



## Beverly's Weekly Lesson Plan

<b>Class Level:</b> 5-Year-Old	<b>Class Length:</b> 60 Minutes	<b>Week 3</b>
<b>Instructor:</b>	<b>Class:</b>	
<b>Objectives: Class Etiquette &amp; Format;</b> Taking Turns; Working with Others; Listening Skills; Following Directions; Impulse Control; Language Development; Motor Coordination; Introduction to Pre-Ballet		
<b>Movement Concepts:</b> Place; Body Awareness; Level; Direction; Pathway		
<b>National Standards:</b>		
<b>Music:</b> Enchanting; Rainy Day		
<b>Props:</b> LNL Mats; LNL Ribbon Rings		
<b>Optional Props:</b> Blue Painter's Tape; Several sets of craft foam stars – small, medium, & large		
<b>Supplies:</b> Roll Book; Lesson Plan; Music CDs/Playlist; Full Color Artwork Visuals; Coloring Sheet Handouts; Stickers		
<b>Full Color Visuals:</b> 3 Stars		
<b>Coloring Sheets for Handout:</b> Snuggle & Stretch; 3 Stars (encourage dancers to decorate their stars)		
<b>Video Training:</b> Refer to <b>Video: LNL 5: Week 3</b> for complete explanation and demonstration of this lesson plan		
<b>Teacher Notes:</b> <ul style="list-style-type: none"> <li>In the 3<sup>rd</sup> class, a few new exercises will be introduced while some of the exercises from the previous two weeks will either be changed a bit, exactly as they were, or not done at all. Again, our focus is to establish a consistent routine and class format so the young dancers feel comfortable. Each new idea for this week will be marked with *** to signify something different or new.</li> <li>It will be impossible to cover everything presented in this lesson plan if your allotted class time is less than 60 minutes.</li> </ul>		
<b>Pre-Class Activity</b>		
<p>Approximately 10 minutes prior to the start of class, ask the student assistant to gather children near the studio door. Give <b>Ready for Class Reminders</b> 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.</p>		

<b><i>Class Beginning</i></b>		
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> </ol>	
Etiquette Reminders	<ol style="list-style-type: none"> <li>1. Take time to review these very important reminders. Ask the dancers to repeat the positive behavior reminders back to you.               <ol style="list-style-type: none"> <li>a. Eyes and ears on the teacher</li> <li>b. Keep hands to self</li> <li>c. First time listener</li> <li>d. Talking only when called upon</li> <li>e. ***Never leaving the studio building by themselves</li> </ol> </li> <li>2. If you are using a positive behavior sticker reward system, remind dancers that by remembering and following the dancer manners listed above throughout class will result in a special sticker at the end of class. LNL refers to this as "How do you get a sticker by your name?"</li> </ol>	It is your option whether you use a behavior reward system or not. LNL recommends you do. It is crucial to be consistent in what you do so the young students will know what to expect.
Beeper Time	<ol style="list-style-type: none"> <li>1. Repeat the explanation of what happens in Share Time Space even though you did this in the first class. Children learn through repetition and it will be good to hear again. You may also check for understanding by asking them to explain it to you.</li> <li>2. For beeper time – allow approximately 12 seconds per dancer at first.</li> <li>3. An example of beeper questions:               <ol style="list-style-type: none"> <li>a. Do you have a pet? What type?</li> <li>b. What was your favorite thing you did today?</li> <li>c. What color is your room and what is your favorite thing in your room?</li> </ol> </li> <li>4. It is important for the assistant and the teacher to also share their story.</li> </ol>	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.
<b><i>Warm-Up</i></b>		
Setting up for Warm-Up	<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 the dancers to pretend to be an elephant as they travel towards and form a circle around the mat.</li> <li>5. Ask dancers to form a circle around the round mat. The student assistant should be directly across from the teacher.</li> </ol>	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>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> Ask dancers to</p> <ol style="list-style-type: none"> <li>1. Remain standing once they form their circle.</li> <li>2. Review with the dancers how this exercise works. Explain to the dancers that they will be traveling around the circle one at a time.</li> <li>3. ***Today's traveling movement will be their own choice, but the movement must begin at a low level and then about halfway around the circle changed to a high level.</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 knees as they sit crisscross style.</li> <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>It is crucial that every Leap 'N Learn class contains cross body tapping. In the 5-year-old level of LNL, the crossbody tapping patterns will be more challenging than previous levels of curriculum.</p> <p>Remind the dancers to always sit and stand like a dancer.</p> <p>Remind the dancers if they are seated, they are the percussionist for the traveling dancer.</p>
<p>Warm-Up Exercise #2: Enchanting CD Track #2; Snuggle &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. Remind the dancers to extend their feet into a pointed position and balance with only their bottoms touching the floor and the tips of their toes placed very lightly on the floor.</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.</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; but this time add additional port de bras positions such as 3<sup>rd</sup>, 4<sup>th</sup>, and 5<sup>th</sup> allongé.</li> <li>7. Ask the dancers to sit tall with their legs stretched 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> </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>Place a stronger emphasis on the dancers learning the different port de bras positions and being able to call them out without your assistance.</p>

