



## Beverly's Weekly Lesson Plan

**Class Level:** 4-Year-Old

**Class Length:** 60 Minutes

**Week 1**

**Instructor:**

**Class:**

**Objectives: Class Etiquette & Format;** Taking Turns; Working with Others; Listening Skills; Following Directions; Impulse Control; Language Development; Motor Coordination; Introduction to Pre-Ballet

**Movement Concepts:** Place; Body Awareness; Level; Direction; Pathway

**National Standards:**

**Music:** Enchanting; Music, Magic, & Make-Believe; Locomotion

**Props:** LNL Mats

**Optional Props:** Blue Painter's Tape; Beanie Babies

**Supplies:** Roll Book; Lesson Plan; Music CDs/Playlist; Full Color Artwork Visuals; Coloring Sheet Handouts; Stickers

**Full Color Visuals:** Kooka Kangaroo, & Baby Birds

**Coloring Sheets for Handout:** Baby Birds & Listening to the Teacher (printed 2-sided)

**Video Training:** Refer to **Video: LNL 4: Week 1** for complete explanation and demonstration of this lesson plan

**Teacher Notes:**

- Dancers in the 4-year-old class are less likely to experience separation anxiety as compared to the 3-year-old dancers; however, if this is a child's first experience away from Mom or Dad, there may be a few tears. Again, have the handout *Helping Your Child through Separation Anxiety* from Dr. Annie posted outside the door and additional copies ready to give to a parent if needed.
- The 4-year-old curriculum is similar to the 3-year-old curriculum but the expectations of what a 4-year-old dancer will be able to understand and perform are greater.
- If you have 4-year-old dancers that are new to Leap 'N Learn in the same class as students enrolled last year, you will see a difference in their abilities and understanding. Students from last year will be familiar with the class format and expected Dancer Manners and can be great models for 4-year-old students attending for the first time.
- It will be impossible to cover everything presented in this lesson plan if your allotted class time is less than 60 minutes.

### Pre-Class Activity

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

## ***Class Beginning***

Welcome	<ol style="list-style-type: none"> <li>1. Gather dancers from waiting area and invite them into the studio</li> <li>2. Ask dancers to sit in a circle formation near the stereo</li> <li>3. Teacher will sit on floor with dancers and student assistant will sit directly across from the teacher</li> <li>4. Introduce class assistant if applicable</li> <li>5. Call roll and greet each dancer with a warm welcome</li> <li>6. Write the child's initials on the bottom of the outside of their shoes. If they have strings in their ballet shoes that are way too long, trim them, leaving enough string to adjust fit as the child grows. Be certain strings are tied securely in a double knot.</li> </ol>	<p>Writing the child's name or initials on the bottom of each dancer's shoes can not only serve as a way to keep each dancer's belonging together, it can also be helpful to remind you of each child's name at the beginning of the year. It is very important for every teacher and assistant to know each child's name as soon as possible.</p>
Etiquette Reminders	<ol style="list-style-type: none"> <li>1. Take time to review two very important reminders. Ask the dancers to repeat the positive behavior reminders back to you.               <ol style="list-style-type: none"> <li>a. Eyes and ears on the teacher</li> <li>b. Keep hands to self</li> </ol> </li> <li>2. If you are using a positive behavior sticker reward system, remind dancers that keeping their eyes and ears on the teacher and their hands to themselves throughout class will result in a special sticker at the end of class. LNL refers to this as "How do you get a sticker by your name?"</li> </ol>	<p>It is your option whether you use a behavior reward system or not. LNL recommends you do. It is crucial to be consistent in what you do so the young students will know what to expect.</p>
Beeper Time	<ol style="list-style-type: none"> <li>1. Explanation of what happens in Share Time Space will take a bit of time for the first class.</li> <li>2. For beeper time – allow approximately 10 seconds per dancer at first and ask a yes/no question so every child can answer even if it is with a shake of their head.</li> <li>3. An example of first-time beeper questions that usually get young students talking:               <ol style="list-style-type: none"> <li>a. Do you have a pet? What type? What color is your pet?</li> <li>b. What did you do today?</li> </ol> </li> <li>4. It is important for the assistant and the teacher to also share their story.</li> </ol>	<p>Beeper Time is important because it allows the dancers and teacher to build a relationship. It also teaches verbal skills, impulse control, and taking turns.</p>

