hands on hips throughout with elbows reaching out to the side remaining in line with the shoulders.

### IV. **KIDS! 2 CD #21: Échappé Sauté with Russian-Style Runs**

- *Starting Position:* Feet in small first position with hands on hips.
- *Teaching Tip:* Remind dancers to keep their échappé sautés large and slow while keeping their knees over their toes on each landing.
- *Exercise:*
  - i. Dancers jump to second position (1); hold plié (2); jump to first position (3); hold plié (4); repeat (5-8). (This is slow so the dancers can focus on opening their knees over their toes.)
  - ii. Four Russian-style quick parallel runs in place (counts and one and two); four runs making one full rotation to the right (counts and three and four) with heels

coming up high in back as the elbows are even with the shoulders and crossed at chest with hands resting on elbows.

- iii. (Count and Five) Jump feet together first position with hands remaining crossed at chest.
- iv. (Count and Six) Sauté first position.
- v. (Counts Seven, Eight) One quick échappé sauté. Arms open to second with palms up and go to hips when jumping to first.
- vi. Repeat all circling in the opposite direction during Russian-style runs.

## Across the Floor

*Starting Formation:* Transition dancers to one side of the room.

### *Teaching Tips:*

- Encourage dancers to freeze in a starting position before beginning an exercise and to freeze in an ending position once the exercise has ended.
- Refer to curriculum for tips on lining up dancers.
- Continue to reinforce musical awareness by incorporating a focus on preparation and counting as each row of dancers begin to travel across the floor. For example, the first row starts on count one and the second row starts on the next count one. Encourage dancers to count the music while waiting their turn.

## I. **KIDS! 2 CD #24: Dancer Walks with Arms**

### • *Starting Position:*

- i. Dancers will line up on one side of the Dance Space in one or two lines.
- ii. Have the dancers begin with their legs in first, then tendu devant with the downstage leg, arms allongé demi-seconde.

### • *Teaching Tips:*

- i. Remind dancers to reach long with their toes and leg in every step they take.
- ii. Remind dancers that *all* dancers will be dancing with their upper body the entire time but only one group will dance with their entire body as they dance across the Dance Space. The waiting group is stuck in the mud and can only become “unstuck” once the other group has crossed the floor. Once that group has crossed they become magically stuck in the mud as the previous stuck group becomes unstuck and can now cross the floor.
- iii. Ask dancers to make their steps very smooth and long, just like the Spanish dancers in *The Nutcracker*.
- iv. This piece of music has a Spanish sound to it; encourage dancers to pretend they have beautiful Spanish costumes on as they dance across the floor.

- *Exercise:*
  - i. Four long dancer (toe then heel) walks forward with arms allongé demi-seconde, eyes focused forward.
  - ii. Four demi-pointe walks forward with arms allongé fifth position en haut (high), eyes focused forward.
  - iii. Four long dancer (toe then heel) walks forward in demi-plié with arms allongé seconde with slight right side cambré of body creating a diagonal line of the arms with the right arm lower, head turned to the right.
  - iv. Four demi-pointe walks forward in a small circle keeping the eyes and head focused on the lower right hand.
  - v. Straighten body and start over continuing across Dance Space.
  - vi. On return, dancers should be sure to use other leg to start and focus on the left.
  - vii. *Variations:*
    - a. Vary height of walks:
      - Dancer (toe to heel) with stretched knees
      - Demi-pointe (on balls of feet) with stretched knees
      - Demi-plié dancer walks (toe to heel, remaining low with knees bent)
    - b. Vary directions of walks:
      - Four forward; four backward; four forward; four forward turning.
      - Four forward; four backward; four forward; four backward turning.
      - Four forward (ballet); four forward (demi-pointe); four turning (ballet in plié); temps lié forward and backward; repeat all backwards.

## II. **KIDS! 2 CD #29: Piqué Parallel with Pas de Couru**

- *Starting Position:*
  - i. Have the dancers line up in one or two straight lines across one side of the room.
  - ii. Have the dancers begin parallel then extend their downstage leg in tendu devant with their arms rounded in first position.
- *Teaching Tips:*
  - i. Remind waiting dancers to dance with their upper bodies as their classmates have their turn dancing across the floor.

- ii. Remind dancers in each piqué parallel to reach out and step onto a straight leg *and* to step as high as possible onto demi-pointe.
  - iii. Remind the dancers how to move their feet with little, tiny steps high on their demi-pointes. This is called bourrée.
  - iv. Remind the dancers that they are to remain side-by-side to the other dancers within their line as they travel across the Dance Space. This means that the dancers have to be aware of the dancers on either side of them and to take similar sized steps. Talk to dancers about their peripheral vision.
  - v. Another great choice of music is the Chinese variation *Le Thé* from *The Nutcracker*.
- *Exercise:*
    - i. Piqué parallel with downstage leg (count one), arms remain in first position, and plié fondu parallel with downstage leg in cou-de-pied (count two). Extend cou-de-pied leg and repeat (counts three and four).
    - ii. Extend cou-de-pied leg and step pas de couru parallel forward to create a small circle; arms rise to fifth en haut (counts five and six).
    - iii. (Counts Seven, Eight) Plié parallel bringing downstage leg to passé retire, turning their upper body and head toward the same direction as the passé leg and hold for two counts with arms bent at elbows even with shoulders and forefingers pointing toward the ceiling.
    - iv. Repeat all across Dance Space. On second repeat, be sure to use the other leg.

### III. **KIDS! 2 CD #33: Step Assemblé Parallel with Gallops and Marches**

- *Starting Position:*
  - i. Divide the dancers into groups small enough for them to travel forward and sideways without bumping into each other.
  - ii. Have each dancer stand parallel with their hands on their hips. If working with a ribbon ring, have the dancer hold it in their upstage hand. The ribbon ring will be used to give them a cue as to which leg to step with and which direction to begin their gallops.
- *Teaching Tips:*
  - i. Use ribbon rings in the beginning to learn the exercise, and then later use no props.

- ii. Remind the dancers that they will be galloping in their own circle.
  - iii. Remind the dancers to hold their ribbon ring in their upstage hand and to always step on the same leg as the side of their ribbon ring.
  - iv. Remind dancers to count and to think about the different directions they will be traveling during the exercise.
  - v. Remind the waiting dancers to dance with their upper bodies performing all the arm work while never moving their legs.
- *Exercise:*
    - i. Step Assemblé: (Counts One to Four) Dégagé extending the upstage leg forward to step (count one); dégagé brushing the downstage leg forward through parallel (count *and*); jump together landing parallel (count two); repeat all (counts three and four); hands remain on hips throughout.
    - ii. Gallop: (Counts Five and Six and) Extend upstage arm to second with ribbon ring in hand and quickly gallop sideways four times upstage with the ribbon ring going first. This concept helps dancers understand which direction to make their bodies travel.
    - iii. March: (Counts Seven and Eight and) March in place four times as the extended arms upward and then place ribbon ring in other hand and then place both hands back on hips.
    - iv. Repeat traveling across Dance Space.
    - v. *Variations:*
      - a. Change direction of gallops to forward without a circle rotation or with a circle rotation.
      - b. March forward or backward instead of in place.

#### IV. **KIDS! 2 CD #31: Partner Folk Dance**

- *Starting Position:*
  - i. Divide the dancers into groups of two. Place pairs into groups so that they can travel across the floor without hitting each other.
  - ii. Have each pair face each other tummy to tummy; hands outstretched to the front holding their partner's hands; leg extended with foot pointed toward the Dance Space. One dancer will have their right leg extended, and the other will have their left leg extended.
- *Teaching Tips:*
  - i. Another great choice of music is *Trépak* (Russian Dance) from *The Nutcracker*.

- ii. Have the dancers switch partners in the same class. Remember it is most beneficial for both partners to place a stronger dancer with a dancer that is not quite as strong. Be sure to match partners close to the same size so that the taller, longer legged partner is not dragging the smaller, shorter legged partner across the floor.
- *Exercise:*
    - i. Each group of partners will gallop sideways eight times across the Dance Space for eight counts with arms holding their partners hands outstretched in front of their bodies.
    - ii. Each dancer will perform a heel step while their arms let go of each other and extend with palms upward and arms extended out on the heel (count one, two); both dancers will put their hands on their hips when they step together (count three, four). Repeat heel step and arms on other leg except place hands together instead of placing on hips (counts five to eight).
    - iii. Partner Hold: Right hand to partner's left waist; left arm lifted high with palm facing inward; tiny runs on demi-pointe making one full rotation back to starting position (counts one to four).
    - iv. Facing partner with hands on hips; one partner sautéés (count and five); the other sautéés (count and six); both sauté three times quickly (counts seven and eight).
    - v. Take hold of partner's hands and extend opposite leg to repeat all in opposite direction on first count of new phrase.
    - vi. *Variations:*
      - a. Switch partners. There is much to be learned by dancing with many different partners. Try to match heights closely so the dancers will travel similar distances.
      - b. Add a scarf to the choreography. This is pretty challenging for this age group. Be sure they know and have practiced the combination before adding the scarf.
        - Have each dancer hold a scarf.
        - The dancers will each hold an end to their scarf and the end of their partner's scarf.
        - Place scarf in lower hand for each heel step. Change scarf hands on the step.
        - Place scarf in upper hand on partner hold so that it shows during the rotation.
        - Hands on hips during sautéés.
        - Offer scarf to partner as they quickly grab their partner's scarf to start the other side.

## Free Dance

### I. **KIDS! 2 CD #38 and 39: Energy — Weight: Light or Heavy**

- *Starting Position:* Have the dancers stand in a circle formation around the blue X in the center of Dance Space.
- *Teaching Tips:*
  - i. Last month the dancers explored the word *energy* and danced four different ways — smooth, sharp, light, and heavy. *Weight* is a subcategory of the movement concept *energy*. Explain to the dancers that *weight* refers to the type of energy we have in our movements. For example, we could have a heavy energy or a light energy as we dance. Have the dancers imagine they are carrying a heavy book bag filled with bricks on their back while they dance with heavy weight energy. In contrast, have the dancers imagine their book bag is empty and one-thousand helium balloons are tied to their straps. This image will help them to understand energy that is light in weight.
  - ii. The dancers will work with two pieces of music: #39 *That Makes Me Sad* will represent heavy and #38 *I'm So Happy* will represent light. Point out to the dancers how the emotions of happiness and sadness also reflect the weight of the movement.
- *Exercise:*
  - i. Light Energy:
    - a. Play #38 *I'm So Happy*, and have the dancers create their own choreography based on being happy and having a book bag with one-thousand helium balloons attached.
    - b. After the dancers have completed their dance, have them share their thoughts on their story and the movement with you and the rest of the class.
  - ii. Heavy Energy:
    - a. Play #39 *That Makes Me Sad*, and have the dancers create their own choreography based on being sad and having a book bag filled with bricks.
    - b. After the dancers have completed their dance, have them share their thoughts on their story and the movement with you and the rest of the class.
  - iii. *Variation:* Divide the class into two groups and have them perform for each other. Have the watchers share with the dancers what they saw during the performance.

### II. **KIDS! 2 CD #8: Flow — The Heron Dance**

- *Starting Position:*

- i. Place mats all around the room. One mat for every two dancers.
  - ii. Divide the class into pairs and have one dancer from each pair stand on the mat.
  - iii. Give all of the other dancers a scarf to hold in their hand and ask them to form a large circle around the Dance Space. Be sure to spread the pairs apart.
- *Teaching Tip:* Explain to the dancers that each dancer in the pair will have a different job to do. One dancer will represent flowing (free flow) and the other dancer will represent frozen or stuck (bound flow). To help the young dancers understand the concept, have the assistant represent one partner while the teacher represents the opposite partner to demonstrate the exercise before the students begin.
- *Exercise:*
  - i. All of the dancers are going to be beautiful herons. Herons are beautiful, long-legged wading birds that generally inhabit wetlands on the coastland.
  - ii. When a dancer stands on the mat they are a heron representing *bound flow* with their feet stuck in the mud and unable to get free. For added difficulty, have the dancers pretend to try get their heron legs unstuck. For example, one leg may become free, but as soon as the other leg starts to become unstuck, the first leg gets stuck back in the mud (mat).
  - iii. When a dancer holds the scarf they are a heron representing *free flow* with their bodies and scarf freely and gracefully dancing and flowing.
  - iv. The heron dancers holding the scarves gracefully free dance to their partner stuck in the mud (on the mat). The herons that are stuck in the mud magically become free when their partner offers them their scarf. But, oh no, the other heron becomes stuck in the mud once their foot touches the mat. Trading places, the dancers holding the scarves then dance away to the outside of the circle, but then freely dance back to rescue their partners. Repeat the process until both dancers have had a chance to play both parts at least two times.
  - v. *Variations:*
    - a. Give the dancers a specific number of counts of music to portray each role. Have them help you count.
    - b. Have the free flow heron dancers change which bound flow heron partners they dance with every time they dance toward a stuck partner. For example, they will move one mat over each time they dance toward the mat.

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

- *Teaching Tips:*
  - i. Since the seven-year-old class is a longer length, focus on teaching the dancers choreography from the four different *Nutcracker* variations.

- ii. Stress the differences in the style of movement depending on the country, costume, props, music, etc. It is also a good idea to reserve some of the music for the dancers to create their own choreography. For example, give them thirty-two counts and then let them choreograph the next thirty-two counts.
  - iii. It is also a great idea to bring in your laptop and show the young dancers a video of professional dancers performing the variations from *The Nutcracker* ballet. Play excerpts from a DVD or choose one of the many options available on YouTube.
- *Exercise:*
    - i. Choreography Suggestions (detailed suggestions are listed in the curriculum):
      - a. Spanish Dance of Spain / Props: Spanish Fans, Imaginary or Real Full Skirts, Matador Capes
      - b. Chinese Dance of China / Props: Ribbons, Leap 'N Learn Ribbon Rings, or Chinese Fans
      - c. Russian Dance of Russia / Props: Leap 'N Learn Ribbon Rings
      - d. Arabian Dance of North Africa and the Middle East / Props: Leap 'N Learn Scarves
    - ii. Free Dance Suggestions:
      - a. Once the young dancers watch the choreography from the various dances from other countries on video, have them interpret the movements as they remember them.
      - b. Remember free dance is for the dancer to create the movement; however, the students must be given a structure from which to work.
      - c. Remind the dancers to listen to the music and to decide if:
        - It is fast or slow?
        - It is smooth or sharp?
        - It is strong or soft?
        - They listening to music that calls for big movements, like jumps, or small movements, requiring quick footwork?

## Class Ending

- IV. Have the dancers dance (as in their last creative exercise) back to Share Time Space for stickers. Assistant goes to the door with coloring sheet handouts and extra stickers.

- V. Call each dancer's name, give a positive comment, and place a star by his or her name for following the Dancer's Manners. If time allows, ask them a question about something they learned in class that day.
  - VI. Once their sticker is by their name, have them perform their favorite step they learned that day in class to the assistant to receive a sticker for participation on their hand and their take home coloring sheet.
  - VII. Teach dancers how to say thank you to their teacher and assistant in dance class by doing a curtsy or bow.
  - VIII. Remind dancers to practice at home.
  - IX. Dismiss class.
- 

## Notes

### Month Four

The lesson plan above is for the entire month. If your month four lines up to be December, your studio may not hold class every week due to holidays. Please adjust this plan as needed to fit your special holiday situations. It is impossible to do everything in one 75-minute class; however, everything in the plan should be covered by the end of the month, including experimenting with the variations given for some of the exercises. Please use this lesson plan as a guideline along with your own ideas and style to develop the perfect curriculum for your students.

#### **Class Beginning**

- Do everything

#### **Warm-Up**

- Review barre etiquette and do five minutes of warm-up stretches

#### **Barre**

- Do everything each week without stopping in-between exercises

#### **Center Work**

- Do everything each week without stopping in-between exercises

#### **Across the Floor**

- Do everything each week without stopping in-between exercises

#### **Free Dance**

- Choose as many exercises as time allows

## The Keys to Success

#### **Transition Times**

- Quick and engaging for students

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

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

- As you may choose which country, dance, and coloring sheet you would like to focus on each week, select the available coloring sheet that coordinates with each week's focus:
  - *The Nutcracker*
  - *Spanish Dancer*
  - *Chinese Dancer*
  - *Russian Dancer*
  - *Arabian Dancer*
  - *Heron Dance*

<h2>Lesson Plan: Short-Form</h2>	
<b>Class Level:</b> Seven-Year-Olds	<b>Date:</b>
<b>Month:</b> Four	<b>Class:</b>
<b>Class Length:</b> 75 Minutes	<b>Instructor:</b>
<b>Monthly Objective:</b> Learning about Dances from Other Countries	
<b>Movement Concepts:</b> Weight and Flow	
<b>Music:</b> <i>KIDS! 2 CD, The Nutcracker CD</i>	
<b>Props:</b> Leap 'N Learn Mats, Leap 'N Learn Ribbon Rings, Painter's Tape, Leap 'N Learn Scarves	
<b>Supplies:</b> Dance Books, Roll Book, Stickers, Beeper, Coloring Sheet Examples, Handouts	
<b>Reference:</b> Class Objectives: Month Four, Seven-Year-Old Curriculum	
<b>Class Beginning — Circle in Share Time Space</b>	

Roll; Share Time	
Discussion of Dances from Other Countries, Weight, and Flow	
Discussion of Proper Barre Etiquette	
Move to Barre	
Warm-Up — Seated at Barre Space	
<i>KIDS! 2 #2 and 3 (or No CD)</i>	Flex and Pointe Ankles and Feet; Turn In and Out with Rotators; Stretch Back and Hamstrings
Barre — Perform All Exercises Facing Barre with 2 Hands on Barre / Remove Barres when Done	
<i>KIDS! 2 #9</i>	Demi-Plié and Grand Plié — Parallel, 2 demi-pliés, élevé balance extending arms to 2nd, lower, repeat; 1st position and repeat; 2nd position and repeat; 2 grand pliés; élevé balance
<i>KIDS! 2 #10</i>	Tendu — Tendu devant parallel, flex, point, close parallel; tendu devant parallel, leg outward, parallel, close parallel; tendu devant parallel, lift, lower, close parallel; tendu devant parallel, close parallel; 3 Spanish-style claps to the right; repeat left, all parallel; rotate to 1st and repeat à la seconde, turning leg in and out for rotation
<i>KIDS! 2 #11</i>	Tendu en Croix from 1st — Tendu devant, close 1st; tendu à la seconde, close 1st; tendu derrière, close 1st; demi-plié; stretch; élevé; lower
<i>KIDS! 2 #12</i>	Dégagé — Tendu devant, lift, lower, close parallel; dégagé devant; élevé; lower; repeat on other leg; repeat all; repeat à la seconde from 1st
<i>KIDS! 2 #13</i>	Battement Piqué and Cou-de-Pied — Parallel piqué right 4 times; cou-de-pied, repeat 3 times; balance in cou-de-pied; repeat on left; rotate to first, repeat all à la seconde
<i>KIDS! 2 #17</i>	Rotation and Élevé — 1st, parallel, 1st, hold, focusing on moving entire leg from hip; élevé 2 times; reverse and repeat
Center Work — 1 or 2 Lines in Dance Space	
<i>KIDS! 2 #16</i>	Cou-de-Pied and Passé with Arabian Flair — Cou-de-pied right 2 times; passé retiré right; balance on 1 foot, scarf hand allongé demi-seconde to allongé 5th high and back, scarf up again to change hands over head as leg lowers; repeat all on left
<i>KIDS! 2 #28</i>	Temps Lié and Waltz with Arabian Flair — Rock forward, backward, forward, backward with scarf; parallel waltz forward in small circle; cambré and switch scarf hands; repeat on other side
<i>KIDS! 2 #20</i>	Russian-Style Heel Steps with Sauté 1st Position — Plié; sauté; plié; stretch; repeat; heel step right, left, right; repeat heel step left, right, left; close parallel and repeat all

<i>KIDS! 2 #21</i>	Échappé Sauté with Russian-Style Runs — Jump to 2nd; hold plié; jump 1st; hold plié; repeat; 4 Russian-style runs in place; 4 runs making 1 full rotation to the right; jump 1st; sauté 1st; quick échappé sauté; repeat all circling in opposite direction during runs
Across the Floor — Move to One Side of the Room to Start	
<i>KIDS! 2 #24</i>	Dancer Walks with Arms — 4 long dancer walks forward; 4 demi-point walks forward; 4 long dancer walks forward in demi-plié; 4 demi-pointe walks forward in small circle; straighten and start over, continuing across Dance Space; on return, use other leg and focus left
<i>KIDS! 2 #29</i>	Piqué Parallel with Pas de Couru — Piqué parallel 2 times; step pas de couru forward to create small circle; plié parallel; passé retiré; hold; repeat across Dance Space
<i>KIDS! 2 #33</i>	Step Assemblé Parallel with Gallops and Marches — Step assemblé 2 times; gallop sideways 4 times; march in place 5 times; repeat across Dance Space
<i>KIDS! 2 #31</i>	Partner Folk Dance — 8 sideways gallops holding hands; heel step while arms let go; hands on hips when step together; repeat heel step on other leg and place hands together instead of on hips; partner hold rotation; 1 partner sautés, then the other, then both together 3 times quickly; repeat in opposite direction
Free Dance — Formation Depends on Exercise; Choose as Many as Time Allows	
<i>KIDS! 2 #38 and #39</i>	Energy — Weight: Light or Heavy
<i>KIDS! 2 #8</i>	Flow — The Heron Dance
<i>The Nutcracker</i>	The Spanish Dance
<i>The Nutcracker</i>	The Chinese Dance
<i>The Nutcracker</i>	The Russian Dance
<i>The Nutcracker</i>	The Arabian Dance
Class Ending — Circle in Share Time Space	
Stickers, Thank You, Handouts	



# Teacher's Notes

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

**Instructor:**

**Month:**

Week 1:

Week 2:

Week 3:

Week 4:



## Lesson Plan: Chart

<b>Class Level:</b> Seven-Year-Olds		<b>Instructor:</b>		
<b>Month:</b> Four		<b>Objective:</b> Learning about Dances from Other Countries		
<b>Week</b>	<b>One</b>	<b>Two</b>	<b>Three</b>	<b>Four</b>
<b>Class Beginning</b>	<ul style="list-style-type: none"> <li>• Roll</li> <li>• Share Time</li> <li>• Introduce Spanish Dance of Spain</li> </ul>	<ul style="list-style-type: none"> <li>• Roll</li> <li>• Share Time</li> <li>• Introduce Chinese Dance of China</li> </ul>	<ul style="list-style-type: none"> <li>• Roll</li> <li>• Share Time</li> <li>• Introduce Russian Dance of Russia</li> </ul>	<ul style="list-style-type: none"> <li>• Roll</li> <li>• Share Time</li> <li>• Introduce Arabian Dance of North Africa &amp; the Middle East</li> </ul>
<b>Warm-Up</b>	<ul style="list-style-type: none"> <li>• Circle Dance &amp; Claps</li> <li>• Snuggle &amp; Stretch</li> <li>• Flex &amp; Point</li> </ul>	• Same	• Same	• Same
<b>Barre</b>	<ul style="list-style-type: none"> <li>• Demi-Plié &amp; Grand Plié</li> <li>• Tendu</li> <li>• Tendu en Croix from 1st</li> <li>• Dégagé</li> <li>• Battement Piqué &amp; Cou-de-Pied</li> <li>• Rotation &amp; Élevé</li> </ul>	• Same	• Same	• Same
<b>Center Work</b>	<ul style="list-style-type: none"> <li>• Cou-de-Pied &amp; Passé with an Arabian Flair</li> <li>• Temps Lié &amp; Waltz with Arabian Flair</li> <li>• Russian-Style Heel Steps with Sauté 1st Position</li> <li>• Échappé Sauté with Russian-Style Runs</li> </ul>	• Same	• Same	• Same

<p><b>Across the Floor</b></p>	<ul style="list-style-type: none"> <li>• Dancer Walks with Arms</li> <li>• Piqué Parallel with Pas de Couru</li> <li>• Step Assemblé with Gallops &amp; Marches</li> <li>• Partner Folk Dance</li> </ul>	<ul style="list-style-type: none"> <li>• Same</li> </ul>	<ul style="list-style-type: none"> <li>• Same</li> </ul>	<ul style="list-style-type: none"> <li>• Same</li> </ul>
<p><b>Free Dance</b> <i>Choose From:</i></p> <ul style="list-style-type: none"> <li>• Energy, Weight: Light or Heavy</li> <li>• Flow, The Heron Dance</li> <li>• The Spanish Dance</li> <li>• The Chinese Dance</li> <li>• The Russian Dance</li> <li>• The Arabian Dance</li> </ul>	<ul style="list-style-type: none"> <li>• As Many Exercises as Time Allows</li> </ul>	<ul style="list-style-type: none"> <li>• As Many Exercises as Time Allows</li> </ul>	<ul style="list-style-type: none"> <li>• As Many Exercises as Time Allows</li> </ul>	<ul style="list-style-type: none"> <li>• As Many Exercises as Time Allows</li> </ul>
<p><b>Class Ending &amp; Handouts</b> <i>Choose From:</i></p> <ul style="list-style-type: none"> <li>• The Nutcracker</li> <li>• Spanish Dancer</li> <li>• Chinese Dancer</li> <li>• Russian Dancer</li> <li>• Arabian Dancer</li> <li>• Heron Dance</li> </ul>	<ul style="list-style-type: none"> <li>• Stickers</li> <li>• Thank You</li> <li>• <i>Handout:</i> <ul style="list-style-type: none"> <li>• Related Coloring Sheet for Week's Focus</li> </ul> </li> </ul>	<ul style="list-style-type: none"> <li>• Stickers</li> <li>• Thank You</li> <li>• <i>Handout:</i> <ul style="list-style-type: none"> <li>• Related Coloring Sheet for Week's Focus</li> </ul> </li> </ul>	<ul style="list-style-type: none"> <li>• Stickers</li> <li>• Thank You</li> <li>• <i>Handout:</i> <ul style="list-style-type: none"> <li>• Related Coloring Sheet for Week's Focus</li> </ul> </li> </ul>	<ul style="list-style-type: none"> <li>• Stickers</li> <li>• Thank You</li> <li>• <i>Handout:</i> <ul style="list-style-type: none"> <li>• Related Coloring Sheet for Week's Focus</li> </ul> </li> </ul>

**Notes for Seven-Year-Olds:**



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## Month Five

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**Class Level:** Seven-Year-Olds

**Month:** Five

**Class Length:** 75 Minutes

**Monthly Objective:** Body Awareness

**Movement Concepts:** Body Parts and Balance

**Music:** *KIDS! 2 CD, Locomotion CD, Music, Magic & Make-Believe CD, KIDS! CD*

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

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

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

### Class Beginning

- I. Ten minutes before class is to begin and as students arrive, have them sit in a circle with the class assistant as they look through and read children's dance books. While reading, be sure to have assistant ask questions about the story and pictures so that children are interacting with the assistant. This may take place in the waiting area or in the studio Talk Space area if it is the first day of class.
- II. At class time, call the students to class, and ask them to join you in the Share Time Space.
- III. Welcome students.
- IV. Call roll while making eye contact and smiling as each child's name is called.
- V. Have the children participate in Share Time. Set the timer at twelve seconds. During their turn, ask them to tell you about their favorite thing they did that day or any simple question which requires each child to share their thoughts.
- VI. Remind the dancers of the Dancer's Manners and ask them to tell you a few.
- VII. While seated in a circle, focus on the monthly objective of Body Awareness by discussing the different ways their bodies can move. Refer to the curriculum for examples. My favorite book to read with the children during month five is Dance by Bill T. Jones and Susan Kuklin. This is also a great time to discuss the importance of eating right, drinking plenty of water, and actively playing each day.

### Warm-Up

- After Share Time, the assistant and I quickly set out the center barres if it isn't the first class of the day. If it is the first class of the day, the barres can be setup prior to class time. (I only use portable barres in all of my classes!)
- I quickly place the students at the correct barre heights.
- We then review correct ballet barre etiquette:
  - Never lean or rest on the barre.
  - Never place elbows on the barre.

- Place hands on top of the barre with fingers long — never gripping hands around the barre.
- Never hang or swing on the barre.
- Start and finish with hands off of the barre.
- The barre is there to help us learn balance better, and it is not to be used as a crutch to force movements or turnout.
- Once everyone has a clear understanding of how to use the barres, we then sit down at our barre place and do about five minutes of warm-up stretching. I focus on flexing and pointing ankles and feet, turning out and in to warm up rotators, and gentle back and hamstring stretches. I usually play *KIDS! 2* #2 and #3 for these particular exercises or have the dancers perform exercise without music.
- After warm-up stretches, everyone stands to begin barre work.

## Barre

*Note:* Many of the barre exercises are similar to the previous month with added variations to challenge the dancers a bit more. This is when a greater focus on actual technique begins. Expect the students to have a greater understanding of how their bodies are to move and to execute the movements displaying this more refined understanding of ballet technique.

### I. ***KIDS! 2* CD #9: Demi and Grande Plié**

- *Starting Position:* Feet first position, arms en bas, standing facing the barre.
- *Teaching Tips:*
  - Review third position of the feet.
    - Remind dancers to keep all ten toes on the floor.
    - Remind dancers to turn both legs and feet out equal amounts.
    - Remind dancers to stand equally on both feet. If they had two scales, one for each foot, they would both have the exact weight on them.
  - Dancers port de bras during intro placing hands on top of barre.
  - Have dancers experiment with exactly how far they will need to stand from the barre so that their arms are correctly placed on the barre and their bodies remain vertical.
  - Remind dancers to maintain the “Number One” position of their bodies at all times: head high, neck long, shoulders open and down, ribs down, abs in and up, backs long, etc.
- *Exercise:*
  - Sixteen Counts: First Position — one demi-plié — one élevé — repeat for a total of three times; tendu change to second position.

- ii. Sixteen Counts: Second position — one demi-plié — one élevé — repeat for a total of three times; tendu third position right front.
- iii. Sixteen Counts: Third position right front — one demi-plié — one élevé — repeat for a total of three times; tendu to left front third position.
- iv. Sixteen Counts: Third position left front — one demi-plié — one élevé — repeat for a total of three times; tendu to second position.
- v. Eight Counts: Second position — two grand pliés.
- vi. Eight Counts: Tendu close first, then rotate to parallel — élevé balance with arms in first position, gently turn head slightly right then left while balancing.
- vii. Finish parallel with arms en bas, head slightly turned to the right.

## II. **KIDS! 2 CD #10: Tendu**

- *Starting Position:* Facing barre, feet parallel, and arms en bas, port de bras on intro and place hands on barre.
- *Teaching Tips:*
  - i. Emphasize a stretched leg and foot.
  - ii. Emphasize keeping body very still with hips facing to their front.
  - iii. Emphasize the proper energy flow of a tendu — pushing down into the floor to begin the movement, sliding the foot across the floor, then only the tip of the toes touches the floor in the extended tendu. Weight remains on the supporting leg.
  - iv. Emphasize hand placed lightly on top of the barre.
- *Exercise:*
  - i. Tendu Parallel —
    - a. (1) Tendu devant parallel; (2) flex ankle; (3) point ankle and foot; (4) close parallel.
    - b. (5) One tendu devant parallel; (6) rotate leg outward; (7) rotate leg parallel; (8) close parallel.
    - c. (1) One Tendu devant parallel; (2) lift leg off floor about three inches; (3) lower tendu; (4) close parallel.
    - d. (5) One tendu devant parallel; (6) close parallel.
    - e. (7 and 8) Parallel élevé and lower.
    - f. Repeat left, all parallel.
  - ii. Rotate legs to first position and repeat entire tendu combination to à la seconde.

- iii. Remind the dancers that now because they are already turned out in à la seconde, when performing the rotation part of this exercise, they will be turning the leg in and then back out.

### III. **KIDS! 2 CD #11: Tendu en Croix from First**

- *Starting Position:* Facing barre, legs in first, and arms en bas, port de bras on intro and place hands on barre.
- *Teaching Tips:*
  - i. Review with the dancers the meaning of en croix (in the shape of a cross) and that they will be performing a tendu devant (front), à la seconde (to the second), and derrière (back). Their legs will remain rotated outward the entire time.
  - ii. It is very important to make the dancers aware of the importance of keeping their tummy muscles strong and lifted, especially when performing a tendu derrière. If you find the dancers release their abdominals and backs as they bring their leg to the back, it may be necessary to wait on this exercise for a while. I do recommend having the dancers lie prone with the front of the body on the floor, resting their forehead on their hands, their tummy lifted so a small bug could crawl under, legs rotated in first position with their feet pointed, and have them practice lifting one leg at a time an inch off the floor.
  - iii. Remind dancers to always keep their ankles and feet pointed in a straight line and to never sickle their foot in either direction.
  - iv. Have the dancers work slowly during this exercise. There is much to remember. Stress the importance of proper technique.
- *Exercise:*
  - i. Tendu devant and close first (1-4).
  - ii. Tendu à la seconde and close first (5-8).
  - iii. Tendu derrière and close first (1-4).
  - iv. Demi-plié, stretch, élevé, and lower (5-8).
  - v. Repeat on left, and again on right and left.
  - vi. *Variation:* Remove arms from barre and place in second position on repeat of exercise.

### IV. **KIDS! 2 CD #12: Dégagé**

- *Starting Position:* Facing barre, legs parallel, and arms en bas, port de bras on intro and place hands on barre.
- *Teaching Tips:*

- i. Remind the dancers that their legs will remain stretched (straight) for the entire exercise.
  - ii. Use cueing words such as “brush down” on the dégagé.
  - iii. Remind the dancers to only raise their leg about three inches. It is also a good idea to have them show you how much three inches is with their fingers.
  - iv. Remind the dancers to lightly touch the barre and to try to let go of the barre on the repeat and either place hands on hips or hold arms in second position.
- *Exercise:*
    - i. (1) Tendu devant; (2) lift the foot three inches from the floor; (3) lower; (4) close parallel.
    - ii. (5 and 6) One dégagé devant.
    - iii. (7) Élevé; (8) lower heels.
    - iv. Repeat on other leg; repeat entire exercise.
    - v. Rotate legs to first position and repeat entire exercise to à la seconde.
    - vi. Finish first position, arms en bas.

V. **KIDS! 2 CD #12: Dégagé from First (Dividing by Two)**

- *Starting Position:* Facing barre, legs in first position, and arms en bas, port de bras on intro and place hands on barre.
- *Teaching Tips:*
  - i. Remind the dancers that their legs will remain stretched (straight) for the entire exercise.
  - ii. Remind the dancers that they will be dividing by two each time they start their right leg: eight right, eight left, four right, four left, two right, two left, one right, one left.
- *Exercise:*
  - i. All dégagés will be in à la seconde.
  - ii. Eight right, eight left, four right, four left, two right, two left, one right, one left.
  - iii. Finish first position and relevé; balance with arms in first position.

VI. **KIDS! 2 CD #13: Battement Piqué and Cou-de-Pied**

- *Starting Position:* Facing barre, legs parallel, and arms en bas, port de bras on intro and place hands on barre.
- *Teaching Tips:*
  - i. Remind dancers to lightly tap foot on the floor with a straight leg.

- ii. Remind dancers of the exact placement of the foot in cou-de-pied parallel and turned out in cou-de-pied devant. How is it different? Really stress keeping the ankle straight as they cou-de-pied in rotation. Many students at this age may need to have their foot physically placed in the correct position by the teacher.
  - iii. Remind dancers to keep their tummies tight and lifted with both hip bones facing their barre.
- *Exercise:*
    - i. (1-4) Lightly tap the pointed, parallel right foot and leg forward four times; (5-8) cou-de-pied; extend leg to repeat three times (1-8, 1-8); on third repeat, balance in cou-de-pied (1-8). Repeat with left foot.
    - ii. Rotate legs to first position. Repeat entire exercise to à la seconde, and then placing foot in cou-de-pied devant.
    - iii. *Variations:*
      - a. Perform devant piqués and cou-de-pied in rotation starting in first position. Remind dancers to keep their ankles straight and review the exact placement of the foot.
      - b. If dancers are working in derrière rotation without any issues, add derrière piqués and cou-de-pied to the combination. Perform exercise devant, à la seconde, and derrière followed by a balance in cou-de-pied derrière with arms in first position. Repeat all to the left.
      - c. Bring leg to passé retiré during balance portion of exercise.

#### VII. **KIDS! 2 CD #15: Demi Rond de Jambe**

- *Starting Position:* Facing barre, legs in first position, and arms en bas, port de bras on intro and place hands on barre.
- *Teaching Tips:*
  - i. Explain to the dancers the meaning of rond de jambe — round the leg. The dancers will be performing a demi rond de jambe, which means half of a rond de jambe.
  - ii. Knees must face the same direction the toes are pointing and hips must remain facing the barre.
  - iii. Toes remain on floor at all times and knees remain stretched.
- *Exercise:*
  - i. Tendu devant, carry foot à la seconde, and close first position; repeat three times; one demi-plié.
  - ii. Repeat all on left.