	<p>10. Ask the dancers to move their upper body and arms in a circular motion in one direction and then the opposite direction.</p> <p>11. Cross the arms across the chest and slowly roll back to lying flat on the floor. Ask the dancers to pick up their hands and wave to all of their friends. Pretend to throw a rope to the person across the circle and then catch the rope they threw to you. Using the imagery of climbing a rope, the dancers roll up to a sitting position.</p> <p>12. If music is still playing, repeat #11 again.</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 the 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. Alternate flexing and stretching feet and ankles. For example, create a pattern of flex and stretch 2 times on right, 2 times on left, then 4 singles right, left, right, left.</li> <li>5. Repeat walking of fingertips down legs, cross over arms, run all the way up the body and finish by clapping overhead.</li> <li>6. Once music ends: <ol style="list-style-type: none"> <li>a. Tuck feet under, fingertips on floor, stretch legs, as you look at knees</li> <li>b. Lower bottom to feet and rest with fingertips on floor</li> <li>c. Stretch legs again, looking at knees</li> <li>d. Slowly roll body up, bring arms overhead, stretch to ceiling, open arms, place hands on hips</li> </ol> </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 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>
<b>Center Barre</b>		
	<p><b><u>Moving from circle formation to line formation</u></b></p> <ol style="list-style-type: none"> <li>1. Ask the dancers to tap their tummies.</li> <li>2. The teacher moves to stand in front of the dance space.</li> <li>3. Ask the dancers to turn their tummies to face you.</li> <li>4. If you have a marley line that the dancers can see, ask them to all 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.</li> <li>5. Ask the dancers to do a fingernail test.</li> <li>6. Check that everyone has room and can see you and the student assistant.</li> <li>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.</li> <li>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.</li> </ol>	<p>When making a straight line, talk to the dancers about how they will be standing side-by-side to the other dancers.</p> <p>Ask them to stretch their arms sideways and do a fingernail test. If they are touching fingers, ask them what do they need to do? In the beginning, you may need to guide them on how to spread out. Eventually, they will be able to do all of</p>