## ***Warm-Up***

***Move to circle formation in center of dance space***

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

	<p>knees as they sit crisscross style.</p> <ol style="list-style-type: none"> <li>6. Once a dancer has completed their movement around the circle, they are to curtsy or bow to the dancer seated to the left of them in the circle. That dancer will stand like a dancer as the other dancer sits like a dancer.</li> <li>7. This pattern will continue until everyone has had a turn traveling around the circle.</li> <li>8. Once everyone has had a turn, guide the dancers through same side and crossbody tapping sequences until the music ends.</li> <li>9. Refer to the video for ideas on tapping sequences for this level.</li> </ol>	<p>The assistant should be directly across from the teacher in the circle formation.</p>
<p>Warm-Up Exercise #2: Enchanting CD Track #2; Snuggle &amp; Stretch; 4/4; 2:37</p>	<p><b><u>Snuggle, Stretch, and Port de bras</u></b></p> <ol style="list-style-type: none"> <li>1. Ask the dancers to remain sitting in their circle formation. Let the music continue to play. The dancers will remain in a circle formation around the circular mat.</li> <li>2. Start the music.</li> <li>3. Ask the dancers to hug their knees while tucking their head into their knees pretending to be a very small ball. Ask them to make their body into a tight small shape as they hide their eyes in their knees.</li> <li>4. Ask the dancers to slowly open their tucked position and gracefully get bigger and bigger as they pretend to be a flower opening for the first time. The dancers can even stretch and yawn as they bring their arms overhead. Dancers should extend legs forward &amp; together while in this position.</li> <li>5. While sitting tall move arms through various port de bras saying the level of the arms and the ballet term of each port de bras position. For example, low en bas; middle 1<sup>st</sup>; high 5<sup>th</sup>; and open to 2<sup>nd</sup>. Ask the dancers to say the names after you.</li> <li>6. Repeat #3, #4, &amp; #5.</li> <li>7. Ask the dancers to sit tall with their legs stretch out in front and their arms overhead.</li> <li>8. Have the dancers pretend to be blowing in the wind, bending and swaying as they lower their body toward their knees and then return to an upright position</li> <li>9. Ask the dancers to sway side to side as if the wind has changed.</li> <li>10. Ask the dancers to move their upper body and arms in a circular motion in one direction and then the opposite direction.</li> <li>11. Repeat #7, #8, #9, &amp; #10</li> </ol>	<p>It is important to give positive feedback through facial expressions and smiles.</p> <p>Be aware of how you are using your voice – have positive energy without speaking too loudly or softly.</p> <p>Don't be surprised if a child just sits there and watches. It is okay if a child doesn't fully participate in all the movement when they first start dance class. Many children are observers and need to watch and once they feel comfortable will have the confidence to explore moving their body.</p>
<p>Warm-Up Exercise #3: Enchanting CD Track #3; 2/4; 1:17</p>	<p><b><u>Flex &amp; Stretch of Feet</u></b></p> <ol style="list-style-type: none"> <li>1. Ask dancers to stretch their legs out in front of them; brushing legs to encourage stretching; pretend to glue them together; and tie the ankles with a bow.</li> <li>2. Slowly flex ankles (reaching toes to ceiling); slowly stretch ankles (pointing toes to center circle); repeat for a total of 4 times</li> <li>3. Walk fingertips like little spiders down legs, tickle toes, jump crossing arms at ankles; hop fingers like little bunnies all the way to the top of the head; clap hands over head two times</li> <li>4. Repeat #3 but twice as fast</li> <li>5. Repeat #4</li> </ol>	<p>Have the dancer pretend to stick the top of their head to the ceiling with Velcro – peel apart the Velcro; pantomime putting a piece on the ceiling; place the other piece on top of head; stretch to stick</p>

