



Beverly's Weekly Lesson Plan

Class Level: 4-Year-Old	Class Length: 60 Minutes	Week 6
Instructor:	Class:	
Objectives: Musical Awareness; Dancer Etiquette & Class Format; Taking Turns; Working with Others; Listening Skills; Following Directions; Impulse Control; Language Development; Motor Coordination; Introduction to Pre-Ballet		
Movement Concepts: Speed; Level; Direction; Place; Body Awareness; Pathway; Size; Weight		
National Standards:		
Music: Enchanting; Music, Magic, & Make-Believe		
Props: LNL Mats; LNL Maracas		
Optional Props: Blue Painter’s Tape		
Supplies: Roll Book; Lesson Plan; Music CDs/Playlist; Full Color Artwork Visuals; Coloring Sheet Handouts; Stickers		
Full Color Visuals: Flamingo Passé Retiré (optional); Demi-Plié Parallel; Flex & Pointe		
Coloring Sheets for Handout: Demi-Plié Parallel; Flex & Pointe		
Video Training: Refer to Video: LNL 4: Week 6 for complete explanation and demonstration of this lesson plan		
Teacher Notes: <ul style="list-style-type: none">• Our focus this week will again be on musical awareness. A great exercise that dancers of all ages love to play is what I call the echo game. The teacher will clap a rhythm and the dancers will respond by clapping the same rhythm all together. Take time to teach this game during share time. Periodically throughout class, say the word “echo” and then clap a simple rhythm. Once you have clapped your rhythm repeat the word “echo” and gesture toward the dancers so they can begin at the same time clapping the sounds they just heard. At 4 years of age, start with simple rhythms and then gradually increase the length of the sound pattern or the complexity. Play the echo game immediately before or after a transition from one portion of class to another.• Continuing with musicality training, work with the dancers on varying speeds of movement. Last week our focus was slow and fast. Now it is time to introduce medium speed.• Many of the exercises will be similar to last week’s class. Any variations to the exercises will be marked with *** so you can easily see the changes when reading the lesson plans.• There are many similarities in the LNL 3-year-old and LNL 4-year-old lesson plans. However, the level of proficiency in performing the exercises and skills will be much higher in the 4-year-old program. The		

difference in clarity of movement and increased motor coordination is apparent when observing 4-year-old as compared to 3-year-olds.

- Four-year-old dancers that went through the LNL 3-year-old program are excited to remember a pretend play story or a specific exercise they did when they were younger. Because they are looking at this same exercise with great experience and higher levels of development cognitively, physically, socially, and emotionally they are eager to engage in the new learning process.
- It will be impossible to cover everything presented in this lesson plan if your allotted class time is less than 60 minutes.

Pre-Class Activity

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

Class Beginning

Welcome	<ol style="list-style-type: none"> 1. Gather dancers from waiting area and invite them into the studio 2. Ask dancers to sit in a circle formation near the stereo 3. Teacher will sit on floor with dancers and student assistant will sit directly across from the teacher 4. Call roll and greet each dancer with a warm welcome 	
Etiquette Reminders	<ol style="list-style-type: none"> 1. Take time to review the following very important reminders. Ask the dancers to repeat the positive behavior reminders back to you. <ol style="list-style-type: none"> a. Eyes and ears on the teacher b. Keep hands to self c. Not talking while the teacher is giving instructions d. No touching the barres or mirrors e. First time listener 2. Ask the dancers to tell you "how do you get a sticker by your name?" 3. Check to see if the dancers can tell you their special Dancer's Manners. 	<p>***No new dancer's manners for today. Instead focus on the young dancers truly understanding what they have to do to get that special sticker in the teacher's book. Because I normally placed star shaped stickers in my special roll book, I would often refer to dancers who followed the Dancer's Manners as Star Students. Be sure to start asking the dancers something they have to remember to be a star student and get their very special sticker in your very special book.</p>
Beeper Time	<ol style="list-style-type: none"> 1. For beeper time – allow about 10 seconds per dancer and ask the dancers a question where they will have to tell a story or relay 	