#### VIII. **KIDS! 2 CD #17: Rotation and Élevé**

- *Starting Position:* Facing barre, legs parallel, and arms en bas, port de bras on intro and place hands on barre.
- *Teaching Tips:*
  - i. Remind the dancers to work in opposition. This means as they lower their heels they must think up with their entire body. When they raise their heels, they must push through the floor with their toes.
  - ii. When rotating inward and outward, the entire leg must remain straight and knees always must face direction of toes.
- *Exercise:*
  - i. Dancers will close and open their first position while concentrating on moving their entire leg from their hips.
    - a. Legs and Feet: Change to first, parallel, first, hold (1-4).
    - b. Élevé two times in first (5-8).
    - c. Reverse and Repeat: Parallel, first, parallel, hold (1-4); élevé two times in parallel (5-8).
    - d. Variation: On repeat, try to bring arms off of the barre and hold in second position. This will place greater demands on the dancers' balance.

#### IX. **KIDS! 2 CD #19: Pas de Bourrée Dessous**

- *Starting Position:* Facing barre, legs in third position, right foot front, and arms en bas, port de bras on intro and place hands on barre.
- *Teaching Tips:*
  - i. Pas de bourrée dessous — step behind, step side, step front. From third position right foot front, cou-de-pied left foot back and step behind with left, step side to second position with right, and step third position left foot front.
  - ii. Remind dancers to step with straight knees high on demi pointe.
  - iii. There is a pas de bourrée coloring sheet available in the Leap 'N Learn Pre-Ballet Coloring Book.
- *Exercise:*
  - i. Pas de bourrée dessous right and left. Have dancers say the words “back, side, front” as they step. Demi-plié in third position in between each pas de bourrée dessous.

*Move portable barres away from Dance Space while dancers get a sip of water. Then dancers return to the same location in the room where they were standing at the barre. Switch rows throughout the remaining portion of class.*

#### Center Work

*Starting Formation:* Depending on class size, dancers remain in one, two, or three lines.

*Teaching Tips:*

- Encourage dancers to freeze in a starting position before beginning an exercise and to freeze in an ending position once the exercise has ended.
- Many of the center exercises are similar to the six-year-old program; however, in the seven-year-old program, a greater focus should be placed on executing proper technique and on a more in-depth understanding of how to move their body.

I. **KIDS! 2 CD #18: Temps Lié**

- *Starting Position:* Legs in first position with arms en bas, on the intro port de bras to demi-seconde.
- *Teaching Tips:*
  - i. Remind dancers that they will be moving in rotation and that it is very important to keep their knees over their toes throughout.
  - ii. The dancers will be traveling sideways.
- *Exercise:*
  - i. Three temps lié to the right — tendu right à la seconde, plié second position, tendu left à la seconde, close first position. Arms remain in demi-seconde. Head turns slightly right during right tendu, straight forward during second position plié, slightly left during left tendu, and straight forward when closing in first position.
  - ii. With legs in first position, port de bras arms en bas, first position, fifth position, and open to demi-seconde.
  - iii. Repeat all to left.

II. **KIDS! 2 CD #20: Parallel Sauté**

- *Starting Position:* Feet parallel with hands on hips.
- *Teaching Tips:*
  - i. Ask the dancers to tell you what their feet and legs should do in the air during a sauté.
  - ii. Keep stressing the word and action of *push* every time the dancers sauté.
  - iii. In rotation, remind the dancers to open their knees over their toes as they land in plié.
- *Exercise:*
  - i. Plié; sauté (jump); plié; stretch; repeat for a total of three times (twelve counts).

- ii. Plié; relevé; plié; stretch (four counts).
- iii. Rotate legs to first position and repeat all.
- iv. *Variation:* Arms en bas for sautés and relevés. Remind dancers to keep their arms rounded and not to lift their shoulders or try to use their arms as they jump.

### III. **KIDS! 2 CD #21: Échappé Sauté**

- *Starting Position:* Feet in first position with hands on hips.
- *Teaching Tip:* Remind dancers to keep their échappé sautés large and slow while keeping their knees over their toes on each landing.
- *Exercise:*
  - i. Dancers jump to second position (count one); jump to first position (count two); repeat (counts three to four).
  - ii. Échappé sauté; plié second; relevé second; plié second; sauté first (counts five to eight).
  - iii. Repeat all.

### IV. **KIDS! 2 CD #22: Pas de Chat**

- *Starting Position:* Feet and legs in third position, left front forward, and hands on hips.
- *Teaching Tips:*
  - i. Pas de chat means step of the cat.
  - ii. This step will begin in third position and end in third position.
- *Exercise:*
  - i. Raise the right foot to touch the side of the left knee (retiré) as the left knee pliés; jump diagonally upward off of the left foot landing on right foot as the left foot touches the side of the right knee (retiré); close the left foot front in third position.
  - ii. Repeat three pas de chats to the right; stretch knees; plié; continue repeating pattern across floor.
  - iii. Repeat sequence to the left.

### V. **KIDS! 2 CD #32: Monster Turns Toward Mirror**

- *Starting Position:*

- i. Legs in second position demi-plié with hands on shoulders and with elbows extended out to side even with shoulders. Dancers begin with their bodies facing the side of the room and their head turned toward the mirror.
  - ii. Place dancers in lines so they can travel toward the mirror to see themselves as they turn.
- *Teaching Tips:*
    - i. Have the dancers focus their eyes in the mirror and try to see their eyes each time they turn.
    - ii. Have the dancers stay in demi-plié during the entire exercise.
    - iii. The turns are called monster turns because the dancers stay low in a plié and are only focused on moving their head correctly. They love doing these, and it is a great way to introduce spotting.
    - iv. This exercise is a preparatory exercise for chaînés. To begin you may have to touch the dancers' shoulders so they know which direction to turn.
  - *Exercise:*
    - i. Second position demi-plié with the head turned over the right shoulder.
    - ii. The body turns 180 degrees, while the head remains still and is now over the left shoulder.
    - iii. The head and the body turn together 180 degrees to end back in the starting position.
    - iv. Travel toward the mirror with each turn. Either split the line in the middle and walk around to start again or back up if there isn't a second group coming forward.
    - v. Repeat all on other side.

## Across the Floor

*Starting Formation:* Transition dancers to one side of the room.

### *Teaching Tips:*

- Encourage dancers to freeze in a starting position before beginning an exercise and to freeze in an ending position once the exercise has ended.
- Refer to curriculum for tips on lining up dancers.
- Continue to reinforce musical awareness by incorporating a focus on preparation and counting as each row of dancers begin to travel across the floor. For example, the first row starts on count one and the second row starts on the next count one. Encourage dancers to count the music while waiting their turn.

- Focus on the execution of proper technique throughout the following exercises. Dancers in the seven-year old program should have more refined movements as compared to the dancers in the six-year old program.

I. **KIDS! 2 CD #28: Flower Garden Bourrée**

- *Starting Position:*

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

- *Teaching Tips:*

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

- *Exercise:*

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

- b. Have the dancers bourrée around the flower placed on the floor before exchanging their flower. It is optional on whether you assign a certain direction to circle the flower.
- c. After bourrées, have the dancers chassé into tendu first arabesque as they hold their flower in their front arm. Next, bring back leg forward to step and curtsy as they exchange flowers.

## II. **KIDS! 2 CD #31: Galloping Sideways (Two Groups in One Line)**

- *Starting Position:*

- i. Have the dancers line up in one line from the front to back of the room along one side of the room.
- ii. Divide the group of dancers into two groups. Assign group numbers by going down the line and counting one, two, one, two, one, two, etc. Double check to see if the dancers know which group they are in.

- *Teaching Tips:*

- i. The dancers will extend their arms in a straight line while galloping and bringing them to their hips during the temps lié and while waiting for their turn.
- ii. Remind dancers that all waiting dancers have their hands on hips and all galloping dancers have their arms extended to the side.

- *Exercise:*

- i. All group one dancers gallop to the right side for six counts with arms extended to the side, creating a straight line with their arms from fingertip to fingertip. Temps lié and tendu (counts seven to eight) to change legs as the dancers bring their hands to their hips and freeze for eight counts as group two dancers gallop to the right for six counts then temps lié (counts seven to eight).
- ii. The challenge is for the dancers to remember where their place is in the line and the second group of dancers must fit into their special slot in the row. The first group of dancers must remember to gallop straight and to leave an opening for the second group of dancers to fit in to.
- iii. Each group will gallop six counts, temps lié two counts, hold for eight counts with hands on hips (while other group gallops). Keep repeating to the right and to the left.
- iv. Be sure to let the dancers switch groups because the jobs are very different depending on if the dancers are in group one or group two.
- v. *Variations:*
  - a. Vary the number of gallops.
  - b. Change the sideways gallops into forward gallops. The temps lié will be a little more challenging but the dancers can give it a try. The dancers will

also have to turn their bodies as they temps lié to be set up to gallop on the opposite leg.

- c. Change the arm movements. For example, gallop with arms reaching to the sky and temps lié and hold with arms stretching to the side.
- d. Half turn on count three and end up facing the back of the room for temps lié.
- e. Half turn on count three and six and end up facing the front of the room for temps lié.

### III. **KIDS! 2 CD #30: Skipping**

- *Starting Position:*

- i. Line the dancers up in rows facing the dance space across one side of the room.
- ii. Have the dancers begin with their downstage leg extended in tendu devant with their opposite arm stretched forward.

- *Teaching Tips:*

- i. Remind dancers to reach with stretched feet with every step they take.
- ii. Remind the dancers to bring their foot all the way to passé retiré during every skip.
- iii. Remind dancers to skip as high as they can off the floor.

- *Exercise:*

- i. Dancers skip moving their arms in opposition while traveling across the Dance Space one row at a time.
- ii. *Variations:*
  - a. Add a change in pathway.
  - b. Add a change in direction.
  - c. Focus on skipping side-by-side with other dancers maintaining a straight line.
  - d. Add a change in tempo.
  - e. Add a change with different arm movements.
  - f. Four skips; four backward skips; four forward skips in a circle; four turning skips traveling in a forward direction; repeat across the floor.

### IV. **KIDS! 2 CD #31: Polka**

- *Starting Position:*

- i. Line the dancers up in rows facing the Dance Space across one side of the room.
- ii. Have the dancers begin parallel legs together with hands on hips.
- *Teaching Tips:*
  - i. One skip and one gallop is a basic polka step — hop, step, step. The legs alternate with each hop (skip).
  - ii. When first learning the polka, always have the dancers do their skips then their gallops across the floor. It may be helpful to first go to two skips, two gallops, two skips, two gallops before attempting the actual polka.
- *Exercise:*
  - i. Dancers travel across Dance Space with hop, step, step (one skip and one gallop).
  - ii. *Variations:*
    - a. Perform with a partner, holding one hand traveling side-by-side.
    - b. Perform with a partner, holding one hand while facing partner and half-turn with each polka. Key words to tell students are “tummy-to-tummy” and “back-to-back.”

## V. **KIDS! 2 CD #31: Skip, Gallop, and Polka**

- *Starting Position:*
  - i. Line the dancers up in rows facing the Dance Space across one side of the room.
  - ii. Have each dancer stand parallel with their downstage leg extended devant and with their hands on their hips.
- *Teaching Tip:* The dancers will perform skips, gallops, and polka steps all in the same combination. There are many ways to put these three steps together to make a combination. Have fun creating your own pattern for the dancers to try.
- *Exercise:*
  - i. Four gallops forward; four skips backwards; four polka steps forward; repeat across the dance floor.
  - ii. *Variations:*
    - a. Vary the direction.
    - b. Vary the pathway.
    - c. Add a partner.
    - d. Create your own challenging combination.

## VI. **KIDS! 2 CD #33: Step Assemblé Parallel and Développé**

- *Starting Position:*
  - i. Line the dancers up in rows facing the Dance Space across one side of the room.
  - ii. Have each dancer stand parallel with their hands on their hips.
- *Teaching Tips:*
  - i. Remind dancers to keep their toes reaching and stretching in every step they take.
  - ii. Remind the waiting dancers to dance with their upper bodies performing all the arm work while never moving their legs.
  - iii. During assemblé devant it helps to remind the dancers that assemblé means to assemble and they will be assembling their feet together in the air and landing with their legs in parallel. Have them pretend to be jumping into a rabbit hole so they focus on keeping their legs together.
- *Exercise:*
  - i. Two Step Assemblé, Counts One to Four: Dégagé extending the upstage leg forward to step (count one); dégagé brushing the downstage leg forward through parallel (count *and*); jump together landing parallel (count two); repeat all (counts three and four); hands remain on hips throughout.
  - ii. Downstage Leg, Counts Five to Eight: Passé développé devant (parallel) return leg to passé retiré and lower parallel.
  - iii. Repeat traveling across the Dance Space.

## VII. **KIDS! 2 CD #34: Slow Parallel Waltz**

- *Starting Position:*
  - i. Line the dancers up in rows facing the Dance Space across one side of the room.
  - ii. Have each dancer stand parallel with their downstage leg extended in tendu devant with their hands on their hips.
- *Teaching Tips:*
  - i. Have the dancers count along with you the rhythm of a waltz — one, two, three — a long one with a short two, three.
  - ii. Have them clap, pat, and sing the rhythm along with you.
  - iii. Teach them the following ideas that a waltz consists of steps that are:
    - a. Low, high, high

- b. Down, up, up
  - c. Plié, stretch, stretch
  - d. Bend, straight, straight
  - e. Long, short, short
- iv. To begin have the dancers randomly travel (parallel forward) all around the room experimenting with different ways of thinking of a waltz.
- *Exercise:*
    - i. One line at a time have the dancers parallel waltz in a forward direction across the floor.
    - ii. *Variation:* Have dancers spread out in no particular formation all around the Dance Space. Have the dancers parallel waltz eight times in any direction all around the room. Remind them to always be aware of where the other dancers are traveling as well. For the second eight, have the dancers find a partner and travel waltzing with their partner for eight. This is a great problem solving exercise because the dancers have to work out amongst themselves in which direction they will travel. Repeat by themselves for eight and with a new partner for eight.

### VIII. **KIDS! 2 CD #36: Running Like a Dancer**

- *Starting Position:*
  - i. Line up dancers in one corner of the room. Depending on the number of dancers in the class, have them run like a dancer one at a time or in pairs from one corner to the opposite corner of the classroom.
  - ii. Have each dancer hold their scarf by two corners over their head.
- *Teaching Tip:* Remind the dancers that dancers always run with their feet stretched.
- *Exercise:*
  - i. The object of this exercise is to teach the dancers to gracefully run like a dancer.
  - ii. Ask the dancers to make their scarf fly out high over their head and behind them as they travel across the floor.
  - iii. Every four counts a new dancer or pair of dancers begins to run across the floor on the diagonal.

- iv. Have the dancers freeze in their favorite dance position for three counts once they reach the opposite corner and then walk like a dancer to line up in the opposite corner.
- v. The dancers enjoy watching themselves and their scarf flying if they are able to face the mirror and see themselves as they run.
- vi. *Variations:*
  - a. Change the number of counts each dancer waits before starting their turn.
  - b. Place mats on the floor so the dancers will be required to run in a curvy pathway in order to never step on the mats.
  - c. Have the dancers run completely around the mats to form a figure eight pattern and then run off.
  - d. Have two dancers start running from opposite ends of the diagonal. The dancers run towards each other, then circle around each other, and then run off in the opposite direction.

## Free Dance

*Note:* Dancers in this age group will greatly benefit from exploring the following creative movement and pretend play exercises. Focus on the variations offered as well as on creating your own variations to add a greater physical and mental challenge for the dancers. Pretend play is still very important to children in the seven-year old age range as a means of categorizing information within their world.

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

- *Starting Position:* Have the dancers *sit* in a circle formation around the blue X in the center of Dance Space.
- *Teaching Tip:* Explain to the dancers that only their hands will perform the next exercise. This is a great way to teach young dancers about isolating and moving only specific body parts.
- *Exercise:*
  - i. Explain to the dancers that the CD will have a voice. The voice is going to call out an action word, and we are to have our hands perform the movement called out and move in time to the music we hear on the CD.
  - ii. Explain to the dancers that when there is no music, we are going to freeze and listen carefully for our new action word to be called out.

iii. *Variations:*

- a. Have the dancers sit on their feet and perform the action words using all of their upper body, arms, and hands.
- b. Have the dancers stand and perform the action words using their entire body while remaining close to their starting position.
- c. Have the dancers stand and perform the action words with only their lower half of their body. Remind them to either fold their hands across their chest or place their hands on their hips. This is quite challenging for this young age but they will have lots of fun trying!
- d. Have the dancers pretend to divide their bodies in half lengthwise from head to toe. Ask them to freeze their right side of their body while only the left side performs the action words. Repeat with the left side frozen and only the right side performing the action words.

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

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



- *Teaching Tips:*
  - i. Have the class assistant begin the exercise so the young dancer will have someone to model.
  - ii. Review with the dancers what the green and blue mats represent — green mat represents a frog jumping on a lily pad and then catching a fly with its tongue and the blue mat represents standing on one leg balancing.
  - iii. The dancers standing in line waiting to jump on the green mat must practice catching flies with their tongue and watch for when it is their turn to start.
  - iv. The dancers must watch as the previous dancer changes mats so they know when to move on to the next mat.
- *Exercise:*
  - i. Explain to the dancers that all dancers must be busy and working at all times. As soon as the dancer in front of them jumps off of the first green lily pad they are to frog jump onto it. The dancers must catch a fly with their tongue every time they land on a green mat.
  - ii. The dancers will constantly be moving and changing their place in the exercise.
  - iii. On the green mats, dancers jump like a frog and catch a fly with tongue.

- iv. On the blue mats, dancers balance on one leg in any position
- v. Dancers gallop back to the starting line to begin again.

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

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

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

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

- *Teaching Tips:*
  - i. Explain to the young dancers that each mat has a certain meaning:
    - a. Red means to balance on one foot and one hand touching the mat while everything else goes in the air.
    - b. Green means to balance standing on one foot with the rest of the body in any position of their choice.
    - c. Yellow means to balance on seat bottom with everything else in the air.
  - ii. Have the dancers tell you what type of balance each mat stands for.
  - iii. Discuss with the dancers how a doll would move. Ask them to think about their special doll and perhaps they can pretend to move as if they were that doll. Play a little of *KIDS!* track #44: *You've Got Rhythm* so the dancers can experiment with matching their doll-like movements to the music.
- *Exercise:*
  - i. The dancers will perform the required balance on their specific colored mat for eight counts or until you call out the words *doll dance*.
  - ii. The dancers will doll dance for eight counts or until you call out the word *balance*.
  - iii. Be sure to remind the dancers to find a new colored mat so they can perform a different balance exercise.
  - iv. Be sure the dancers have had a chance to perform all three balances.
  - v. *Variations:*
    - a. Instead of calling out the cueing words of *doll dance* and *balance*, have the dancers help you count the music out loud and change on their own every counts.
    - b. Have the dancers connect to another dancer by each holding the same ribbon ring. Randomly place two mats side-by-side of the same color *and* two mats of different colors side-by-side for the dancers to perform their balances, either with both performing the same or different ones, always staying connected by the ribbon ring.

## V. **KIDS! 2 CD #47: Flocking Birds — in the Air**

- *Starting Position:*
  - i. Depending on the number of students in the class, either keep them in one group or divide them into smaller groups with at least five dancers in a group.
  - ii. Have the students begin their movement in the middle of the Dance Space.
- *Teaching Tips:*

- i. This exercise correlates with an exercise in the Leap 'N Learn *I'd Like to Be*. . . *An Activity Book*. A full description of the exercise is available there. You will use the book's flocking bird activity cards in this exercise.
  - ii. Explain to the dancers how and why birds migrate to other parts of the world during certain seasons.
  - iii. Many large birds fly in a V formation to save energy during migration.
  - iv. There is no exact leader of a flock of birds. Usual flocking formation is designed as a circle or sphere.
  - v. Explain to the dancers how in choreography dancers are required to dance in many formations similar to how birds fly in flocking formations.
  - vi. Explain to the dancers how smooth and seamless the birds are when they change their formations in mid-air. Ask the dancers to try to do the same.
- *Exercise:*
    - i. Each group of students will draw from one of the four cards. The dancers will align themselves into the same design as that of birds on the card.
    - ii. The dancers will begin slowly walking around the room while maintaining the exact formation with their bodies as the birds on their card.
    - iii. On your cue, the dancers begin to run like a dancer while continuing to maintain their flocking formation.
    - iv. For the greatest challenge, call out different leaders while the dancers are moving within their formation. When a different leader takes over, the entire group must adjust accordingly.
    - v. Either have the groups take turns being a flock of birds or have them travel in separate designs at the same time.
    - vi. Discuss with the dancers which card was the most challenging to follow and why.

## Class Ending

- VI. Have the dancers dance (as in their last creative exercise) back to Share Time Space for stickers. Assistant goes to the door with coloring sheet handouts and extra stickers.
- VII. Call each dancer's name, give a positive comment, and place a star by his or her name for following the Dancer's Manners. If time allows, ask them a question about something they learned in class that day.
- VIII. Once their sticker is by their name, have them perform their favorite step they learned that day in class to the assistant to receive a sticker for participation on their hand and their take home coloring sheet.
- IX. Teach dancers how to say thank you to their teacher and assistant in dance class by doing a curtsy or bow.

- X. Remind dancers to practice at home.
  - XI. Dismiss class.
- 

## Notes

### Month Five

The lesson plan above is for the entire month. It is impossible to do everything in one 75-minute class; however, everything in the plan should be covered by the end of the month, including experimenting with the variations given for some of the exercises. Please use this lesson plan as a guideline along with your own ideas and style to develop the perfect curriculum for your students.

#### **Class Beginning**

- Do everything

#### **Warm-Up**

- Review barre etiquette and do five minutes of warm-up stretches

#### **Barre**

- Do everything each week without stopping in-between exercises, but wait to introduce Pas de Bourrée Dessous until week three

#### **Center Work**

- Do everything each week without stopping in-between exercises

#### **Across the Floor**

- Choose as many exercises as time allows

#### **Free Dance**

- Choose two exercises each week

## The Keys to Success

#### **Transition Times**

- Quick and engaging for students

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

- Sincere, high energy, animated, and smiling!
- Be prepared:
  - Roll Book, Stickers, Beeper, Copy of Dancer's Manners, etc. ready
  - Music ready
  - Props ready (It's best to have them where the students cannot see them.)
  - Handouts ready — Coloring Sheets
    - Week 1: *Grand Plié Second Position*
    - Week 2: *Sauté from First Position* and *Flocking Birds*
    - Week 3: *Waltz*
    - Week 4: *Tendu à la Seconde from First Position*
    - Week 5: *Marching*  
(Depending on if month five aligns to be in January and depending on the calendar, some classes may have five sessions.)

## Lesson Plan: Short-Form

<b>Class Level:</b> Seven-Year-Olds	<b>Date:</b>
<b>Month:</b> Five	<b>Class:</b>
<b>Class Length:</b> 75 Minutes	<b>Instructor:</b>
<b>Monthly Objective:</b> Body Awareness	
<b>Movement Concepts:</b> Body Parts and Balance	
<b>Music:</b> <i>KIDS! 2 CD, Locomotion CD, Music, Magic &amp; Make-Believe (MMMB) CD, KIDS! CD</i>	
<b>Props:</b> Leap 'N Learn Mats, Leap 'N Learn Ribbon Rings, Leap 'N Learn Scarves, Painter's Tape, Silk Flowers, Picnic Basket and Blanket, Flocking Cards	
<b>Supplies:</b> Dance Books, Roll Book, Stickers, Beeper, Coloring Sheet Examples, Handouts	
<b>Reference:</b> Class Objectives: Month Five, Seven-Year-Old Curriculum	
Class Beginning — Circle in Share Time Space	
Roll; Share Time	
Discussion of Body Awareness, Body Parts, and Balance	
Discussion of Proper Barre Etiquette	
Move to Barre	
Warm-Up — Seated at Barre Space	
<i>KIDS! 2 #2 and 3 (or No CD)</i>	Flex and Pointe Ankles and Feet; Turn In and Out with Rotators; Stretch Back and Hamstrings
Barre — Perform All Exercises Facing Barre with 2 Hands on Barre / Remove Barres when Done	
<i>KIDS! 2 #9</i>	Demi-Plié and Grand Plié — Parallel, 2 demi-pliés, élevé balance extending arms to 2nd, lower, repeat; 1st position and repeat; 2nd position and repeat; 2 grand pliés; élevé balance
<i>KIDS! 2 #10</i>	Tendu — Parallel tendu right, flex, point, close parallel; parallel tendu right, rotate leg out, parallel, close parallel; parallel tendu right, lift, lower, close parallel; parallel tendu right, close; élevé; lower; repeat on left; repeat all à la seconde with leg turning in and out for rotation

<i>KIDS! 2 #11</i>	Tendu en Croix from 1st Position — Tendu right leg devant; à la seconde; derrière; demi-plié; repeat left, right, left
<i>KIDS! 2 #12</i>	Dégagé — Tendu devant, lift, lower, close parallel; dégagé devant; élevé; lower; repeat on other leg; repeat all
<i>KIDS! 2 #12</i>	Dégagé from 1st (Dividing by Two) — Dégagés à la seconde: 8 right, 8 left, 4 right, 4 left, 2 right, 2 left, 1 right, 1 left
<i>KIDS! 2 #13</i>	Battement Piqué and Cou-de-Pied — Parallel piqué right 4 times, cou-de-pied 3 times; balance in cou-de-pied; repeat left; rotate 1st and repeat all à la seconde
<i>KIDS! 2 #15</i>	Demi Rond de Jambe — Tendu devant, carry foot à la seconde, close 1st; repeat 3 times; demi-plié; repeat all on left
<i>KIDS! 2 #17</i>	Rotation and Élevé — 1st, parallel, 1st, hold, focusing on moving entire leg from hip; élevé 2 times; reverse and repeat
<i>KIDS! 2 #19</i>	Pas de Bourrée Dessous — Pas de bourrée dessous right and left; demi-plié 3rd between each
Center Work — 1 or 2 Lines in Dance Space	
<i>KIDS! 2 #18</i>	Temps Lié — Tendu à la seconde right; demi-plié 2nd; tendu left à la seconde; close 1st; port de bras; repeat all left
<i>KIDS! 2 #20</i>	Parallel Sauté — Plié, sauté, plié, stretch; repeat 2 times; plié; relevé; plié; stretch; rotate 1st and repeat all
<i>KIDS! 2 #21</i>	Échappé Sauté — Jump 2nd; Jump 1st; repeat; échappé sauté; plié 2nd; relevé 2nd; plié 2nd; sauté 1st; repeat all
<i>KIDS! 2 #22</i>	Pas de Chat — Raise right foot to touch side of left knee as left knee pliés; jump diagonally upward off left foot landing on right foot as left foot touches the side of the right knee (retiré); close left foot front 3rd; repeat 3 pas de chats right; stretch knees; plié; repeat pattern across the floor; repeat to the left
<i>KIDS! 2 #32</i>	Monster Turns Toward Mirror — Demi-plié 2nd with head over right shoulder; body turns 180°s while head remains still and is now over left shoulder; head and body turn 180°s to end back in starting position; travel toward mirror with each turn; repeat all on other side
Across the Floor — Move to One Side of the Room to Start	
<i>KIDS! 2 #28</i>	Flower Garden Bourrée — Forward parallel bourrée holding certain color flower; gracefully lower to exchange flowers; continue to parallel bourrée across the floor
<i>KIDS! 2 #31</i>	Galloping Sideways — Create 2 groups within 1 long row; group 1 gallops for 6 counts; temps lié to change legs; wait for 8 counts as group 2 gallops and fits in their spacing to create 1 long row; keep alternating right and left
<i>KIDS! 2 #30</i>	Skipping — Moving arms in opposition

<i>KIDS! 2 #31</i>	Polka — Hop, step, step (1 skip and 1 gallop) across Dance Space
<i>KIDS! 2 #31</i>	Skip, Gallop, Polka — 4 gallops forward; 4 skips backward; 4 polka steps forward; repeat across Dance Space
<i>KIDS! 2 #33</i>	Step Assemblé Parallel and Développé — 2 step assemblé; 2 dégagés; jump to parallel; repeat all; passé développé devant; passé retiré; parallel; repeat across the floor
<i>KIDS! 2 #34</i>	Slow Parallel Waltz — 1 at a time, parallel waltz forward across the floor
<i>KIDS! 2 #36</i>	Running Like a Dancer — With scarf, pairs run across on diagonal; freeze, then walk like a dancer to line up in opposite corner
Free Dance — Formation Depends on Exercise	
<i>Locomotion #14</i>	Isolating Action Word Dance
<i>MMMB #8</i>	Frog Jump and Lily Pad Balance
<i>MMMB #6</i>	Ant Platoon
<i>KIDS! #44</i>	Dancing and Balancing Dolls
<i>KIDS! 2 #47</i>	Flocking Birds — In the Air



## Teacher's Notes

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

**Instructor:**

**Month:**

Week 1:

Week 2:

Week 3:

Week 4:



## Lesson Plan: Chart

<b>Class Level:</b> Seven-Year-Olds		<b>Instructor:</b>			
<b>Month:</b> Five		<b>Objective:</b> Body Awareness			
<b>Week</b>	<b>One</b>	<b>Two</b>	<b>Three</b>	<b>Four</b>	<b>Five</b>
<b>Class Beginning</b>	<ul style="list-style-type: none"> <li>• Roll</li> <li>• Share Time</li> <li>• Discuss Body Awareness, Body Parts, and Balance</li> </ul>	• Same	• Same	• Same	• Same
<b>Warm-Up</b>	5-Minute Stretch — Ankles, Feet, Rotators, Hamstrings, Back	• Same	• Same	• Same	• Same
<b>Barre</b>	<ul style="list-style-type: none"> <li>• Demi-Plié &amp; Grand Plié</li> <li>• Tendu</li> <li>• Tendu en Croix from 1st Position</li> <li>• Dégagé</li> <li>• Dégagé from 1st (Dividing by 2)</li> <li>• Battement Piqué &amp; Cou-de-Pied</li> <li>• Demi Rond de Jambe</li> <li>• Rotation &amp; Élevé</li> <li>• Pas de Bourrée Dessous</li> </ul>	• Same	<ul style="list-style-type: none"> <li>• Same, plus:</li> <li>• Pas de Bourrée Dessous</li> </ul>	• Same, but with variations	• Same

Center Work	<ul style="list-style-type: none"> <li>• Temps Lié</li> <li>• Parallel Sauté</li> <li>• Échappé Sauté</li> <li>• Pas de Chat</li> <li>• Monster Turns Toward Mirror</li> </ul>	<ul style="list-style-type: none"> <li>• Same</li> </ul>	<ul style="list-style-type: none"> <li>• Same, but add variation</li> </ul>	<ul style="list-style-type: none"> <li>• Same</li> </ul>	<ul style="list-style-type: none"> <li>• Same</li> </ul>
Across the Floor	<ul style="list-style-type: none"> <li>• Flower Garden Bourrée</li> <li>• Galloping Sideways</li> <li>• Skipping</li> <li>• Polka</li> <li>• Step Assemblé Parallel &amp; Développé</li> </ul>	<ul style="list-style-type: none"> <li>• Same, but add variations</li> </ul>	<ul style="list-style-type: none"> <li>• Slow Parallel Waltz</li> <li>• Skip, Gallop, Polka</li> <li>• Running Like a Dancer</li> </ul>	<ul style="list-style-type: none"> <li>• Same, but add variations to all</li> </ul>	<ul style="list-style-type: none"> <li>• Your Choice!</li> </ul>
Free Dance	<ul style="list-style-type: none"> <li>• Isolating Action Word Dance</li> <li>• Dancing &amp; Balancing Dolls</li> </ul>	<ul style="list-style-type: none"> <li>• Dancing &amp; Balancing Dolls</li> <li>• Flocking Birds — In the Air</li> </ul>	<ul style="list-style-type: none"> <li>• Frog Jump &amp; Lily Pad Balance</li> <li>• Flocking Birds — In the Air</li> </ul>	<ul style="list-style-type: none"> <li>• Frog Jump &amp; Lily Pad Balance</li> <li>• Ant Platoon</li> </ul>	<ul style="list-style-type: none"> <li>• Ant Platoon</li> <li>• Flocking Birds — In the Air</li> </ul>
Class Ending & Handouts	<ul style="list-style-type: none"> <li>• Stickers</li> <li>• Thank You</li> <li>• <i>Handout:</i> <ul style="list-style-type: none"> <li>• Grand-Plié Second Position</li> </ul> </li> </ul>	<ul style="list-style-type: none"> <li>• Stickers</li> <li>• Thank You</li> <li>• <i>Handouts:</i> <ul style="list-style-type: none"> <li>• Sauté from First Position</li> <li>• Flocking Birds</li> </ul> </li> </ul>	<ul style="list-style-type: none"> <li>• Stickers</li> <li>• Thank You</li> <li>• <i>Handout:</i> <ul style="list-style-type: none"> <li>• Waltz</li> </ul> </li> </ul>	<ul style="list-style-type: none"> <li>• Stickers</li> <li>• Thank You</li> <li>• <i>Handout:</i> <ul style="list-style-type: none"> <li>• Tendu à la Seconde from First Position</li> </ul> </li> </ul>	<ul style="list-style-type: none"> <li>• Stickers</li> <li>• Thank You</li> <li>• <i>Handout:</i> <ul style="list-style-type: none"> <li>• Marching</li> </ul> </li> </ul>

Notes for Seven-Year-Olds:



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## Month Six

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**Class Level:** Seven-Year-Olds

**Month:** Six

**Class Length:** 75 Minutes

**Monthly Objective:** Expressing Emotions Through Movement

**Movement Concepts:** Relationships to Others; Focus — Single and Multi

**Music:** *KIDS! 2 CD*, *Rainy Day CD*, *KIDS! CD*

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

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

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

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

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

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

The concept of Focus refers to where the dancer is looking. Single focus is when the dancer looks at one thing such as a body part, an object or person, or in a specific direction. Multi-focus is when the dancer looks at many different things at once or changes where they are looking. Focus is an important concept to understand since it is used during turning. Spotting during turns is another form of single focus. Remind the dancers that they are using focus (spotting) during their monster turns. As the dancers get older and further along in their training, the study of focus will become more in-depth and exact.

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

## Warm-Up

- After Share Time, the assistant and I quickly set out the center barres if it isn't the first class of the day. If it is the first class of the day, the barres can be setup prior to class time. (I only use portable barres in all of my classes!)
- I quickly place the students at the correct barre heights. We then review correct ballet barre etiquette by the students telling me the rules of taking barre.
- Once everyone has a clear understanding of how to use the barres, we then sit down at our barre place and do about five minutes of warm-up stretching. I focus on flexing and pointing ankles and feet, turning out and in to warm up rotators, and gentle back and hamstring stretches. I sometimes play *KIDS! 2 #2* and *#3* for these particular exercises or have the dancers perform exercise without music. This is also a great time to play music from classical ballets and to discuss information pertaining to that particular ballet.
- After warm-up stretches, everyone stands to begin barre work.

## Barre

*Note:* The students in this class are ready to begin to focus on proper technique and execution of their movements. There will be some change in the choreography of the barre exercises from previous months, but it will be minimal. Please remember these dancers are seven-years-old and teaching through imagery and pretend play is very beneficial to their learning experience.

### I. ***KIDS! 2 CD #9: Demi and Grande Plié***

- *Starting Position:* Feet first position, arms en bas, standing facing the barre.
- *Teaching Tips:*
  - i. Review third position of the feet.
    - a. Remind dancers to keep all ten toes on the floor.
    - b. Remind dancers to turn both legs and feet out equal amounts.
    - c. Remind dancers to stand equally on both feet. If they had two scales, one for each foot, they would both have the exact weight on them.
  - ii. Introduce first position grand plié to the class.
    - a. Remind dancers to keep their heels down until they have to come up as the knees open to the side. The dancer's bottom will never touch the heels. Put the heels down as soon as possible.
    - b. Remind the dancers to keep their backs very straight. An image I use very successfully is to imagine their spine is a paint brush and they need to paint a vertical stripe with their backs — not their bottoms.
  - iii. Dancers port de bras during intro placing hands on top of barre.
  - iv. Have dancers experiment with exactly how far they will need to stand from the barre so that their arms are correctly placed on the barre and their bodies remain vertical.
  - v. Remind dancers to maintain the “Number One” position of their bodies at all times: head high, neck long, shoulders open and down, ribs down, abs in and up, backs long, etc.
- *Exercise:*
  - i. Sixteen Counts: First Position — one demi-plié — one élevé — repeat; one grand plié first position; tendu change to second position.
  - ii. Sixteen Counts: Second position — one demi-plié — one élevé — repeat; one grand plié second position; tendu to third position right front.
  - iii. Sixteen Counts: Third position right front — one demi-plié — one élevé — repeat for a total of three times; tendu to left front third position.
  - iv. Sixteen Counts: Third position left front — one demi-plié — one élevé — repeat for a total of three times; tendu to second position.
  - v. Tendu close first, then rotate to parallel — élevé balance with arms in first position, gently turn head slightly right then left while balancing. Point out to the dancers that this is a good time to use focus. Have the dancers see something to their right, in the center, to their left, and again in the center.
  - vi. Finish parallel with arms en bas, head slightly turned to the right.