	<ol style="list-style-type: none"> <li>6. New music may be starting...</li> <li>7. Tuck feet under, fingertips on floor, stretch legs, as you look at knees</li> <li>8. Lower bottom to feet and rest with fingertips on floor</li> <li>9. Repeat #7 &amp; #8</li> <li>10. Slowly roll body up, bring arms overhead, stretch to ceiling, open arms, place hands on hips</li> </ol>	<p>the two pieces together.</p> <p>During flex and stretch of feet, ask dancers to show the bottoms of their feet with toes up during flex and stretch toward the green circle for stretch.</p>
<p><b>Center Barre</b>  <i>Remain in circle formation in center of dance space.</i></p>		
<p>Center Barre  Exercise #1:  Enchanting  CD Track  #9; ¾; 2:28</p>	<p><b><u>Demi-plié in the Balloon Garden</u></b></p> <ol style="list-style-type: none"> <li>1. The French words demi means half and plié means to bend. Port de bras means movement of the arms.</li> <li>2. Feet parallel with hands on hips.</li> <li>3. 4 parallel demi-pliés</li> <li>4. Port de bras: Circle arms low (en bas); middle (1<sup>st</sup>); high (5<sup>th</sup>); open (2<sup>nd</sup>)</li> <li>5. Ask dancers to bend down and scoop up a beautiful round purple and yellow balloon.</li> <li>6. Bring balloon overhead, take a deep breath in, let the balloon go as the air is blown out; open arms and lower placing on hips</li> <li>7. Open legs/feet to a small first position and repeat #3, #4, #5, &amp; #6</li> <li>8. Look up to the sky and wave good-bye to the balloon as it floats away.</li> </ol>	<p>It is important to keep young dancers in parallel and incorporate lots of imagery into every exercise.</p> <p>Change the color of balloon being picked up each time.</p> <p>Remind dancers to keep their toes over their knees in all demi-pliés.</p> <p>Remind dancers to open their knees as they demi-plié in 1<sup>st</sup> position. Their backs are to remain tall as they demi-plié allowing a fat cat to jump through their legs.</p>
<p>Center Barre  Exercise #2:  Enchanting  CD Track  #10; 2/4;  1:18</p>	<p><b><u>Tendu: Drawing lines in the sand</u></b></p> <ol style="list-style-type: none"> <li>1. The French word tendu means to stretch.</li> <li>2. Begin standing tall in parallel with hands on hips</li> <li>3. Tendu parallel devant – 3 times on the right</li> <li>4. 3 quick claps, place hands on hips</li> <li>5. Tendu parallel devant – 3 times on the left</li> <li>6. 3 quick claps, place hands on hips</li> <li>7. Repeat all.</li> </ol>	<p>It is important to remind dancers to stretch their legs, ankle, and toes long as they tendu. Ask the dancers to focus on erasing a mark on the floor with the bottom of their foot each time they close their tendu.</p>

<p>Center Barre Exercise #3: Enchanting CD Track #13; ¾; :30</p>	<p><b><u>Battement Piqué: Sleeping Fairy Taps</u></b></p> <ol style="list-style-type: none"> <li>1. The French word battement means beating; piqué means to prick.</li> <li>2. Begin standing tall in parallel with hands on hips</li> <li>3. Stretch right foot/leg to the front reaching toward the center of circle; lightly tap stretch foot on the floor 6 times; close parallel</li> <li>4. Lightly tap right hand on left shoulder 6 times; place hand back on hip</li> <li>5. Stretch left foot/leg to the front reaching toward the center of circle; lightly tap stretched foot on the floor 6 times; close parallel</li> <li>6. Lightly tap left hand on right shoulder 6 times;</li> <li>7. Ask the dancers to look up at the ceiling to make sure they don't see any fairies flying around as mentioned in the side notes. (some may see the fairies, and some may not- have fun with them)</li> </ol>	<p>Important to remind dancers to lightly tap the floor during piqué. Ask them to try not to make any noise as not to wake a sleeping fairy.</p> <p>It is very important to always include some form of cross body tapping in every early childhood dance class.</p>
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**Center Work**