		this on their own with only voice guidance.
Center Barre Exercise #1: Enchanting CD Track #9; ¾; 2:28	<p><b><u>Demi-Plié with Secret Message Port de Bras</u></b></p> <ol style="list-style-type: none"> <li>1. The French words <i>demi</i> means half and <i>plié</i> means to bend. <i>Port de bras</i> means movement of the arms.</li> <li>2. Begin with feet parallel with arms en bas.</li> <li>3. ***Change of port de bras: One parallel demi-plié with right arm opening to demi-seconde as the knees bend and returning en bas as the knees straighten. Repeat parallel demi-plié with left arm opening to demi-seconde as the knees bend and returning en bas as the knees straighten.</li> <li>4. Both arms port de bras to first position; the dancer pretends to write a secret message on their right hand with their left hand; the head naturally inclines to the left as the eyes look at the right hand; arms return to first position and then both arms open to seconde as the dancers eyes follow the hand as the head turns to see the secret message; the dancer extends slightly and gently lowers arms to en bas.</li> <li>5. ***Repeat #3 with the left arm then the right arm opening to demi-seconde. Repeat #4, but this time write on the left hand and incline the head to the right and then turn the head to the left following the secret message.</li> <li>6. Rotate legs to first position. Repeat #3, #4, &amp; #5 in 1<sup>st</sup> position.</li> <li>7. Tendu to second position. Repeat #3, #4, &amp; #5 in 2<sup>nd</sup> position.</li> <li>8. Tendu closing legs to first position as the arms lower en bas; rotate legs to parallel; rise to demi-pointe and balance in parallel.</li> <li>9. Finish with legs in parallel, arms en bas, and head slightly turned.</li> </ol>	<p>Talk with the dancers about how their knees are to remain in alignment (right on top) with their toes.</p> <p>Remind dancers to open their knees as they demi-plié in 1<sup>st</sup> &amp; 2<sup>nd</sup> positions. Their backs are to remain tall as they demi-plié.</p> <p>***Remind dancers to keep their body in the middle and not let the one arm port de bras allow their weight to shift.</p> <p>Encourage dancers to be ready and in their starting position before the music begins and to freeze in their ending position for at least 3 seconds.</p> <p>To increase the sensory input of this exercise, ask the dancers to change the way they write their secret message. Sometimes it will be in secret code with only dots and dashes; sometimes it will be only in cursive; and be sure they are changing the hand that writes the message, so they are using both their dominate and non-dominate hands within the exercise.</p>

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

		<p>movement correctly; i.e. checking the if the water is too cold; tapping the back of a porcupine; checking the sidewalk when barefoot in the summertime, etc.</p> <p>It is very important to always include some form of cross body tapping in every early childhood dance class.</p>
Center Barre Exercise #4: Enchanting CD Track #16; 2/4; :40	<p><b>***<i>Flamingo Passé Retiré</i></b></p> <ol style="list-style-type: none"> <li>1. ***Ask the dancers to place their feet together in parallel with arms en bas.</li> <li>2. ***Exercise sequence: <ul style="list-style-type: none"> <li>• Arms remain en bas as the right foot rolls to cou-de-pied (1);</li> <li>• Arms open to demi-seconde as the right foot moves to passé retiré (2);</li> <li>• While balancing in passé retiré, lift the left arm to 5<sup>th</sup> allongé (3);</li> <li>• While continuing to balance, lift the right arm to 5<sup>th</sup> allongé (4);</li> <li>• While continuing to balance, lower left arm back to demi-seconde (5);</li> <li>• While continuing to balance, lower right arms to demi-seconde (6);</li> <li>• Lower right foot to cou-de-pied as the arms close to en bas (7)</li> <li>• Close parallel, arms remain en bas (8)</li> </ul> </li> <li>3. Repeat all with left leg, reversing order of arm movements.</li> </ol>	<p>Discuss with the dancers the importance of keeping their center very strong as they work to balance on one leg.</p> <p>If you find they are having too much difficulty moving their arms as they hold their retiré position, ask them to first try moving arms while balancing in cou-de-pied.</p>
<b>Center Work</b>		
Center Exercise #1: Enchanting CD Track #18; ¾; 1:03	<p><b>***<i>Temps lié forward and backward with LNL Ribbon Rings</i></b></p> <ol style="list-style-type: none"> <li>1. ***Ask the dancers to stand with their legs in a small 1<sup>st</sup> position as you hand out two ribbon rings to each dancer.</li> <li>2. The main goal of this exercise is for the dancers to learn to shift their weight in forward and backward directions.</li> <li>3. The dancers will extend their right leg to tendu devant and bring their arms and ribbon rings to demi-seconde.</li> <li>4. Dancers will temps lié forward as their arms lift to 5<sup>th</sup> allongé (1,2). The dancers will plié and shift their weight onto their right foot as their left leg extends behind.</li> <li>5. Dancers will temps lié backward as their arms lower to demi-seconde allongé (3,4). The dancers will plié and shift their weight onto their left foot as their right leg extends devant.</li> </ol>	<p>Discuss with the dancers how temps lié means connected movement and their goal is to make all their temps lié very smooth and connected.</p> <p>Do not stress rotation. The focus is more on the transfer</p>