	<p>information. It is fine to prompt a child that is having difficulty sharing with a question.</p> <p>2. It is important for the assistant and the teacher to also share their story.</p>	
<p style="text-align: center;">Warm-Up</p> <p style="text-align: center;"><i>Move to circle formation in center of dance space</i></p>		
Setting up for Warm-Up	<p><u>Moving to Dance Space</u></p> <ol style="list-style-type: none"> 1. Ask dancers to stand. 2. Place the green mat in the middle of the studio space. 3. ***Ask the dancers to pretend they are in a musical marching band and they can choose their favorite instrument to pretend playing as they march to form a circle in the center of dance space. Ask them to start playing extremely slowly and then gradually play a medium tempo, and then just before they arrive in center, play and march as fast as they can. 4. Ask dancers to form a circle around the round mat by gently holding hands with their neighbor as their form a circle. Once the dancers are spread out enough in their circle formation, ask them to let go hands and stand with their feet in parallel. 	***Ask the dancers to also make the sounds with their voices of the instrument they are pretending to play.
Warm-Up Exercise #1: Enchanting CD Track #1; Circle Dance & Claps; 2/4; 4:04	<p><u>***My Turn Around the Circle: As a Sound Puppet</u></p> <ol style="list-style-type: none"> 1. The dancers will continue to explore the concept of speed as they travel around the circle as a puppet controlled by sound. 2. The dancer traveling around the circle will be controlled by the sound of the percussionist. The seated dancers will begin clapping very slowly as the traveling dancer moves slowly like a puppet. 3. As the percussionists (led by the teacher or assistant) increases the tempo of their claps, the traveling dancer will match their movements to the increasing tempo of clapping sounds they are hearing. 4. For the last 1/3 of the circle the percussionists will clap very quickly as the puppet moves very quickly with matching movements. 5. This pattern will continue until everyone has had a turn traveling around the circle. 6. Once everyone has had a turn, guide the dancers through same side and crossbody tapping sequences until the music ends. 	<p>***Expect lots of giggles with this exercise. Ask the percussionists to stop their clapping while the traveling dancer curtsies or bows signaling for the next dancer to stand and begin traveling around the circle.</p> <p>***Be sure to vary the tempo of the same side and crossbody tapping.</p>
Warm-Up Exercise #2: Enchanting CD Track #2; Snuggle & Stretch; 4/4; 2:37	<p><u>Snuggle, Stretch, and Port de bras</u></p> <ol style="list-style-type: none"> 1. Ask the dancers to sit like a dancer. 2. 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. 3. 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. Ask the dancers to gently sway their bodies as they move their arms just like you. 4. Alter the tempo of the port de bras by doing one set slow and then two sets quicker. While sitting tall move arms through 	***Alter the speed of snuggling & stretching. Perform one at 4 counts snuggle & 4 counts to open; next, perform two at 2 counts snuggle & 2 counts open.

	<p>various port de bras saying the level of the arms in each port de bras. For example, low for en bas; middle for 1st; high for 5th; and open for 2nd. For now, use the words, low, middle, high and open. Ask the dancers to say the names after you.</p> <ol style="list-style-type: none"> Repeat #2, 3, & #4 Ask the dancers to sit tall with their legs stretched out in front and their arms overhead Have the dancers pretend to be blowing in the wind, bending in half as they lower their body toward their knees and then return to an upright position Ask the dancers to sway side to side as if the wind has changed. Talk about swaying slowly and then quickly as the wind changes. Ask the dancers to move their upper body and arms in a circular motion in one direction and then the opposite direction. 	
<p>Warm-Up Exercise #3: Enchanting CD Track #3; 2/4; 1:17</p>	<p><u>Flex & Stretch of Feet</u></p> <ol style="list-style-type: none"> Ask dancers to stretch their legs out in front of them; brush over them as if getting the wrinkles out; pretend to glue them together; and tie the ankles with a bow. Slowly flex ankles (reaching toes to ceiling); slowly stretch ankles (pointing toes to center circle) 2 times; repeat flex for a total of 4 times at a quicker tempo 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 Repeat #2 & #3 	<p>Repeat exercise just as performed in week #5.</p>
<p>Warm-Up Exercise #4: Enchanting CD Track #5;</p>	<p><u>Peanut Butter Feet</u></p> <ol style="list-style-type: none"> Pretending that you are making a peanut butter sandwich with 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. Stick the bottoms of the feet together to make the peanut butter sandwich (butterfly position). Holding on to the ANKLES, never 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. Repeat #2 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. Repeat to finish eating the entire sandwich. Tuck feet under, fingertips on floor, stretch legs, as you look at knees Lower bottom to feet and rest with fingertips on floor Slowly roll body up, bring arms overhead, stretch to ceiling, open arms, place hands on hips Stop the music before beginning the next section of class. 	<p>Repeat exercise just as performed in week #5.</p> <p>Turn head from right to left slowly. On the repeat of the exercise, turn the head quickly & sharply to the right and hold, then turn the head quickly & sharply to the left.</p>
Center Barre		