<p>Center Exercise #2: Enchanting CD Track #18; ¾; 1:03</p>	<p><b><u>Beanie Baby Rock –Temps lié</u></b></p> <ol style="list-style-type: none"> <li>1. Pretend to be listening for something and then ask the children to help you. Explain how it is nap time for all your little friends and you need help rocking them to sleep.</li> <li>2. Give each child one Beanie Baby to cradle. Do not let them choose, just hand them one. (Refer to LNL training on how to handle this situation)</li> <li>3. Ask the dancers to open their legs to second position (be sure to show parallel positioning of legs and feet)</li> <li>4. Ask the dancers to bend both knees and then rock to one side as they shift their weight to the right leg and stretch their left leg and foot. At the same time the dancers will rock their beanie baby to the right</li> <li>5. Bend both knees returning to the middle bringing baby to the middle.</li> <li>6. Rock to the opposite side shifting the weight to the left leg and stretch their right leg and foot. At the same time the dancers will rock their beanie baby to the left.</li> <li>7. Bend both knees in the middle bringing baby to the middle.</li> <li>8. Rock to the right again</li> <li>9. Hold on the right side as the beanie baby if lifted up and lowered back down to a cradled position.</li> <li>10. Repeat all but rocking L, R, L, hold &amp; lift</li> <li>11. Carefully carry sleeping baby as they tiptoe quietly and place sleeping baby in special sleeping box.</li> </ol>	<p>Dancers are discovering levels by bending knees to go to a low level and then stretching upward to a higher level. Be sure to point all this out by saying low level, middle level, high level to the dancers as you teach and perform the exercise. Dancers are also exploring side to side. By saying the information, they are hearing the information, and this is laying the groundwork for understanding these new words and their meanings.</p>
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<p>Center Exercise #3: Enchanting CD Track #20; 2/4; :32</p>	<p><b><u>Rocket Sauté</u></b></p> <ol style="list-style-type: none"> <li>1. Explain to the dancers that the French word sauté means to jump. The dancers will demi-plié, then push their feet and toes so hard into the floor, they will jump straight up in the air.</li> <li>2. Ask the dancers if they have ever seen a rocket take off. The fire pushes into the ground as the rocket flies into space.</li> <li>3. Exercise: (begin with feet parallel &amp; hands on hips) <ol style="list-style-type: none"> <li>a. demi-plié, sauté, demi-plié, stretch legs</li> <li>b. demi-plié, sauté, demi-plié, stretch legs</li> </ol> </li> </ol>	<p>Talk with the dancers about how their goal is to push and stretch their toes in the air with every jump.</p> <p>Also talk about how their legs will be straight while in the</p>
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	<ul style="list-style-type: none"> <li>c. demi-plié, sauté, demi-plié, stretch legs</li> <li>d. standing still, bring arms overhead like the nose of a rocket, while using upper body, pretend to be flying as the rocket twist and turns in space</li> <li>e. return hands to hips and repeat all</li> </ul>	<p>air. This concept will take some time to coordinate in their movements, but it is good to plant the seeds now.</p> <p>Talk with the dancers about rockets and how they go so far up into space.</p>
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***Across the Floor***