	<ol style="list-style-type: none"> <li>6. Repeat #4 – Temps lié devant – arms lift (5,6)</li> <li>7. (7, 8) dancer remains as both arms draw little circles away from the body. (see video for demonstration)</li> <li>8. Dancers will repeat the entire combination temp lié backward (arms lower), forward (arms lift), backward (arms lower), close 1<sup>st</sup> position and repeat entire exercise starting with left leg.</li> <li>9. Repeat all.</li> </ol>	of weight in a forward and backward direction.
Center Exercise #2: Enchanting CD Track #20; 2/4; :32	<p><b><u>Sauté with ***Tapping &amp; Clapping Pattern</u></b></p> <ol style="list-style-type: none"> <li>1. Ask dancers to begin parallel with hands on hips.</li> <li>2. The dancers will demi-plié, then push their feet and toes so away from the floor. This pushing action will give them the power to jump straight up in the air.</li> <li>3. Exercise               <ol style="list-style-type: none"> <li>a. demi-plié, sauté, demi-plié, stretch legs (1-4)</li> <li>b. demi-plié, sauté, demi-plié, stretch legs (5-8)</li> <li>c. demi-plié, sauté, demi-plié, stretch legs (1-4)</li> <li>d. ***with legs in parallel – tap opposite shoulders (5), touch opposite elbows (6); 2 quick claps hands (7 &amp;), hands on hips (8)</li> <li>e. repeat all</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. Ask the dancers to explore what is feels like to push the floor away as they perform each sauté. Assess the dancers and be sure they can maintain proper alignment before allowing them to sauté in rotation.</p>

### ***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. Review with the dancers how they will move into their new formation and how they will travel across the floor.</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 today's class, place the dancers into two groups.</li> <li>5. Touch the shoulder of each dancers in group 1 and say the number 1 as you do. Next, ask the dancers, "if I touched you and said 1, raise your hand." Wait until all the dancers in group 1 raise their hand. Ask the dancers, "what group are you in?" Wait for the dancers to reply, "group 1" and then repeat this entire process with group 2.</li> <li>6. Now begin explaining the next exercise.</li> </ol>	
Across the Floor Exercise #1: Enchanting Track # 27; 2/4; 1:30	<p><b><u>Dancer Walks</u></b></p> <ol style="list-style-type: none"> <li>1. Dancers will walk with their toes touching the floor first.</li> <li>2. If you have two groups, the first group will begin crossing and then the second group will begin when the first group begins the repeat of the exercise.</li> <li>3. Ask the dancers to stand parallel with their arms in demi-seconde. Ask the dancers to tendu their right leg devant for their preparation.</li> <li>4. Dancer Walk Exercise:</li> </ol>	Stress to dancers the importance of always being prepared with their body in the correct preparation position prior to the start of the music.