	<p><u>Moving from circle formation to line formation</u></p> <ol style="list-style-type: none"> 1. Ask the dancers to tap their tummies. 2. The teacher moves to stand in front of the dance space. 3. Ask the dancers to turn their tummies to face you. 4. If you have a marley line that the dancers can see, ask them to place their toes on a marley crack. If you don't have a marley line, you will need to move and guide the dancers to create a straight line. 5. Ask the dancers to do a fingernail test. 6. Check that everyone has room and can see you and the student assistant. 7. It may be necessary to have more than one line. If so, be sure to place the back line in the window space of the front line so they can always see you and you can always see them. 8. It is advised that both the assistant and the teacher face the dancers and work in opposition. For example, when facing the dancers if you are asking the dancers to use their right leg, you must say right, but you are actually using your left leg. 	
Center Barre Exercise #1: Enchanting CD Track #9; ¾; 2:28	<p><u>Demi-plié and Bourrée Turn</u></p> <ol style="list-style-type: none"> 1. Feet parallel with hands on hips. 2. 2 parallel demi-pliés 3. Port de bras: With the left hand remaining on the hip, use just the right arm - Circle low (en bas); middle (1st); high (5th); open (2nd) 4. 2 parallel demi-pliés 5. Port de bras: With the right hand remaining on the hip, use just the left arm - Circle low (en bas); middle (1st); high (5th); open (2nd) 6. 2 parallel demi-pliés 7. Port de bras: using both arms - Circle low (en bas); middle (1st); rise parallel demi-pointe and bourrée turn to right with arms in 1st 8. 2 parallel demi-pliés 9. Port de bras: using both arms - Circle low (en bas); middle (1st); rise parallel demi-pointe and bourrée turn to left with arms in 1st 	<p>Repeat exercise just as performed in week #5.</p> <p>Encourage dancers to look at and follow their hand during port de bras.</p>
Center Barre Exercise #2: Enchanting CD Track #10; 2/4; 1:18	<p><u>Tendu with Maracas (Give one maraca to each dancer)</u></p> <ol style="list-style-type: none"> 1. Begin standing tall in parallel with hands on hips while holding maraca 2. Tendu parallel devant – right, left, right 3. Using maraca hand: shake 2 slow, shake 3 quick, switch hand holding maraca (place hands on hips) 4. Tendu parallel devant – left, right, left 5. Using maraca hand: shake 2 slow, shake 3 quick, switch hand holding maraca (place hands on hips) 6. Repeat 2, 3, 4, & 5 	<p>Repeat exercise just as performed in week #5.</p> <p>Encourage dancers to keep their tummies very still as they stretch their legs long during each tendu.</p>
Center Barre Exercise #3: Enchanting CD Track #13; ¾; :30	<p><u>Battement Piqué: Fairy Taps (Dancers continue holding maraca)</u></p> <ol style="list-style-type: none"> 1. Begin standing tall in parallel with hands on hips and maraca in one hand 2. Stretch right foot/leg to the front reaching toward the center of circle; lightly tap stretched foot on the floor 6 times; close parallel 3. Shake maraca 6 times; switch hand holding maraca; place hand back on hip 	<p>Repeat exercise just as performed in week #5.</p> <p>Ask the dancers to count out loud along with you.</p>

	<ol style="list-style-type: none"> 4. Stretch left foot/leg to the front reaching toward the center of circle; lightly tap stretched foot on the floor 6 times; 5. Shake maraca 6 times; switch hand holding maraca; place hand back on hip 6. Pick up maracas at end of this exercise and place nearby because they will be used again in a few exercises. 	
Center Barre Exercise #4: Enchanting CD Track #16; 2/4; :40	<p>***<i>Flamingo Passé Retiré</i></p> <ol style="list-style-type: none"> 1. Ask the dancers to place their feet together parallel with hands on hips. 2. Show the dancers the full colored image of the LNL flamingo standing in passé retiré. Ask the dancers to tell you what they see. Dancers who were previously enrolled in the LNL program will be very familiar and excited to tell you all about the Flamingo. 3. Right foot lifts to the side of the left knee in a passé retiré position. Discuss with the dancers how their foot is placed at their knee in a proper passé retiré. 4. Repeat with left leg. 5. Repeat again with right leg. 6. ***While right leg remains in passé retiré, dancers will pretend to be a flamingo flapping its wings by lifting and lowering arms from demi-seconde to allongé 5th. 7. Repeat entire exercise again starting with left leg. 8. If possible, slightly increase the time the dancers balance on one leg as a flamingo. 	<p>*** Before performing exercise with music, have the dancers explore and practice moving their flamingo wings while balancing on one leg.</p> <p>Discuss with the dancers the importance of keeping their center very strong as they work to balance on one leg.</p>