	<p><b><u>Transition to Traveling Steps</u></b></p> <ol style="list-style-type: none"> <li>1. Dancers will travel from one side of studio to the other.</li> <li>2. Take the time to explain to the young dancers how they will move into their new formation and how they will travel across the floor. With practice, the dancers will eventually understand this concept and learn how to take turns.</li> <li>3. Ask the dancers to freeze where they are standing. Go to where you want the dancers to stand. Call them by name one at a time to come to you, place them in their special place. Repeat this for all students.</li> <li>4. For this lesson plan, place the dancers in a single line. If more than 8 dancers, place in two lines. This can change depending on the number of dancers in your class. See notes to right.</li> <li>5. Teach the dancers the rule of stacking. Explain stacking as if Mom is stacking the plates in the cabinet. She puts one plate in and then another plate on top. This is called stacking the plates. When she wants to use the plates, she takes the top one off first (the last one put in). In dance class, we will always use the stacking technique for traveling and lining up. So, when getting in line, after traveling across the floor, always stand in front of the person that went before you, then turn around to watch for the next dancer. This technique allows for more dancers to “be first” and for quicker and more organized lining up.</li> <li>6. Take the time to travel across the floor without music and with just walking so they have an understanding of what is to come and how to stack their line.</li> <li>7. Now begin explaining the next exercise.</li> </ol>	<p>The number of dancers in your class will alter how many dancers you have in each line formation. The most important thing to remember is that children come to dance class to move and dance, not stand still for long periods of time. Yes, it is important to learn to wait your turn, but do not expect young children to remain engaged and wait their turn with nothing to do for long periods of time. Always give waiting dancers something to do. For me personally, I am NOT an advocate of having children sit to wait. Be creative and give them movement, story development, etc.!</p> <p>If the dancers were enrolled previously in the 3-year old LNL program, they will have a base understanding of how to line up and stack. It is still important to</p>
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		repeat all of the information at the age of 4.
<p>Across the Floor Exercise #1: Enchanting Track # 27; 2/4; 1:30</p>	<p><b><u>Circus Tightrope Walks</u></b></p> <ol style="list-style-type: none"> <li>1. Ask the dancers if they have ever been to the circus. Have they ever seen a circus performer balancing and walking high on a tightrope?</li> <li>2. Today they are going to be tightrope walkers in the circus.</li> <li>3. Show the dancers the blue painter's tape, explaining that it is magic tape. Place a long piece of tape down across the dance space.</li> <li>4. Ask the assistant to go first, showing the dancers how a circus performer walks on the magic tape with her arms stretched outward to the side. You may even want to have the dancers pretend they are holding onto a very long pole or an umbrella for extra balance help.</li> <li>5. For this exercise, just have the young dancers walk in a normal heel toe pattern. Encourage them to keep their foot directly over the blue tape with every step.</li> <li>6. Another goal is to have the dancers look forward and not down directly at their feet. This will be a challenge for the young dancers. A fun activity is to place a Beanie Baby™ animal or a LNL mat on the head of each dancer and ask them to walk on the tightrope without dropping their animal or mat. This activity will encourage the dancers to walk looking straight ahead. Once they reach the other side, they can cuddle their animal or continue to balance their animal or mat on their head as they wait for their next turn.</li> <li>7. Use stacking technique to line up once they cross. Ask the dancers to watch.</li> <li>8. Once all the dancers have crossed, have the dancers repeat crossing back to their starting side.</li> <li>9. If the dancers understood the exercise, add another challenge by taking a red square mat and places it on the middle of the tape.</li> <li>10. Ask the dancers to stop on the red mat and clap their hands together two times and then continue walking the high wire.</li> <li>11. Leave tape on floor since it will be used later during class.</li> </ol>	<p>I have noticed in the last two years that many children haven't ever been to a circus. When speaking to them, their knowledge of a circus may be from a book or movie or none at all.</p> <p>You will notice some dancers will walk quickly, others very slowly as they carefully step each time, and then there might be some that only step on the tape every couple of steps. All this is normal for this age group.</p>
<p>Across the Floor Exercise #2: Music, Magic, &amp; Make-Believe Track #1</p>	<p><b><u>Kooka Kangaroo</u></b></p> <ol style="list-style-type: none"> <li>1. Ask the dancers to line up single file at one end of the blue tape.</li> <li>2. Show the dancers the full color visual of <i>Kooka Kangaroo</i>. Ask them if they know what this animal is and how can they tell?</li> <li>3. Tell the dancers you are Momma Kooka Kangaroo, the assistant is Grandma Kooka Kangaroo (as the assistant walks to the other side of dance space at the other end of the blue tape), and they are all the baby Kooka Kangaroos.</li> <li>4. Assistant makes a ringing sound and holds her hand as if she is holding a phone. Momma Kangaroo answers the phone. Momma asks Grandma how has her day been? Grandma says she has been very busy baking cookies. She invites all of the little kangaroos over to her house for cookies. Momma agrees to</li> </ol>	<p>If the dancers were enrolled previously in the 3-year-old LNL program, they will well remember and be very excited to be a kangaroo once again. Ask dancers to perform exercise as explained in #1-#9. If all dancers can jump from two feet to two feet, try the variation as explained in #13</p>