## II. **KIDS! 2 CD #10: Tendu**

- *Starting Position:* Facing barre, feet parallel, and arms en bas, port de bras on intro and place hands on barre.
- *Teaching Tips:*
  - i. Emphasize a stretched leg and foot.
  - ii. Emphasize keeping body very still with hips facing to their front.
  - iii. Emphasize the proper energy flow of a tendu — pushing down into the floor to begin the movement, sliding the foot across the floor, then only the tip of the toes touches the floor in the extended tendu. Weight remains on the supporting leg.
  - iv. Emphasize hand placed lightly on top of the barre.
- *Exercise:*
  - i. Tendu Parallel —
    - a. (1) Tendu devant parallel; (2) flex ankle; (3) point ankle and foot; (4) close parallel.
    - b. (5) One tendu devant parallel; (6) rotate leg outward; (7) rotate leg parallel; (8) close parallel.
    - c. (1) One Tendu devant parallel; (2) lift leg off floor about three inches; (3) lower tendu; (4) close parallel.
    - d. (5) One tendu devant parallel; (6) close parallel.
    - e. (7 and 8) Parallel élevé and lower.
    - f. Repeat left, all parallel.
  - ii. Rotate legs to first position and repeat entire tendu combination to à la seconde.
  - iii. Remind the dancers that now because they are already turned out in à la seconde, when performing the rotation part of this exercise, they will be turning the leg in and then back out.
  - iv. *Variation:* Have the dancers let go of the barre during portions of the exercise to ensure they are not using the barre too much for balance. I have my dancers do the first part of every exercise with the barre and the repeat without the barre. Explain how this is a great way to check themselves to see if their weight is on their supporting leg.

### III. **KIDS! 2 CD #11: Tendu en Croix from First**

- *Starting Position:* Facing barre, legs in first, and arms en bas, port de bras on intro and place hands on barre.
- *Teaching Tips:*

- i. Review with the dancers the meaning of en croix (in the shape of a cross) and that they will be performing a tendu devant (front), à la seconde (to the second), and derrière (back). Their legs will remain rotated outward the entire time.
  - ii. It is very important to make the dancers aware of the importance of keeping their tummy muscles strong and lifted, especially when performing a tendu derrière. If you find the dancers release their abdominals and backs as they bring their leg to the back, it may be necessary to wait on this exercise for a while. I do recommend having the dancers lie prone with the front of the body on the floor, resting their forehead on their hands, their tummy lifted so a small bug could crawl under, legs rotated in first position with their feet pointed, and have them practice lifting one leg at a time an inch off the floor.
  - iii. Remind dancers to always keep their ankles and feet pointed in a straight line and to never sickle their foot in either direction.
  - iv. Have the dancers work slowly during this exercise. There is much to remember. Stress the importance of proper technique.
- *Exercise:*
    - i. Tendu devant and close first (1-4).
    - ii. Tendu à la seconde and close first (5-8).
    - iii. Tendu derrière and close first (1-4).
    - iv. Demi-plié, stretch, élevé, and lower (5-8).
    - v. Repeat on left, and again on right and left.
    - vi. *Variation:* Remove arms from barre and place in second position on repeat of exercise.

#### IV. **KIDS! 2 CD #12: Dégagé en Croix**

- *Starting Position:* Facing barre, legs in first position, and arms en bas, port de bras on intro and place hands on barre.
- *Teaching Tips:*
  - i. Remind the dancers that their legs will remain stretched (straight) for the entire exercise.
  - ii. Use cueing words such as “brush down” on the dégagé.
  - iii. Remind the dancers to only raise their leg about three inches. It is also a good idea to have them show you how much three inches is with their fingers.

- iv. Remind the dancers to lightly touch the barre and to try to let go of the barre on the repeat and either place hands on hips or hold arms in second position.
- *Exercise:*
  - i. (1) One tendu devant; (2) lift the foot three inches from the floor; (3) lower; (4) close parallel.
  - ii. (5, 6) One dégagé devant.
  - iii. (7, 8) Close first position.
  - iv. Repeat à la seconde with right.
  - v. Repeat derrière with right.
  - vi. (5, 6) One élevé, lower heels; (7, 8) one demi-plié, stretch.
  - vii. Repeat entire exercise on left.

V. **KIDS! 2 CD #12: Dégagé from First (Dividing by Two)**

- *Starting Position:* Facing barre, legs in first position, and arms en bas, port de bras on intro and place hands on barre.
- *Teaching Tips:*
  - i. Remind the dancers that their legs will remain stretched (straight) for the entire exercise.
  - ii. Remind the dancers that they will be dividing by two each time they start their right leg: eight right, eight left, four right, four left, two right, two left, one right, one left.
  - iii. This exercise combination is an all time favorite of young dancers. They never seem to tire of repeating it week after week.
- *Exercise:*
  - i. All dégagés will be in à la seconde.
  - ii. Eight right, eight left, four right, four left, two right, two left, one right, one left.
  - iii. Finish first position and relevé; balance with arms in first position.

VI. **KIDS! 2 CD #13: Battement Piqué en Croix**

- *Starting Position:* Facing barre, legs in first position, and arms en bas, port de bras on intro and place hands on barre.
- *Teaching Tips:*
  - i. Remind dancers to lightly tap foot on the floor with a straight leg.

- ii. Remind dancers to keep their tummies tight and lifted with both hips and shoulders facing their barre.
- *Exercise:*
  - i. (1-4) Lightly battement piqué right foot and leg devant three times, closing first position on count four.
  - ii. (5-8) Lightly battement piqué right foot and leg à la seconde three times, closing 1st position on count eight.
  - iii. (1-4) Lightly battement piqué right foot and leg derrière three times, closing first position on count four.
  - iv. (5-8) One slow demi-plié and straighten.
  - v. Repeat all starting on left.
  - vi. Repeat all with right arm off barre in second position while moving right leg and left arm off barre in second position and moving left leg.

#### VII. **KIDS! 2 CD #15: Demi Rond de Jambe en Dehor**

- *Starting Position:* Facing barre, legs in first position, and arms en bas, port de bras on intro and place hands on barre.
- *Teaching Tips:*
  - i. Explain to the dancers the meaning of rond de jambe — round the leg.
  - ii. Knees must face the same direction the toes are pointing and hips and shoulders must remain facing the barre.
  - iii. Toes remain on floor at all times and knees remain stretched.
  - iv. Stress for the dancers to keep their knees stretched as they pass through first position in each rond de jambe.
- *Exercise:*
  - i. Tendu devant, carry foot to à la seconde, carry foot derrière, and close first position; repeat three times; one demi-plié.
  - ii. Repeat all on left.
  - iii. Repeat all.

#### VIII. **KIDS! 2 CD #17: Rotation and Élevé**

- *Starting Position:* Facing barre, legs parallel, and arms en bas, port de bras on intro and place hands on barre.
- *Teaching Tips:*

- i. Remind the dancers to work in opposition. This means as they lower their heels they must think up with their entire body. When they raise their heels, they must push through the floor with their toes.
  - ii. When rotating inward and outward, the entire leg must remain straight and knees always must face direction of toes.
- *Exercise:*
    - i. Dancers will close and open their first position while concentrating on moving their entire leg from their hips.
      - a. Legs and Feet: Change to first, parallel, first, hold (1-4).
      - b. Élevé two times in first (5-8).
      - c. Reverse and Repeat: Parallel, first, parallel, hold (1-4); élevé two times in parallel (5-8).
      - d. Variation: On repeat, try to bring arms off of the barre and hold in second position. This will place greater demands on the dancers' balance.

#### IX. **KIDS! 2 CD #19: Pas de Bourrée Dessous**

- *Starting Position:* Facing barre, legs in third position, right foot front, and arms en bas, port de bras on intro and place hands on barre.
- *Teaching Tips:*
  - i. Pas de bourrée dessous — step behind, step side, step front. From third position right foot front, cou-de-pied left foot back and step behind with left, step side to second position with right, and step third position left foot front.
  - ii. Remind dancers to step with straight knees high on demi pointe.
  - iii. There is a pas de bourrée coloring sheet available in the Leap 'N Learn Pre-Ballet Coloring Book.
- *Exercise:*
  - i. Pas de bourrée dessous right and left. Have dancers say the words “back, side, front” as they step. Demi-plié in third position in between each pas de bourrée dessous.

*Move portable barres away from Dance Space while dancers get a sip of water. Then dancers return to the same location in the room where they were standing at the barre. Switch rows throughout the remaining portion of class.*

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

##### *Teaching Tips:*

- Encourage dancers to freeze in a starting position before beginning an exercise and to freeze in an ending position once the exercise has ended.

- Many of the center exercises are similar to the six-year-old program; however, in the seven-year-old program a greater focus should be placed on executing proper technique and a more in-depth understanding of how to move their body.

#### I. **KIDS! 2 CD #18: Temps Lié**

- *Starting Position:* Legs in first position with arms en bas. On the intro, port de bras to demi-seconde.
- *Teaching Tips:*
  - Remind the dancers that they will be moving in rotation, and it is very important to keep their knees over their toes throughout.
  - The dancers will be traveling sideways.
- *Exercise:*
  - Three temps lié to the right. Tendu right à la seconde, plié second position, tendu left à la seconde, and close first position. Arms remain in demi-seconde. Head turns slightly right during right tendu, forward during second position plié, turn head slight left during left tendu, and forward when closing in first position.
  - With legs in first position, port de bras arms en bas, first position, fifth position, and open to demi-seconde.
  - Repeat all to left.
  - Variation:* Add something different after completing the three temps liés in place of the port de bras. For example:
    - Temps lié rock right, left, right, and close first with arms swinging side-to-side.
    - Temps lié rock forward, backward, forward, and close first with arms swinging forward and backward.
    - Have the dancers create their own movement and port de bras.
    - Balance in retiré passé with arms in first.

#### II. **KIDS! 2 CD #20: Sauté First Position**

- *Starting Position:* Feet in first position with hands on hips.
- *Teaching Tips:*
  - Ask dancers to tell you what their feet and legs should do in the air during a sauté.
  - Keep stressing the word and action of *push* every time the dancers sauté.
  - Remind dancers to open their knees over their toes as they land in plié.
- *Exercise:*

- i. Plié; sauté (jump); plié; stretch; repeat a total of three times (twelve counts).
- ii. Plié; relevé; plié; stretch (four counts).
- iii. *Variation:* Arms en bas for sautés and relevé. Remind dancers to keep their arms rounded and not to lift their shoulders or try to use their arms as they jump.

### III. **KIDS! 2 CD #21: Échappé Sauté**

- *Starting Position:* Feet in first position with hands on hips.
- *Teaching Tip:* Remind the dancers to keep their échappé sautés large and slow while keeping their knees over their toes on each landing.
- *Exercise:*
  - i. Dancers jump to second position (1); jump to first position (2); repeat (3-4).
  - ii. Échappé sauté; plié second; relevé second; plié second; sauté first (5-8).
  - iii. Repeat all.
  - iv. *Variations:*
    - a. Replace the third échappé sauté and relevé with the jack-in-the-box emotion exercise. Have them échappé sauté into a grand plié second position, then pretend to be a doll that collapses (or a balloon that loses all its air) as the upper body lowers downward, and then quickly springs back up with a sauté into first position as they demonstrate the called out emotion with their body.
    - b. Incorporate arms during exercise.

### IV. **KIDS! 2 CD #22: Pas de Chat**

- *Starting Position:* Feet and legs in third position, left foot front, with hands on hips.
- *Teaching Tips:*
  - i. Pas de chat means step of the cat.
  - ii. This step will begin in third position and end in third position.
- *Exercise:*
  - i. Raise the right foot to touch the side of the left knee (retiré) as the left knee pliés; jump diagonally upward off of the left foot landing on right foot as the left foot touches the side of the right knee (retiré); close the left foot front in third position.
  - ii. Repeat three pas de chats to the right; stretch knees; plié; continue repeating pattern across the floor.

- iii. Repeat sequence to the left.

V. **KIDS! 2 CD #32: Monster Turns Towards Mirror**

- *Starting Position:*

- i. Legs in second position demi-plié with hands on shoulders with elbows extended out to side even with shoulders. Dancers begin with their bodies facing the side of the room and their head turned toward the mirror.
- ii. Place dancers in lines so they can travel toward the mirror to see themselves as they turn.

- *Teaching Tips:*

- i. Have the dancers focus their eyes in the mirror and try to see their eyes each time they turn.
- ii. Have the dancers stay in demi-plié during the entire exercise.
- iii. The turns are called monster turns because the dancers stay low in a plié and are only focused on moving their head correctly. They love doing these, and it is a great way to introduce spotting.
- iv. This exercise is a preparatory exercise for chaînés. To begin you may have to touch the dancers' shoulders so they know which direction to turn.

- *Exercise:*

- i. Second position demi-plié with the head turned over the right shoulder.
- ii. The body turns 180 degrees, while the head remains still and is now over the left shoulder.
- iii. The head and the body turn together 180 degrees to end back in the starting position.
- iv. Travel toward the mirror with each turn. Either split the line in the middle to walk around to start again or back up if there isn't a second group coming forward.
- v. Repeat all on other side.

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

*Teaching Tips:*

- Encourage dancers to freeze in a starting position before beginning an exercise and to freeze in an ending position once the exercise has ended.
- Continue to reinforce musical awareness by incorporating a focus on preparation and counting as each row of dancers begin to travel across the floor. For example, the first row starts on count one and the second row starts on the next count one. Encourage dancers to count the music while waiting their turn.

- Focus on the execution of proper technique throughout the following exercises. Dancers in the seven-year old program should have more refined movements as compared to the dancers in the six-year old program.

I. **KIDS! 2 CD #28: Emotion Stations — Piqué Parallel and Bourrée with Port de Bras**

- *Starting Position:*

- Divide the Dance Space into four sections by placing three long pieces of blue painter's tap across the floor.
- Have the dancers line up in one or two straight lines across one side of the room.

- *Teaching Tips:*

- Remind the dancers that they are to remain side-by-side to the other dancers as they travel across the floor.
- Remind dancers of how their face and body look when they are experiencing different emotions such as happy, sad, or scared. Discuss the differences with the dancers and have them experiment with the emotions and how it affects their body language. For example, happy is up, sad is low, and scared movements are cautious and a little back.
- Encourage the dancers to incorporate port de bras with each bourrée segment. Discuss with the dancers the options of different port de bras that could be used to depict the emotion they are acting as the time. For example, low port de bras with sadness, a big and high port de bras with happiness, etc.

- *Exercise:*

- The dancers will incorporate one piqué parallel (1, 2), bourrée with port de bras (3 and 4), and their own pose with an emotion (5-8).
- Have the first row of dancers happily piqué parallel and bourrée to the first piece of tape — this is the happy line. Have the dancers freeze on the tape in a happy pose with a happy expression. Ask the dancers to each create their own happy pose.
- Have the dancers sadly piqué parallel and bourrée to the second piece of tape — this is the sad line. Have the dancers freeze on the tape in a sad pose with a sad expression. Ask the dancers to each create their own sad pose.
- Have the dancers cautiously piqué parallel and bourrée with fear to the third piece of tape — this is the scared line. Have the dancers freeze on the tape in a scared pose with a scared expression. Ask the dancers to each create their own frightened pose.
- Have the dancers piqué parallel and bourrée off the Dance Space with a silly face and emotion. Remind the dancers to correctly piqué parallel and bourrée even though they are getting to act super silly.

- vi. *Variation:* Instead of using tape on the floor, have the dancers count their music for the bourrées.

## II. **KIDS! 2 CD #31: Galloping Sideways with a Partner**

- *Starting Position:*
  - i. Place the dancers into pairs. Try to somewhat match the height and leg lengths so the dancers will travel at similar places.
  - ii. Have each pair face tummy-to-tummy while holding both hands with their partner. Have them point their foot toward the Dance Space.
- *Teaching Tips:*
  - i. Remind the dancers to hook their magic string from their tummy to their partner's tummy.
  - ii. Remind the dancers to dance together and to never pull on their partner's arms.
- *Exercise:*
  - i. (1-4) The dancers will gallop four times sideways while remaining tummy-to-tummy and holding their partner's hands.
  - ii. (5-8) The dancers will let go of their partner and gallop four times circling away from their partner and back to their partner.
  - iii. The dancers then clap each other's hands four times (1-4) and hold hands again (5-8).
  - iv. Repeat across Dance Space.
  - v. *Variations:*
    - a. Repeat the exercise as above, but this time replace the second set of four gallops with skips that circle away and back to their partner.
    - b. Or replace the second set of gallops that circle away and back to their partner with one dancer galloping around the other partner as that partner skips in place. Be sure to have the other dancer circle around partner on the repeat. This will take lots of practice, but the dancers love giving it a try.

## III. **KIDS! 2 CD #31: Polka**

- *Starting Position:*
  - i. Line the dancers up in rows facing the Dance Space across one side of the room.
  - ii. Have the dancers begin parallel legs together with their hands on hips.
- *Teaching Tips:*

- i. One skip and one gallop is a basic polka step — hop, step, step. The legs alternate with each hop (skip).
  - ii. When first learning the polka, always have the dancers do their skips then their gallops across the floor. It may be helpful to first go to two skips, two gallops, two skips, two gallops before attempting the actual polka.
- *Exercise:*
    - i. Dancers travel across Dance Space with hop, step, step (one skip and one gallop).
    - ii. *Variations:*
      - a. Perform with a partner, holding one hand traveling side-by-side.
      - b. Perform with a partner, holding one hand while facing partner and half-turn with each polka. Key words to tell students are “tummy-to-tummy” and “back-to-back.”

#### IV. **KIDS! 2 CD #33: Combination — Step Assemblé; Pas de Chat; Développé / Port de Bras**

- *Starting Position:*
  - i. Line the dancers up in rows facing the Dance Space across one side of the room. Later on, the dancers could perform this exercise en diagonal from the corner in a specified formation such as a square or triangle.
  - ii. Have each dancer stand parallel with their hands on their hips.
- *Teaching Tip:* This exercise is the combination of the two exercises previously worked on last month. Timing of execution of each step is important. This is also a great way for the young dancers to start developing the skill of remembering choreography.
- *Exercise:*
  - i. Two right step assemblé parallel left (counts one and two, three and four).
  - ii. Two parallel pas de chats right (counts five, six).
  - iii. Développé parallel devant right with first port de bras (counts seven and). Lower tendu devant parallel (count eight).
  - iv. Repeat across Dance Space beginning with right leg.

#### V. **KIDS! 2 CD #34: Slow Parallel Waltz with Single and Multi-Focus**

- *Starting Position:*

- i. Line the dancers up in rows facing the Dance Space across one side of the room.
  - ii. Have each dancer stand parallel with their downstage leg extended in tendu devant with their hands on their hips.
- *Teaching Tips:*
    - i. Have the dancers count along with you the rhythm of a waltz — one, two, three — a long one with a short two, three.
    - ii. Have them clap, pat, and sing the rhythm along with you.
    - iii. Teach them the following ideas that a waltz consists of steps that are:
      - a. Low, high, high
      - b. Down, up, up
      - c. Plié, stretch, stretch
      - d. Bend, straight, straight
      - e. Long, short, short
    - iv. To begin have the dancers randomly travel (parallel forward) all around the room experimenting with different ways of thinking of a waltz.
  - *Exercise:*
    - i. One line at a time have the dancers parallel waltz in a forward direction across the floor.
    - ii. Ask the dancers to waltz halfway across the Dance Space with a single focus.
    - iii. Ask the dancers to waltz the second half of Dance Space with multi-focus.
    - iv. *Variations:*
      - a. Have dancers spread out in no particular formation all around the Dance Space. Have the dancers parallel waltz eight times in any direction all around the room. Remind them to always be aware of where the other dancers are traveling as well. For the second eight counts, have the dancers find a partner and travel waltzing with their partner for eight counts. This is a great problem solving exercise because the dancers have to work out amongst themselves which direction they will travel. Repeat by themselves for eight counts and find a new partner for eight counts. This is a great exercise to have the dancers find a single focus (another dancer across the room) keeping eye contact with each other as they waltz toward each other for eight counts. This can be very tricky for young dancers. Be sure to have an even number of dancers before attempting this exercise. Also, watch out for “friends outside of the classroom” to only dance with each other.

- b. Now, ask the dancers to use multi-focus as they travel by themselves for eight counts. Is it easier or harder to find a partner this way?
- c. Intermix forward waltzing with backward waltzing.

### Performance Preparation

If students will be performing, spend about ten minutes of class time preparing and teaching the dancers their choreography for the end of the season performance or recital.

### Free Dance (Circle in Dance Space)

*Teaching Tip:* Dancers in this age group will greatly benefit from exploring the following free dance exercises. Focus on the variations offered as well as creating your own variations to add a greater physical and mental challenge for the dancers. Pretend play is still very important to children in the seven-year old age range as a means of categorizing information within their world. Pretend play is also great fun at this age, which brings additional excitement to your classes. It is very important to always allow time for free dance at the end of each class. Children love this portion of class and it ensures they will leave class with big smiles on their faces.

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

- *Starting Position:* Have the dancers sit on their hands in a circle formation around the blue X in the center of Dance Space.
- *Teaching Tips:*
  - i. Remind dancers that they will be dancing with their facial muscles only.
  - ii. Always repeat the word after the CD just in case a dancer did not hear the word correctly.
- *Exercise:*
  - i. Explain to the dancers that the CD will have a voice. The voice is going to call out an emotion word, and the dancers are going to interpret and express the meaning of the word with their facial muscles only.
  - ii. Explain to the dancers that when there is no music, we are going to freeze and listen carefully for our new action word to be called out.
  - iii. *Variations:*
    - a. Have the dancers sit on their feet and perform the emotion words using all of their upper body, arms, and hands.
    - b. Have the dancers stand and perform the emotion words using their entire body while remaining close to their starting position.
    - c. Using *KIDS! 2* CD tracks #38 and #44, have the dancers work on choreography of their own depicting the different emotions. Divide the class into two groups and have them show their work to each other. Open

up discussion on what they saw and felt when their classmates were performing. Ask the performers how they decided what to perform to depict the different emotions.

- d. Emotion cards and additional examples of emotion exercises are available in the Leap 'N Learn activity book, I'd Like to Be...

## II. **KIDS! 2 CD #32: Relationships to Others while Skating on the Pond**

- *Starting Position:* Place the dancers in pairs and have them form a large circle in the middle of the room.
- *Teaching Tips:*
  - i. Remind the dancers to always thank their partners for dancing with them.
  - ii. Remind the dancers to carefully listen to the “relationship to others” concept that has been called out.
  - iii. Remind the dancers to allow each partner to have a turn on each “relationship to others” concept.
  - iv. Focus on the actual technique of looking like you are skating. Discuss the chassé, the push, and the pointing of the back leg.
- *Exercise:*
  - i. The dancers begin by pretending to step onto a large frozen pond to skate side-by-side.
  - ii. The teacher calls out “around” and the dancers let go of hands and one-dancer skates around the other. The other dancer then gets their turn to skate around the other partner. Once they each get a turn skating “around” their partner, they go back to skating side-by-side.
  - iii. This repeats with the following relationships:
    - a. Over and Under: One dancer squats and the other steps over.
    - b. In-Between: Dancers crawl under each other’s legs.
    - c. Call out any that apply.
  - iv. Once the music stops the dancers thank each other for dancing with them.
  - v. *Variation:* After each “relationship to other” movement, switch partners. This is an excellent exercise for the young dancers to work things out socially by having to very quickly find their new partner. Remind them to only dance with the same partner one time.

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

- *Starting Position:* Dancers are spread out in free space throughout Dance Space.
- *Teaching Tips:*

- i. The dancers will be given verbal cues on what they will be pretending to do on a cold wintry day.
  - ii. Remind the dancers to show emotions while they take part in their winter activities.
- *Exercise:*
    - i. Make up a story about winter and have the dancers pantomime and dance it out.
    - ii. Call out verbal cues to guide the dancers in their movements. For example:
      - a. Have the dancers pretend they are skating on an outdoor pond.
      - b. Have the dancers pretend they are building a snowman.
      - c. Have the dancers pretend they are walking in the deep snow.
      - d. Have the dancers pretend they are being blown by a strong, cold wind.
      - e. Have the dancers pretend they are moving as if they were a snowflake gently falling to the ground.
      - f. *Variation:* Have the dancers break up into two groups. One group will be the performers, and the other group will be the audience. Instead of the teacher calling out the verbal cues, have the dancers decide on their own what they will be doing, and then have the audience members guess what they are doing. This exercise will encourage the performers to be clear in their movements so the audience members will understand. Relate the clearness of the movement to talking. If someone mumbles, no one can understand him or her. The same holds true for movement. Be sure to explore this exercise with the teacher's guidance before having the young dancers decide their movements on their own.

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

- *Starting Position:* Have the dancers form a large circle around the craft snowflake faces.
- *Teaching Tips:*
  - i. Make snowflake faces from craft foam sheets. Faces can be happy, sad, silly, angry, or frightened .
  - ii. Remind dancers to pick up a new face each time the magic word "snowflake" is called out.
  - iii. Review the different faces and emotions with the dancers before beginning the exercise.
- *Exercise:*
  - i. The teacher calls out the word "snowflake" and all dancers pick up a snowflake.

- ii. Each snowflake has a face showing one of the following: happiness, sadness, anger, silliness, or frightened.
- iii. The dancers dance a dance matching the snowflake they have picked up.
- iv. The teacher calls out “snowflake” and the dancers place their old snowflake down and pick up a new one. The dancers continue this process until the end.
- v. *Variation:* Once the dancers have picked up their snowflake and are dancing to match the expression on the snowflake, have them look for and move toward other snowflakes with the same expression. Remind them to never stop dancing. Pause the music and check to see if all of the snowflakes/dancers are matched correctly.

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

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

- g. Have the dancers crawl and creep like a tiger in the jungle the rest of the way or until they reach another Beanie Baby™.
- h. *Variations:*
  - Change the Beanie Babies™, which requires the dancers to change their movements.
  - Have them perform everything backwards.
  - Put the dancers into pairs and have one partner follow/mimic the other partner as they portray the different animals. Be sure to let the other partner have their turn leading. If time allows, have them perform together, side-by-side, creating their own movements to portray the animals. Discuss with the dancers which method is harder, easier, and why.

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

- *Starting Position:* Line the dancers up behind the teacher.
- *Teaching Tips:*
  - i. Discuss with the dancers what a cave is and how it can be very dark inside.
  - ii. Discuss with the dancers how the size of cave pathways can change.
  - iii. Discuss with the dancers how sometimes there are waterfalls inside the cave and that is what they will be pretending to look for today in their cave exploration.
- *Exercise:*
  - i. Act out walking in a cave, touching the walls, the cave gets smaller, narrower, lower, or wider. Change emotions from scared to brave to curious. How does the body move differently as the size of the cave pathway changes?
  - ii. Pretend to find a beautiful waterfall for the dancers to jump and play in at the end of their cave exploration.
  - iii. *Variations:*
    - a. Let the children take turns leading the dancers into the cave.
    - b. Use a flashlight and turn the lights out.
    - c. Connect two dancers together by tying their calves and elbows on one side of their bodies together with scarves. Have them perform the exercise again. Discuss with the dancers the difference in moving on their own compared to being connected to someone. Be ready for lots of giggles with this one!

Class Ending (Circle in Share Time Space)

- I. Have dancers dance (as in their last creative exercise) back to Share Time Space for stickers. Assistant goes to door with coloring sheet handouts and extra stickers.
  - II. Call each dancer's name, give a positive comment, and place a star by his or her name for following the Dancer's Manners. If time allows, ask them a question about something they learned in class that day.
  - III. Once their sticker is by their name, have them perform their favorite step they learned that day in class to the assistant to receive a sticker for participation on their hand and their take-home coloring sheet.
  - IV. Teach dancers how to say thank you to their teacher and assistant in dance class by doing a curtsy or bow.
  - V. Remind dancers to practice at home.
  - VI. Dismiss class.
- 

## Notes

### Month Six

The lesson plan above is for the entire month six. It is impossible to do everything listed on the lesson plan in one 75-minute class; however, everything in the plan should be covered by the end of the month, including experimenting with the variations given for some of the exercises. Please use this lesson plan as a guideline along with your own ideas and style to develop the perfect curriculum for your students.

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

#### **Class Beginning**

- Do everything each week

#### **Warm-Up**

- Five-minute stretch

#### **Barre**

- Do everything each week

#### **Center Work**

- Do everything each week; add variations as month progresses

#### **Across the Floor**

- Choose at least 4 every week; add variations as month progresses; suggestions in Lesson Plan: Chart

#### **Performance Preparation**

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

#### **Free Dance**

- Choose at least 2 every week; add variations as month progresses; suggestions in Lesson Plan: Chart

## The Keys to Success

### Transition Times

- Quick and engaging for students

### Class Assistant and Teacher

- Sincere, high energy, animated, and smiling!
- Be prepared:
  - Roll Book, Stickers, Beeper, Copy of Dancer's Manners, etc. ready
  - Music ready
  - Props ready (It's best to have them where the students cannot see them.)
  - Handouts ready — Coloring Sheets
    - Week 1:
      - *Ice-Skating*
    - Week 2:
      - *Winter Activities*
      - *Tendu Derrière from First Position*
    - Week 3:
      - *Cave Exploration*
      - *Pas de Bourrée from Fifth or Third Position*
    - Week 4:
      - *Move Like the Animals*
      - *Dégagé à la Seconde from First Position*



## Lesson Plan: Short-Form

<b>Class Level:</b> Seven-Year-Olds	<b>Date:</b>
<b>Month:</b> Six	<b>Class:</b>
<b>Class Length:</b> 75 Minutes	<b>Instructor:</b>
<b>Monthly Objective:</b> Expressing Emotions through Movement	
<b>Movement Concepts:</b> Relationships to Others and Focus — Single and Multi	
<b>Music:</b> <i>KIDS! 2 CD, Rainy Day CD, KIDS CD</i>	
<b>Props:</b> Leap 'N Learn Mats, Leap 'N Learn Ribbon Rings, Painter's Tape, Snowflake Faces	
<b>Supplies:</b> Dance Books, Roll Book, Stickers, Beeper, Coloring Sheet Examples, Handouts	
<b>Reference:</b> Class Objectives: Month Six, Seven-Year-Old Curriculum	
Class Beginning — Circle in Share Time Space	
Roll; Share Time	
Discussion of Expressing Emotions through Movement, Relationships to Others, and Focus — Single and Multi	
Move to barre	
Warm-Up — Seated at Barre Space	
<i>KIDS! 2 #2 and 3 (or No CD)</i>	Flex and Pointe Ankles and Feet; Turn In and Out with Rotators; Stretch Back and Hamstrings
Barre — Perform All Exercises Facing Barre with 2 Hands on Barre / Remove Barres when Done	
<i>KIDS! 2 #9</i>	Demi-Plié and Grand Plié — Parallel, 2 demi-pliés, élevé balance extending arms to 2nd, lower, repeat; 1st position and repeat; 2nd position and repeat; 2 grand pliés; élevé balance
<i>KIDS! 2 #10</i>	Tendu — Parallel tendu right, flex, point, close parallel; parallel tendu right, rotate leg out, parallel, close parallel; parallel tendu right, lift, lower, close parallel; parallel tendu right, close; élevé; lower; repeat on left; repeat all à la seconde with leg turning in and out for rotation
<i>KIDS! 2 #11</i>	Tendu en Croix from 1st Position — Tendu right leg devant; à la seconde; derrière; demi-plié; repeat left, right, left

<i>KIDS! 2 #12</i>	Dégagé en Croix — Tendu devant, lift, lower, close 1st; repeat à la seconde with right; repeat derrière with right; élevé; lower; repeat all on left
<i>KIDS! 2 #12</i>	Dégagé from 1st (Dividing by Two) — Dégagés à la seconde: 8 right, 8 left, 4 right, 4 left, 2 right, 2 left, 1 right, 1 left
<i>KIDS! 2 #13</i>	Battement Piqué en Croix — Parallel piqué right devant 3 times; close 1st; battement piqué right à la seconde 3 times; close 1st; battement piqué right derrière 3 times; close 1st; demi-plié; straighten; repeat all left; repeat all with right arm off barre in 2nd while moving right leg, and left arm while moving left leg
<i>KIDS! 2 #15</i>	Demi Rond de Jambe en Dehor — Tendu devant, carry foot à la seconde, derrière, close 1st; repeat 3 times; demi-plié; repeat all on left; repeat all
<i>KIDS! 2 #17</i>	Rotation and Élevé — 1st, parallel, 1st, hold, focusing on moving entire leg from hip; élevé 2 times; reverse and repeat
<i>KIDS! 2 #19</i>	Pas de Bourrée Dessous — Pas de bourrée dessous right and left; demi-plié 3rd between each
Center Work — 1 or 2 Lines in Dance Space	
<i>KIDS! 2 #18</i>	Temps Lié — Tendu à la seconde right; plié 2nd; tendu left à la seconde; close 1st; travel to the right for each temps lié; repeat; tendu à la seconde right, temps lié to extend left, rock again to extend right, close 1st, swinging arms in direction of rock; repeat all left
<i>KIDS! 2 #20</i>	Sauté 1st Position — Plié, sauté, plié, stretch 3 times; plié, relevé, plié, stretch
<i>KIDS! 2 #21</i>	Échappé Sauté — Jump 2nd; jump 1st; repeat; échappé sauté; plié 2nd; relevé 2nd; sauté 1st; repeat all
<i>KIDS! 2 #22</i>	Pas de Chat — 3 pas de chats to the right; stretch knees; plié; keep repeating
<i>KIDS! 2 #32</i>	Monster Turns Toward Mirror — Demi-plié 2nd with head over right shoulder; body turns 180°s while head remains still and is now over left shoulder; head and body turn 180°s to end back in starting position; travel toward mirror with each turn; repeat all on other side
Across the Floor — Move to One Side of the Room to Start	
<i>KIDS! 2 #28</i>	Emotion Stations, Piqué Parallel and Bourrée with Port de Bras — Forward parallel bourrée in emotion and freeze in pose with that emotion on piece of tape; continue across the floor changing emotions at each piece of tape
<i>KIDS! 2 #31</i>	Galloping Sideways with a Partner — Holding hands while facing tummy-to-tummy, dancers gallop 4 times across the Dance Space; gallop 4 times circling away from and back to partner; clap partner's hands 4 times; hold hands; repeat across the floor
<i>KIDS! 2 #31</i>	Polka — Hop, step, step (1 skip and 1 gallop) across Dance Space

<i>KIDS! 2 #33</i>	Combination, Step Assemblé, Pas de Chat, Développé / Port de Bras — 2 right step assemblé parallel left; 2 parallel pas de chats right; développé parallel devant right with 1st port de bras; lower tendu devant parallel; repeat across Dance Space
<i>KIDS! 2 #34</i>	Slow Parallel Waltz with Single and Multi-Focus — 1 line at a time, dancers parallel waltz forward across the floor; waltz with single focus halfway and with multi-focus for the 2nd half
Performance Preparation — If students will be performing, spend about 10 minutes teaching choreography for the end of the year performance or recital.	
Free Dance — Formation Depends on Exercise	
<i>Rainy Day #9</i>	Emotions
<i>KIDS! 2 #32</i>	Relationships to Others while Skating on the Pond
<i>Rainy Day #21</i>	Winter Activities
<i>Rainy Day #21</i>	Moody Snowflakes
<i>KIDS! #45</i>	Imagine This — Moving like the Animals!
<i>Rainy Day #15</i>	Cave Exploration in the Dark
Class Ending — Circle in Share Time Space	
Stickers, Thank You, Handouts	



## Teacher's Notes

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

**Instructor:**

**Month:**

Week 1:

Week 2:

Week 3:

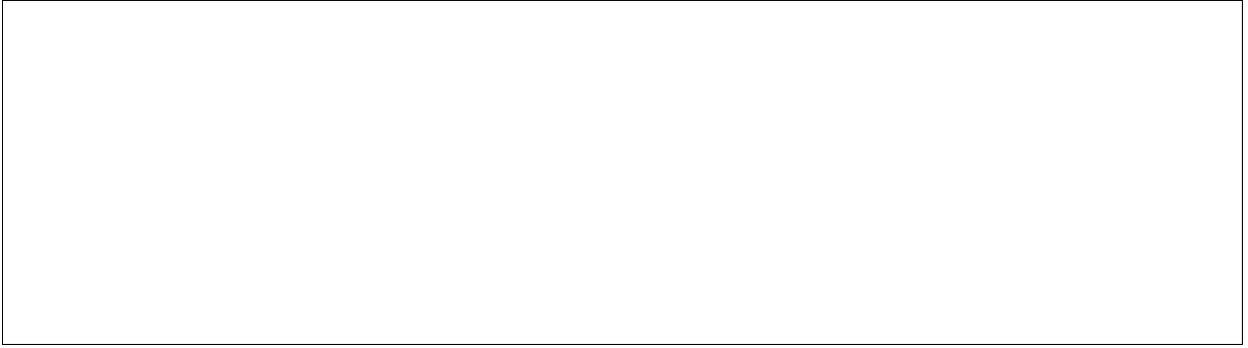
Week 4:



## Lesson Plan: Chart

<b>Class Level:</b> Seven-Year-Olds		<b>Instructor:</b>		
<b>Month:</b> Six		<b>Objective:</b> Expressing Emotions through Movement		
<b>Week</b>	<b>One</b>	<b>Two</b>	<b>Three</b>	<b>Four</b>
<b>Class Beginning</b>	<ul style="list-style-type: none"> <li>• Roll</li> <li>• Share Time</li> <li>• Discuss Expressing Emotions through Movement, Relationship to , &amp; Focus — Single &amp; Multi</li> </ul>	• Same	• Same	• Same
<b>Warm-Up</b>	5-Minute Stretch — Ankles, Feet, Rotators, Hamstrings, Back	• Same	• Same	• Same
<b>Barre</b>	<ul style="list-style-type: none"> <li>• Demi-Plié &amp; Grand Plié</li> <li>• Tendu</li> <li>• Tendu en Croix from 1st Position</li> <li>• Dégagé en Croix</li> <li>• Dégagé from 1st</li> <li>• Battement Piqué en Croix</li> <li>• Rond de Jambe en Dehor</li> <li>• Rotation &amp; Élevé</li> </ul>	• Same	<ul style="list-style-type: none"> <li>• Same, plus:</li> <li>• Pas de Bourrée Dessous</li> </ul>	• Same, but add variations to all
<b>Center Work</b>	<ul style="list-style-type: none"> <li>• Temps Lié</li> <li>• Sauté 1st Position</li> <li>• Échappé Sauté</li> <li>• Pas de Chat</li> <li>• Monster Turns Toward Mirror</li> </ul>	Same, but add variation to Temps Lié	Same, but add variations to Sauté 1st Position & Échappé Sauté	• Same

<p>Across the Floor</p>	<ul style="list-style-type: none"> <li>• Emotion Stations — Piqué Parallel and Bourrée with Port de Bras</li> <li>• Galloping Sideways with a Partner</li> <li>• Polka</li> <li>• Combination — Step Assemblé, Pas de Chat, Développé / Port de Bras</li> </ul>	<ul style="list-style-type: none"> <li>• Emotion Stations — Piqué Parallel and Bourrée with Port de Bras</li> <li>• Galloping Sideways with a Partner, variation</li> <li>• Polka</li> <li>• Combination — Step Assemblé, Pas de Chat, Développé / Port de Bras</li> <li>• Slow Parallel Waltz with Multi-Focus</li> </ul>	<ul style="list-style-type: none"> <li>• Same, but add variations</li> </ul>	<ul style="list-style-type: none"> <li>• Same, but add variations</li> </ul>
<p>Performance Preparation</p>				
<p>Free Dance</p>	<ul style="list-style-type: none"> <li>• Emotions with 1st Variation</li> <li>• Relationships to Others while Skating on the Pond</li> </ul>	<ul style="list-style-type: none"> <li>• Relationships to Others while Skating on the Pond</li> <li>• Winter Activities</li> </ul>	<ul style="list-style-type: none"> <li>• Winter Activities</li> <li>• Moody Snowflakes</li> <li>• Cave Exploration in the Dark</li> </ul>	<ul style="list-style-type: none"> <li>• Moody Snowflakes</li> <li>• Imagine This — Move Like the Animals!</li> <li>• Cave Exploration in the Dark</li> </ul>
<p>Class Ending &amp; Handouts</p>	<ul style="list-style-type: none"> <li>• Stickers</li> <li>• Thank You</li> <li>• <i>Handouts:</i> <ul style="list-style-type: none"> <li>• Ice-Skating</li> </ul> </li> </ul>	<ul style="list-style-type: none"> <li>• Stickers</li> <li>• Thank You</li> <li>• <i>Handouts:</i> <ul style="list-style-type: none"> <li>• Winter Activities</li> <li>• Tendu Derrière from First Position</li> </ul> </li> </ul>	<ul style="list-style-type: none"> <li>• Stickers</li> <li>• Thank You</li> <li>• <i>Handouts:</i> <ul style="list-style-type: none"> <li>• Cave Exploration</li> <li>• Pas de Bourrée from Fifth or Third Position</li> </ul> </li> </ul>	<ul style="list-style-type: none"> <li>• Stickers</li> <li>• Thank You</li> <li>• <i>Handouts:</i> <ul style="list-style-type: none"> <li>• Move Like the Animals</li> <li>• Dégagé à la Seconde from First Position</li> </ul> </li> </ul>
<p>Notes for Seven-Year-Olds:</p>				



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## Month Seven

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**Class Level:** Seven-Year-Olds

**Month:** Seven

**Class Length:** 75 Minutes

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

**Movement Concepts:** Body Shapes; Rhythm

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

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

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

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

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

- I. Ten minutes before class is to begin and as students arrive, have them sit in a circle with the class assistant as he/she reads children's dance books. While reading, be sure to have the assistant ask questions about the story and pictures so that children are interacting with the assistant. This may take place in the waiting area (or in the studio Share Time Space if it is the first class of the day).
- II. At class time, call the students to class, and ask them to join you in the Share Time Space.
- III. Welcome students.
- IV. Call roll while making eye contact and smiling as each child's name is called.
- V. Have the children participate in Share Time. Set timer at twelve seconds. During their turn, ask them to tell you something special about their day or any simple question where they will be required to share their thoughts.
- VI. Remind the dancers of the Dancer's Manners and ask them to tell you a few.
- VII. While seated in a circle, focus on the monthly objective of Relationship to the Working Space and Stage and the movement concepts of Body Shapes and Rhythm.
  - A. *Relationships to the Working Space and Stage:* The dancers have been working all year with the concepts of center stage, upstage, and downstage. Explain to the dancers how it is important for everyone on the stage to know where to dance. In the seven-year-old program the dancers will review quarter lines and stage right and stage left. At seven years of age, some students are beginning to master knowing right from left. However, at seven years of age, there will still be some students that struggle with this concept and will take a little more assistance and practice. Please do not stress them and make it mandatory that they know this immediately. Keep it positive and fun, and they will learn much quicker!
  - B. *Body Shapes:* A dancer's body can make many different shapes. Dance is created as these shapes move through space. Some shapes are straight and some are curved. In the seven-year-old program, we not only work on curved and straight shapes by themselves, but we also begin to mix up the shapes by making part of the body form a straight shape and the other part of the body form a curved shape. This

is also the age when symmetrical and asymmetrical shapes can be introduced. Review with the students where the midline of the body is and how one side can exactly match the other, creating a symmetrical shape. For asymmetrical shapes, one side of the body will not match the other side of the body. This is also a great age to place dancers in groups and have them create shapes with all of the bodies as a team. Another fun exploration is giving the dancers a prop such as a scarf or stick to create shapes using both their prop and their body.

- C. *Rhythm:* The dictionary defines rhythm as the pattern of regular or irregular pulses caused in music by the occurrence of strong and weak melodic and harmonic beats. At seven years of age, students can begin to understand this complex definition. My favorite game to play with dancers when we begin to explore rhythm is the echo drum game. At seven years of age, I play a more complex rhythm, as compared to the younger classes, on a big lollipop drum and then the dancers copy my rhythm in a clap. If the class isn't too large, I let them each have a turn playing the rhythm on the drum as well. Another fun rhythm game is to begin by saying my name out loud and then having the young dancers repeat my name in the same manner — Ms-Bev-er-ly. We talk about how my name has four sounds. I then say the assistant's name — Miss-Dan-ielle. She has three sounds. We then put it together to create a rhythm of Ms-Bev-er-ly-Miss-Dan-ielle. The students have great fun using their names as well. At six years of age, the dancers also love to play the circle name game. Have the dancers stand in a circle and begin by the teacher saying and clapping each syllable of her name. The student next to her does the same and then everyone says the names one after another — teacher's name then first student's name. This keeps repeating and by the time it goes around the circle they are saying and clapping everyone's name in a huge long string of names. The next time we play it, instead of clapping, each person assigns a movement to each syllable of their name. Then everyone does the same, and we have to remember each person's movement every time we recite the long list of names. This game is so much fun for everyone!

Spend time discussing the above concepts in the beginning of class, and then continually refer to them throughout class to help the dancers become aware of the importance of knowing where they are dancing in relationship to other dancers and where their focus needs to be directed while dancing. During the Free Dance portion of class, dancers will perform specific exercises exploring both of these concepts. It is also important to leave time at the end of class during the Free Dance portion of class for the students to spend time exploring some of the movement concepts, such as shapes, on their own or with their peers. During this time, the teacher and assistant will walk around asking questions of the students checking for understanding of the concepts and assigned task.

## Warm-Up

- After Share Time, the assistant and I quickly set out the center barres if it isn't the first class of the day. If it is the first class of the day, the barres can be setup prior to class time. (I only use portable barres in all of my classes!)
- I quickly place the students at the correct barre heights. We then review correct ballet barre etiquette by the students telling me the rules of taking barre.

- Once everyone has a clear understanding of how to use the barres, we then sit down at our barre place and do about five minutes of warm-up stretching. I focus on flexing and pointing ankles and feet, turning out and in to warm up rotators, and gentle back and hamstring stretches. I sometimes play *KIDS! 2 #2* and *#3* for these particular exercises or have the dancers perform exercise without music. This is also a great time to play music from classical ballets and to discuss information pertaining to that particular ballet.
- After warm-up stretches, everyone stands to begin barre work.

## Barre

*Note:* The students in this class are ready to begin to focus on proper technique and execution of their movements. There will be some change in the choreography of the barre exercises from previous months but it will be minimal. Please remember these dancers are seven-year-olds and teaching through imagery and pretend play is still very beneficial to their learning experience. Feel free to substitute the *KIDS! 2 CD* with another ballet class CD of your choosing. However, make sure the accents and rhythms are clear and precise in offering the musical guidance young students require.

### I. ***KIDS! 2 CD #9: Demi-Plié and Grand Plié***

- *Starting Position:* Feet first position, arms en bas, standing facing the barre.
- *Teaching Tips:*
  - Review third position of the feet.
    - Remind dancers to keep all ten toes on the floor.
    - Remind dancers to turn both legs and feet out equal amounts.
    - Remind dancers to stand equally on both feet. If they had two scales, one for each foot, they would both have the exact weight on them.
  - Introduce first position grand plié to the class.
    - Remind dancers to keep their heels down until they have to come up as the knees open to the side. The dancer's bottom will never touch the heels. Put the heels down as soon as possible.
    - Remind the dancers to keep their backs very straight. An image I use very successfully is to imagine their spine is a paint brush and they need to paint a vertical stripe with their backs — not their bottoms.
  - Dancers port de bras during intro placing hands on top of barre.
  - Have dancers experiment with exactly how far they will need to stand from the barre so that their arms are correctly placed on the barre and their bodies remain vertical.
  - Remind dancers to maintain the “Number One” position of their bodies at all times: head high, neck long, shoulders open and down, ribs down, abs in and up, backs long, etc.
- *Exercise:*

- i. Sixteen Counts: First Position — one demi-plié — one élevé — repeat; one grand plié first position; tendu change to second position.
- ii. Sixteen Counts: Second position — one demi-plié — one élevé — repeat; one grand plié second position; tendu to third position right front.
- iii. Sixteen Counts: Third position right front — one demi-plié — one élevé — repeat for a total of three times; tendu to left front third position.
- iv. Sixteen Counts: Third position left front — one demi-plié — one élevé — repeat for a total of three times; tendu to second position.
- v. Tendu close first, then rotate to parallel — élevé balance with arms in first position, gently turn head while balancing. Have the dancers see something to their right, in the center, to their left, and again in the center.
- vi. Finish parallel with arms en bas, head slightly turned to the right.

## II. **KIDS! 2 CD #10: Tendu with Rotation**

- *Starting Position:* Facing barre, feet parallel, and arms en bas, port de bras on intro and place hands on barre.
- *Teaching Tips:*
  - i. Emphasize a stretched leg and foot.
  - ii. Emphasize keeping body very still with hips facing to their front.
  - iii. Emphasize the proper energy flow of a tendu — pushing down into the floor to begin the movement, sliding the foot across the floor, then only the tip of the toes touches the floor in the extended tendu. Weight remains on the supporting leg.
  - iv. Emphasize hand placed lightly on top of the barre.
- *Exercise:*
  - i. Tendu Parallel —
    - a. (1) Tendu devant parallel; (2) flex ankle; (3) point ankle and foot; (4) close parallel.
    - b. (5) One tendu devant parallel; (6) rotate leg outward; (7) rotate leg parallel; (8) close parallel.
    - c. (1) One tendu devant parallel; (2) lift leg three inches off floor parallel (3); rotate leg outward in rotation (4); hold off floor in rotation (5).
    - d. (5) Rotate to parallel while off floor; (6) lower to floor in parallel.
    - e. (7 and 8) Close parallel and hold.
    - f. Repeat left, all parallel.

- ii. Rotate legs to first position and repeat entire tendu combination to à la seconde.
- iii. Remind the dancers that now because they are already turned out in à la seconde, when performing the rotation part of this exercise, they will be turning the leg in and then back out.
- iv. *Variation:* Have the dancers let go of the barre during portions of the exercise to ensure they are not using the barre too much for balance. I have my dancers do the first part of every exercise with the barre and the repeat without the barre. Explain how this is a great way to check themselves to see if their weight is on their supporting leg.

### III. **KIDS! 2 CD #11: Tendu en Croix from First**

- *Starting Position:* Facing barre, legs in first, and arms en bas, port de bras on intro and place hands on barre.
- *Teaching Tips:*
  - i. Review with the dancers the meaning of en croix (in the shape of a cross) and that they will be performing a tendu devant (front), à la seconde (to the second), and derrière (back). Their legs will remain rotated outward the entire time.
  - ii. It is very important to make the dancers aware of the importance of keeping their tummy muscles strong and lifted, especially when performing a tendu derrière. If you find the dancers release their abdominals and backs as they bring their leg to the back, it may be necessary to wait on this exercise for a while. I do recommend having the dancers lie prone with the front of the body on the floor, resting their forehead on their hands, their tummy lifted so a small bug could crawl under, legs rotated in first position with their feet pointed, and have them practice lifting one leg at a time an inch off the floor.
  - iii. Remind dancers to always keep their ankles and feet pointed in a straight line and to never sickle their foot in either direction.
  - iv. Have the dancers work slowly during this exercise. There is much to remember. Stress the importance of proper technique.
- *Exercise:*
  - i. Tendu devant and close first (1-4).
  - ii. Tendu à la seconde and close first (5-8).
  - iii. Tendu derrière and close first (1-4).
  - iv. Demi-plié, stretch, élevé, and lower (5-8).
  - v. Repeat on left, and again on right and left.

- vi. *Variation:* Remove arms from barre and place in second position on repeat of exercise.

#### IV. **KIDS! 2 CD #12: Dégagé en Croix**

- *Starting Position:* Facing barre, legs in first position, and arms en bas, port de bras on intro and place hands on barre.
- *Teaching Tips:*
  - i. Remind the dancers that their legs will remain stretched (straight) for the entire exercise.
  - ii. Use cueing words such as “brush down” on the dégagé.
  - iii. Remind the dancers to only raise their leg about three inches. It is also a good idea to have them show you how much three inches is with their fingers.
  - iv. Remind the dancers to lightly touch the barre and to try to let go of the barre on the repeat and either place hands on hips or hold arms in second position.
- *Exercise:*
  - i. (1) One tendu devant; (2) lift the foot three inches from the floor; (3) lower; (4) close parallel.
  - ii. (5, 6) One dégagé devant.
  - iii. (7, 8) Close first position.
  - iv. Repeat à la seconde with right.
  - v. Repeat derrière with right.
  - vi. (5, 6) One élevé, lower heels; (7, 8) one demi-plié, stretch.
  - vii. Repeat entire exercise on left.

#### V. **KIDS! 2 CD #13: Dégagé from First (Dividing by Two)**

- *Starting Position:* Facing barre, legs in first position, and arms en bas, port de bras on intro and place hands on barre.
- *Teaching Tips:*
  - i. Remind the dancers that their legs will remain stretched (straight) for the entire exercise.
  - ii. Remind the dancers that they will be dividing by two each time they start their right leg: eight right, eight left, four right, four left, two right, two left, one right, one left.

- iii. This exercise combination is an all time favorite of young dancers. They never seem to tire of repeating it week after week.
- *Exercise:*
  - i. All dégagés will be in à la seconde.
  - ii. Eight right, eight left, four right, four left, two right, two left, one right, one left.
  - iii. Finish first position and relevé; balance with arms in first position.

#### VI. **KIDS! 2 CD #14: Battement Piqué en Croix**

- *Starting Position:* Facing barre, legs in first position, and arms en bas, port de bras on intro and place hands on barre.
- *Teaching Tips:*
  - i. Remind dancers to lightly tap foot on the floor with a straight leg.
  - ii. Remind dancers to keep their tummies tight and lifted with both hips and shoulders facing their barre.
- *Exercise:*
  - i. (1-4) Lightly battement piqué right foot and leg devant three times, closing first position on count four.
  - ii. (5-8) Lightly battement piqué right foot and leg à la seconde three times, closing 1st position on count eight.
  - iii. (1-4) Lightly battement piqué right foot and leg derrière three times, closing first position on count four.
  - iv. (5-8) One slow demi-plié and straighten.
  - v. Repeat all starting on left.
  - vi. Repeat all with right arm off barre in second position while moving right leg and left arm off barre in second position and moving left leg.

#### VII. **KIDS! 2 CD #15: Rond de Jambe en Dehor and en Dedans**

- *Starting Position:* Facing barre, legs in first position, and arms en bas, port de bras on intro and place hands on barre.
- *Teaching Tips:*
  - i. Explain to the dancers the meaning of rond de jambe — round the leg.
  - ii. Knees must face the same direction the toes are pointing and hips and shoulders must remain facing the barre.
  - iii. Toes remain on floor at all times and knees remain stretched.

- iv. Stress for the dancers to keep their knees stretched as they pass through first position in each rond de jambe.
- v. Add the direction of en dedans — starting derrière and carrying the leg to à la seconde, then devant.
- *Exercise:*
  - i. Tendu devant, carry foot to à la seconde, carry foot derrière, and close first position; repeat three times.
  - ii. Keep derrière position and lift leg into low arabesque while letting go of barre with arms in second position.
  - iii. Repeat all on left.
  - iv. Repeat all right and left en dedans (balancing with leg devant at end of each side).

#### VIII. **KIDS! 2 CD #17: Relevés in First Position**

- *Starting Position:* Facing barre, legs parallel, and arms en bas, port de bras on intro and place hands on barre.
- *Teaching Tips:*
  - i. Remind the dancers to work in opposition. This means as they lower their heels they must think up with their entire body. When they raise their heels, they must push through the floor with their toes.
  - ii. Remind the dancers to lift their heels as high as possible with straight knees on every relevé.
- *Exercise:*
  - i. Plié relevé three times and then hold; keep repeating.

#### IX. **KIDS! 2 CD #19: Pas de Bourrée Dessous**

- *Starting Position:* Facing barre, legs in third position, right foot front, and arms en bas, port de bras on intro and place hands on barre.
- *Teaching Tips:*
  - i. Pas de bourrée dessous — step behind, step side, step front. From third position right foot front, cou-de-pied left foot back and step behind with left, step side to second position with right, and step third position left foot front.
  - ii. Remind dancers to step with straight knees high on demi-pointe.
- *Exercise:*

- i. Pas de bourrée dessous right and left. Have dancers say the words “back, side, front” as they step. Demi-plié in third position in between each pas de bourrée dessous.

*Move portable barres away from Dance Space while dancers get a sip of water. Then dancers return to the same location in the room where they were standing at the barre. Switch rows throughout the remaining portion of class.*

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

### *Teaching Tips:*

- Encourage dancers to freeze in a starting position before beginning an exercise and to freeze in an ending position once the exercise has ended.
- Many of the center exercises are similar to the six-year-old program; however, in the seven-year-old program a greater focus should be placed on executing proper technique and a more in-depth understanding of how to move their body.

### I. **KIDS! 2 CD #16: Dégagé — Tombé — Fondu**

- *Starting Position:* Feet parallel with hands on hips.
- *Teaching Tips:*
  - i. Brush the leg down into the floor and out.
  - ii. Only lift leg about three inches.
  - iii. Keep both knees straight and body very still.
  - iv. Tombé means to fall. The dancer shifts their weight from one leg to the other. Remind dancers to keep their supporting leg straight as they transfer their weight onto their other leg (this leg bends as the weight is transferred).
  - v. Fondu means to melt / sinking down. The supporting leg plies while the other leg moves.
- *Exercise:*
  - i. Right leg brushes dégage devant; tombé; push to return to dégage devant position; close parallel (counts one to four).
  - ii. Repeat (counts five to eight).
  - iii. Dégage devant; fondu to cou-de-pied; hold balance; extend both legs; close parallel (counts one to eight).
  - iv. Repeat on left.
  - v. *Variation:* For students that are more advanced and understand the placement of the foot in cou-de-pied in rotation, try this exercise starting in first to à la seconde. Review the position of cou-de-pied in rotation before performing the exercise with the music.

## II. **KIDS! 2 CD #18: Temps Lié with Scarf Shapes (Partner Exercise)**

- *Starting Position:*
  - i. Pair the students and give them each a scarf. Ask them to face tummy-to-tummy with each holding an end of their scarf and their partner's scarf.
  - ii. Legs apart (minimal turnout second position) with arms down by side holding an end of a Leap 'N Learn Scarf in each hand.
- *Teaching Tips:*
  - i. Refer to curriculum.
  - ii. Focus on counting one-two-three for each plié and stretch tendu as the students rock. Plié-one; rock to side and stretch tendu-two; hold-three. Repeat opposite direction.
  - iii. Review with the dancers the proper way to hold their scarf.
  - iv. The students will work in pairs while focusing on teamwork.
- *Exercise:*
  - i. Plié, bending the knees, keeping the knees over the toes. Rock and stretch to the side, extending one leg to tendu as the two scarves curve so it appears they are smiling. Bend knees and gently rock to the other side as the scarves continue to keep their curved shape. The dancers will rock a total of eight times.
  - ii. After eight rocks right and left, ask the dancers to create their own straight shape with their scarves and their bodies. Ask them to freeze in this straight shape while you and your assistant go around admiring all of the beautiful straight shapes.
  - iii. *Variation:* Change direction of temps lié from side-to-side to forward and backward. One dancer will be moving forward while the other partner moves backward. Follow the same idea with moving and then creating shapes with scarves and bodies.

## III. **KIDS! 2 CD #20: Sauté First Position**

- *Starting Position:* Feet in first position with hands on hips.
- *Teaching Tips:*
  - i. Ask dancers to tell you what their feet and legs should do in the air during a sauté.
  - ii. Keep stressing the word and action of *push* every time the dancers sauté.
  - iii. In rotation, remind dancers to open their knees over their toes as they land in plié.
- *Exercise:*

- i. Plié; sauté (jump); plié; stretch; repeat a total of three times (twelve counts).
- ii. Plié; relevé; plié; stretch (four counts).
- iii. *Variation:* Incorporate arms during exercise. Arms in demi-seconde when legs are in seconde and arms en bas when legs are in first position.

#### IV. **KIDS! 2 CD #21: Échappé Sauté**

- *Starting Position:* Feet in first position with hands on hips.
- *Teaching Tips:* Remind the dancers to keep their échappé sautés large and slow while keeping their knees over their toes on each landing.
- *Exercise:*
  - i. Dancers jump to second position (count one); jump to first position (count two); repeat (counts three to four).
  - ii. Échappé sauté; plié second; relevé second; plié second; sauté first (counts five to eight).
  - iii. Repeat all.
  - iv. *Variation:* Incorporate arms during exercise. Arms in demi-seconde when legs are in second and arms en bas when legs are in first position.

#### V. **KIDS! 2 CD #22: Pas de Chat**

- *Starting Position:* Feet and legs in third position, left foot front, and hands on hips.
- *Teaching Tips:*
  - i. Pas de chat means step of the cat.
  - ii. This step will begin in third position and end in third position.
- *Exercise:*
  - i. Raise the right foot to touch the side of the left knee (retiré) as the left knee pliés; jump diagonally upward off of the left foot landing on right foot as the left foot touches the side of the right knee (retiré); close the left foot front in third position.
  - ii. Repeat three pas de chats to the right; stretch knees; plié; continue repeating pattern across floor.
  - iii. Repeat sequence to the left.

#### VI. **KIDS! 2 CD #32: Monster Turns Towards Mirror**

- *Starting Position:*

- i. Legs in second position demi-plié with hands on shoulders with elbows extended out to side even with shoulders. Dancers begin with their bodies facing the side of the room and their head turned toward the mirror.
  - ii. Place dancers in lines so they can travel toward the mirror to see themselves as they turn.
- *Teaching Tips:*
    - i. Have the dancers focus their eyes in the mirror and try to see their eyes each time they turn.
    - ii. Have the dancers stay in demi-plié during the entire exercise.
    - iii. The turns are called monster turns because the dancers stay low in a plié and are only focused on moving their head correctly. They love doing these, and it is a great way to introduce spotting.
    - iv. This exercise is a preparatory exercise for chaînés. To begin you may have to touch the dancers' shoulders so they know which direction to turn.
  - *Exercise:*
    - i. Second position demi-plié with the head turned over the right shoulder.
    - ii. The body turns 180 degrees, while the head remains still and is now over the left shoulder.
    - iii. The head and the body turn together 180 degrees to end back in the starting position.
    - iv. Travel toward the mirror with each turn. Either split the line in the middle to walk around to start again or back up if there isn't a second group coming forward.
    - v. Repeat all on other side.

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

### *Teaching Tips:*

- Encourage dancers to freeze in a starting position before beginning an exercise and to freeze in an ending position once the exercise has ended.
- Continue to reinforce musical awareness by incorporating a focus on preparation and counting as each row of dancers begin to travel across the floor. For example, the first row starts on count one and the second row starts on the next count one. Encourage dancers to count the music while waiting their turn.
- Focus on the execution of proper technique throughout the following exercises. Dancers in the seven-year-old program should have more refined movements as compared to the dancers in the six-year-old program.

I. **KIDS! 2 CD #25: Performing with the Seals (Passé Walk While Carrying Shapes)**

- *Starting Position:* Place dancers in straight lines across one side of the room with their downstage leg extended and their arms pretending to be carrying a huge beach ball.
- *Teaching Tips:*
  - i. Using pretend play, have the dancers pretend to be tightrope walkers in the circus. Discuss with the dancers how a tightrope walker walks carefully with one foot in front of the other. It is not necessary to place the tape on the floor, but rather have the dancers pretend the wire is there and they are high above the circus seals.
  - ii. The dancers will walk with pointed feet bringing their foot to passé retiré with each step as they walk across their pretend high wire.
- *Exercise:*
  - i. Dancers carefully pretend to walk (step passé) on a high wire while carrying a huge ball.
  - ii. Once the dancers reach halfway across the room, while standing in passé, they carefully drop their ball to a seal waiting below. In this magical circus, the seal magically catches the ball with its nose.
  - iii. The seals then toss the imaginary balls back up to the tightrope walkers (balancing in passé) and they continue to passé walk the rest of the way across the room with their arms rounded as if they were holding a large ball.
  - iv. Ask the dancers to pretend to see the seals below.
  - v. *Variations:*
    - a. Once the dancers drop their ball to the seals below, their arms magically stretch out to create a straight line to help them balance on the wire. So for the entire exercise the dancers arms are either rounded, holding the ball or straight helping them to balance on the wire.
    - b. Assign a different position for the dancers to balance in when they are not holding their magical pretend ball. For example, développé devant while their seal catches the ball.

II. **KIDS! 2 CD #28: Bourrée and Port de Bras with Shape Stations**

- *Starting Position:*
  - i. Divide the Dance Space into four sections by placing three long pieces of blue painter's tap across the floor or use Leap 'N Learn mats by placing one for each dancer in line to mark the shape locations. This is a perfect opportunity to teach the dancers about quarter and center lines.
  - ii. Have the dancers line up in one or two straight lines across one side of the room.

- *Teaching Tips:*
  - i. This exercise is a variation of the month six Bourrée with Emotion Stations exercise. The set-up will be the same but the stations will focus on body shapes rather than emotions. For an additional challenge, combine each shape with a specific emotion.
  - ii. Remind the dancers how to move their feet with little, tiny steps high on their demi-pointes. This is called bourrée.
  - iii. For piqué parallel, have the dancers step high to their demi-pointes.
  - iv. Remind the dancers that they are to remain side-by-side to the other dancers as they travel across the floor.
  - v. Encourage the dancers to incorporate port de bras with each bourrée segment.
- *Exercise:*
  - i. Have the first row of dancers perform one piqué parallel and bourrée to the first piece of tape or mat — this is the straight shape line. Have the dancers freeze on the tape in a straight body position. This is the quarter line.
  - ii. Have the dancers perform one piqué parallel and bourrée to the second piece of tape — this is the curved line. Have the dancers freeze on the tape in a curved position. This is the center line.
  - iii. Have the dancers perform one piqué parallel and bourrée to the third piece of tape — this is the straight and curved line. Have the dancers freeze on the tape in a position with their top half being in a curved position and their lower half in a straight position. This is the other quarter line.
  - iv. Have the dancers bourrée off the Dance Space.
  - v. *Variations:*
    - a. After performing the exercise with the tape or mats, have them perform the exercise without any assistance or just place a mat on the far downstage and upstage of each quarter line and centerline. Another idea is to place a small piece of tape, very much like it is done on an actual stage, at the far upstage and far downstage of each quarter line and the center line.
    - b. Stress counting the music and require the students to move a specific number of counts within each segment.

### III. **KIDS! 2 CD #31: Polka**

- *Starting Position:*
  - i. Line the dancers up in rows facing the Dance Space across one side of the room.

- ii. Have the dancers begin parallel legs together with their hands on hips.
- *Teaching Tips:*
  - i. One skip and one gallop is a basic polka step — hop, step, step. The legs alternate with each hop (skip).
  - ii. When first learning the polka, always have the dancers do their skips then their gallops across the floor. It may be helpful to first go to two skips, two gallops, two skips, two gallops before attempting the actual polka.
- *Exercise:*
  - i. Dancers travel across Dance Space with hop, step, step (one skip and one gallop).
  - ii. *Variations:*
    - a. Perform with a partner, holding one hand traveling side-by-side.
    - b. Perform with a partner, holding one hand while facing partner and half-turn with each polka. Key words to tell students are “tummy-to-tummy” and “back-to-back.”
    - c. Girls may pretend to have a full skirt on and swish it right to left with each polka.

#### IV. **KIDS! 2 CD #33: Combination: Step Assemblé, Pas de Chat, Sauté**

- *Starting Position:*
  - i. Line the dancers up in rows facing the Dance Space across one side of the room. Later on, the dancers could perform this exercise en diagonal from the corner in a specified formation such as a square or triangle.
  - ii. Have each dancer stand parallel with their hands on their hips.
- *Teaching Tips:*
  - i. This exercise is the combination of the two exercises previously worked on in month five and six. Timing of execution of each step is important. This is also a great way for the young dancers to start developing the skill of remembering choreography.
  - ii. Remind the dancers to not travel the sauté parallel.
- *Exercise:*
  - i. One step assemblé parallel (counts one and two).

- ii. One parallel pas de chat (counts and three).
- iii. One sauté parallel (counts and four).
- iv. Repeat three times.
- v. End with parallel pas de chats the rest of the way across Dance Space.

V. **KIDS! 2 CD #34: Piqué Parallel, Balance with Two Parallel Waltz**

- *Starting Position:*

- i. Line the dancers up in rows facing the Dance Space across one side of the room.
- ii. Have each dancer stand parallel with their downstage leg extended in tendu devant with their hands on their hips.

- *Teaching Tips:*

- i. Have the dancers count along with you the rhythm of a waltz — one, two, three — a long one with a short two, three.
- ii. Have them clap, pat, and sing the rhythm along with you.
- iii. Teach them the following ideas that a waltz consists of steps that are:
  - a. Low, high, high
  - b. Down, up, up
  - c. Plié, stretch, stretch
  - d. Bend, straight, straight
  - e. Long, short, short
- iv. To begin have the dancers randomly travel (parallel forward) all around the room experimenting with different ways of thinking of a waltz.

- *Exercise:*

- i. One piqué parallel to demi-pointe (counts one, two, three).
- ii. Plié relevé parallel (counts two, two, three).
- iii. Two parallel waltz forward (counts three, two, three, four, two, three).
- iv. *Variations:*
  - a. Add port de bras to combination.
  - b. Piqué to one foot with the other in cou-de-pied parallel. Either plié with both feet in parallel or on one foot with the other remaining in cou-de-pied parallel.

## VI. **KIDS! CD #24: Bouncy Ball**

- *Starting Position:*
  - i. Have the dancers in lines across one side of the room.
  - ii. The dancers will have their feet together parallel and their hands on their hips.
- *Teaching Tips:*
  - i. It would be ideal if you could show the young dancers how a ball changes how high it bounces based on how much force the ball is given. Using a bouncy ball, show the dancers how a ball can go slower and higher compared to faster and lower. Compare this to their bodies and discuss with the dancers how slow or fast and how high or low they can jump. The more they push into the floor, the higher they will jump.
  - ii. Have the dancers practice pretending they have a ball in their hands as they make and watch their imaginary ball bounce high, high, low, low, low, low; high, high, low, low, low, low, etc. Point out to the dancers how this pattern creates a rhythm.
  - iii. Even though this exercise is simple, it takes a lot of stamina and is fun for the dancers.
- *Exercise:*
  - i. Pretending to be a bouncy ball, have each row of dancers move forward as they jump (parallel sauté) with the pattern of high, high, low, low, low, low across the dance space. For some dancers it may be helpful to use the words big, big, little, little, little, little, etc. or strong, strong, light, light, light, light, etc.
  - ii. Variation: Have the dancers perform a non-traveling half turn with each high parallel sauté. Have the dancers travel forward for the four low sautés.
  - c. pied parallel.

## VII. **KIDS! CD #22: Galloping Sideways with a Partner Square Dance Style**

- *Starting Position:*
  - i. Place the dancers into pairs. Try to somewhat match the height and leg lengths so the dancers will travel at similar paces.
  - ii. Have each pair face tummy-to-tummy while holding both hands with their partner. Have them point their foot toward Dance Space.
- *Teaching Tips:*
  - i. Remind the dancers to hook their magic string from their tummy to their partner's tummy.
  - ii. Remind the dancers to dance together and to never pull on their partner's arms.

- *Exercise:*
  - i. The dancers will gallop four times sideways while remaining tummy-to-tummy and holding their partner's hands (counts one to four).
  - ii. The dancers will let go of their partner and gallop four times circling away from their partner and back to their partner (counts five to eight). This can be a sideways or forward gallop or a skip.
  - iii. Let go of hands and have them slap their own thighs two times and then clap each other's hands one time right to right and left to left. Repeat the pattern of two thigh slaps and one partner hand clap for a total of three repeats. Finish phrase by the partners holding each other's hands and pointing their foot in the direction they will gallop next. (counts one to eight)
  - iv. The dancers then hook elbows right to right and skip around for four and then turn their bodies and skip with left to left elbows connected for four.
  - v. Dancers face each other, perform another hand clap series of their own choosing, and finish by holding hands and pointing foot side to start again by count eight.
  - vi. Repeat across Dance Space.

### Performance Preparation

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

### Free Dance (Circle in Dance Space)

*Teaching Tip:* Dancers in this age group will greatly benefit from exploring the following Free Dance exercises. Focus on the variations offered as well as creating your own variations to add a greater physical and mental challenge for the dancers. Pretend play is still very important to children in the seven-year-old age range as a means of categorizing information within their world. Pretend play is also great fun at this age, which brings additional excitement to your classes. It is very important to always allow time for Free Dance at the end of each class. Children love this portion of class, and it ensures they will leave class with big smiles on their faces.