Center Work

Center Exercise #2: Enchanting CD Track #18; ¾; 1:03	<p>***<i>Maraca Rock – Temps lié (new sequence)</i></p> <ol style="list-style-type: none"> 1. Give each child one maraca to hold in their right hand 2. Ask the dancers to open their legs to second position. Slight rotation is acceptable. 3. ***Rocking sequence <ol style="list-style-type: none"> a. Temps lié, rocking right (1,2,3) b. Hold body to right while playing maraca (1,2,3) c. Temps lié, rocking left (1,2,3) d. Hold body to left while playing maraca (1,2,3) e. Temps lié, rocking right (1,2,3) f. Temps lié, rocking left (1,2,3) g. Temps lié, rocking right (1,2,3) h. Hold body to right while playing maraca (1,2,3) i. <u>Repeat all (a-h) by beginning left & changing maraca to left hand</u> 	
Center Exercise #3: Enchanting CD Track #20; 2/4; :32	<p>*** <i>Sauté with Maraca</i></p> <ol style="list-style-type: none"> 1. Begin with legs in parallel, maraca in right hand, and both hands on hips. 2. Exercise <ol style="list-style-type: none"> a. demi-plié, sauté, demi-plié, stretch legs b. play maraca 4 times with right hand (1 2 3 4) c. demi-plié, sauté, demi-plié, stretch legs d. play maraca 8 times with right hand (1&2&3&4&) e. Repeat a-d with maraca in left hand 	<p>***Talk with dancers about the differences in playing their maraca 4 times and 8 times within the same music. Have them practice without the music and then practice again with</p>

		the music before performing the complete exercise.
Across the Floor		
	<p><u>Transition to Traveling Steps</u> <i>Dancers should have a better understanding of how to line up and how to stack.</i></p> <ol style="list-style-type: none"> 1. Dancers will travel from one side of studio to the other. 2. Ask all dancers to tap their tummies. 3. Move to the side of the room where you would like the dancers to line up. Ask the dancers to turn their tummies to face you. 4. Call them one at a time by name and place them where you want them to stand 5. Establish groups. 6. Remind them about stacking. 7. Ask dancers to hold on to their maraca. 	
Across the Floor Exercise #2: Music, Magic, & Make-Believe Track #1	<p><u>***Kooka Kangaroo with New Magic Rock Pattern</u></p> <ol style="list-style-type: none"> 1. Share with the dancers that the Kooka Kangaroo family is at it again. Check for understanding and recall by asking the dancers if they can tell you the story of the Kooka Kangaroo family. 2. Repeat the entire storyline sequence: phone call to Momma Kangaroo, inviting the little kangaroos to Grandmas for cookies, phone call to come home, kangaroos coming home, giving Grandma a special good-bye, and welcome home by Momma Kangaroo. 3. ***Share with the dancers that today the magic rocks are going to be special again, but in a different way. ○○ ○○ ○○ ○○ □ □ □ □ ○○ ○○ ○○ ○○ 4. Stress the following information: <ol style="list-style-type: none"> a. ○ can be green circles, yellow rectangles, blue ovals, or purple triangles. <u>These mats mean to jump with feet apart.</u> b. □ must be the red square. <u>Explain to all dancers that the red square means to jump and land on 1 foot and then clap while balancing on one foot.</u> c. Encourage the dancers to switch legs each time they land on a different □. d. It will be helpful to cue the dancers by saying “open, open, 1 foot, clap” over and over again as they travel down magical rocks. 5. Repeat crossing coming home to Momma Kangaroo. Don’t forget to blow a kiss to Grandma on the □. Note the pattern will be reversed but the meaning of each mat remains the same. 	<p>Be careful about how far apart you place the mats.</p> <p>Check for understanding and memory recall by asking the dancers to tell you the story of Grandma Kangaroo and Momma Kangaroo.</p>
Across the Floor Exercise #4: Enchanting	<p><u>***Cat and Mouse Side Gallops with 2 Turns</u></p> <ol style="list-style-type: none"> 1. Place the dancers in lines from front to back on one side of the dance space. Lightly tap each dancer on the shoulder as you tell them which group they are in. Ask the dancers to raise their hand 	<p>Alternate the type of mat for each dancer in line. For example,</p>