	<ol style="list-style-type: none"> <li>4-pointed toe dancers walks; slowly raise the arms from allongé demi-seconde to allongé 5<sup>th</sup>.</li> <li>4 passé walks; slowly lower the arms back to allongé demi-seconde</li> <li>Keep repeating a &amp; b until each group has crossed the dance space</li> </ol> <ol style="list-style-type: none"> <li>Discuss with dancers little hints to help them have success with exercise</li> <li>Repeat exercise again returning across dance space. This time prepare the left leg in tendu devant.</li> </ol>	<p>Remind dancers to always have their toe touch the floor first during the entire exercise.</p> <p>Remind dancers of the correct passé retiré position with the side of the big toe touching the side of the opposite knee.</p>
<p>Across the Floor</p> <p>Exercise #2: Enchanting Track #30; 6/8; 1:26</p>	<p><b><u>Skips</u></b></p> <ol style="list-style-type: none"> <li>Ask the dancers to remain in their assigned group/row.</li> <li>Ask the dancers to stand in parallel and then tendu their right leg devant. ***Arms extended and remain in demi-seconde.</li> <li>Divide the dance space by placing a long piece of blue painter's tape on the floor about 1/3 of the way from the where the dancers are standing. Explain to the dancers that the space closest to them will be step passé walk land and the remaining 2/3 of dance space will be skip land.</li> <li>Skip Exercise: <ol style="list-style-type: none"> <li>Step passé walk until the dancer reaches the tape</li> <li>4 Skips in place on top of the tape</li> <li>Skip the rest of the way across the space</li> </ol> </li> <li>Ask the dancers to return across the dance space reversing the order of the exercise. The name of each land remains.</li> <li>Ask the dancers to stand parallel, tendu devant left leg, and place hands on hips.</li> <li>Return Skip Exercise: <ol style="list-style-type: none"> <li>Skip until the dancer reaches the tape</li> <li>4 skips in place on top of the tape</li> <li>Step passé walk the rest of the way</li> </ol> </li> <li>All waiting dancers will remain in their preparatory position but will clap their hands to the beat of the music while they wait their turn. Allow each group to completely cross the dance space before the next group begins.</li> </ol>	<p>It is important to assess the dancer's coordination by asking them to skip. Some students will easily be able to skip at 5 while others have not yet mastered the coordination of skipping. This information will allow you to know how much you will be able to challenge the dancers with various other skills.</p> <p>Point out to the dancers they are implementing the concept of Place by skipping in one place (on top of the tape) and skipping while traveling.</p>
<b><i>Creative Movement</i></b>		
<p>Creative Movement</p> <p>Exercise #1: Rainy Day CD; Track #14 &amp; #15; 1:28</p>	<p><b><u>Concept of Size: Stars in the Night</u></b></p> <ol style="list-style-type: none"> <li>Ask the dancers to stand in a circle in the middle of the dance space.</li> <li>Ask the dancers to explore moving and dancing with very small movements. Next, ask the dancers to explore moving and dancing with very large movements. Now, ask the dancers to show you what medium sized movements look like. Be sure to watch that dancers don't confuse level with size. It is possible to have very large movements on the floor, just as it is possible to have very small movements at a very high level.</li> </ol>	<p>Props: Several sets of 3 different sized stars cut from craft foam – small, large, and medium (preferably yellow).</p>

	<ol style="list-style-type: none"> <li>3. Give each dancer a star made from craft foam.</li> <li>4. Exercise: <ul style="list-style-type: none"> <li>• The dancers will move according to the size star they are holding in their hands.</li> <li>• Upon the cue from the teacher to switch, the dancers will find another dancer holding a different sized star from the one they are currently holding. They curtsy or bow to each other and switch stars.</li> <li>• As soon as each dancer takes hold of their new star, the dancers match their movement to the size star they are now holding.</li> <li>• This pattern continues until each dancer has had a chance to dance with all three sized stars – large, small, and medium.</li> </ul> </li> <li>5. Once the music ends, ask the dancers to freeze in a shape that represents the size and shape of the star they are currently holding.</li> </ol>	
<b><i>Class Ending</i></b>		
Class Ending Exercise #1: Enchanting CD Track #36; Révérence 3/4; :54	<b><u>Thank You</u></b> <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. 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; bourrée turn to the right as the arms float upward to high 5<sup>th</sup>; open arms as heels lower and legs demi-plié</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; bourrée turn to the left as the arms float upward to high 5<sup>th</sup>; open arms as heels lower and legs demi-plié</li> <li>6. Boys: Bow</li> <li>7. Girls: Curtsey</li> </ol> <b><i>Important Note:</i></b> If you have run out of time, just perform the thank you and bow/curtsey at the studio door before releasing the dancers into the waiting room.	<p>It is important to always thank the dancers for dancing with you and for working hard. Always praise them for their participation and effort.</p> <p>It is also important for dancers to learn to thank the teacher for what they learned in class that day.</p>
Coloring sheet handouts for each dancer	<b><u>Departing Class</u></b> <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 in roll book. 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 sticker place in special teacher's book, they walk to 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> </ol>	

	<ol style="list-style-type: none"> <li>8. Dancers and teacher/assistant give each other one more curtsey.</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>		