#### I. **Locomotion CD #15: Body Shapes**

- *Starting Position:* Have the dancers form a circle around the center stage X. Have each dancer stand with their feet together parallel with their arms down by their sides.
- *Teaching Tips:*
  - i. The voice on the CD will guide the dancers when to change their shape. Remind the dancers to listen carefully for their instructions. Often times they are giggling so much they don't hear the voice. It is advised for the teacher to always repeat the word cue after the voice on the CD.
  - ii. Be sure to comment on the many different shapes you are seeing the dancers create.
- *Exercise:*

- i. Depending on what the voice on the CD calls out, the dancers will either make curved or straight shapes with their bodies.
- ii. *Variations:*
  - a. The shapes can either freeze as if they are statues or dance around the Dance Space.
  - b. Place dancers in groups of two, three, or four, and have them repeat the exercise while remaining connected by holding hands or holding each end of a scarf.

I. **KIDS! 2 CD #48: Crossing Center Stage — Stage Right and Stage Left Shapes**

• *Starting Position:*

- i. Stage left upstage corner (USL) — one red mat.
- ii. Six inches downstage of center stage (DSC) — one red mat.
- iii. Stage right upstage corner (USR) — one green mat.
- iv. Six inches upstage of center stage (USC) — one green mat.

• *Teaching Tips:*

- i. Explain to the dancers how in theatre the dancer coming from stage left crosses in front of the dancer coming from stage right. In this case, if they are coming from a red mat to a red mat, they will cross in front of their partner, the person coming from a green mat to a green mat.
- ii. Also explain to the dancers that as long as they are in stage left land, everything to the left of the centerline when facing the audience, they must remain in and move with their bodies in a straight shape. For all dancers in stage right land, everything to the right of the centerline when facing the audience, they must remain in and move with their bodies in a curved shape.

• *Exercise:*

- i. Each dancer will be assigned to move with a dancer that is exactly across from them. The stage left dancer will travel toward center stage in a straight shape and movement of their choosing. The stage right dancer will travel toward center stage in a curved shape and movement of their choosing.
- ii. The stage left dancer will cross in front of the stage right dancer on the centerline.
- iii. Once the dancers cross the centerline, they have entered a new land and the curved dancer must become straight in shape and the straight dancer must become curved in shape.
- iv. The dancers continue to travel toward the downstage corner of their new land and create a connecting shape with all the other dancers as each arrive.

- v. After all dancers have had their turn, there will be a huge connecting straight shape in the stage left downstage corner and a huge connecting curved shape in the stage right downstage corner.

## II. **KIDS! 2 CD #50: Floating About the Stage**

- *Starting Position:*

- i. Have the dancers gather together in a cluster at center stage to begin.

- *Teaching Tips:*

- i. Remind the dancers to think for themselves and to not always follow the crowd.
- ii. Remind the dancers to remain quiet as they work.
- iii. Remind the dancers to be as creative as possible with their movements, shapes, and poses.
- iv. Remind the dancers to move as if they were floating on the moon.

- *Exercise:*

- i. The teacher will sit in the front of the classroom and call out a specific location on the stage. She will then close her eyes and softly count to ten while the dancers float to the specific area on the stage called out. For example, stage right, downstage quarter line. There are many different areas of the stage that can be called out. Once the teacher opens her eyes, she checks to see that all dancers are frozen in the correct area of the stage / working space.
- ii. Add another level to this by also giving a specific instruction as to how you want them posed. For example, high level, asymmetrical straight shape; big in size; etc. The dancers then create their own pose under the guidelines you have given them.

## III. **KIDS! CD #7: Statues and Dancers Circle Dance**

- *Starting Position:*

- i. Have the dancers hold hands to form a circle around the center stage X.
- ii. Ask the dancers to take three big steps backwards making the circle larger.
- iii. Place a Leap 'N Learn Mat down in front of each dancer in the pattern of red, green, red, green, blue, red, green, red, green, blue, etc. Ask the dancers to *never* step on the mats and to always remain on the outside of the mat circle.

- *Teaching Tips:*

- i. Let the dancers know they will be working on moving in a circle. Remind them of the importance of always staying on the outside of the mats.

- ii. The red mats represent straight statues, the green mats represent curved statues, and the blue mats represent free dance in the center.
  - iii. Depending on the number of dancers you have in the circle the pattern may need to be adjusted. The teacher and the assistant will also be in the circle.
  - iv. Remind the dancers to keep an equal distance between each other.
- *Exercise:*
    - i. The dancers will dance around the mats for eight counts. The dancers can either free dance or perform a specific step under the guidance of their teacher. The dancers will travel the distance of one mat for each count.
    - ii. The teacher calls out freeze and the dancers then look to see what color mat they are even with.
    - iii. If the dancer is even with a red mat, they freeze in a straight statue shape.
    - iv. If the dancer is even with a green mat, they freeze in a curved statue shape.
    - v. If the dancer is even with a blue mat, they go inside the circle and perform a free dance. Remind the dancers to listen to the music so they know how to move their bodies. Their bodies must match the music.
    - vi. Once the teacher calls out circle dance the dancers in the center quickly go back to their places on the other side of the blue mats, and then everyone continues to dance in a circle formation around the mats.
    - vii. The sequence repeats until everyone has had a chance to free dance in the center of the circle.

#### **IV. No CD Music Required: Dancing to the Instruments**

- *Starting Position:*
  - i. Have the dancers find a space anywhere in Dance Space they would like to stand. Make sure everyone is spaced out and can freely move without hitting each other.
  - ii. The teacher with the instruments will sit on the floor in the front of the Dance Space.
- *Teaching Tips:*
  - i. Choose musical instruments that can create five or six different sounds. For example, a tambourine (this can actually make two sounds by either hitting or shaking it), a drum, a shaker, rhythm sticks, etc. Any noisemaker (instrument) can be added.
  - ii. Establish with the dancer what each sound will represent. For example, the shake of the tambourine will represent their bodies continuously moving. A hit to the rim of the tambourine will represent a kick of any kind. A strike to the drumhead will represent any type of jump. You and your class can decide on

the exact movements that will go with your specific sounds (instruments). Just be sure that the quality of the sound of the instrument matches the quality of the movement of their bodies.

- iii. Create a specific rhythm with your instruments so the dancers can learn to repeat the pattern with their bodies.

- *Exercise:*

- i. Establish five or six specific movements to represent five or six different sounds made from your instruments.
- ii. Create a pattern of sounds and play it for the dancers.
- iii. Have the dancers perform their special dance while you pretend to be the orchestra.

#### V. **KIDS! 2 CD #49: Movement Story — Priscilla and Her Magical Friends**

- *Starting Position:* Have the dancers spread out across the Dance Space.

- *Teaching Tips:*

- i. The dancers will pretend to be one character within the movement story.
- ii. The dancers will be listening for each action word within the story and will then act out the words of their character as they hear the story being told. This is a great opportunity to practice listening.
- iii. The characters in the story are:
  - a. A percussionist woodpecker.
  - b. A vocalist red cardinal.
  - c. A Persian kitten named Priscilla, a dancer.
- iv. The setting is located where the edge of the forest meets an open field behind Priscilla's owners' home.
- v. Read the story with lots of enthusiasm and stress the action words.
- vi. The music can either be softly played the entire time and then turned a little louder for the free dance at the end or started once Priscilla begins to skip in a circle at the end just before her free dance.

- *Exercise:*

- i. The dancers will listen carefully and respond by acting out all of the actions of the main character, Priscilla the dancing kitten.

- ii. The assistant and the teacher will fill the roles of the woodpecker and the red cardinal.
- *The Story of Priscilla and Her Magical Friends*

There once was a young kitten named Priscilla, who lived in the town of Wadsilla. More than anything she loved to dance on her paws. In fact, every morning she would start her day by *standing up straight on her back paws and stretching her front paws forward, up over her head, to the side, and all around. Next, she would balance on one back paw and swing her other back paw forward and backward. She also loved to balance on her other back paw so she could swing her other paw backward and forward.*

Priscilla lived in a huge field right on the edge of a forest. Every morning as she began her stretches she could hear the most beautiful sounds coming from the forest. *One beautiful crisp day while performing her favorite step, pas de chat to the right and left, Priscilla performed four pas de chats to the rights so she could be closer to the forest to hear these beautiful melodies just a little better. When she looked up in the tall tree and saw where the music was coming from she began to sauté with excitement.* It was a bird so beautiful she could hardly take her eyes off it, creating this wonderful music for her to dance to. It was brilliant red in color and the whistling melody coming from the bird was music to Priscilla's ears. *This music was perfect for her to sway her body and temps lié side-to-side and forward and backward. Then suddenly Priscilla turned her head as she heard the tapping sound of a drummer. What could this be? Priscilla inquisitively looked around the tree. Why it was another bird! Priscilla threw her cat paws up into the air in sheer joy as she performed two huge échappé sautés.* This bird had black and white feathers with a bright red head. This bird was tapping on the tree with its strong pointed beak. *Priscilla marched on her back cat paws as she quickly noticed how the tapping sound was sometimes very fast and she had to march very quickly and sometimes it was a bit slower so she could march a little slower.* "This is perfect," exclaimed Priscilla *as she skipped in a big circle.* "I now have a vocalist and a percussionist to make beautiful music for my dancing." Priscilla began to *happily pas de chat, assemblé, grand jeté, and pirouette all through the open field.* Life was perfect because she could now spend her entire day dancing to beautiful music made by her two new friends.

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

- I. Have dancers dance (as in their last creative exercise) back to Share Time Space for stickers. Assistant goes to door with coloring sheet handouts and extra stickers.
- II. Call each dancer's name, give a positive comment, and place a star by his or her name for following the Dancer's Manners. If time allows, ask them a question about something they learned in class that day.
- III. Once their sticker is by their name, have them perform their favorite step they learned that day in class to the assistant to receive a sticker for participation on their hand and their take-home coloring sheet.
- IV. Teach dancers how to say thank you to their teacher and assistant in dance class by doing a curtsy or bow.
- V. Remind dancers to practice at home.

## VI. Dismiss class.

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### Notes

#### Month Seven

The lesson plan above is for the entire month seven. It is impossible to do everything listed on the lesson plan in one 75-minute class; however, everything in the plan should be covered by the end of the month, including experimenting with the variations given for some of the exercises. Please use this lesson plan as a guideline along with your own ideas and style to develop the perfect curriculum for your students.

I find it best to pull a little time from each section of class to provide ample time for the seven-year-old classes to prepare for performing in an end of the season performance. It is your choice as to which exercises you omit from this lesson plan in order to provide performance preparation time. It is best to shorten each segment of class in order to provide the needed time to teach the dancers a dance to perform. I spend about ten to twelve minutes on performance preparation during each class in month seven. For dancers in studios that will not be performing, I have continued to provide within this lesson plan more than enough class material to be covered for the entire month seven.

#### **Class Beginning**

- Do everything each week

#### **Warm-Up**

- Five-minute stretch

#### **Barre**

- Do everything each week

#### **Center Work**

- Choose three or four exercises each week

#### **Across the Floor**

- Choose four exercises each week

#### **Performance Preparation**

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

#### **Free Dance**

- Choose three exercises each week

### The Keys to Success

#### **Transition Times**

- Quick and engaging for students

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

- Sincere, high energy, animated, and smiling!
- Be prepared:
  - Roll Book, Stickers, Beeper, Copy of Dancer's Manners, etc. ready
  - Music ready
  - Props ready (It's best to have them where the students cannot see them.)
  - Handouts ready — Coloring Sheets
    - Week 1: *Body Shapes*
    - Week 2: *Dancing to the Instruments*

- Week 3: *Priscilla and her Magical Friends*
- Week 4: *Performing with the Seals*

## Lesson Plan: Short-Form

<b>Class Level:</b> Seven-Year-Olds	<b>Date:</b>
<b>Month:</b> Seven	<b>Class:</b>
<b>Class Length:</b> 75 Minutes	<b>Instructor:</b>
<b>Monthly Objective:</b> Relationship to Working Space and Stage	
<b>Movement Concepts:</b> Body Shapes and Rhythm	
<b>Music:</b> <i>KIDS! 2 CD, KIDS! CD, Locomotion CD</i>	
<b>Props:</b> Leap 'N Learn Mats, Leap 'N Learn Scarves, Painter's Tape, Musical Instruments, Movement Story, Bouncy Ball	
<b>Supplies:</b> Dance Books, Roll Book, Stickers, Beeper, Coloring Sheet Examples, Handouts	
<b>Reference:</b> Class Objectives: Month Seven, Seven-Year-Old Curriculum	
<b>Class Beginning — Circle in Share Time Space</b>	
Roll; Share Time	
Discussion of Relationship to Working Space and the Stage, Body Shapes, and Rhythm	
Move to barre	
<b>Warm-Up — Seated at Barre Space</b>	
<i>KIDS! 2 #2 and 3 (or No CD)</i>	Flex and Pointe Ankles and Feet; Turn In and Out with Rotators; Stretch Back and Hamstrings
<b>Barre — Perform All Exercises Facing Barre with 2 Hands on Barre / Remove Barres when Done</b>	
<i>KIDS! 2 #9</i>	Demi-Plié and Grand Plié — Parallel, 2 demi-pliés, élevé balance extending arms to 2nd, lower, repeat; 1st position and repeat; 2nd position and repeat; 2 grand pliés; élevé balance
<i>KIDS! 2 #10</i>	Tendu with Rotation — Tendu devant parallel, flex, point, close; tendu devant parallel, outward, parallel, close; tendu devant parallel, lift, outward, hold in rotation; rotate to parallel while off floor; lower to floor in parallel; close and hold; repeat left; legs 1st and repeat all à la seconde, turning out and in for rotation
<i>KIDS! 2 #11</i>	Tendu en Croix from 1st Position — Tendu devant, close; tendu à la seconde, close; tendu derrière, close; demi-plié; stretch; élevé; lower; repeat on left, right, left

<i>KIDS! 2 #12</i>	Dégagé en Croix — Tendu devant, lift, lower, close 1st; repeat à la seconde with right; repeat derrière with right; élevé; lower; repeat all on left
<i>KIDS! 2 #12</i>	Dégagé from 1st (Dividing by Two) — Dégagés à la seconde: 8 right, 8 left, 4 right, 4 left, 2 right, 2 left, 1 right, 1 left
<i>KIDS! 2 #13</i>	Battement Piqué en Croix — Parallel piqué right devant 3 times; close 1st; battement piqué right à la seconde 3 times; close 1st; battement piqué right derrière 3 times; close 1st; demi-plié; straighten; repeat all left; repeat all with right arm off barre in 2nd while moving right leg, and left arm while moving left leg
<i>KIDS! 2 #15</i>	Demi Rond de Jambe en Dehors and en Dedans — Tendu devant, carry foot à la seconde, derrière, close 1st; repeat 3 times; keep derrière and lift leg into low arabesque while letting go of barre with arms in 2nd; repeat all on left; repeat all right and left en dedans
<i>KIDS! 2 #17</i>	Relevés in 1st Position — Plié relevé 3 times; hold; keep repeating
<i>KIDS! 2 #19</i>	Pas de Bourrée Dessous — Pas de bourrée dessous right and left; demi-plié 3rd between each
Center Work — 1 or 2 Lines in Dance Space	
<i>KIDS! 2 #16</i>	Dégagé, Tombé, Fondu — Right déposé devant; tombé; déposé devant; close parallel; repeat; déposé devant; fondu to cou-de-pied; hold balance; extend both legs; close parallel; repeat on left
<i>KIDS! 2 #18</i>	Temps Lié with Scarf Shapes — Pair dancers holding 2 scarves; plié side-to-side 8 times keeping scarves curved; dancers create their own straight shape with scarves and bodies and freeze
<i>KIDS! 2 #20</i>	Sauté 1st Position — Plié, sauté, plié, stretch 3 times; plié, relevé, plié, stretch
<i>KIDS! 2 #21</i>	Échappé Sauté — Jump 2nd; jump 1st; repeat; échappé sauté; plié 2nd; relevé 2nd; plié 2nd; sauté 1st; repeat all
<i>KIDS! 2 #22</i>	Pas de Chat — 3 pas de chats to the right; stretch knees; plié; keep repeating
<i>KIDS! 2 #32</i>	Monster Turns Toward Mirror — Demi-plié 2nd with head over right shoulder; body turns 180°s while head remains still and is now over left shoulder; head and body turn 180°s to end back in starting position; travel toward mirror with each turn; repeat all on other side
Across the Floor — Move to One Side of the Room to Start	
<i>KIDS! 2 #25</i>	Performing with the Seals (Walking While Carrying Shapes)
<i>KIDS! 2 #28</i>	Bourrée and Port de Bras with Shape Stations — Forward parallel bourrée stopping and posing in straight, curved, or combination of straight and curved on quarter line, center line, and quarter line
<i>KIDS! 2 #31</i>	Polka — Hop, step, step (1 skip and 1 gallop) across Dance Space

<i>KIDS! 2 #33</i>	Combination, Step Assemblé, Pas de Chat, Sauté — Step assemblé parallel; parallel pas de chat; sauté parallel; repeat 3 times; parallel pas de chats remaining way across Dance Space
<i>KIDS! 2 #34</i>	Piqué Parallel, Balance with Two Parallel Waltz — Piqué parallel to demi-pointe; balance demi-pointe; 2 parallel waltz forward
<i>KIDS! #24</i>	Bouncy Ball — Feet together parallel; 2 big and 4 little jumps; repeat across the floor
<i>KIDS! #22</i>	Galloping Sideways with a Partner Square Dance Style — Holding hands while facing tummy-to-tummy, dancers gallop 4 times across the Dance Space; gallop 4 times circling away from and back to partner; clap partner's hands 1 time right to right, 1 time left to left; repeat claps 2 times; hook elbows right to right and skip 4 times; turn and reverse skip hooking elbows left to left; perform own clap series; repeat across Dance Space
Performance Preparation — If students will be performing, spend about 10-12 minutes teaching choreography for the end of the year performance or recital.	
Free Dance — Formation Depends on Exercise	
<i>Locomotion #15</i>	Body Shapes
<i>KIDS! 2 #48</i>	Crossing Center Stage — Stage Right and Stage Left Shapes
<i>KIDS! 2 #50</i>	Floating About the Stage
<i>KIDS! #7</i>	Statues and Dancers Circle Dance
No CD	Dancing to the Instruments
<i>KIDS! 2 #49</i>	Movement Story — Priscilla and Her Magical Friends
Class Ending — Circle in Share Time Space	
Stickers, Thank You, Handouts	



## Teacher's Notes

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

**Instructor:**

**Month:**

Week 1:

Week 2:

Week 3:

Week 4:



## Lesson Plan: Chart

<b>Class Level:</b> Seven-Year-Olds		<b>Instructor:</b>		
<b>Month:</b> Seven		<b>Objective:</b> Relationship to the Working Space and Stage		
<b>Week</b>	<b>One</b>	<b>Two</b>	<b>Three</b>	<b>Four</b>
<b>Class Beginning</b>	<ul style="list-style-type: none"> <li>• Roll</li> <li>• Share Time</li> <li>• Discuss Relationships to Space and Stage, Body Shapes, &amp; Rhythm</li> </ul>	• Same	• Same	• Same
<b>Warm-Up</b>	5-Minute Stretch — Ankles, Feet, Rotators, Hamstrings, Back	• Same	• Same	• Same
<b>Barre</b>	<ul style="list-style-type: none"> <li>• Demi-Plié &amp; Grand Plié</li> <li>• Tendu with Rotation</li> <li>• Tendu en Croix from 1st Position</li> <li>• Dégagé en Croix</li> <li>• Dégagé from 1st (Dividing by 2)</li> <li>• Battement Piqué en Croix</li> <li>• Demi Rond de Jambe en Dehors &amp; en Dedans</li> <li>• Relevés in 1st Position</li> <li>• Pas de Bourrée Dessous</li> </ul>	• Same	• Same	• Same

<p><b>Center Work</b>  <i>Choose From:</i></p> <ul style="list-style-type: none"> <li>• Dégagé, Tombé, Fondu</li> <li>• Temps Lié with Scarf Shapes</li> <li>• Sauté 1st Position</li> <li>• Échappé Sauté</li> <li>• Pas de Chat</li> <li>• Monster Turns Toward Mirror</li> </ul>	<ul style="list-style-type: none"> <li>• 3-4 Exercises</li> </ul>	<ul style="list-style-type: none"> <li>• 3-4 Exercises</li> </ul>	<ul style="list-style-type: none"> <li>• 3-4 Exercises</li> </ul>	<ul style="list-style-type: none"> <li>• 3-4 Exercises</li> </ul>
<p><b>Across the Floor</b></p>	<ul style="list-style-type: none"> <li>• Performing with the Seals</li> <li>• Bourrée &amp; Port de Bras with Shape Stations</li> <li>• Polka</li> <li>• Piqué Parallel, Balance with 2 Parallel Waltz</li> <li>• Combination — Step Assemblé, Pas de Chat, Sauté</li> </ul>	<ul style="list-style-type: none"> <li>• Bourrée &amp; Port de Bras with Shape Stations</li> <li>• Polka</li> <li>• Combination — Step Assemblé, Pas de Chat, Sauté</li> <li>• Piqué Parallel, Balance with 2 Parallel Waltz</li> </ul>	<ul style="list-style-type: none"> <li>• Combination — Step Assemblé, Pas de Chat, Sauté</li> <li>• Piqué Parallel, Balance with 2 Parallel Waltz</li> <li>• Bouncy Ball</li> <li>• Galloping Sideways with a Partner Square Dance Style</li> </ul>	<ul style="list-style-type: none"> <li>• Performing with the Seals</li> <li>• Combination — Step Assemblé, Pas de Chat, Sauté</li> <li>• Galloping Sideways with a Partner Square Dance Style</li> <li>• Bouncy Ball</li> </ul>
<p><b>Performance Preparation</b></p>				
<p><b>Free Dance</b></p>	<ul style="list-style-type: none"> <li>• Body Shapes</li> <li>• Floating About the Stage</li> <li>• Crossing Center Stage — Stage Right &amp; Stage Left Shapes</li> </ul>	<ul style="list-style-type: none"> <li>• Statues &amp; Dancers Circle Dance</li> <li>• Dancing to the Instruments</li> <li>• Floating About the Stage</li> </ul>	<ul style="list-style-type: none"> <li>• Crossing Center Stage — Stage Right &amp; Stage Left Shapes</li> <li>• Floating About the Stage</li> <li>• Movement Story — Priscilla and her Magical Friends</li> </ul>	<ul style="list-style-type: none"> <li>• Statues &amp; Dancers Circle Dance</li> <li>• Movement Story — Priscilla and her Magical Friends</li> </ul>
<p><b>Class Ending &amp; Handouts</b></p>	<ul style="list-style-type: none"> <li>• Stickers</li> <li>• Thank You</li> <li>• <i>Handout:</i> <ul style="list-style-type: none"> <li>• Body Shapes</li> </ul> </li> </ul>	<ul style="list-style-type: none"> <li>• Stickers</li> <li>• Thank You</li> <li>• <i>Handout:</i> <ul style="list-style-type: none"> <li>• Dancing to the Instruments</li> </ul> </li> </ul>	<ul style="list-style-type: none"> <li>• Stickers</li> <li>• Thank You</li> <li>• <i>Handout:</i> <ul style="list-style-type: none"> <li>• Priscilla and her Friends</li> </ul> </li> </ul>	<ul style="list-style-type: none"> <li>• Stickers</li> <li>• Thank You</li> <li>• <i>Handout:</i> <ul style="list-style-type: none"> <li>• Performing with the Seals</li> </ul> </li> </ul>

Notes for Seven-Year-Olds:



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## Month Eight

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**Class Level:** Seven-Year-Olds

**Month:** Eight

**Class Length:** 75 Minutes

**Monthly Objective:** Learning about Pantomime

**Movement Concepts:** Review of Concepts Previously Learned

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

**Props:** Leap 'N Learn Mats, Leap 'N Learn Ribbon Rings, Leap 'N Learn Scarves, Beanie Babies™, Activity Cards

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

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

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

- I. Ten minutes before class is to begin and as students arrive, have them sit in a circle with the class assistant as he/she reads children's dance books. While reading, be sure to have the assistant ask questions about the story and pictures so that children are interacting with the assistant. This may take place in the waiting area (or in the studio Share Time Space if it is the first class of the day).
- II. At class time, call the students to class, and ask them to join you in the Share Time Space.
- III. Welcome students.
- IV. Call roll while making eye contact and smiling as each child's name is called.
- V. Have the children participate in Share Time. Set timer at twelve seconds. During their turn, ask them to tell you something special about their day or any simple question where they will be required to share their thoughts.
- VI. Remind the dancers of the Dancer's Manners and ask them to tell you a few.
- VII. While seated in a circle, focus on the monthly objective, Pantomime. In addition, all of the movement concepts learned so far during the year will be reviewed and applied during classes in month eight.
  - A. *Pantomime:* The dictionary defines pantomime as the telling of a story without words, by means of bodily movements, gestures, and facial expressions. Children love to pantomime! Reinforce the importance of performing their pantomimes with very clear movements, lots of facial expressions, and *no* words. Relate pantomime to talking — if you talk too fast or mumble, no one can understand what you are saying. Pantomime has no words, but if the movements are not performed slowly and clearly no one will understand what you are saying. Young dancers in the Leap 'N Learn Early Childhood program have been using pantomime all year long. During month five, the lesson plans will focus on simple pantomime exercises to make their gestures clearer. Refer to the curriculum for ideas to incorporate during this discussion.

Also, using pantomime during dance performances is a great way to make children

more comfortable on stage. I would never put a young child on the stage and ask them to just perform a dance. This could become a frightening experience for some young dancers. However, once the young children put their focus on pretending to be a special character within a story, such as a fish, a princess, or a leprechaun, they are more at ease and delightfully go out on the big stage to tell their story with their dance and acting.

- B. *Review of Movement Concepts:* Review the concepts of place, size, level, direction, pathway, speed, energy, weight, flow, body parts, balance, relationships to others, body shapes, and rhythm. Ask questions of the young dancers to check their recall and understanding of each of the concepts.

Spend time discussing the above concepts in the beginning of class, and then continually refer to them throughout class to help the dancers become aware of the importance of incorporating pantomime and all of the movement concepts into their movement. During the Free Dance portion of class, dancers will perform specific exercises exploring both of these concepts. It is also important to leave time at the end of class during the Free Dance portion of class for the students to spend time exploring some of the movement concepts on their own or with their peers. During this time, the teacher and assistant will walk around asking questions of the students checking for understanding of the concepts and assigned task.

## Warm-Up

- After Share Time, the assistant and I quickly set out the center barres if it isn't the first class of the day. If it is the first class of the day, the barres can be setup prior to class time. (I only use portable barres in all of my classes!)
  - I quickly place the students at the correct barre heights. We then review correct ballet barre etiquette by the students telling me the rules of taking barre.
- I. **KIDS! 2 CD #8: Warm-Up**
- *Starting Position:* Feet parallel, arms en bas, standing facing the barre.
  - *Teaching Tips:*
    - i. This exercise is to warm-up the lower legs and feet.
    - ii. Remind dancers during stretch to keep their legs completely parallel.
    - iii. When doing the foot rolls, have the dancers pretend to be lowering their heels down gently as if they were lowering on top of an egg. The tendency is for young children to drop their heels instead of controlling the movement.
  - *Exercise:*
    - i. During intro, port de bras arms and place on top of barre.
    - ii. Rise as high as possible in parallel on count 'and,' then alternate lowering one heel at a time as the other foot presses forward stretching the bottom of the foot (counts one to eight).

- iii. Bring one leg back into a deep forward lunge, stretching the back of the back lower leg. Remind the dancers to keep their knee straight and to reach out of their back heel and out of the top of their head, creating a long diagonal line (counts one to eight).
- iv. Repeat foot rolls and stretch the opposite leg.
- v. With legs parallel, cambré right and left two times. Remind dancers to keep their hips still and to stretch the sides of their bodies. Have the students follow their arm as they port de bras and then turn their head away from their arm in the cambré. The dancers will follow their arm as they straighten from the bend.
- vi. Four élévés and finish with balance in parallel demi-pointe with arms in first. While balancing, gently turn the head right and left.

## Barre

*Note:* The students in this class are ready to begin to focus on proper technique and execution of their movements. There will be some change in the choreography of the barre exercises from previous months but it will be minimal. Please remember these dancers are seven-year-olds and teaching through imagery and pretend play is still very beneficial to their learning experience. Feel free to substitute the *KIDS! 2 CD* with another ballet class CD of your choosing. However, make sure the accents and rhythms are clear and precise in offering the musical guidance young students require.

### I. ***KIDS! 2 CD #9: Demi-Plié and Grand Plié***

- *Starting Position:* Feet first position, arms en bas, standing facing the barre.
- *Teaching Tips:*
  - i. Review third position of the feet.
    - a. Remind dancers to keep all ten toes on the floor.
    - b. Remind dancers to turn both legs and feet out equal amounts.
    - c. Remind dancers to stand equally on both feet. If they had two scales, one for each foot, they would both have the exact weight on them.
  - ii. Introduce first position grand plié to the class.
    - a. Remind dancers to keep their heels down until they have to come up as the knees open to the side. The dancer's bottom will never touch the heels. Put the heels down as soon as possible.
    - b. Remind the dancers to keep their backs very straight. An image I use very successfully is to imagine their spine is a paint brush and they need to paint a vertical stripe with their backs — not their bottoms.
  - iii. Dancers port de bras during intro placing hands on top of barre.
  - iv. Have dancers experiment with exactly how far they will need to stand from the barre so that their arms are correctly placed on the barre and their bodies remain vertical.

- v. Remind dancers to maintain the “Number One” position of their bodies at all times: head high, neck long, shoulders open and down, ribs down, abs in and up, backs long, etc.
- *Exercise:*
  - i. Sixteen Counts: First Position — one demi-plié — one élevé — repeat; one grand plié first position; tendu change to second position.
  - ii. Sixteen Counts: Second position — one demi-plié — one élevé — repeat; one grand plié second position; tendu to third position right front.
  - iii. Sixteen Counts: Third position right front — one demi-plié — one élevé — repeat for a total of three times; tendu to left front third position.
  - iv. Sixteen Counts: Third position left front — one demi-plié — one élevé — repeat for a total of three times; tendu to second position.
  - v. Tendu close first, then rotate to parallel — élevé balance with arms in first position, gently turn head while balancing. Have the dancers see something to their right, in the center, to their left, and again in the center.
  - vi. Finish parallel with arms en bas, head slightly turned to the right.

## II. **KIDS! 2 CD #10: Tendu with Flex, Rotate, Lift**

- *Starting Position:* Facing barre, feet and legs in parallel, and arms en bas, port de bras on intro and place hands on barre.
- *Teaching Tips:*
  - i. Emphasize a stretched leg and foot.
  - ii. Emphasize keeping body very still with hips facing to their front.
  - iii. Emphasize the proper energy flow of a tendu — pushing down into the floor to begin the movement, sliding the foot across the floor, then only the tip of the toes touches the floor in the extended tendu. Weight remains on the supporting leg.
  - iv. Emphasize hand placed lightly on top of the barre.
- *Exercise:*
  - i. Tendu from first position:
    - a. (1) Tendu devant; (2) flex ankle; (3) point ankle and foot; (4) close first position.
    - b. (5) One tendu devant; (6) rotate leg inward; (7) rotate leg outward; (8) close first position.

- c. (1) One tendu devant; (2) lift leg three inches off floor parallel (3); flex ankle; (4) rotate flex inward; (5) extend ankle to point while inward.
  - d. (6) Rotate outward while off the floor; (7) lower to touch floor.
  - e. (8) Close first position.
  - f. Repeat left.
- ii. Rotate entire tendu combination à la seconde.
  - iii. *Variation:* Have the dancers let go of the barre during portions of the exercise to ensure they are not using the barre too much for balance. I have my dancers do the first part of every exercise with the barre and the repeat without the barre. Explain how this is a great way to check themselves to see if their weight is on their supporting leg.

### III. **KIDS! 2 CD #11: Tendu en Croix from First Position**

- *Starting Position:* Facing barre, legs in first, and arms en bas, port de bras on intro and place hands on barre.
- *Teaching Tips:*
  - i. Review with the dancers the meaning of en croix (in the shape of a cross) and that they will be performing a tendu devant (front), à la seconde (to the second), and derrière (back). Their legs will remain rotated outward the entire time.
  - ii. It is very important to make the dancers aware of the importance of keeping their tummy muscles strong and lifted, especially when performing a tendu derrière. If you find the dancers release their abdominals and backs as they bring their leg to the back, it may be necessary to wait on this exercise for a while. I do recommend having the dancers lie prone with the front of the body on the floor, resting their forehead on their hands, their tummy lifted so a small bug could crawl under, legs rotated in first position with their feet pointed, and have them practice lifting one leg at a time an inch off the floor.
  - iii. Remind dancers to always keep their ankles and feet pointed in a straight line and to never sickle their foot in either direction.
  - iv. Have the dancers work slowly during this exercise. There is much to remember. Stress the importance of proper technique.
- *Exercise:*
  - i. Tendu devant and close first (1-4).
  - ii. Tendu à la seconde and close first (5-8).
  - iii. Tendu derrière and close first (1-4).
  - iv. Tendu à la seconde and close first (5-8).

- v. Repeat on left.
- vi. Repeat again, but instead of four counts for each tendu, perform each tendu in two counts.
- vii. Repeat again right and left.
- viii. *Variation:* Remove arms from barre and place in second position on repeat of exercise.

#### IV. **KIDS! 2 CD #12: Dégagé en Croix**

- *Starting Position:* Facing barre, legs in first position, and arms en bas, port de bras on intro and place hands on barre.
- *Teaching Tips:*
  - i. Remind the dancers that their legs will remain stretched (straight) for the entire exercise.
  - ii. Use cueing words such as “brush down” on the déposé.
  - iii. Remind the dancers to only raise their leg about three inches. It is also a good idea to have them show you how much three inches is with their fingers.
  - iv. Remind the dancers to lightly touch the barre and to try to let go of the barre on the repeat and either place hands on hips or hold arms in second position.
- *Exercise:*
  - i. (1) One tendu devant; (2) lift the foot three inches from the floor; (3) lower; (4) close parallel.
  - ii. (5, 6) One déposé devant.
  - iii. (7, 8) Close first position.
  - iv. (1-8) Repeat à la seconde with right.
  - v. (1-8) Repeat derrière with right.
  - vi. (1-4) One élevé, lower heels; (5-8) one demi-plié, stretch.
  - vii. Repeat entire exercise on left.

#### V. **KIDS! 2 CD #13: Dégagé from First (Dividing by Two)**

- *Starting Position:* Facing barre, legs in first position, and arms en bas, port de bras on intro and place hands on barre.
- *Teaching Tips:*
  - i. Remind the dancers that their legs will remain stretched (straight) for the entire exercise.

- ii. Remind the dancers that they will be dividing by two each time they start their right leg: eight right, eight left, four right, four left, two right, two left, one right, one left.
  - iii. This exercise combination is an all time favorite of young dancers. They never seem to tire of repeating it week after week.
- *Exercise:*
    - i. All dégagés will be in à la seconde.
    - ii. Eight right, eight left, four right, four left, two right, two left, one right, one left.
    - iii. Finish first position and relevé; balance with arms in first position.

#### VI. **KIDS! 2 CD #14: Battement Piqué en Croix**

- *Starting Position:* Facing barre, legs in first position, and arms en bas, port de bras on intro and place hands on barre.
- *Teaching Tips:*
  - i. Remind dancers to lightly tap foot on the floor with a straight leg.
  - ii. Remind dancers to keep their tummies tight and lifted with both hips and shoulders facing their barre.
  - iii. Remind dancers to keep their hips still as they move (rotate) their thighbone (femur) in their hip socket each time that rotate inward and outward.
- *Exercise:*
  - i. Dégagé devant and battement piqué right leg seven times alternating rotated and parallel piqués; close on count eight (1-8). Repeat on left leg.
  - ii. Dégagé à la seconde and battement piqué right leg seven times alternating rotated and parallel piqués; close on count eight (1-8). Repeat on left leg.
  - iii. Repeat all with arms in second position without the assistance of the barre.
  - iv. *Variation:* Add derrière right and left and à la seconde right and left. Only add this if the students can tendu derrière correctly. Let the students know it will be a very small movement and that it is extremely important to keep their tummies lifted and strong.

#### VII. **KIDS! 2 CD #15: Rond de Jambe en Dehor and en Dedans**

- *Starting Position:* Facing barre, legs in first position, and arms en bas, port de bras on intro and place hands on barre.
- *Teaching Tips:*
  - i. Explain to the dancers the meaning of rond de jambe — round the leg.