	<p>send them but reminds Grandma to be sure they use their manners and don't get their feet wet.</p> <ol style="list-style-type: none"> <li>5. Since Grandma lives on the other side of the river and there is no bridge, the little Kangaroos are going to need some help crossing. But no worries, Momma has her magic rocks.</li> <li>6. Place 6 red mats over the blue tape, taking into consideration the size of the dancers and their ability to land on the mats while jumping from two feet to two feet.</li> <li>7. Explain to the little Kangaroos how they must jump from magic rock to magic rock, keeping their shoes dry.</li> <li>8. Once they get to the other side, Grandma offers them a platter of cookies. They take one, say thank you, and line up stacking style.</li> <li>9. To return, Momma calls Grandma on the phone, requesting she send all the babies home before dark. Grandma agrees. (See note to right and #13 below)</li> <li>10. Grandma asks the little Kangaroos to each give her a special good-bye by jumping on the first mat and then turning to blow her a kiss good-bye. Grandma also blows each kangaroo a kiss and gives them a special wave.</li> <li>11. Little Kangaroos jump from two feet to feet back across on the magic rocks.</li> <li>12. Each Kangaroo is greeted with a warm welcome from their Momma Kangaroo.</li> <li>13. If all dancers can jump from two feet to two feet, increase the task demand and change the mat pattern for the dancer's journey back to home.  <i>Mat Pattern: Single Green (two feet together); 2 Red Side-by-side (2 feet apart on each mat); Repeat entire pattern 3 times. Ask the dancers to say whether they are jumping feet <b>together</b> or <b>fe apart</b>.</i> </li> </ol>	<p>for the return journey back to Momma Kangaroo.</p> <p>This pretend play exercise not only teaches about kangaroos, but it also teaches about family units, saying thank you, and following a sequence of directions. All children LOVE this exercise and you will see how the base story can stay the same while increasing the challenge of task demands in the coming weeks and years.</p> <p>Be careful about how far apart you place the mats.</p>
<p>Across the Floor Exercise #2: Enchanting CD Track #26</p>	<p><b><u>All Aboard the Marching Train – Follow the Leader Skills</u></b></p> <ol style="list-style-type: none"> <li>1. Ask the dancers to line up behind the assistant in a long single line. The assistant will be the train engine and the dancers will be the train cars. Emphasize how they will be following right behind the assistant (point to her bun or pony tail as something to follow).</li> <li>2. Ask the dancers what type of train car they would like to be. If they are having trouble knowing different types of train cars such as the passenger car, coal car, freight car, or tanker car.</li> <li>3. The dancers will swing their arms as they march and concentrate on following the train car in front of them.</li> <li>4. The dancers will march for 8 big marches then stop marching and place their feet together and clap their hands for 8 claps. Encourage listening skills by sometimes calling out for the dancers to march in a forward direction and sometimes asking them to march in a backward direction. Be sure to warn dancers prior to starting so they will understand how to move as a train.</li> <li>5. Continue alternating marching and clapping as the train travels in curvy and straight pathways around the dance space.</li> <li>6. The young dancers love to pretend to blow the whistle as they begin marching each time.</li> </ol>	<p>Skills: Follow the leader, starting and stopping, curvy and straight pathways, counting to eight, marching, musical timing.</p> <p>It is beneficial for the teacher to be the caboose just in case a train car comes off the track and starts heading in another direction.</p>