CD Track #31	<p>if you tapped their shoulder and said, “group 1.” Remind the dancers they are in group 1 and then ask them to lower their hands. Repeat the process for any additional groups.</p> <ol style="list-style-type: none"> Stand in front of the dancers and then ask the dancers to turn their tummies to face you. Place two mats evenly spaced apart down for each dancer in the row. The dancers will perform their side gallops with their tummies to the front until they reach the first LNL mat and then they will half turn and side gallops with the other leg to the next mat. Once they reach the 2nd mat, they will turn their tummies again and continue galloping with their tummies to the front, leading with their original leg the rest of the way across the dance space. To begin, ask the dancers to extend their leg toward the opposite side of the dance space and to stretch their arms outward, creating a straight line from fingertips to fingertips. Remind the dancers that their extended leg will be the mouse and the supporting leg will be the cat. Ask them to tap the mouse leg and to brush the cat leg. Ask all dancers waiting for their turn to gallop to clap their hands to the beat of the music. So, if the dancers are waiting they are clapping. 	<p>do not place all red mats down. It is challenging for this young age to gallop directly sideways and if they know they are galloping to a certain shape and color mat, which is different than their neighbors’ mats, they are more likely to gallop in a straight line avoiding any bumping into each other.</p> <p>The four-year-old dancers may need to stop to turn their tummy and prepare their leg before beginning galloping on their opposite leg. The goal is to eventually replace the stop and prepare with a skip as they continue moving.</p> <p>It is helpful if the cue words are “tummy to the front, tummy to the back, tummy to the front” as they gallop across the dance space.</p>
<i>Creative Movement</i>		
Teacher plays different percussive instruments	<p>*** <u>Dancing to Maraca Rhythms</u></p> <ol style="list-style-type: none"> Give each dancer a maraca to hold. Ask dancers to find an empty space within the dance space. Ask the dancers to freeze as the teacher plays a simple rhythm on a maraca or drum. Maintaining frozen position, the dancers will repeat the simple rhythm they just heard with their maraca The teacher will repeat the same rhythm again while adding simple movements to each sound The dancers will repeat the rhythm again adding their choice of movements to each sound Both dancers and teacher will continue playing the same rhythm as they match their movements to the sounds they are hearing 	

	<ol style="list-style-type: none"> 8. Start entire process over with a new rhythm (#3 - #7) 9. If time allows, repeat again with a new rhythm. 	
<i>Class Ending</i>		
Class Ending Exercise #1: Enchanting CD Track #36; Révérence 3/4; :54	<u>Thank You</u> <ol style="list-style-type: none"> 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 curtsey or a bow. 2. Port de bras: Circle arms low (en bas); middle (1st); high (5th); open (2nd) 3. Rise to demi-pointe; bourrée turn to the right as the arms float upward to high 5th; open arms as heels lower and legs demi-plié 4. Port de bras: Circle arms low (en bas); middle (1st); high (5th); open (2nd) 5. Rise to demi-pointe; bourrée turn to the left as the arms float upward to high 5th; open arms as heels lower and legs demi-plié 6. Boys: Bow 7. Girls: Curtsey 8. Ask dancers to dance with you to the share time space 	Please note: If time is limited, curtsey and thank you can be done at the door just prior to letting the dancers leave.
Coloring sheet handouts for each dancer	<u>Departing Class</u> <ol style="list-style-type: none"> 1. Dancers sit in share time space with teachers 2. Assistant takes coloring sheets and special stickers to door. 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. 4. Once their name has been called and sticker place in special teacher's book, they walk to door to meet assistant 5. Teachers continues #3 & #4 for each child 6. Assistant thanks dancer for dancing with her, places special sticker on hand, and gives coloring sheet to dancer. Repeat for all. 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. 8. Dancers and teacher/assistant give each other one more curtsey. 9. Open studio door and see that all dancers find their caregiver right away. 10. Share little tidbits of information with the caregivers on what the dancers learned in class today. 	Take the time to praise dancers for their participation and effort.
Teacher's Notes:		