- ii. Knees must face the same direction the toes are pointing and hips and shoulders must remain facing the barre.
  - iii. Toes remain on floor at all times and knees remain stretched.
  - iv. Stress for the dancers to keep their knees stretched as they pass through first position in each rond de jambe.
  - v. Add the direction of en dedans — starting derrière and carrying the leg to à la seconde, then devant.
- *Exercise:*
    - i. Tendu devant, carry foot to à la seconde, carry foot derrière, and close first position; repeat three times.
    - ii. Keep derrière position and lift leg into low arabesque while letting go of barre with arms in second position.
    - iii. Repeat all on left.
    - iv. Repeat all right and left en dedans (balancing with leg devant at end of each side).
    - v. *Variation:* Have the students take their right hand off the barre as they rond de jambe their right leg and their left hand off the barre as they rond de jambe their left leg. Remind dancers to keep their shoulders square to the barre.

#### VIII. **KIDS! 2 CD #17: Relevés in First Position**

- *Starting Position:* Facing barre, legs parallel, and arms en bas, port de bras on intro and place hands on barre.
- *Teaching Tips:*
  - i. Remind the dancers to work in opposition. This means as they lower their heels they must think up with their entire body. When they raise their heels, they must push through the floor with their toes.
  - ii. Remind the dancers to lift their heels as high as possible with straight knees on every relevé.
- *Exercise:*
  - i. Plié relevé four times and then hold for four counts as their arms lift off the barre; keep repeating.
  - ii. *Variation:* Using focus as the dancers balance with their arms off the barre, ask them to:
    - a. Balance with their head straight forward with single focus the first time.
    - b. Balance with their head slightly to the right with multi-focus and single focus the second time.

- c. Balance with their head slightly to the left with multi-focus and single focus on the third repeat.
- d. Balance with their head constantly turning right and left with multi-focus on the fourth repeat.

#### IX. **KIDS! 2 CD #19: Pas de Bourrée Dessous**

- *Starting Position:* Facing barre, legs in third position, right foot front, and arms en bas, port de bras on intro and place hands on barre.
- *Teaching Tips:*
  - i. Pas de bourrée dessous — step behind, step side, step front. From third position right foot front, cou-de-pied left foot back and step behind with left, step side to second position with right, and step third position left foot front.
  - ii. Remind dancers to step with straight knees high on demi-pointe.
- *Exercise:*
  - i. Pas de bourrée dessous right and left. Have dancers say the words “back, side, front” as they step. Demi-plié in third position in between each pas de bourrée dessous.

*Move portable barres away from Dance Space while dancers get a sip of water. Then dancers return to the same location in the room where they were standing at the barre. Switch rows throughout the remaining portion of class.*

### Center Work

*Starting Formation:* Depending on class size, dancers remain in one, two, or three lines.

#### *Teaching Tips:*

- Encourage dancers to freeze in a starting position before beginning an exercise and to freeze in an ending position once the exercise has ended.
- Many of the center exercises are similar to the six-year-old program; however, in the seven-year-old program, a greater focus should be placed on executing proper technique and on a more in-depth understanding of how to move their body.

#### I. **KIDS! 2 CD #16: Cou-de-Pied and Passé**

- *Starting Position:* Feet parallel with hands on hips.
- *Teaching Tips:*
  - i. Remind dancers to hold their bodies strong and straight throughout the exercise.
  - ii. Remind dancers to keep their tummies tight as they balance.
  - iii. The pantomime “I love you” consists of gesturing toward yourself, placing hands across the heart, and then gesturing toward the other person.

- iv. The pantomime “do you love me?” consists of gesturing toward the other person, placing hands across the heart, and then gesturing toward yourself.
- *Exercise:*
    - i. Bring the right foot to cou-de-pied (count one); passé at the side of the left knee (count two); lower to cou-de-pied (count three); step together parallel (count four).
    - ii. Repeat on left (counts five to eight).
    - iii. Repeat on right but leave in passé (count one, two); balance hold (count three, four); pantomime “I love you” while standing on one leg (counts five to eight).
    - iv. Repeat all starting left. This time have the dancers pantomime “do you love me?” as they balance.

## II. **KIDS! 2 CD #18: Temps Lié Rocking**

- *Starting Position:*
  - i. Place a Beanie Baby™ down where each dancer normally stands.
  - ii. Have the dancers go to the back of the room to begin.
- *Teaching Tips:*
  - i. The dancers are going to incorporate temps lié and rocking into an acting skit.
  - ii. Use any type of Beanie Baby™ character. The dancers can either pretend their baby is something else other than what it is or pretend it is a baby of the actual character they are holding.
  - iii. Discuss with the dancers how to treat the baby with gentleness, just as if it were a real baby. Remind the dancers that they are telling a story with their emotions and movement.
  - iv. Ask the dancers to imagine they were performing Clara in *The Nutcracker*. In the ballet, they would be required to dance with a nutcracker doll very lovingly, much like this Beanie Baby™ exercise.
- *Exercise:*
  - i. Dancers walk forward (with pointed toes) and pretend they are hearing a baby cry but cannot determine exactly where the sound is coming from. The dancers walk toward their assigned place in line.
  - ii. Once they get to their place they look down and see the baby. They bend down and gently pick it up to console it. Have the dancers imagine they have found a baby kitten. What would their reaction be to this? Would they want to console it? Would they want to hold it close to their chest to calm it down? Perhaps it is cold and needs to be held to warm it’s body. The story of the found baby animal needs to come through in their reactions to the baby animal in their movements and in their expression.

- iii. The dancers hold the baby cradled in their arms and begin:
  - a. Rocking right, left, right; hold one count (four counts).
  - b. Three step turn to the left, stepping left, right, left; close first position (four counts).
  - c. Rocking left, right, left; hold one count (four counts).
  - d. Three step turn to the right, stepping right, left, right; hold; close first position (four counts).
  - e. Temps lié forward, backward, forward, and backward, then walk high on demi-pointe in a small circle (eight counts). Ask dancers to lift the Beanie Baby™ high with each forward temps lié and bring it close to the chest with each backward temps lié. On the circle walk, have the dancers cradle the baby in their arms.
  - f. Repeat temps lié with left leg and direction (eight counts).
- iv. Once the music has finished, ask dancers to walk on demi-pointe and pretend to put baby down for a nap. Then quietly tiptoe away.

### III. **KIDS! 2 CD #20: Sauté from First and Second Position**

- *Starting Position:* Feet in first position with hands on hips.
- *Teaching Tips:*
  - i. Ask dancers to tell you what their feet and legs should do in the air during a sauté.
  - ii. Keep stressing the word and action of *push* every time the dancers sauté.
  - iii. Remind dancers to open their knees over their toes as they land in plié.
- *Exercise:*
  - i. Plié (count one); sauté (count two); plié (count three); stretch legs (count four).
  - ii. Repeat (counts five to eight).
  - iii. Plié; sauté; sauté; sauté (counts one to four).
  - iv. Relevé; plié; tendu to second position; lower heels (counts five to eight).
  - v. Repeat above combination in second position and end with tendu to first position.
  - vi. *Variation:* Arms en bas for first sautés and relevé. Open arms to demi-seconde on second tendu and remain in demi-seconde during second position sautés and relevé. Remind dancers to keep their arms rounded and not to lift their shoulders or try to use their arms as they jump.

### IV. **KIDS! 2 CD #21: Échappé Sauté from First Position with Teeter-Totter Rocking**

- *Starting Position:* First position with hands on hips.
- *Teaching Tip:* Discuss with dancers what it is like to be on balance and off balance. During the teeter-totter rocking, the dancers will be shifting their weight all the way to the right and just before they go too far, they will shift all their weight to the left.
- *Exercise:*
  - i. Jump legs open to second as the arms open to rounded second position (counts one, two).
  - ii. Jump legs together to a small first position as the arms close en bas (counts three, four).
  - iii. Repeat échappé sauté (counts five to eight).
  - iv. Jump legs open to plié second and arms open to second (counts one, two). Very stiffly with straight arms and legs rock to the right, lifting left leg and arm, then rock left, lifting right arm and leg, and repeat (counts three to seven). Then jump together first position with arms en bas (count eight). This exercise teaches the young dancers to shift their weight while having fun.
  - v. *Variations:*
    - a. Perform one full rotation in place during stiff teeter-totter rocking.
    - b. Perform one full rotation while traveling during stiff teeter-totter rocking.

## V. **KIDS! 2 CD #22: Pas de Chat**

- *Starting Position:* Feet and legs in third position, left foot front, and hands on hips.
- *Teaching Tips:*
  - i. Pas de chat means step of the cat.
  - ii. This step will begin in third position and end in third position.
- *Exercise:*
  - i. Raise the right foot to touch the side of the left knee (retiré) as the left knee pliés; jump diagonally upward off of the left foot landing on right foot as the left foot touches the side of the right knee (retiré); close the left foot front in third position.
  - ii. Repeat three pas de chats to the right; stretch knees; plié; continue repeating pattern across floor.
  - iii. Repeat sequence to the left.

## VI. **KIDS! 2 CD #32: Monster Turns**

- *Starting Position:*

- i. Legs in second position demi-plié with hands on shoulders with elbows extended out to side even with shoulders. Dancers begin with their bodies facing the side of the room and their head turned toward the mirror.
  - ii. Place dancers in lines so they can travel toward the mirror to see themselves as they turn.
- *Teaching Tips:*
    - i. Have the dancers focus their eyes in the mirror and try to see their eyes each time they turn.
    - ii. Have the dancers stay in demi-plié during the entire exercise.
    - iii. The turns are called monster turns because the dancers stay low in a plié and are only focused on moving their head correctly. They love doing these, and it is a great way to introduce spotting.
    - iv. This exercise is a preparatory exercise for chaînés. To begin you may have to touch the dancers' shoulders so they know which direction to turn.
  - *Exercise:*
    - i. Second position demi-plié with the head turned over the right shoulder.
    - ii. The body turns 180 degrees, while the head remains still and is now over the left shoulder.
    - iii. The head and the body turn together 180 degrees to end back in the starting position.
    - iv. Travel toward the mirror with each turn. Either split the line in the middle to walk around to start again or back up if there isn't a second group coming forward.
    - v. Repeat all on other side.
    - vi. *Variation:* Instead of traveling toward the mirror, travel across Dance Space while spotting a predetermined object on the opposite side of the room.

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

### *Teaching Tips:*

- Encourage dancers to freeze in a starting position before beginning an exercise and to freeze in an ending position once the exercise has ended.
- Continue to reinforce musical awareness by incorporating a focus on preparation and counting as each row of dancers begin to travel across the floor. For example, the first row starts on count one and the second row starts on the next count one. Encourage dancers to count the music while waiting their turn.
- Focus on the execution of proper technique throughout the following exercises. Dancers in the seven-year-old program should have more refined movements as compared to the dancers in the six-year-old program.

## I. **KIDS! 2 CD #25: Passé Walk with Half Turn (Forward and Backward)**

- *Starting Position:*
  - i. Line dancers up in rows across one side of the room.
  - ii. Have dancers begin with their downstage leg extended in tendu devant parallel with their arms extended in opposition.
- *Teaching Tips:*
  - i. Remind the dancers to count their music as they dance.
  - ii. Remind the dancers to reach with stretched feet with every step and jump.
  - iii. Remind the dancers to bring their foot to their knee in passé retiré.
- *Exercise:*
  - i. Step passé retiré three times forward (counts one to three). Arms swing in opposition.
  - ii. Close parallel plié (count and).
  - iii. Sauté with half turn to face opposite direction (count four). Hands clap.
  - iv. Step passé retiré three times backward (counts five to seven). Arms swing in opposition.
  - v. Close parallel plié (count and).
  - vi. Sauté with half turn to face opposite direction (count eight). Hands clap.
  - vii. Keep repeating pattern across Dance Space.

## II. **KIDS! 2 CD #34: Will You Dance with Me?**

- *Starting Position:*
  - i. Divide the class in half and assign each dancer a partner. Place one partner in a row on one side of the room and place their partners in a row on the opposite side of the room. Review with the young dancers who their partner is and make sure they are lined up with each other.
  - ii. Place a Leap 'N Learn Mat on the center line for each pair of dancers.
  - iii. Dancers begin in first position arms en bas. On the intro, have the dancers extend their downstage leg to tendu devant with arms opening to demi-seconde.
- *Teaching Tips:*
  - i. Remind the dancers that they will be pantomiming to their partner and they are not to use their voices, only their pantomime movements.

- ii. Review several times how to perform the pantomime “will you dance with me?” with the dancers.
  - iii. Stress to the dancers that pantomime is just like talking. No mumbling; speak slowly and clearly.
- *Exercise:*
    - i. The dancers will travel toward each other and their shared mat as follows:
      - a. Step toward their partner with their downstage leg and extend upstage leg tendu devant (counts one to two).
      - b. Step toward their partner with their upstage leg and extend downstage leg tendu devant (counts three to four).
      - c. Forward waltz four times toward their partner (counts five to eight).
    - ii. Standing in first position facing their partner:
      - a. The dancers on stage left pantomime “will you dance with me?” to their partners by gesturing towards their partner, by pointing toward them with an open hand, then circling their hands around each other as their arms go overhead, and then gesturing toward themselves by touching their chests (counts one to four).
      - b. The partner says “yes” by nodding as they curtsy or bow. The stage left dancers offer their hand to their partners, and then the dancers turn their bodies side-by-side toward the front of the Dance Space (counts five to eight).
    - iii. All dancers waltz forward in a side-by-side position with their partner. This will create a follow the leader line of partners. The dancers can waltz (eight or sixteen counts):
      - a. To form a large circle around the Dance Space.
      - b. Turn in one direction and travel off the Dance Space.
      - c. Forward. Then once they reach the most downstage place can alternate either turning right or left and waltz off the Dance Space (this is great for stage choreography!).
        - Instead of waltzing off the Dance Space, the dancers can continue waltzing circling around traveling upstage and then forming a straight line across the back of the Dance Space.

### III. **KIDS! 2 CD 28: Bourrée with Kneeling Partner Circles**

- *Starting Position:*
  - i. Divide dancers into sets of two and have them line up on one side of the room. One pair of dancers will begin at a time.

- ii. Give each dancer standing on the right side of the pair a ribbon ring to hold.
  - iii. Each pair of dancers will be holding hands and standing with their feet together parallel. The dancer on the right will hold a ribbon ring, and the dancer on the left places their outside arm in demi-seconde.
- *Teaching Tips:*
    - i. The dancers standing on the left will kneel on one knee after eight counts of bourrée. Remind the dancers how to kneel like a dancer by sliding their foot backwards until they touch their knee to the ground. Remind them to be graceful and gentle as they lower and raise their bodies from kneeling. The dancers will remain holding hands as the dancer on the left kneels and the dancer on the right continues to bourrée around the kneeling dancer. It is very important to stress to the dancers to lightly hold hands in this section. The kneeling dancer will turn their hand so that their palm is up and the travel dancer's hand can easily turn.
    - ii. Once the dancer has made one circle and returns to their starting place, the dancers let go of hands to curtsey or bow and stand.
  - *Exercise:*
    - i. Two dancers holding hands bourrée for eight counts forward.
    - ii. The dancer on the left kneels as the dancer on the right bourrées forward for four counts circling around the kneeling dancer.
    - iii. Dancers let go of hands and the dancer on the left gracefully stands as the dancer on the right curtseys or bows. The dancers quickly take hands again to repeat the exercise.
    - iv. Repeat.
    - v. Dancers bourrée off Dance Space.

#### IV. **KIDS! 2 CD #30: Skipping Foursome**

- *Starting Position:*
  - i. Divide the class up and line the dancers in all four corners of the room. Four dancers will travel at the same time from each of the four corners and meet in the center of the Dance Space.
  - ii. Have the dancers begin with their downstage leg extended in tendu devant and with their opposite arm extended forward.
- *Teaching Tips:*
  - i. Remind the dancers to reach with stretched feet.
  - ii. Remind the dancers to bring their foot to their knee in passé retiré.

- iii. Remind the dancers that this is not a race. All four dancers must reach the center at the same time.
- *Exercise:*
  - i. Have the dancers skip eight times to reach the center. If the studio is small, give them a specific number of skips to travel and the remainder to skip in place. You may also have them figure out how much they need to travel with each skip to arrive in the center for eight skips. This is a spatial awareness problem solving opportunity for the dancers.
  - ii. Once the dancers reach the center, they extend both of their arms to connect with the dancer on each side of them.
  - iii. While holding hands, dancers skip in a circle in one direction for eight counts and in the other direction for eight counts. To remain in a forward direction, be sure to remind the dancers to change their hips and shoulders as they change their skipping direction.
  - iv. Dancers skip away for eight counts back to their original corner. They move to the back of the line in their corner.
  - v. The next four dancers begin their turn.
  - vi. *Variations:*
    - a. Instead of returning to their original corner have them go to their opposite corner or one over from their original corner.
    - b. As one group ends their time in the center and begins to skip to a corner, have the next group skip to the center during the same eight counts. This is definitely a pathway and relationship to others problem solving opportunity!

## V. **KIDS! 2 CD #31: Polka**

- *Starting Position:*
  - i. Line the dancers up in rows facing the Dance Space across one side of the room.
  - ii. Have the dancers begin parallel legs together with their hands on hips.
- *Teaching Tips:*
  - i. One skip and one gallop is a basic polka step — hop, step, step. The legs alternate with each hop (skip).
  - ii. When first learning the polka, always have the dancers do their skips then their gallops across the floor. It may be helpful to first go to two skips, two gallops, two skips, two gallops before attempting the actual polka.

- *Exercise:*
  - i. Dancers travel across Dance Space with hop, step, step (one skip and one gallop).
  - ii. *Variations:*
    - a. Perform with a partner, holding one hand traveling side-by-side.
    - b. Perform with a partner, holding one hand while facing partner and half-turn with each polka. Key words to tell students are “tummy-to-tummy” and “back-to-back.”
    - c. Girls may pretend to have a full skirt on and swish it right to left with each polka.

## VI. **KIDS! 2 CD #33: Combination: Step Assemblé and Gallops**

- *Starting Position:*
  - i. Line the dancers up in rows facing the Dance Space across one side of the room. Later on, the dancers could perform this exercise en diagonal from the corner in a specified formation such as a square or triangle.
  - ii. Have each dancer stand parallel with their hands on their hips.
- *Teaching Tip:* Remind the dancers of the pathway that they will be traveling is straight, curved, and straight.
- *Exercise:*
  - i. Two right step assemblé parallel left (counts one and two, three and four).
  - ii. Four gallops forward circling right (counts five and six and).
  - iii. One right step assemblé parallel left (counts seven and eight).
  - iv. Repeat across Dance Space.
  - v. *Variation:* Divide the dancers into pairs and have them begin on opposite outside feet. They will travel away from each other as they gallop. Remind the dancers to remain side-by-side to their partner. Perform at first with their hands on hips and later with simple arm movements.

### Performance Preparation

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

### Free Dance (Circle in Dance Space)

*Teaching Tip:* Dancers in this age group will greatly benefit from exploring the following Free Dance exercises. Focus on the variations offered as well as creating your own variations to add a greater physical and mental challenge for the dancers. Pretend play is still very important to children in the seven-year-old age range as a means of categorizing information within their world. Pretend play is also great fun at this age, which brings additional excitement to your classes. It is

very important to always allow time for Free Dance at the end of each class. Children love this portion of class, and it ensures they will leave class with big smiles on their faces.

### I. **No CD Music Required: Pantomime Card Game**

- *Starting Position:*
  - i. Dancers form a circle around the center X.
  - ii. Explain the game using the game cards.
  - iii. Depending on the number of dancers in the class, form small groups so that a majority of the cards are used.
  - iv. Each group picks one card. Do not let any groups see the other groups' cards.
- *Teaching Tips:*
  - i. Explain to the dancers that they will be performing the activity that is displayed on their card. No words are to be used. They must pantomime their sentence or activity so the other groups can guess what it says on their card. Remind them to pantomime slowly and clearly.
  - ii. Divide the class into two groups. The assistant will lead one group, and the teacher will lead the other group.
- *Exercise:*
  - i. Each group takes a turn pantomiming the actions from their chosen card.
  - ii. The watching groups raise their hands to be called on to guess the pantomime of the group that just performed.
  - iii. Activities drawn on each card are:
    - a. Putting on their ballet tights and leotard.
    - b. Climbing a tree.
    - c. Putting toothpaste on a brush and brushing teeth. Rinsing with a glass of water.
    - d. Throwing a frisbee to your dog.
    - e. Peeling a banana and eating it.
    - f. Unwrapping a piece of gum and chewing it to blow bubbles.
    - g. Planting a garden.
    - h. Wild card — make up your own.
  - iv. *Variation:* Divide the dancers into smaller groups or into pairs. Have each group work without the assistance of having a teacher in their group.

II. **Locomotion CD #6 (Level), #9 (Tempo), #12 (Energy), #15 (Shapes), #18 (Place), #21 (Direction): Review of Movement Concepts**

- *Starting Position:*
  - i. Everyone forms a large circle in the center of the room.
  - ii. Dancers begin with their feet together parallel and hand down by their sides, listening for the first voice cue on how to move.
- *Teaching Tips:*
  - i. Review at least two concepts each week.
  - ii. Have the dancers define each movement and give examples within each group.
    - a. Level: High, low, medium
    - b. Tempo: Fast, slow, moderate
    - c. Energy: Sharp, smooth, heavy, light
    - d. Shapes: Curved, straight
    - e. Place: One space, all around the space
    - f. Direction: Forward, backward, sideways, up, and down
  - iii. It will take several lessons to cover all of the concepts.
- *Exercise:*
  - i. Allow the dancers to free dance the definition of the movement concepts.
  - ii. *Variations:*
    - a. Place the dancers into groups of two or three dancers and have them hold hands or connect with a Leap 'N Learn Ribbon Ring or Leap 'N Learn Scarf to perform the movement concepts together. Ask the dancers if it is easier or harder to dance together.
    - b. Combine two of the concepts into one exercise. For example, if playing the level track on the CD and the voice calls out "high," add another concept to high, such as fast. The voice on the CD says high, and then you repeat the word high and say the word fast. The dancers must then dance high and fast until the music stops. This is a great listening exercise.

III. **KIDS! 2 CD #38 (Happy), #39 (Sad), #41 (Scared), #42 (Brave), #43 Bored; #44 Can't Hardly Wait: Emotions and Pantomime**

- *Starting Position:*

- i. Begin by having the dancers form a large circle in the middle of the Dance Space.
  - ii. Divide the dancers into two groups. The assistant will lead one group, and the teacher will lead the other group.
  - iii. Have each group pick one card from the stack of cards.
- *Teaching Tips:*
    - i. Use the colored Pantomime Emotion Cards from Leap 'N Learn's *I'd Like to Be... Coloring Book*.
    - ii. The assistant and teacher will work with their group to create a pantomime and free dance to represent their card. For example, if the "happy" card was chosen the dancers would decide what makes them happy. Does going to ballet class make them happy or perhaps they are riding a pony at their best friend's birthday.
    - iii. Remind dancers to be very clear with their pantomime and acting. They are telling a story without words, and they must make it very clear to the audience.
  - *Exercise:*
    - i. Divide the class into two groups with each being led by a teacher or assistant.
    - ii. Each group chooses a card, and the groups separate to work on their pantomime performance.
    - iii. Give the dancers about three minutes to work on their performance.
    - iv. One group sits while the other group performs.
    - v. The performing group performs to the music that matches their card. The assistant or teacher will start the music. The dancers will pantomime and dance a story about their emotion.
    - vi. The audience group tries to guess their chosen Pantomime Emotion Card and pantomime story.
    - vii. The groups of dancers trade places.
    - viii. *Variation:* Have the dancers work in smaller groups without a teacher in their group. The teacher travels around to each group during their three minutes of work time to offer assistance if needed. At seven-years-old, the dancers need to problem solve more on their own. Do not be too quick to give them answers, but rather guide them in figuring their issue out for themselves.

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

- I. Have dancers dance (as in their last creative exercise) back to Share Time Space for stickers. Assistant goes to door with coloring sheet handouts and extra stickers.

- II. Call each dancer's name, give a positive comment, and place a star by his or her name for following the Dancer's Manners. If time allows, ask them a question about something they learned in class that day.
  - III. Once their sticker is by their name, have them perform their favorite step they learned that day in class to the assistant to receive a sticker for participation on their hand and their take-home coloring sheet.
  - IV. Teach dancers how to say thank you to their teacher and assistant in dance class by doing a curtsy or bow.
  - V. Remind dancers to practice at home.
  - VI. Dismiss class.
- 

## Notes

### Month Eight

The lesson plan above is for the entire month eight. It is impossible to do everything listed on the lesson plan in one 75-minute class; however, everything in the plan should be covered by the end of the month, including experimenting with the variations given for some of the exercises. Please use this lesson plan as a guideline along with your own ideas and style to develop the perfect curriculum for your students.

I find it best to pull a little time from each section of class to provide ample time for the seven-year-old classes to prepare for performing in an end of the season performance. It is your choice as to which exercises you omit from this lesson plan in order to provide performance preparation time. It is best to shorten each segment of class in order to provide the needed time to teach the dancers a dance to perform. I spend about fifteen to eighteen minutes on performance preparation during each class in month eight. For dancers in studios that will not be performing, I have continued to provide within this lesson plan more than enough class material to be covered for the entire month eight.

#### **Class Beginning**

- Do everything each week

#### **Warm-Up**

- Warm-up stretches

#### **Barre**

- Do everything each week

#### **Center Work**

- Choose three or four exercises each week

#### **Across the Floor**

- Choose two or three exercises each week

#### **Performance Preparation**

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

#### **Free Dance**

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

## The Keys to Success

**Transition Times**

- Quick and engaging for students

**Class Assistant and Teacher**

- Sincere, high energy, animated, and smiling!
- Be prepared:
  - Roll Book, Stickers, Beeper, Copy of Dancer's Manners, etc. ready
  - Music ready
  - Props ready (It's best to have them where the students cannot see them.)
  - Handouts ready — Coloring Sheets
    - Week 1: *Pantomime: I Love You* and *Pantomime: Do You Love Me?*
    - Week 2: *Pantomime: Dance*
    - Week 3: *Pantomime Card Game: 8 Activities (2)*
    - Week 4: *Bourrée with Kneeling Partner*



## Lesson Plan: Short-Form

<b>Class Level:</b> Seven-Year-Olds	<b>Date:</b>
<b>Month:</b> Eight	<b>Class:</b>
<b>Class Length:</b> 75 Minutes	<b>Instructor:</b>
<b>Monthly Objective:</b> Learning about Pantomime	
<b>Movement Concepts:</b> Review of Concepts Previously Learned	
<b>Music:</b> <i>KIDS! 2 CD, Locomotion CD</i>	
<b>Props:</b> Leap 'N Learn Mats, Leap 'N Learn Ribbon Rings, Painter's Tape, Beanie Babies™, Activity Cards	
<b>Supplies:</b> Dance Books, Roll Book, Stickers, Beeper, Coloring Sheet Examples, Handouts	
<b>Reference:</b> Class Objectives: Month Eight, Seven-Year-Old Curriculum	
<b>Class Beginning — Circle in Share Time Space</b>	
Roll; Share Time	
Discussion of Pantomime and previously learned movement concepts	
Move to barre	
<b>Warm-Up — Seated at Barre Space</b>	
<i>KIDS! 2 #8</i>	Warm-Up — Foot rolls, calve stretch, side cambré, élevé
<b>Barre — Perform All Exercises Facing Barre with 2 Hands on Barre / Remove Barres when Done</b>	
<i>KIDS! 2 #9</i>	Demi-Plié and Grand Plié — Parallel, 2 demi-pliés, élevé balance extending arms to 2nd, lower, repeat; 1st position and repeat; 2nd position and repeat; 2 grand pliés; élevé balance
<i>KIDS! 2 #10</i>	Tendu with Flex, Rotate, Lift — Tendu devant, flex, point, close 1st; tendu devant, inward, outward, close 1st; tend devant, lift, flex ankle, rotate inward, extend ankle to point while inward, close 1st; repeat left; repeat all à la seconde
<i>KIDS! 2 #11</i>	Tendu en Croix from 1st Position — Tendu devant, close 1st; tendu à la seconde, close 1st; tendu derrière, close 1st; repeat left; repeat with 2 count tendus (instead of 4); repeat again right and left

<i>KIDS! 2 #12</i>	Dégagé en Croix — Tendu devant, lift, lower, close 1st; repeat à la seconde with right; repeat derrière with right; élevé; lower; repeat all on left
<i>KIDS! 2 #12</i>	Dégagé from 1st (Dividing by Two) — Dégagés à la seconde: 8 right, 8 left, 4 right, 4 left, 2 right, 2 left, 1 right, 1 left
<i>KIDS! 2 #13</i>	Battement Piqué en Croix — Parallel piqué right devant 3 times; close 1st; battement piqué right à la seconde 3 times; close 1st; battement piqué right derrière 3 times; close 1st; demi-plié; straighten; repeat all left; repeat all with right arm off barre in 2nd while moving right leg, and left arm while moving left leg
<i>KIDS! 2 #15</i>	Demi Rond de Jambe en Dehors and en Dedans — Tendu devant, carry foot à la seconde, derrière, close 1st; repeat 3 times; keep derrière and lift leg into low arabesque while letting go of barre with arms in 2nd; repeat all on left; repeat all right and left en dedans
<i>KIDS! 2 #17</i>	Relevés in 1st Position — Plié relevé 3 times; hold; keep repeating
<i>KIDS! 2 #19</i>	Pas de Bourrée Dessous — Pas de bourrée dessous right and left; demi-plié 3rd between each
Center Work — 1 or 2 Lines in Dance Space	
<i>KIDS! 2 #16</i>	Cou-de-Pied and Passé — 2 cou-de-pied right; passé retiré; balance on 1 foot, arms port de bras 1st; close parallel with hands on hips; repeat left
<i>KIDS! 2 #18</i>	Temps Lié Rocking — Pantomime finding baby and rocking to sleep; rock right, left, right, hold; 3 step turn to left, close; rock left, right, left; 3 step turn to right; repeat all; walk on demi-pointe and pretend to put baby down for nap; tiptoe away
<i>KIDS! 2 #20</i>	Sauté from 1st and 2nd Position — Plié, sauté, plié, stretch 2 times; plié; sauté; sauté; sauté; relevé; plié; tendu to 2nd; lower; repeat all in 2nd
<i>KIDS! 2 #21</i>	Échappé Sauté from 1st Position with Teeter-Totter Rocking — 2 échappé sautés; teeter-totter rocking
<i>KIDS! 2 #22</i>	Pas de Chat — 3 pas de chats to the right; stretch knees; plié; keep repeating
<i>KIDS! 2 #32</i>	Monster Turns — Demi-plié 2nd with head over right shoulder; body turns 180°s while head remains still and is now over left shoulder; head and body turn 180°s to end back in starting position; travel toward mirror with each turn; repeat all on other side
Across the Floor — Move to One Side of the Room to Start	
<i>KIDS! 2 #25</i>	Passé Walks with Half Turn (Forward and Backward) — Passé retiré 3 times forward with arms in opposition; close parallel plié; sauté half turn; clap; Passé retiré 3 times backward with arms in opposition; close parallel plié; sauté half turn; clap; keep repeating
<i>KIDS! 2 #34</i>	Will You Dance with Me? — Forward waltz 4 times toward partner; dancer pantomimes “will you dance with me?” and partner nods yes; dancers waltz forward side-by-side; form a large circle; turn in 1 direction and travel off stage

<i>KIDS! 2 #28</i>	Bourrée with Kneeling Partner Circles — Partners hold hands bourrée for 8 counts; 1 dancer kneels while other bourrées around the kneeling dancer; dancers let go of hands and dancer stands as other curtseys or bows; take hands and repeat exercise; bourrée off Dance Space
<i>KIDS! 2 #30</i>	Skipping Foursome — Dancer from each corner skips 8 times to center; extend both arms and hold hands; skip forward in a circle one direction for 8 counts; skip back to corner; next group repeats
<i>KIDS! 2 #31</i>	Polka — Hop, step, step (1 skip and 1 gallop) across Dance Space
<i>KIDS! 2 #33</i>	Combination, Step Assemblé and Gallops — 2 right step assemblé parallel left; 4 gallops forward circling right; 1 right step assemblé parallel left; repeat across Dance Space
Performance Preparation — If students will be performing, spend about 15-18 minutes teaching choreography for the end of the year performance or recital.	
Free Dance — Formation Depends on Exercise	
No Music	Pantomime Card Game
<i>Locomotion</i> (see track numbers in notes)	Review of Movement Concepts — Free dance each of the movement concepts to each music track: <ul style="list-style-type: none"> <li>• #6 — Level</li> <li>• #9 — Tempo</li> <li>• #12 — Energy</li> <li>• #15 — Shapes</li> <li>• #18 — Places</li> <li>• #21 — Direction</li> </ul>
<i>KIDS! 2</i> (see track numbers in notes)	Emotions and Pantomime — With class divided into 2 groups, 1 led by the teacher and 1 by the assistant, groups choose an activity card with an emotion and practice pantomiming it; each group performs to the related music track and the other group guesses the card pantomime story <ul style="list-style-type: none"> <li>• #38 — Happy</li> <li>• #39 — Sad</li> <li>• #41 — Scared</li> <li>• #42 — Brave</li> <li>• #43 — Bored</li> <li>• #44 — Can't Hardly Wait</li> </ul>
Class Ending — Circle in Share Time Space	
Stickers, Thank You, Handouts	



## Teacher's Notes

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

**Instructor:**

**Month:**

Week 1:

Week 2:

Week 3:

Week 4:



## Lesson Plan: Chart

<b>Class Level:</b> Seven-Year-Olds		<b>Instructor:</b>		
<b>Month:</b> Eight		<b>Objective:</b> Learning about Pantomime		
<b>Week</b>	<b>One</b>	<b>Two</b>	<b>Three</b>	<b>Four</b>
<b>Class Beginning</b>	<ul style="list-style-type: none"> <li>• Roll</li> <li>• Share Time</li> <li>• Discuss Pantomime &amp; Movement Concepts</li> </ul>	• Same	• Same	• Same
<b>Warm-Up</b>	Warm-Up Stretches: Foot Rolls, Calve Stretch, Side Cambré, Élevé	• Same	• Same	• Same
<b>Barre</b>	<ul style="list-style-type: none"> <li>• Demi-Plié &amp; Grand Plié</li> <li>• Tendu with Flex, Rotate, Lift</li> <li>• Tendu en Croix from 1st Position</li> <li>• Dégagé en Croix</li> <li>• Battement Piqué en Croix</li> <li>• Demi-Rond de Jambe en Dehor &amp; en Dedans</li> <li>• Relevés</li> <li>• Pas de Bourrée Dessous</li> </ul>	• Same	• Same	• Same

<p><b>Center Work</b>  <i>Choose From:</i></p> <ul style="list-style-type: none"> <li>• Cou-de-Pied &amp; Passé</li> <li>• Temps Lié Rocking</li> <li>• Sauté from 1st &amp; 2nd Position</li> <li>• Échappé Sauté from 1st Position with Teeter-Totter Rocking</li> <li>• Pas de Chat</li> <li>• Monster Turns</li> </ul>	<ul style="list-style-type: none"> <li>• 3-4 Exercises</li> </ul>	<ul style="list-style-type: none"> <li>• 3-4 Exercises</li> </ul>	<ul style="list-style-type: none"> <li>• 3-4 Exercises</li> </ul>	<ul style="list-style-type: none"> <li>• 3-4 Exercises</li> </ul>
<p><b>Across the Floor</b>  <i>Choose From:</i></p> <ul style="list-style-type: none"> <li>• Passé Walk with Half Turn (Forward &amp; Backward)</li> <li>• Will You Dance With Me?</li> <li>• Bourrée with Kneeling Partner Circles</li> <li>• Skipping Foursome</li> <li>• Polka</li> <li>• Combination — Step Assemblé &amp; Gallops</li> </ul>	<ul style="list-style-type: none"> <li>• 2-3 Exercises</li> </ul>	<ul style="list-style-type: none"> <li>• 2-3 Exercises</li> </ul>	<ul style="list-style-type: none"> <li>• 2-3 Exercises</li> </ul>	<ul style="list-style-type: none"> <li>• 2-3 Exercises</li> </ul>
<p><b>Performance Preparation</b></p>				
<p><b>Free Dance</b></p>	<ul style="list-style-type: none"> <li>• Pantomime Card Game</li> <li>• Review of 2 Movement Concepts</li> </ul>	<ul style="list-style-type: none"> <li>• Same, but with different Movement Concepts</li> </ul>	<ul style="list-style-type: none"> <li>• Emotions &amp; Pantomime</li> <li>• Review of 2 Movement Concepts</li> </ul>	<ul style="list-style-type: none"> <li>• Emotions &amp; Pantomime</li> </ul>
<p><b>Class Ending &amp; Handouts</b></p>	<ul style="list-style-type: none"> <li>• Stickers</li> <li>• Thank You</li> <li>• <i>Handouts:</i> <ul style="list-style-type: none"> <li>• Pantomime: I Love You</li> <li>• Pantomime: Do You Love Me?</li> </ul> </li> </ul>	<ul style="list-style-type: none"> <li>• Stickers</li> <li>• Thank You</li> <li>• <i>Handout:</i> <ul style="list-style-type: none"> <li>• Pantomime: Dance</li> </ul> </li> </ul>	<ul style="list-style-type: none"> <li>• Stickers</li> <li>• Thank You</li> <li>• <i>Handouts:</i> <ul style="list-style-type: none"> <li>• Pantomime Card Game: 8 Activities (2)</li> </ul> </li> </ul>	<ul style="list-style-type: none"> <li>• Stickers</li> <li>• Thank You</li> <li>• <i>Handout:</i> <ul style="list-style-type: none"> <li>• Bourrée with Kneeling Partner</li> </ul> </li> </ul>

Notes for Seven-Year-Olds:

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## Month Nine

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**Class Level:** Seven-Year-Olds

**Month:** Nine

**Class Length:** 75 Minutes

**Monthly Objective:** Performance Time

**Movement Concepts:** Performance Choreography

**Music:** *KIDS! 2 CD, Music, Magic & Make-Believe CD, Rainy Day CD*

**Props:** Leap 'N Learn Mats, Leap 'N Learn Ribbon Rings, Leap 'N Learn Scarves; Painter's Tape, Movement Story

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

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

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

- I. Ten minutes before class is to begin and as students arrive, have them sit in a circle with the class assistant as he/she reads children's dance books. While reading, be sure to have the assistant ask questions about the story and pictures so that children are interacting with the assistant. This may take place in the waiting area (or in the studio Share Time Space if it is the first class of the day).
- II. At class time, call the students to class, and ask them to join you in the Share Time Space.
- III. Welcome students.
- IV. Call roll while making eye contact and smiling as each child's name is called.
- V. Have the children participate in Share Time. Set timer at twelve seconds. Have the students tell you something special about their day or any simple question where they will be required to share their thoughts.
- VI. Remind the dancers of the Dancer's Manners and ask them to tell you a few.
- VII. While seated in a circle, discuss with the dancers the importance of the monthly objective, Performance Time, and the concept of Preparing for a Performance. Review performance etiquette even if your seven-year-olds are not performing on stage in a formal recital. Use the Leap 'N Learn Performance Stage teacher's aide page to teach the young dancers about performing in a theatre and dancing on a stage. I like to have the students pretend the studio is a stage and to imagine they are performing in a performance.