## Creative Movement

<p>Creative Movement Exercise #1: Locomotion CD Track #18</p>	<p><b><u>Feeding the Baby Birds – Movement Concept Place</u></b></p> <ol style="list-style-type: none"> <li>1. Add another long piece of blue tape in the dance space.</li> <li>2. Divide the dancers into two groups with one group having the student assistant pretending to be the Momma Bird and the teacher being the Momma Bird of the second group.</li> <li>3. Ask the group one baby birds and Momma Bird to stand on the blue tape left on the floor from the Circus Tightrope exercise and the group two baby birds to stand on the newly added piece of tape. Our magic tape is now tree branches.</li> <li>4. Show the dancers the full color visual of <i>Baby Birds Learning to Fly</i>. Dancers that took previously in the 3-year-old program will remember the exercise and be very excited to share with their new dance friends.</li> <li>5. Discuss how in the first image, the baby birds are eating worms. Baby birds love worms and they give the birds energy to grow and fly.</li> <li>6. Tell the dancers the music will play and the lady on the CD will say “Move in one Place” and that is when they are to each get a worm to chew as they practice flapping their wings, so they can be strong to fly.</li> <li>7. When the music stops, the lady will say “move all around the space” and this is the dancers’ cue to jump off the tree branch and fly all around the room.</li> <li>8. When the music stops again, the baby birds are to find a place on their tree branch so they can receive another worm from the teacher &amp; assistant and continue practicing their flapping. The young dancers will need to remember which tree branch is their home. This can be challenging for some young dancers. An added challenge would be to ask them to go back to the same order on the branch.</li> <li>9. When the music stops again, the lady will say “move all around the space” and the baby birds take off and fly all around the room.</li> <li>10. Repeat again.</li> <li>11. At the end, the music will stop, the dancers will be “all tired out from working so hard” and it is time for a nap. The birds will tuck their head into a wing and take a little nap.</li> <li>12. Review with the dancers how we can dance in one place or we can dance all around the space. In dance class, many exercises are in one place, demi-plié for example, while many other exercises are all about the space, such as marching or kangaroo hops.</li> </ol>	<p><i>Concept of Place:</i> Moving in one place or moving while traveling all about the space.</p> <p>When the baby birds are flapping their wings while on the tree branch – they are moving in one place. When the baby birds take off from the tree branch and fly around the space – they are moving all about the space.</p> <p>Be sure to remind dancers to fly as if they are a bird and not just run around. Talk with the dancers about the importance of wing movement while being a bird.</p> <p>In the future, when teaching young dancers, refer to the concept of place and say, “we are going to be dancing in one place during this exercise” or “we are going to be dancing all about the space during this exercise.” This is beneficial when a young child wants to run around the room and you are wanting them to be standing in a circle with the rest of the class. It is helpful to say in a neutral tone, “we are dancing in one place right now”</p>
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		and then gently redirect the child back to the circle.
<b><i>Class Ending</i></b>		
Class Ending Exercise #1: Enchanting CD Track #36; R�v�rence 3/4; :54	<p><b><u>Thank You</u></b></p> <ol style="list-style-type: none"> <li>1. Explain to the dancers how at the end of every class we thank each other for working hard during dance class. We say thank you with a curtsy or a bow.</li> <li>2. Port de bras: Circle arms low (en bas); middle (1<sup>st</sup>); high (5<sup>th</sup>); open (2<sup>nd</sup>)</li> <li>3. Rise to demi-pointe; bourr�e turn to the right as the arms float upward to high 5<sup>th</sup>; open arms as heels lower and legs demi-pli�</li> <li>4. Port de bras: Circle arms low (en bas); middle (1<sup>st</sup>); high (5<sup>th</sup>); open (2<sup>nd</sup>)</li> <li>5. Rise to demi-pointe; bourr�e turn to the left as the arms float upward to high 5<sup>th</sup>; open arms as heels lower and legs demi-pli�</li> <li>6. Boys: Bow</li> <li>7. Girls: Curtsey</li> <li>8. Ask dancers to dance with you to the share time space</li> </ol>	<p>It is important to always thank the dancers for dancing with you and for working hard. Always praise them for their participation and effort.</p> <p>It is also important for dancers to learn to thank the teacher for what they learned that day in class.</p>
Coloring sheet handouts for each dancer	<p><b><u>Departing Class</u></b></p> <ol style="list-style-type: none"> <li>1. Dancers sit in share time space with teachers</li> <li>2. Assistant takes coloring sheets and special stickers to door.</li> <li>3. Teacher thanks the students individually by calling their name and placing a sticker by their name. This sticker is for keeping their eyes and ears on the teacher and their hands to themselves.</li> <li>4. Once their name has been called and a sticker placed in teacher's special book, they walk to the door to meet assistant</li> <li>5. Teacher continues #3 &amp; #4 for each child</li> <li>6. Assistant thanks dancer for dancing with her, places special sticker on hand, and gives coloring sheet to dancer. Repeat for all.</li> <li>7. Teacher comes to door and reminds dancers to practice at home and to be sure to share with family members all they have learned today.</li> <li>8. Dancers and teacher/assistant give each other one more curtsy.</li> <li>9. Open studio door and see that all dancers find their caregiver right away.</li> <li>10. Share little tidbits of information with the caregivers on what the dancers learned in class today.</li> </ol>	
<b>Teacher's Notes:</b>		