At my studio, the students perform every other year in a formal performance at the theatre. On the off year, we have an informal year-end performance for the students to show their parents what they have learned at the studio. This allows the students to share and perform for others building their confidence every year regardless of formality or location. When there is not a recital or performance at a theatre, parents may be invited into the last day of class to watch the ending portion of class at larger studios. In a smaller studio, we recommend not having the parents come into the classroom to sit and watch due to the close proximity of the parents to the students as it may cause any shy students to be nervous or uncomfortable and withdrawal. In that case, have the viewing windows and door open for parents to see in and watch. Remember, one of the goals of Leap 'N Learn

is to provide the safest learning environment there is for every student.

Spend time discussing dance as a performing art in the beginning of class and then continually refer to these concepts and objectives throughout each class to help the young dancers become aware of the importance of dance as a performing art. Dancers enjoy looking at books with photos taken during actual performances. This is a great way to introduce six-year-old dancers to the many different styles of ballet and famous accomplished dancers.

## Warm-Up

- After Share Time, the assistant and I quickly set out the center barres if it isn't the first class of the day. If it is the first class of the day, the barres can be setup prior to class time. (I only use portable barres in all of my classes!)
- I quickly place the students at the correct barre heights. We then review correct ballet barre etiquette by the students telling me the rules of taking barre.

### I. **KIDS! 2 CD #8: Warm-Up**

- *Starting Position:* Feet parallel, arms en bas, standing facing the barre.
- *Teaching Tips:*
  - i. This exercise is to warm-up the lower legs and feet.
  - ii. Remind dancers during stretch to keep their legs completely parallel.
  - iii. When doing the foot rolls, have the dancers pretend to be lowering their heels down gently as if they were lowering on top of an egg. The tendency is for young children to drop their heels instead of controlling the movement.
- *Exercise:*
  - i. During intro, port de bras arms and place on top of barre.
  - ii. Rise as high as possible in parallel on count 'and,' then alternate lowering one heel at a time as the other foot presses forward stretching the bottom of the foot (counts one to eight).
  - iii. Bring one leg back into a deep forward lunge, stretching the back of the back lower leg. Remind the dancers to keep their knee straight and to reach out of their back heel and out of the top of their head, creating a long diagonal line (counts one to eight).
  - iv. Repeat foot rolls and stretch the opposite leg.
  - v. With legs parallel, cambré right and left two times. Remind dancers to keep their hips still and to stretch the sides of their bodies. Have the students follow their arm as they port de bras and then turn their head away from their arm in the cambré. The dancers will follow their arm as they straighten from the bend.
  - vi. Four élevés and finish with balance in parallel demi-pointe with arms in first. While balancing, gently turn the head right and left.

## Barre

*Note:* The students in this class are ready to begin to focus on proper technique and execution of their movements. There will be some change in the choreography of the barre exercises from previous months but it will be minimal. Please remember these dancers are seven-year-olds and teaching through imagery and pretend play is still very beneficial to their learning experience. Feel free to substitute the *KIDS! 2* CD with another ballet class CD of your choosing. However, make sure the accents and rhythms are clear and precise in offering the musical guidance young students require.

### I. **KIDS! 2 CD #9: Demi-Plié and Grand Plié**

- *Starting Position:* Feet first position, arms en bas, standing facing the barre.
- *Teaching Tips:*
  - i. Review third position of the feet.
    - a. Remind dancers to keep all ten toes on the floor.
    - b. Remind dancers to turn both legs and feet out equal amounts.
    - c. Remind dancers to stand equally on both feet. If they had two scales, one for each foot, they would both have the exact weight on them.
  - ii. Introduce first position grand plié to the class.
    - a. Remind dancers to keep their heels down until they have to come up as the knees open to the side. The dancer's bottom will never touch the heels. Put the heels down as soon as possible.
    - b. Remind the dancers to keep their backs very straight. An image I use very successfully is to imagine their spine is a paint brush and they need to paint a vertical stripe with their backs — not their bottoms.
  - iii. Dancers port de bras during intro placing hands on top of barre.
  - iv. Have dancers experiment with exactly how far they will need to stand from the barre so that their arms are correctly placed on the barre and their bodies remain vertical.
  - v. Remind dancers to maintain the “Number One” position of their bodies at all times: head high, neck long, shoulders open and down, ribs down, abs in and up, backs long, etc.
- *Exercise:*
  - i. Sixteen Counts: First Position — one demi-plié — one élevé — repeat; one grand plié first position; tendu change to second position.
  - ii. Sixteen Counts: Second position — one demi-plié — one élevé — repeat; one grand plié second position; tendu to third position right front.
  - iii. Sixteen Counts: Third position right front — one demi-plié — one élevé — repeat for a total of three times; tendu to left front third position.

- iv. Sixteen Counts: Third position left front — one demi-plié — one élevé — repeat for a total of three times; tendu to second position.
- v. Tendu close first, then rotate to parallel — élevé balance with arms in first position, gently turn head while balancing. Have the dancers see something to their right, in the center, to their left, and again in the center.
- vi. Finish parallel with arms en bas, head slightly turned to the right.

## II. **KIDS! 2 CD #10: Tendu with Flex, Rotate, Lift**

- *Starting Position:* Facing barre, feet and legs in first position, and arms en bas, port de bras on intro and place hands on barre.
- *Teaching Tips:*
  - i. Emphasize a stretched leg and foot.
  - ii. Emphasize keeping body very still with hips facing to their front.
  - iii. Emphasize the proper energy flow of a tendu — pushing down into the floor to begin the movement, sliding the foot across the floor, then only the tip of the toes touches the floor in the extended tendu. Weight remains on the supporting leg.
  - iv. Emphasize hand placed lightly on top of the barre.
- *Exercise:*
  - i. Tendu from first position:
    - a. (1) Tendu devant; (2) flex ankle; (3) point ankle and foot; (4) close first position.
    - b. (5) One tendu devant; (6) rotate leg inward; (7) rotate leg outward; (8) close first position.
    - c. (1) One tendu devant; (2) lift leg three inches off floor parallel (3); flex ankle; (4) rotate flex inward; (5) extend ankle to point while inward.
    - d. (6) Rotate outward while off the floor; (7) lower to touch floor.
    - e. (8) Close first position.
    - f. Repeat left.
  - ii. Rotate entire tendu combination à la seconde.
  - iii. *Variation:* Have the dancers let go of the barre during portions of the exercise to ensure they are not using the barre too much for balance. I have my dancers do the first part of every exercise with the barre and the repeat without the barre. Explain how this is a great way to check themselves to see if their weight is on their supporting leg.

## III. **KIDS! 2 CD #11: Tendu en Croix from First**

- *Starting Position:* Facing barre, legs in first, and arms en bas, port de bras on intro and place hands on barre.
- *Teaching Tips:*
  - i. Review with the dancers the meaning of en croix (in the shape of a cross) and that they will be performing a tendu devant (front), à la seconde (to the second), and derrière (back). Their legs will remain rotated outward the entire time.
  - ii. It is very important to make the dancers aware of the importance of keeping their tummy muscles strong and lifted, especially when performing a tendu derrière. If you find the dancers release their abdominals and backs as they bring their leg to the back, it may be necessary to wait on this exercise for a while. I do recommend having the dancers lie prone with the front of the body on the floor, resting their forehead on their hands, their tummy lifted so a small bug could crawl under, legs rotated in first position with their feet pointed, and have them practice lifting one leg at a time an inch off the floor.
  - iii. Remind dancers to always keep their ankles and feet pointed in a straight line and to never sickle their foot in either direction.
  - iv. Have the dancers work slowly during this exercise. There is much to remember. Stress the importance of proper technique.
- *Exercise:*
  - i. Tendu devant and close first (1-4).
  - ii. Tendu à la seconde and close first (5-8).
  - iii. Tendu derrière and close first (1-4).
  - iv. Tendu à la seconde and close first (5-8).
  - v. Repeat on left.
  - vi. Repeat again, but instead of four counts for each tendu, perform each tendu in two counts.
  - vii. Repeat again right and left.
  - viii. *Variation:* Remove arms from barre and place in second position on repeat of exercise.

#### IV. **KIDS! 2 CD #12: Dégagé en Croix**

- *Starting Position:* Facing barre, legs in first position, and arms en bas, port de bras on intro and place hands on barre.
- *Teaching Tips:*
  - i. Remind the dancers that their legs will remain stretched (straight) for the entire exercise.

- ii. Use cueing words such as “brush down” on the dégagé.
- iii. Remind the dancers to only raise their leg about three inches. It is also a good idea to have them show you how much three inches is with their fingers.
- iv. Remind the dancers to lightly touch the barre and to try to let go of the barre on the repeat and either place hands on hips or hold arms in second position.
- *Exercise:*
  - i. (1) One tendu devant; (2) lift the foot three inches from the floor; (3) lower; (4) close parallel.
  - ii. (5-8) Two dégagés devant; close first position.
  - iii. (1-8) Repeat à la seconde with right.
  - iv. (1-8) Repeat derrière with right.
  - v. (1-4) One élevé, lower heels; (5-8) one demi-plié, stretch.
  - vi. Repeat entire exercise on left.

#### V. **KIDS! 2 CD #13: Dégagé and Tombé à la Seconde from First Position**

- *Starting Position:* Facing barre, legs in first position, and arms en bas, port de bras on intro and place hands on barre.
- *Teaching Tips:*
  - i. Remind the dancers that their legs will remain stretched (straight) during all dégagés.
  - ii. Knees over toes during tombé.
  - iii. Hips remain still and square to front during exercise.
  - i. All dégagés will be in à la seconde.
- *Exercise:*
  - ii. Four dégagés à la seconde; close first; repeat all three times; relevé first and balance.
  - iii. Repeat all on left.
  - iv. *Variation:* Let go of barre and perform exercise with arms in second position.

#### VI. **KIDS! 2 CD #14: Battement Piqué en Croix**

- *Starting Position:* Facing barre, legs in first position, and arms en bas, port de bras on intro and place hands on barre.
- *Teaching Tips:*

- i. Remind dancers to lightly and sharply tap foot on the floor with a straight leg.
- ii. Remind dancers to keep their tummies tight and lifted with both hips and shoulders facing their barre.
- *Exercise:*
  - i. Dégagé devant and battement piqué right leg two slow and three quick times; close first (four counts).
  - ii. Repeat pattern right à la seconde (four counts).
  - iii. Repeat pattern right derrière (four counts).
  - iv. Repeat pattern right à la seconde (four counts).
  - v. Repeat all on left.
  - vi. *Variation:* Repeat entire exercise with arms in second position.

#### VII. **KIDS! 2 CD #15: Rond de Jambe en Dehors and en Dedans**

- *Starting Position:* Facing barre, legs in first position, and arms en bas, port de bras on intro and place hands on barre.
- *Teaching Tips:*
  - i. Explain to the dancers the meaning of rond de jambe — round the leg.
  - ii. Knees must face the same direction the toes are pointing and hips and shoulders must remain facing the barre.
  - iii. Toes remain on floor at all times and knees remain stretched.
  - iv. Stress for the dancers to keep their knees stretched as they pass through first position in each rond de jambe.
  - v. Add the direction of en dedans — starting derrière and carrying the leg to à la seconde, then devant.
- *Exercise:*
  - i. Tendu devant, carry foot to à la seconde, carry foot derrière, and close first position; repeat three times.
  - ii. Keep derrière position and lift leg into low arabesque while letting go of barre with arms in second position.
  - iii. Repeat all on left.
  - iv. Repeat all right and left en dedans (balancing with leg devant at end of each side).

- v. *Variation:* Have the students take their right hand off the barre as they rond de jambe their right leg and their left hand off the barre as they rond de jambe their left leg. Remind dancers to keep their shoulders square to the barre.

#### VIII. **KIDS! 2 CD #17: Relevés in First Position**

- *Starting Position:* Facing barre, legs parallel, and arms en bas, port de bras on intro and place hands on barre.
- *Teaching Tips:*
  - i. Remind the dancers to work in opposition. This means as they lower their heels they must think up with their entire body. When they raise their heels, they must push through the floor with their toes.
  - ii. Remind the dancers to lift their heels as high as possible with straight knees on every relevé.
- *Exercise:*
  - i. Plié relevé four times and then hold for four counts as their arms lift off the barre; keep repeating.
  - ii. *Variation:* Using focus as the dancers balance with their arms off the barre, ask them to:
    - a. Balance with their head straight forward with single focus the first time.
    - b. Balance with their head slightly to the right with multi-focus and single focus the second time.
    - c. Balance with their head slightly to the left with multi-focus and single focus on the third repeat.
    - d. Balance with their head constantly turning right and left with multi-focus on the fourth repeat.

#### IX. **KIDS! 2 CD #19: Step Piqué to Third and Pas de Bourrée Dessous**

- *Starting Position:* Facing barre, legs in third position, right foot front, and arms en bas, port de bras on intro and place hands on barre.
- *Teaching Tips:*
  - i. Pas de bourrée dessous — step behind, step side, step front. From third position right foot front, cou-de-pied left foot back and step behind with left, step side to second position with right, and step third position left foot front.
  - ii. Remind dancers to step with straight knees high on demi-pointe.

- iii. Remind dancers to keep their leg straight as they piqué to third position. The leg that pliés is the power push leg.
- *Exercise:*
  - i. Fondu left dégagé right à la seconde and piqué to third position right front in relevé (four counts).
  - ii. Lower fondu right cou-de-pied left derrière (counts five and six).
  - iii. Pas de bourrée dessous to right (counts seven and eight). Have dancers say the words “back, side, front” as they step. Closing in demi-plié in third position left front on count eight.
  - iv. Repeat all to the left.
  - v. Repeat all right and left.

*Move portable barres away from Dance Space while dancers get a sip of water. Then dancers return to the same location in the room where they were standing at the barre. Switch rows throughout the remaining portion of class.*

## Center Work

*Starting Formation:* Depending on class size, dancers remain in one, two, or three lines.

### *Teaching Tips:*

- Encourage dancers to freeze in a starting position before beginning an exercise and to freeze in an ending position once the exercise has ended.
- Many of the center exercises are similar to the six-year-old program; however, in the seven-year-old program, a greater focus should be placed on executing proper technique and on a more in-depth understanding of how to move their body.

### I. **KIDS! 2 CD #16: Cou-de-Pied Passé with Scarf Exchange**

- *Starting Position:*
  - i. Pair up dancers and have them face each other.
  - ii. Feet parallel with hands on hips.
  - iii. Have all dancers hold their scarf in the right hand.
- *Teaching Tips:*
  - i. Remind dancers to keep their tummies tight and their bodies long and tall.
  - ii. Remind all dancers to work with their right hand and leg first. Most seven-year-olds now understand the difference between right and left; however, be sure to take the time to point out to the dancers that when they are facing their partner their knees will not match. Double check that all dancers are holding their scarf in their right hand.
- *Exercise:*

- i. Bring the right foot to cou-de-pied passé at the side of the left knee (count one); rotate knee outward (count two); back to parallel (count three); lower through cou-de-pied and stand together parallel (count four).
- ii. Repeat on right (counts five to eight).
- iii. Repeat right passé (count one); rotate knee outward and balance in a turned out passé; each dancer gracefully port de bras with their right hand and then gives the scarf to their partners left hand. Turn passé back to parallel and lower leg to parallel (counts two to eight).
- iv. Repeat all starting with left.

## II. **KIDS! 2 CD #18: Tendu Temps Lié with Rocking in a Circle**

- *Starting Position:*

- i. Place dancers with their tummies facing inward in a large circle in the center of Dance Space with a scarf in their right hand.
- ii. Have each dancer connect to the dancers on each side of them by holding the opposite end of their scarves.

- *Teaching Tips:*

- i. Have each dancer hold their scarf in their right hand. It is also a good idea to make sure that the scarf colors vary so the dancers can easily remember which color is theirs and in their right hand. This is how they will know to start their first rock to the right. Remember that in a circle it is very confusing for young dancers to not mirror or match the dancers across from them. As everyone is moving to the right while in a circle formation, it will appear to young dancers that the dancers on the opposite side of the circle are going in the opposite direction. At seven-years of age, dancers are beginning to recognize right and left, but working in a circle makes this concept a little more difficult to master.
- ii. Ask the dancers to spread out just right so that the scarves make scallop (half circle) shapes between each dancer. Remind the dancers to keep this same shape with their scarf throughout the exercise.
- iii. Remind dancers to plié and then smoothly transition their weight to one leg as their other leg extends.
- iv. Remind dancers to work together and that all scarves and dancers must dance as one.

- *Exercise:*

- i. Dancers tendu à la seconde and temps lié to the right four times. Tendu right à la seconde, plié second position, tendu left à la seconde, and close first position. One repeat in two counts of three.
- ii. Tendu right leg devant and rock forward (one, two, three), repeat three more rocks forward and backward, and close first position (total of eight counts of

three). When rocking forward, the scarves float up, and when rocking backwards, the scarves float downward.

- iii. Repeat all traveling left in the circle (sixteen counts of three).

### III. **KIDS! 2 CD #20: Sauté from First and Second Position**

- *Starting Position:* Feet in first position with hands on hips.
- *Teaching Tips:*
  - i. Ask dancers to tell you what their feet and legs should do in the air during a sauté.
  - ii. Keep stressing the word and action of *push* every time the dancers sauté.
  - iii. Remind dancers to open their knees over their toes as they land in plié.
- *Exercise:*
  - i. Plié (count one); sauté (count two); plié (count three); stretch legs (count four).
  - ii. Repeat (counts five to eight).
  - iii. Plié; sauté; sauté; sauté (counts one to four).
  - iv. Relevé; plié; tendu to second position; lower heels (counts five to eight).
  - v. Repeat above combination in second position and end with tendu to first position.
  - vi. *Variations:* Arms en bas for first sautés and relevé. Open arms to demi-seconde on second tendu and remain in demi-seconde during second position sautés and relevé. Remind dancers to keep their arms rounded and not to lift their shoulders or try to use their arms as they jump.

### IV. **KIDS! 2 CD #21: Sauté and Échappé Sauté**

- *Starting Position:* First position with hands on hips.
- *Teaching Tips:*
  - i. Remind dancers to keep their backs straight and to push down with their toes and feet in order to jump. Stress the importance of landing every jump with their heels on the floor and in plié with their knees aligned with their toes.
  - ii. Have the dancers perform the combination pattern with their hands before attempting it with their feet.
  - iii. Have the dancers sing the pattern to help them remember the sequence — second, first, second, first, second, second, second, second, reverse, first, second, first, second, first, first, first, first.
- *Exercise:*

- i. Échappé sauté two times; second, first, second, first (four counts).
- ii. Échappé to second; sauté second, second, second; second (four counts).
- iii. Repeat but reverse order; first, second, first, second, first, first, first, first.

V. **KIDS! 2 CD #23: Glissade Simple and Pas de Chat from Third Position**

- *Starting Position:*

- i. Feet and legs in third position, left foot front, and hands on hips.
- ii. Have dancers start on stage left and travel toward stage right with this exercise.

- *Teaching Tips:*

- i. Glissade Simple —
  - a. To glide and don't change feet.
  - b. This step will begin and end in third position.
  - c. The right leg brushes à la seconde and the left leg fondus at the same time. Push off the left leg, traveling toward the right, closing third position left front plié.
- ii. Pas de Chat —
  - a. Step of the cat.
  - b. This step will begin and end in third position.
  - c. Raise the right foot to touch the side of the left knee (retiré) as the left knee pliés; jump diagonally upward off the left foot and land on the right foot as the left foot touches the side of the right knee (retiré); close the left foot front in third position.

- *Exercise:*

- i. One glissade simple; one pas de chat; keep repeating traveling across Dance Space.
- ii. Start again traveling in the opposite direction.

VI. **KIDS! 2 CD #32: Monster Turns**

- *Starting Position:*

- i. Legs in second position demi-plié with hands on shoulders with elbows extended out to the side even with shoulders. Dancers begin with their bodies facing the side of the room and their head turned toward the mirror.
- ii. Place dancers in lines so they can travel toward the mirror to see themselves as they turn.

- *Teaching Tips:*
  - i. Have the dancers focus their eyes in the mirror and try to see their eyes each time they turn.
  - ii. Have the dancers stay in demi-plié during the entire exercise.
  - iii. The turns are called monster turns because the dancers stay low in a plié and are only focused on moving their head correctly. They love doing these, and it is a great way to introduce spotting.
  - iv. This exercise is a preparatory exercise for chaînés. To begin you may have to touch the dancers' shoulders so they know which direction to turn.
  - v. Review with the dancers the importance of single focus as they work on their spotting technique.
- *Exercise:*
  - i. Second position demi-plié with the head turned over the right shoulder.
  - ii. The body turns 180 degrees, while the head remains still and is now over the left shoulder.
  - iii. The head and the body turn together 180 degrees to end back in the starting position.
  - iv. Travel toward the mirror with each turn. Either split the line in the middle to walk around to start again or back up if there isn't a second group coming forward.
  - v. Repeat all on other side.
  - vi. *Variation:* Instead of traveling toward the mirror, travel across Dance Space while spotting a predetermined object on the opposite side of the room.

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

### *Teaching Tips:*

- Encourage dancers to freeze in a starting position before beginning an exercise and to freeze in an ending position once the exercise has ended.
- Reinforce the dancer's preparation by teaching the dancers that it is part of their job to always be ready to begin their turn in their starting position before their music starts.
- Continue to reinforce musical awareness by incorporating a focus on preparation and counting as each row of dancers begin to travel across the floor. For example, the first row starts on count one and the second row starts on the next count one. Encourage dancers to count the music while waiting their turn.
- Focus on the execution of proper technique throughout the following exercises. Dancers in the seven-year old program should have more refined movements as compared to the dancers in the six-year old program.

**I. KIDS! 2 CD #34: Waltzing and Weaving onto a Stage**

• *Starting Position:*

- i. Divide the dancers in half and place one single file line on stage right and the other on stage left on the outside of the Dance Space.
- ii. Have the dancers stand with their downstage leg extended devant and their arm and hands in demi-seconde while they wait to enter onto the stage.

• *Teaching Tips:*

- i. Ask the dancers to pretend they are entering onto a stage to perform.
- ii. The goal of this exercise is for the dancers to enter the stage evenly spread out and to weave between each other as they find their place on the stage.
- iii. Remind the dancers that the magic number is one and that a new dancer must begin waltzing every time the teacher says one.
- iv. Place a mat for each dancer in a straight line across Dance Space. I like to alternate between the four different colored Leap 'N Learn Mats so that it is easier for the young dancers to recognize which mat is theirs.
- v. It helps for the teacher to stand next to the beginning dancers to give them a visual prompt or touch on the shoulder every time they say one so the dancers know when to begin. On the repeat, do not give the extra prompt requiring the dancers to become more independent.
- vi. The dancers should walk (not waltz) without the music the first time they try the exercise. It can be very confusing at first.

• *Exercise:*

- i. A new dancer will begin waltzing (down, up, up) and entering the stage area every three counts.
- ii. When the stage right and stage left line meet, they will extend their right hand to each other passing with their right shoulders side-by-side to cross (think old fashion square dancing). The next dancer they meet they will extend their left hand with their left shoulder passing side-by-side. This pattern continues until all dancers have entered the stage and have created a straight line.
- iii. Once the dancers arrive at their mat, they will turn their tummy forward and continue to waltz in place.
- iv. While waltzing in place and facing forward, have the dancers port de bars first, fifth, and second. By opening their arms to second, the dancers will be aware of their fingernail test space.
- v. Repeat without prompting from teacher or mat on the floor to mark spacing.

**II. KIDS! 2 CD #28: Bourrée from Third Position**

- *Starting Position:*
  - i. Place dancers in groups and have them move far to stage left.
  - ii. Legs in third position with right foot front.
  - iii. Arms in demi-seconde.
- *Teaching Tips:*
  - i. The back foot always moves first allowing the legs to remain crossed in third or fifth.
  - ii. Legs quickly and slightly bend and stretch as the dancers take tiny little steps traveling in any direction or turning.
- *Exercise:*
  - i. Right front third or fifth position; cou-de-pied left stepping to demi-pointe and bourrée traveling to the right (counts one to four); slowly turning in place (counts five to seven). Plié third or fifth (count eight); repeat traveling across the floor with arms remaining in demi-seconde.
  - ii. Once everyone has had a turn, repeat exercise to the left.

### III. **KIDS! 2 CD #31: Pick-Up Gallops**

- *Starting Position:*
  - i. Divide the dancers into groups of four. Place two groups of dancers on stage right (SR) and two groups of dancers on stage left (SL).
  - ii. Have dancers on SR and SL hold their ribbon ring in their left hand.
  - iii. Dancers on SR will point their left foot to the side and the dancers on SL will point their right foot to the side.
- *Teaching Tips:*
  - i. Remind the dancers that they will be galloping and playing a game of “pick-up” as they gallop sideways across Dance Space.
  - ii. When first teaching this exercise, have the assistant be the number one dancer in the front group.
  - iii. Remind the dancers to keep their tummies to the front as they wait and gallop.

- iv. Remind the dancers to keep their ribbon ring in the correct hand for easy pick-up.
- v. Assign each dancer a number and have that number correlate with the order they will be picked up.
- vi. This is a great exercise for performance choreography. An excellent way to transition out of this exercise is to have the dancers turn their bodies toward dancer number three (this dancer will only be holding one ribbon ring at this point) after the fourth crossing and travel in a follow the leader line either with marching or forward galloping.
- vii. Depending on the width of the Dance Space, dancers can either gallop four counts or eight counts in one direction before picking up a new dancer.

- *Exercise:*

- i. Dancer number one (SR) will gallop sideways traveling to meet dancer number two. Dancer number one and dancer number two will hook together holding dancer number one's ribbon ring.
- ii. Both dancers number one and two will gallop sideways traveling to the right to pick up dancer number three. Dancer number one will take hold of dancer number three's ribbon ring.
- iii. Dancers number one, two, and three will gallop sideways to the left to pick up dancer number four. Dancer number two will hook to dancer number four with dancer number two's ribbon ring.
- iv. All dancers gallop to the right to end.
- v. The pattern of this exercise can be seen in this diagram:



Turn and follow leader (#3) marching or forward galloping around Dance Space.

- vi. *Variations:*
  - a. Have the dancers hold each other's hands and not ribbon rings.
  - b. Instead of regular gallops, have the dancers gallop and skip with a half turn alternating facing front and back. Space the dancers so that dancer number one will gallop and half skip three times, then step touch to take hold of dancer number two; dancers number one and two will repeat sequence in opposite direction; step touch and take hold of dancer number three; dancers number one, two, and three will repeat sequence and pick up dancer number four; all will gallop and half turn skip off. Make sure the dancers are all turning the same direction.

#### IV. **KIDS! 2 CD #30: Skipping or Polka**

- *Starting Position:*
  - i. Line the dancers up in a single row across the middle of Dance Space.
  - ii. Starting at one end of the line, assign every two dancers as partners. An even number of dancers is required for this exercise, so the assistant may or may not participate.
  - iii. Ask every other dancer to step forward (they will need physical help doing this) to create two lines. The partner pairs will now be in different lines.
  - iv. The front line will turn and march to stage left, and the back line will turn and march to stage right. Have both lines turn toward the Dance Space and point their downstage leg forward with their hands on their hips.
- *Teaching Tips:*
  - i. When introducing this exercise, take the time to point out each dancer's partner on the opposite side of the Dance Space.
  - ii. Remind dancers to reach with stretched feet and to bring their foot all the way to passé retiré.
  - iii. If a student is not yet able to skip, allow them to do what their body is able to do. Do not put too much emphasis on mastering a skip pattern. The important focus is the pattern of direction, partner work, etc. The entire exercise can be changed to a march or gallop.
- *Exercise:*
  - i. The two rows of dancers will skip across the Dance Space to create two lines with stage left dancers creating the front row.
  - ii. The dancers will skip for eight counts, stopping in front of their partner.
  - iii. All dancers will skip forward for eight counts. (Adjust to combination of traveling and in place skipping if Dance Space is not large enough.)
  - iv. All dancers will skip backward for eight counts.
  - v. The front row will turn and face their partner and take hold of each other's right elbow and skip one time around in one direction for four counts and four counts in the opposite direction.
  - vi. The dancers will face each other and curtsy or bow to each other before turning and skipping off the Dance Space in the opposite direction they started.
  - vii. Repeat but now the other line will be in the front. Dancers entering from stage left will pass in front of dancers coming from stage right.
  - viii. *Variation:* Change the skip into a polka.

#### V. **KIDS! 2 CD #36: Leaps**

- *Starting Position:*
  - i. Line dancers up in the back corner into two lines side-by-side.
  - ii. Have each dancer point their downstage leg forward with their upstage arm extended forward.
- *Teaching Tips:*
  - i. Ask the dancers to pretend they are leaping over little ditches of water.
  - ii. Remind them to push from their back and to stretch their legs far with every leap.
- *Exercise:*
  - i. Step leap — grand jeté right and left across the Dance Space.

### Performance Preparation

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

### Free Dance (Circle in Dance Space)

*Teaching Tip:* Dancers in this age group will greatly benefit from exploring the following Free Dance exercises. Focus on the variations offered as well as creating your own variations to add a greater physical and mental challenge for the dancers. Pretend play is still very important to children in the seven-year-old age range as a means of categorizing information within their world. Pretend play is also great fun at this age, which brings additional excitement to your classes. It is very important to always allow time for Free Dance at the end of each class. Children love this portion of class, and it ensures they will leave class with big smiles on their faces.

#### I. **Music, Magic & Make-Believe CD #5: Imagine What You Can Be**

- *Starting Position:*
  - i. Dancers begin in a large circle in the center of Dance Space.
  - ii. Legs and feet in a small V first position with arms in demi-seconde. Face and eyes looking slightly upward as if they are imagining something.
- *Teaching Tips:*
  - i. I often use this song and dance as an end of the year studio performance. On the last day of class, the parents watch as the dancers pretend to be the different characters within the story.
  - ii. This song and dance can take three to six weeks to teach. Do not try to teach more than two characters within one class. I first teach the words to the song

for each verse while seated in a circle. I show the dancers the coloring sheets at this time so they will understand the concept of each character.

- iii. Spend time working and developing more complicated choreography with your students. On the free dance portions of the song, have the students think about their movements and discuss with them how to decide on the correct movements for each character.

- *Exercise:*

- i. The dancers sing and dance pretending to be the following characters: a princess or prince, mermaid or merman, cowpoke, Indian scout, a painter, and a dancer. The song was written with female and male characters. You can either have the dancers learn as is or change the words to fit male characters such as in a prince and merman. In my studio, I always adjust to fit the gender of each student within the class.
- ii. Teach one verse of the song by having the dancer repeat the words after you say them. Repeat again with the dancers saying the words along with you. It is important to do this very slowly so the dancers can learn the words.
- iii. After learning the words, have the dancers stand and learn the movements that go along with the words.
- iv. Have the dancers free dance during the refrain. I don't always have the dancers learn the words to the refrain.

- *Imagine What You Can Be Lyrics:*

Imagine                    you're                    a                    Princess                    (Prince)  
 Strolling                    behind                    the                    castle                    wall  
 Swish    your    gorgeous    gown    (show    your    mighty    sword)  
 Touch                    your                    regal                    crown  
 Then, wave to one and all

Imagine                    you're                    a                    Mermaid                    (Merman)  
 Lounging                    by                    the                    sea  
 Brush    your    long,    bright    hair    (Swish    your    long    strong    tail)  
 Taste                    the                    soft                    salt                    air  
 Then, slide and swim with glee

*Refrain:*

You                    can                    be                    what                    you                    want                    to                    be  
 Not                    only                    in                    your                    heart                    and                    mind  
 Try                    on                    the                    person                    that                    you'd                    like                    to                    be  
 And a perfect fit you'll find

Imagine                    you're                    a                    Cowpoke  
 Riding                    through                    the                    prairie                    day  
 Swing                    your                    hat                    and                    rope  
 Feel                    your                    pony                    lope  
 Then, gallop and gallop away

Imagine		you're		a		Brave		Scout
Slipping		through		the		forest		grand
Bend		and		feel		the		ground
Rise	and	jump		—	a	strange		sound!
Then, tiptoe as fast as you can								

*Repeat Refrain*

Imagine		you're		a		Painter
With	visions		in	your		head
Swoosh			your			brush
Colors		big		and		lush
Then, tumble off to bed.						

Imagine		you're		a		Dancer
Performing			every			night
Spring	and		twirl		and	leap
Dream	and		sigh		and	weep
Then,	fill	your	heart		with	light

*Repeat Refrain*

## II. **Rainy Day CD #23: Movement Story — The Day Randi Has Been Waiting For**

- *Starting Position:* Dancers spread out and find an empty space in the room.
- *Teaching Tips:*
  - i. Dancing to movement stories is an excellent way to have young children practice their listening skills. The dancers are to listen for the action words and pretend they are the character within the story.
  - ii. Remind the dancers to act out the movements as well as the emotions of the story. The teacher will read the story as the assistant and dancers pretend to be the main character within the story.
  - iii. Music is optional. If using music, have it playing very softly in the background.
- *Exercise:* The teacher reads the movement story as the dancers and assistant pretend to be the main character.
- *The Day Randi Has Been Waiting For Story:*

Randi was sound asleep curled up in her bed when she heard her Mom calling from the end of the hall, “Randi, time to get up. You have a big day ahead of you!” Randi suddenly opened her eyes and sat up very quickly in her bed. She was a little confused as she shook her head trying to remember if today was really the day she had been waiting for. She asked herself, “Is it really the first day of ballet class?” Then Randi heard her Mom calling again, and this time she heard the words she so wanted to hear, “Randi, don’t forget to put your new ballet clothes on today.” Randi was so excited that she leaped three times around her room and then quickly put on her brand new leotard

and tights. Once she was dressed, she opened her dance bag to make sure her beautiful new ballet slippers were still in their special place. They were right where she had left them. Randi galloped to the bathroom and brushed her teeth. While she was brushing her teeth, she decided to stand in passé because that is what she had seen her older sister do. She picked up her brand new ballet bun kit, threw her dance bag over her shoulder, and danced all the way down the hall. At the end of the hall, she suddenly stopped and decided to pretend she was the lead princess in the ballet and was about to make her grand entrance onto the stage. She stood up straight and made her neck very long, and then she gracefully glided into the kitchen with her toes pointing every step of the way. Randi spun around and gave her Mom a great big hug as she exclaimed, "Today is the first day of becoming a real ballerina!" "Yes, it is!" said her Mother. Randi tried her best not to squirm with excitement as her Mother put her hair up in a ballet bun as she sipped her healthy breakfast smoothie. It was time to go, she didn't want to be late on her first day of class. Randi beamed with excitement as she picked up her dance bag and happily danced out the back door.

## Class Ending (Circle in Share Time Space)

- I. Have dancers dance (as in their last creative exercise) back to Share Time Space for stickers. Assistant goes to door with coloring sheet handouts and extra stickers.
- II. Call each dancer's name, give a positive comment, and place a star by his or her name for following the Dancer's Manners. If time allows, ask them a question about something they learned in class that day.
- III. Once their sticker is by their name, have them perform their favorite step they learned that day in class to the assistant to receive a sticker for participation on their hand and their take-home coloring sheet.
- IV. Teach dancers how to say thank you to their teacher and assistant in dance class by doing a curtsy or bow.
- V. Remind dancers to practice at home.
- VI. Dismiss class.

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## Notes

### Month Nine

The lesson plan above is for the entire month nine. It is impossible to do everything listed on the lesson plan in one 75-minute class; however, everything in the plan should be covered by the end of the month, including experimenting with the variations given for some of the exercises. Please use this lesson plan as a guideline along with your own ideas and style to develop the perfect curriculum for your students.

I find it best to pull a little time from each section of class to provide ample time for the seven-year-old classes to prepare for performing in an end of the season performance. It is your choice as to which exercises you omit from this lesson plan in order to provide performance preparation time. It is best to shorten each segment of class in order to provide the needed time to teach the dancers a dance to perform. I spend about fifteen to eighteen minutes on performance preparation during each class in month nine. For dancers in studios that will not be performing, I have continued to provide within this lesson plan more than enough class material to be covered for the entire month nine.

### **Class Beginning**

- Do everything each week

### **Warm-Up**

- Warm-up stretches

### **Barre**

- Do everything each week

### **Center Work**

- Choose three or four exercises each week; add variations as the month progresses

### **Across the Floor**

- Choose two to four exercises each week; add variations as the month progresses

### **Performance Preparation**

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

### **Free Dance**

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

## **The Keys to Success**

### **Transition Times**

- Quick and engaging for students

### **Class Assistant and Teacher**

- Sincere, high energy, animated, and smiling!
- Be prepared:
  - Roll Book, Stickers, Beeper, Copy of Dancer's Manners, etc. ready
  - Music ready
  - Props ready (It's best to have them where the students cannot see them.)
  - Handouts ready — Coloring Sheets
    - Week 1:
      - *Imagine You Can Be a Princess*
      - *Imagine You Can Be a Mermaid*
    - Week 2:
      - *Imagine You Can Be a Cowboy*
      - *Imagine You Can Be an Indian Scout*
    - Week 3:
      - *Imagine You Can Be a Painter*
      - *Imagine You Can Be a Dancer*
    - Week 4:
      - *The Day Randi Has Been Waiting For*
      - *Theatre Stage*

## Lesson Plan: Short-Form

<b>Class Level:</b> Seven-Year-Olds	<b>Date:</b>
<b>Month:</b> Nine	<b>Class:</b>
<b>Class Length:</b> 75 Minutes	<b>Instructor:</b>
<b>Monthly Objective:</b> Performance Time	
<b>Movement Concepts:</b> Performance Choreography	
<b>Music:</b> <i>KIDS! 2 CD, Music, Magic &amp; Make-Believe (MMMB) CD, Rainy Day CD</i>	
<b>Props:</b> Leap 'N Learn Mats, Leap 'N Learn Ribbon Rings, Leap 'N Learn Scarves; Painter's Tape, Movement Story	
<b>Supplies:</b> Dance Books, Roll Book, Stickers, Beeper, Coloring Sheet Examples, Handouts	
<b>Reference:</b> Class Objectives: Month Nine, Seven-Year-Old Curriculum	
Class Beginning — Circle in Share Time Space	
Roll; Share Time	
Discussion of Performance Time	
Move to barre	
Warm-Up — Seated at Barre Space	
<i>KIDS! 2 #8</i>	Warm-Up — Foot rolls, calve stretch, side cambré, élevé
Barre — Perform All Exercises Facing Barre with 2 Hands on Barre / Remove Barres when Done	
<i>KIDS! 2 #9</i>	Demi-Plié and Grand Plié — Parallel, 2 demi-pliés, élevé balance extending arms to 2nd, lower, repeat; 1st position and repeat; 2nd position and repeat; 2 grand pliés; élevé balance
<i>KIDS! 2 #10</i>	Tendu with Flex, Rotate, Lift — Tendu devant, flex, point, close 1st; tendu devant, inward, outward, close 1st; tend devant, lift, flex ankle, rotate inward, extend ankle to point while inward, close 1st; repeat left; repeat all à la seconde
<i>KIDS! 2 #11</i>	Tendu en Croix from 1st Position — Tendu devant, close 1st; tendu à la seconde, close 1st; tendu derrière, close 1st; repeat left; repeat with 2 count tendus (instead of 4); repeat again right and left

<i>KIDS! 2 #12</i>	Dégagé en Croix — Tendu devant, lift, lower, close 1st; repeat à la seconde with right; repeat derrière with right; élevé; lower; repeat all on left
<i>KIDS! 2 #13</i>	Dégagé and Tombé à la Seconde from 1st Position — Dégagé à la seconde 4 times; close 1st; repeat 3 times; relevé 1st and balance; repeat on other side
<i>KIDS! 2 #13</i>	Battement Piqué en Croix — Parallel piqué right devant 3 times; close 1st; battement piqué right à la seconde 3 times; close 1st; battement piqué right derrière 3 times; close 1st; demi-plié; straighten; repeat all left; repeat all with right arm off barre in 2nd while moving right leg, and left arm while moving left leg
<i>KIDS! 2 #15</i>	Demi Rond de Jambe en Dehors and en Dedans — Tendu devant, carry foot à la seconde, derrière, close 1st; repeat 3 times; keep derrière and lift leg into low arabesque while letting go of barre with arms in 2nd; repeat all on left; repeat all right and left en dedans
<i>KIDS! 2 #17</i>	Relevés in 1st Position — Plié relevé 3 times; hold; keep repeating
<i>KIDS! 2 #19</i>	Step Piqué to 3rd and Pas de Bourrée Dessous — Fondu left dégagé right à la seconde and piqué to 3rd right front in relevé; lower fondu right to cou-de-pied left derrière; pas de bourrée dessous right; close demi-plié 3rd left front; repeat all left, right, left
Center Work — 1 or 2 Lines in Dance Space	
<i>KIDS! 2 #16</i>	Cou-de-Pied Passé with Scarf Exchange — Right cou-de-pied passé to left knee; rotate outward; parallel; lower to cou-de-pied and stand together parallel; repeat all on right; repeat right passé; rotate knee outward and balance; port de bras right hand to give scarf to partner's left hand; parallel; lower
<i>KIDS! 2 #18</i>	Tendu Temps Lié with Rocking Circle — Tendu à la seconde and temps lié right 4 times; tendu right à la seconde; plié 2nd; tendu left à la seconde; close 1st; repeat in 2 counts of 3; tendu right leg devant and rock forward; repeat 3 rocks forward and backward with scarves; close 1st; repeat all traveling left in circle
<i>KIDS! 2 #20</i>	Sauté from 1st and 2nd Position — Plié, sauté, plié, stretch 2 times; plié; sauté; sauté; sauté; relevé; plié; tendu to 2nd; lower; repeat all in 2nd
<i>KIDS! 2 #21</i>	Sauté and Échappé Sauté — 2 échappé sautés, 2nd, 1st, 2nd, 1st; échappé to 2nd; sauté 2nd, 2nd, 2nd, 2nd; repeat, but reverse order (1st, 2nd, 1st, 2nd, 1st, 1st, 1st, 1st)
<i>KIDS! 2 #23</i>	Glissade Simple and Pas de Chat from 3rd Position — 1 glissade simple; 1 pas de chat; keep repeating across Dance Space
<i>KIDS! 2 #32</i>	Monster Turns — Demi-plié 2nd with head over right shoulder; body turns 180°s while head remains still and is now over left shoulder; head and body turn 180°s to end back in starting position; travel toward mirror with each turn; repeat all on other side
Across the Floor — Move to One Side of the Room to Start	

<i>KIDS! 2 #34</i>	Walking and Weaving onto a Stage — Dancer begins waltzing on stage every 3 counts; when stage right and left meet, extend right and and pass with right shoulders side-by-side; repeat on left with next dancer; keep repeating and alternating; at mat, turn and waltz in place; port de bras
<i>KIDS! 2 #28</i>	Bourrée from 3rd Position — Right front 3rd; cou-de-pied left stepping demi-point and bourrée traveling right; slowly turn in place; plié 3rd; repeat traveling across the floor; after all turns, repeat to the left
<i>KIDS! 2 #31</i>	Pick-Up Gallops — 4 dancers to a group with Ribbon Rings in left hands; dancer #1 gallops to pick-up #2; #1 and 2 gallop to pick-up #3; #1, 2, and 3 gallop to pick-up #4
<i>KIDS! 2 #30</i>	Skipping — Assign partners; separate lines stage right and stage left; dancers skip across the floor to become even with their partner; facing forward skip forward for 8; facing forward skip backward for 8; turn to partner and circle skip for 4 with right elbows hooked; circle skip for 4 with left elbows hooked; curtsey or bow; skip off in opposite direction from starting position; repeat with other line in front
<i>KIDS! 2 #36</i>	Leaps — Step leap, grand jeté right and left across Dance Space
Performance Preparation — If students will be performing, spend about 15-20 minutes teaching choreography for the end of the year performance or recital.	
Free Dance — Formation Depends on Exercise	
<i>MMMB #5</i>	Imagine What You Can Be
<i>Rainy Day #23</i>	Movement Story — The Day Randi Has Been Waiting For
Class Ending — Circle in Share Time Space	
Stickers, Thank You, Handouts	



## Teacher's Notes

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

**Instructor:**

**Month:**

Week 1:

Week 2:

Week 3:

Week 4:



## Lesson Plan: Chart

<b>Class Level:</b> Seven-Year-Olds		<b>Instructor:</b>		
<b>Month:</b> Nine		<b>Objective:</b> Performance Time		
<b>Week</b>	<b>One</b>	<b>Two</b>	<b>Three</b>	<b>Four</b>
<b>Class Beginning</b>	<ul style="list-style-type: none"> <li>• Roll</li> <li>• Share Time</li> <li>• Discuss Performance Time</li> </ul>	• Same	• Same	• Same
<b>Warm-Up</b>	Warm-Up Stretches: Foot Rolls, Calve Stretch, Side Cambré, Élevé	• Same	• Same	• Same
<b>Barre</b>	<ul style="list-style-type: none"> <li>• Demi-Plié &amp; Grand Plié</li> <li>• Tendu with Flex, Rotate, Lift</li> <li>• Tendu en Croix from 1st Position</li> <li>• Dégagé en Croix</li> <li>• Dégagé &amp; Tombé à la Seconde from 1st Position</li> <li>• Battement Piqué en Croix</li> <li>• Demi-Rond de Jambe en Dehor &amp; en Dedans</li> <li>• Relevés in 1st Position</li> <li>• Step Piqué to 3rd &amp; Pas de Bourrée Dessous</li> </ul>	• Same	• Same	• Same

<p><b>Center Work</b>  <i>Choose From:</i></p> <ul style="list-style-type: none"> <li>• Cou-de-Pied &amp; Passé with Scarf Exchange</li> <li>• Tendu Temps Lié with Rocking Circle</li> <li>• Sauté from 1st &amp; 2nd Position</li> <li>• Sauté &amp; Échappé Sauté</li> <li>• Glissade Simple &amp; Pas de Chat from 3rd Position</li> <li>• Monster Turns</li> </ul>	<ul style="list-style-type: none"> <li>• 3-4 Exercises</li> </ul>	<ul style="list-style-type: none"> <li>• 3-4 Exercises</li> </ul>	<ul style="list-style-type: none"> <li>• 3-4 Exercises, but add variations</li> </ul>	<ul style="list-style-type: none"> <li>• 3-4 Exercises</li> </ul>
<p><b>Across the Floor</b>  <i>Choose From:</i></p> <ul style="list-style-type: none"> <li>• Walking &amp; Weaving onto a Stage</li> <li>• Bourrée from 3rd Position</li> <li>• Pick-Up Gallops</li> <li>• Skipping / Polka</li> <li>• Leaps</li> </ul>	<ul style="list-style-type: none"> <li>• 3-4 Exercises</li> </ul>	<ul style="list-style-type: none"> <li>• 3-4 Exercises</li> </ul>	<ul style="list-style-type: none"> <li>• 3-4 Exercises, but add variations</li> </ul>	<ul style="list-style-type: none"> <li>• 3-4 Exercises</li> </ul>
<p><b>Performance Preparation</b></p>				
<p><b>Free Dance</b></p>	<p>Imagine What You Can Be  — Princess/Prince &amp; Mermaid/Merman</p>	<p>Imagine What You Can Be  — Cowboy &amp; Indian Scout</p>	<p>Imagine What You Can Be — Painter &amp; Dancer</p>	<p>Movement Story — The Day Randi Has Been Waiting For</p>
<p><b>Class Ending &amp; Handouts</b></p>	<ul style="list-style-type: none"> <li>• Stickers</li> <li>• Thank You</li> <li>• <i>Handouts:</i> <ul style="list-style-type: none"> <li>• Imagine You Could Be a Princess</li> <li>• Imagine You Could Be a Mermaid</li> </ul> </li> </ul>	<ul style="list-style-type: none"> <li>• Stickers</li> <li>• Thank You</li> <li>• <i>Handouts:</i> <ul style="list-style-type: none"> <li>• Imagine You Could Be a Cowboy</li> <li>• Imagine You Could Be an Indian Scout</li> </ul> </li> </ul>	<ul style="list-style-type: none"> <li>• Stickers</li> <li>• Thank You</li> <li>• <i>Handouts:</i> <ul style="list-style-type: none"> <li>• Imagine You Could Be a Painter</li> <li>• Imagine You Could Be a Dancer</li> </ul> </li> </ul>	<ul style="list-style-type: none"> <li>• Stickers</li> <li>• Thank You</li> <li>• <i>Handout:</i> <ul style="list-style-type: none"> <li>• The Day Randi Has Been Waiting For</li> <li>• Theatre Stage</li> </ul> </li> </ul>

Notes for Seven-Year-Olds:



## Resources

Lesson Plan: Short-Form

Teacher's Notes

Lesson Plan: Chart

Assessment Charts for Objectives

Dance Terms and Definitions

Dancer's Manners

Studio-Home Contract, Letter, Note, and Examples

Movement Story — Priscilla and her Magical Friends

Movement Story — The Day Randi Has Been Waiting For

Coloring Sheet Examples and Handouts



Lesson Plan: Short-Form

Lesson Plan: Short-Form

<b>Class Level:</b>	<b>Date:</b>
<b>Month:</b>	<b>Class:</b>
<b>Class Length:</b>	<b>Instructor:</b>
Monthly Objective:	
Movement Concepts:	
Music:	
Props:	
Supplies:	
Reference:	
<b>Class Beginning</b>	
<b>Warm-Up</b>	
<b>Center Barre</b>	

<b>Center Work</b>	
<b>Across the Floor</b>	
<b>Performance Preparation</b>	
<b>Free Dance</b>	
<b>Class Ending</b>	

Teacher's Notes

# Teacher's Notes

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

**Instructor:**

**Month:**

Week 1:

Week 2:

Week 3:

Week 4:



## Lesson Plan: Chart

## Lesson Plan: Chart

<b>Class Level:</b>		<b>Instructor:</b>		
<b>Month:</b>		<b>Objective:</b>		
<b>Week</b>	One	Two	Three	Four
Class Beginning				
Warm-Up				
Center Barre				
Center Work				
Across the Floor				
Performance Preparation				
Free Dance				
Class Ending + Handouts				
Notes for Seven-Year-Olds:				



## Assessment Charts for Objectives

Basic Classroom Behaviors				
<i>The following occur with reasonable frequency.</i>				
Objectives	Taught	Mastered	Needs Work	Comments
Listens to and obeys the teacher				
Raises hand to speak				
Stays in assigned spot				
Able to form line				
Dances to the end of the floor without stopping				
Returns to line without prompting				
Walks along the back of the room to avoid interfering with other dancers (if changing sides)				
Waits quietly				
Practices independently in-between turns				
Obeys the dress code				

# Physical Dance Vocabulary

## *Part I: Body Positions*

Objectives	Taught	Mastered	Needs Work	Comments
The Basic Stance: Head High, Neck Long, Shoulders Down, Belly Pulled Up and In, Back Lengthened, Turned Out From the Hip, Leg Muscles Pulled Up, Knees Lined Up With Toes, Weight Primarily in the Ball of the Foot				
First Position of the Feet				
Second Position of the Feet				
Third Position of the Feet				
Fourth Position of the Feet (Limited usage but full recognition)				
Fifth Position of the Feet				
Preparatory Position of the Arms (Also referred to as En Bas or Low 5th)				
First Position of the Arms				
Second Position of the Arms				
Third Position of the Arms				

## Physical Dance Vocabulary

### *Part I: Body Positions*

Objectives	Taught	Mastered	Needs Work	Comments
Fifth Position of the Arms (Also referred to as High Fifth or Third)				

## Barre Work

Objectives	Taught	Mastered	Needs Work	Comments
Demi-Plié in First Position				
Demi-Plié in Second Position				
Demi-Plié in Third Position				
Grand Plié in First Position				
Grand Plié in Second Position				
Grand Plié in Third Position				
Élevé (Rising to Demi-Pointe with straight knees)				
Relevé (Rising to Demi-Pointe from a Plié)				

## Barre Work

Objectives	Taught	Mastered	Needs Work	Comments
Battement Tendu Devant from First (Front)				
Battement Tendu à la Seconde from First (Side)				
Battement Tendu Derrière from First (Back)				
Battement Tendu Devant from Third (Front)				
Battement Tendu à la Seconde from Third (Side)				
Battement Tendu Derrière from Third (Back)				
Battement Tendu Dégagé Devant from First (Front)				
Battement Tendu Dégagé à la Seconde from First (Side)				
Battement Tendu Dégagé Derrière from First (Back)				
Battement Tendu Dégagé Devant from Third (Front)				
Battement Tendu Dégagé à la Seconde from Third (Side)				
Battement Tendu Dégagé Derrière from Third (Back)				

## Barre Work

Objectives	Taught	Mastered	Needs Work	Comments
Battement Piqué en Croix (Front, side, and back)				
Rond de Jambe en Dehors à Terre (In quarters)				
Rond de Jambe en Dedans à Terre (In quarters)				
Rond de Jambe en Dehors à Terre (Smoothly in two counts)				
Rond de Jambe en dedans à terre (smoothly in two counts)				
Rond de Jambe en Dehors en l'Air at 45 Height (In quarters)				
Rond de Jambe en Dedans en l'Air at 45 Height (In quarters)				
Frappé à la Seconde				
Fondu (Parallel opening Devant)				
Cou-de-Pied Devant/Derrière				
Retiré Devant/Derrière				
Passé from Third				

## Barre Work

Objectives	Taught	Mastered	Needs Work	Comments
Grand Battement Devant (Stopping in Tendu)				
Grand Battement à la Seconde (Stopping in Tendu)				
Grand Battement Derrière (Stopping in Tendu)				
Grand Battement en Croix (Stopping in Tendu / *If dancers are performing all three directions with control)				
Tombé à la Seconde from First or Fifth				

## Center Work

Objectives	Taught	Mastered	Needs Work	Comments
Demi-Plié in First Position				
Demi-Plié in Second Position				
Port de Bras en Face with Head				
Cambré Side				

## Center Work

Objectives	Taught	Mastered	Needs Work	Comments
Battement Tendu en Croix				
Temps Lié through First				
Temps Lié through Second				
Sauté in First				
Sauté in Second				
Sauté Closing Third				
Échappé Sauté à la Seconde Closing in First				
Échappé Sauté à la Seconde Closing in Third				
Balancé Side-to-Side				
Balancé Front and Back				
Pas de Bourrée (Flat)				
Pas de Bourrée (Relevé)				
Balancé and Pas de Bourrée in Combination				

## Center Work

Objectives	Taught	Mastered	Needs Work	Comments
Paddle Turns				
Three Step Turn on Demi-Pointe (Review on flat with a Plié on the supporting leg and Tendu à la Seconde in between)				

## Traveling

Objectives	Taught	Mastered	Needs Work	Comments
Ballet Walks				
Ballet Runs				
Chassés (Emphasis on pulling up)				
Polka Step in Combinations				
Skating in All Directions				
Monster Turns				
Glissade from First				

## Traveling

Objectives	Taught	Mastered	Needs Work	Comments
Glissade from Third				
Pas de Chat (Parallel)				
Pas de Chat (Turned out) from Third				
Assemblé (Parallel)				
Assemblé (Turned out) from Third				
Waltz (Parallel bend, tiptoe x2)				
Waltz Turning				
Slide Waltz (Chassé à la Seconde, two tip toes)				
Slide Waltz Turning (Chassé à la Seconde, single Chaîné)				
Brush Waltz				
Pas de Basque (Basic stepping second, fourth, fifth/third)				
Temps Levé (parallel passé) / Dancer Skips				

## Traveling

Objectives	Taught	Mastered	Needs Work	Comments
Temps Levé (Turned out)				
Temps Levé in Arabesque				
Temps Levé in Arabesque and Two Runs				
Temps Levé in Arabesque and Three Runs				
Grand Jeté				
Run, Run, Grand Jeté				
Temps Levé in Arabesque and Grand Jeté in Combination				

## Oral Dance Vocabulary

*Dancer recognizes French name for movements already learned and nicknames for new movements.*

Objectives	Taught	Mastered	Needs Work	Comments
Parallel				
First Position				

## Oral Dance Vocabulary

*Dancer recognizes French name for movements already learned and nicknames for new movements.*

Objectives	Taught	Mastered	Needs Work	Comments
Second Position				
Third Position				
Fourth Position				
Fifth Position				
Demi-Plié (Half bend)				
Grand Plié (Large bend)				
Élevé (To rise)				
Relevé (To rise again)				
(Battement) Tendu (Stretched)				
Dégagé (Disengaged)				
Battement Piqué (A beat that pricks the floor)				
Rond de Jambe (Circle of the leg)				

## Oral Dance Vocabulary

*Dancer recognizes French name for movements already learned and nicknames for new movements.*

Objectives	Taught	Mastered	Needs Work	Comments
Frappé (To strike or knock)				
Fondu (To melt)				
Grand Battement (Large beat)				
Tombé (To fall)				
Passé (To pass from one position to the other)				
Port de Bras (Carriage of the arms)				
Cambré (From the verb cambrier / To arch)				
Temps Lié (Time linked)				
Sauté (To jump)				
Échappé Sauté (To escape / To jump apart)				
Balancé (Shifting of weight / Imagine the scales of justice)				
Piqué (Prick or pierce)				

## Oral Dance Vocabulary

*Dancer recognizes French name for movements already learned and nicknames for new movements.*

Objectives	Taught	Mastered	Needs Work	Comments
Pas de Bourrée				
Paddle Turn				
Skip				
Chassé (To chase or hunt)				
Polka (Skip and gallop)				
Pas de Chat (Step of the cat)				
Assemblé (To assemble in the air)				
Waltz (Step in 3/4 time)				
Temps Levé (Time lifted)				
Leap / Grand Jeté				



## Dance Terms and Definitions

**Adagio** (ah DAHZHO): A series of exercises in slow, controlled movements to develop balance

**Allegro** (a LAY groh): A sequence of steps done to a quick tempo

**Allongé** (a lawn ZHAY): Extended, outstretched

**Arabesque** (ah ra besk): A position of the body supported on one leg with the other leg extended behind

**Assemblé** (ah sahm BLAY): Assembled, joined together

**Ballerina** (bahl leh reenah): Principal female dancer

**Barre** (bar): A horizontal bar which a dancer holds for support

**Battement** (bat MAHN): Beating

**Battement Piqué** (bat MAHN pee KAY): To prick

**Bourrée** (boo RAY): Quick steps in relevé

**Bras** (brah): Arms

**Cambré** (Kahm-BRAY): Arched; Bending of the body from the waist to the side or back.

**Chaîné** (sheh-NAY): Chain or link

**Chassé** (sha-SAY): Chased

**Corps de Ballet** (core duh ba-LAY): The dancers in a ballet who do not appear as soloists

**Cou-de-pied** (koo duh PYAY): Neck of the foot; ankle

**Coupé** (koo PAY): Cut

**Danseur** (dahn-SUHR): Male dancer

**Danseuse** (dahn-SUHZ): Female dancer

**Dégagé** (day-ga-ZHAY): Disengaged

**Demi** (duh mee): Half

**Demi-Plié** (deh-me plee-yay): A bending of the knees

**Derrière** (deh-RYEHR): Behind, back

**Devant** (duh VAHN): In front

**Développé** (day-vel-o-PAY): Developing movement

**Échappé** (ay-sha-PAY): Escape

**Élevé** (el uh VAY): To rise

**En Bas** (ahn bah): Low

**En Croix** (ahn krawah): In the shape of a cross

**En l'Air** (ahn lehr): In the air

**Fondu** (fawn DEW): To melt

**General Space**: The space we travel through

**Grand Jeté** (grahn zhuh-TAY): Large jeté or thrown

**Hop**: A jump on one foot, landing on the same foot

**Jump**: Jumping on both feet, landing on both feet

**Leap**: A jump beginning on one foot and landing on the other foot

**Pas de Bourrée** (pah duh boo RAY): Step of bourrée

**Pas de Chat** (pah duh shah): Step of the cat

**Passé** (pa SAY): Passed; a movement in which the foot of the working leg passes the knee of the supporting leg

**Petite** (puh TEET): Little, small

**Piqué** (pee KAY): A step onto pointe or demi-pointe

**Pirouette** (peer WET): Whirl or spin

**Plié** (plee AY): A bending of the knees

**Port de Bras** (pour duh brah): Carriage of the arms

**Positions of the Head**: Erect, Inclined, Turned, Raised, and Lowered

**Relevé** (ruhl VAY): Relifted; raising of the body to demi-pointe or pointe

**Retiré** (ruh-tee RAY): Withdrawn

**Révérance** (ray-vay-rahns): Curtsey or bow

**Rond de Jambe** (rawn duh zhahnb): Circular movement of the leg

**Sauté** (soh TAY): Jumped

**Seconde, à la** (ah lah suh GAWND) : To the second

**Self Space:** The space your body takes up

**Temps Lié** (than lyay): Connected

**Tendu** (than-DEW): Stretched

**Terre, à** (a tehr): On the ground

**Tombé** (tawn BAY): Fallen



# Manners for Dancers

## Dancers show respect for themselves by:

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

## Dancers show respect for others by:

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

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

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

## Dancers show respect for the studio by:

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

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

- Coming inside the waiting room to drop off and pick up dancers; it is unsafe to allow children to walk through the parking lot alone.
- Never leaving siblings in the waiting room unattended by a parent.
- Bringing dancers to class on time and picking them up promptly after class.
- Having students ready for class before entering the classroom.
- Making sure the dancer has had the opportunity to go to the restroom before entering class.
- Knocking before entering the classroom if class is in progress.
- Not letting children stand and hit the viewing window.
- Letting us know in advance if possible if a student will be absent.
- Making arrangements with their child's teacher to make-up missed classes.
- Teaching dancers and siblings to sit quietly and read while waiting, remembering that the waiting area is also a homework area for many dancers.
- Teaching children to never run or scream in the studio, waiting areas, or parking lot.



Studio-Home Contract, Letter, Note, and Examples

\_\_\_\_\_’s Studio-Home Contract

For each class, if \_\_\_\_\_ keeps at least \_\_\_\_ ☺, then she/he will receive one of the following rewards at home that day:

1:

2:

3:

If he/she has less than \_\_\_\_ ☺ at the end of class, then he/she will have to do one of the following and will not receive a reward that day:

1:

2:

3:



## Annie 's Studio-Home Contract

For each class, if Annie keeps at least 1 😊, then she/he will receive one of the following rewards at home that day:

1: Extra computer time

2: Extra T.V. time

3: Special mommy time

If he/she has less than 1 😊 at the end of class, then he/she will have to do one of the following and will not receive a reward that day:

1: Bring mom trash from the bathrooms

2: No T.V. that night

3: Help with the laundry



## Helping Your Child through Separation Anxiety

It is considered normal for children to show distress, anger, and sadness when separated from their primary caregiver within the early childhood years (0-5 years old). In fact, the emergence of separation anxiety often emerges around the time of a child's first birthday. Although this is a normal difficulty that many children experience, it is nonetheless unsettling for all parties involved — the child, the parent, and the other caregiver or adult. In fact, many parents experience extremely difficult emotions similar to their child's distress when separating. However, it is important to manage this distress effectively to allow your child to make gains in the areas of independence and trust.

Below is a list of some tips you can try in helping your child deal with separation anxiety.

- Talk with the other adult caregiver and develop a plan that will both increase your confidence and also ease your child's difficulty with saying goodbye. If you think about it, your child's teacher, babysitter, or day care worker might have some experience in helping other children with this difficulty. Hear what they have to say and trust their experience. Overall, any plan you develop should focus on praising and rewarding your child for being brave and independent.
- Be aware of the timing of your goodbyes. In essence, children are more likely to display unsettling reactions, such as tantruming, yelling, crying, and screaming, when they are tired, hungry, or restless. If at all possible, schedule your goodbyes after your child has napped and eaten a meal or snack.
- Practice separation for short periods of time before you expect your child to stay away from you for longer periods of time. Even if it is just for 15 minutes, this will help your child learn that you return after you leave, which is a lesson children in the younger age groups have difficulty truly comprehending.
- It may also be helpful to prepare your child for the separation. This may involve informing them of the routine of driving somewhere, saying goodbye, and then meeting up again when you return. It may also be helpful for your child to meet the adult caregiver ahead of time if possible.
- When saying goodbye to your little one, remember to be calm and consistent. Remember, that if you show distress, he or she will likely increase in their discomfort. One way to improve your consistency is to create a goodbye ritual, consisting of a pleasant yet firm goodbye. You can also mention when you will be coming back, and where you will be while the two of you are separated. A special kiss or wave can also be comforting. Once you have said your goodbye or completed your goodbye ritual, then it is time to leave. If you linger or come back, you will likely create more distress in your child, as they will then be more uncertain about your separation.
- Also, when it comes time to say goodbye, connect with the adult caregiver who will be taking care of your child. It may be best for the adult caregiver to make physical contact, such as holding your child in their arms or holding hands with your child. Reassure your child that you know the adult caregiver will take good care of them while you are gone.
- Be sure to return when you have said you would return. This is critical, as you want your child to develop the confidence that separating from you is a consistent and predictable experience.

If your child persists with difficult behavior upon separating even after consistent efforts as suggested above, or if your child is six years or older, then advice from your pediatrician or a mental health professional may be necessary.

*Authored by Annie W. Spell, Ph.D. – Psychological Consultant of Leap 'N Learn.*



\_\_\_\_\_’s Studio-Home Note

Goals:

1:



2:



3:



Comments:



## Annie 's Studio-Home Note

Goals: for Bravery

1: Participated in class



2: Tried something new on her own.



3: Did not cry and smiled.



Comments:



## Movement Story — Priscilla and her Magical Friends

### KIDS! 2 CD #49

There once was a young kitten named Priscilla, who lived in the town of Wadsilla. More than anything she loved to dance on her paws. In fact, every morning she would start her day by *standing up straight on her back paws and stretching her front paws forward, up over her head, to the side, and all around. Next, she would balance on one back paw and swing her other back paw forward and backward. She also loved to balance on her other back paw so she could swing her other paw backward and forward.*

Priscilla lived in a huge field right on the edge of a forest. Every morning as she began her stretches she could hear the most beautiful sounds coming from the forest. *One beautiful crisp day while performing her favorite step, pas de chat to the right and left, Priscilla performed four pas de chats to the rights so she could be closer to the forest to hear these beautiful melodies just a little better. When she looked up in the tall tree and saw where the music was coming from she began to sauté with excitement.* It was a bird so beautiful she could hardly take her eyes off it, creating this wonderful music for her to dance to. It was brilliant red in color and the whistling melody coming from the bird was music to Priscilla's ears. *This music was perfect for her to sway her body and temps lié side-to-side and forward and backward. Then suddenly Priscilla turned her head as she heard the tapping sound of a drummer. What could this be? Priscilla inquisitively looked around the tree. Why it was another bird! Priscilla threw her cat paws up into the air in sheer joy as she performed two huge échappé sautés.* This bird had black and white feathers with a bright red head. This bird was tapping on the tree with its strong pointed beak. *Priscilla marched on her back cat paws as she quickly noticed how the tapping sound was sometimes very fast and she had to march very quickly and sometimes it was a bit slower so she could march a little slower.* "This is perfect," exclaimed Priscilla *as she skipped in a big circle.* "I now have a vocalist and a percussionist to make beautiful music for my dancing." Priscilla began to *happily pas de chat, assemblé, grand jeté, and pirouette all through the open field.* Life was perfect because she could now spend her entire day dancing to beautiful music made by her two new friends.



## Movement Story — The Day Randi Has Been Waiting For

### Rainy Day CD #23

Randi was sound asleep curled up in her bed when she heard her Mom calling from the end of the hall, “Randi, time to get up. You have a big day ahead of you!” Randi suddenly opened her eyes and sat up very quickly in her bed. She was a little confused as she shook her head trying to remember if today was really the day she had been waiting for. She asked herself, “Is it really the first day of ballet class?” Then Randi heard her Mom calling again, and this time she heard the words she so wanted to hear, “Randi, don’t forget to put your new ballet clothes on today.” Randi was so excited that she leaped three times around her room and then quickly put on her brand new leotard and tights. Once she was dressed, she opened her dance bag to make sure her beautiful new ballet slippers were still in their special place. They were right where she had left them. Randi galloped to the bathroom and brushed her teeth. While she was brushing her teeth, she decided to stand in passé because that is what she had seen her older sister do. She picked up her brand new ballet bun kit, threw her dance bag over her shoulder, and danced all the way down the hall. At the end of the hall, she suddenly stopped and decided to pretend she was the lead princess in the ballet and was about to make her grand entrance onto the stage. She stood up straight and made her neck very long, and then she gracefully glided into the kitchen with her toes pointing every step of the way. Randi spun around and gave her Mom a great big hug as she exclaimed, “Today is the first day of becoming a real ballerina!” “Yes, it is!” said her Mother. Randi tried her best not to squirm with excitement as her Mother put her hair up in a ballet bun as she sipped her healthy breakfast smoothie. It was time to go, she didn’t want to be late on her first day of class. Randi beamed with excitement as she picked up her dance bag and happily danced out the back door.



## Coloring Sheet Examples and Handouts

All coloring sheets are listed below under the months in which they are used. Actual examples and handouts are present in the same chronological order.

### Month One

Listening to Instructions  
Share Time  
Fish and Seaweed  
Sit Like a Dancer  
Straddle Stretch  
Passé  
Cou-de-Pied  
Night Time  
Snuggle and Stretch (single)  
Cat Balance — Two Leg

### Month Two

Demi-Plié Parallel  
Demi-Plié First Position  
Flex and Pointe  
Demi-Plié Second Position  
Tendu Parallel  
Tendu Devant from First Position  
Grand Jeté Over the Pumpkin

### Month Three

Mermaid  
Cat Stretch  
Zebra Day  
Fairy Tap / Battement Piqué

### Month Four

The Nutcracker  
Spanish Dancer  
Chinese Dancer  
Russian Dancer  
Arabian Dancer  
Heron Dance

### Month Five

Grand Plié Second Position  
Sauté from First Position  
Flocking Birds  
Waltz  
Tendu from à la Seconde from First Position  
Marching

### Month Six

Ice-Skating  
Winter Activities  
Tendu Derrière from First Position  
Cave Exploration  
Pas de Bourrée from Fifth or Third Position  
Move Like the Animals  
Dégagé à la Seconde from First Position

### Month Seven

Body Shapes  
Dancing to the Instruments  
Priscilla and her Magical Friends  
Performing with the Seals

### Month Eight

Pantomime: I Love You  
Pantomime: Do You Love Me?  
Pantomime: Dance  
Pantomime Card Game: 8 Activities (2)  
Bourrée with Kneeling Partner

### Month Nine

Imagine You Can Be a Princess  
Imagine You Can Be a Mermaid  
Imagine You Can Be a Cowboy  
Imagine You Can Be an Indian Scout  
Imagine You Can Be a Painter  
Imagine You Can Be a Dancer  
The Day Randi Has Been Waiting For  
Theatre Stage