






Beverly's Weekly Lesson Plan

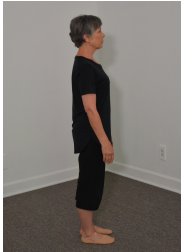
Class Level: 5-Year-Old	Class Length: 60 Minutes	Week 37
Instructor:	Class:	
Objectives: Review of Objectives; Learning about Pantomime; Relationship to the Working Space and Stage; Rhythm; Expressing Emotions Through Movement; Relationship to Others; Musical Awareness; Class Etiquette & Format; Taking Turns; Working with Others; Listening Skills; Following Directions; Impulse Control; Language Development; Motor Coordination; Introduction to Pre-Ballet		
Movement Concepts: Review of Concepts; Moving on a Stage; Review of Concepts Previously Learned; Body Shapes; Body Parts; Balance; Flow; Weight; Energy; Size; Pathway; Direction; Opposites and Same; Level; Place		
National Standards:		
Music: <i>Kids! 2 CD</i>		
Props: LNL Mats; LNL Ribbon Rings		
Optional Props: 1 Yoga block for each dancer		
Supplies: Roll Book; Lesson Plan; Music CDs/Playlist; Full Color Artwork Visuals; Coloring Sheet Handouts; Stickers		
Full Color Visuals: Priscilla and her Magical Friends		
Coloring Sheets for Handout: Priscilla and her Magical Friends		
Video Training: Refer to Video: LNL 5: Week 37 for complete explanation and demonstration of this lesson plan		
Teacher Notes: <ul style="list-style-type: none"> With only 4 weeks of lesson plans remaining, Week #37 will begin the review of many objectives, concepts, and skills learned throughout the dance year. All new material presented in this lesson plan will be marked with three asterisks (***) 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.		
<i>Class Beginning</i>		
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 assistant will sit directly across from the teacher 4. Call roll and greet each dancer with a warm welcome 	Be sure to place any dancers that may need a little redirection on each side of the assistant. The assistant should sit directly across from you.
Etiquette Reminders	<ol style="list-style-type: none"> 1. Take time to review the following very important reminders. <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. Not touching the barres or the mirrors e. First time listener f. Being kind to your partner while waiting and dancing 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. 	Be sure to ask the dancers to tell you how they get a star by their name.
Beeper Time	<ol style="list-style-type: none"> 1. For beeper time – allow about 12 seconds per dancer and ask the dancers a question where they will have to tell a story or relay information. It is fine to prompt a child that is having difficulty sharing their answers with a question. 2. It is important for the assistant and the teacher to also share their story. 	
<i>Warm-Up</i>		
Setting up for Warm-Up	<p><u>Moving to Dance Space with Stacked Log Arms</u></p> <ol style="list-style-type: none"> 1. Ask dancers to stand in share time circle. 2. Pair the dancers and ask them to stand tummy to tummy to their partner. The position of both dancer's arms will be a 90-degree bend at the elbows with the arms held up in front of the body held even with shoulders. The hand of one arm will be on top of the elbow while the hand of the other arm is under the elbow. 3. The partners will move closer together so they can pretend to stack logs with their arms. Position of the arms - partner A right arm will be on bottom; partner B right arm on top of partner A right arm; partner A left arm on top of partner B right arm; partner B left arm on top of partner A left arm and at top of log stack. 4. Once the arms are stacked as logs; ask the dancers to figure out how to travel from talk space to dance space. They can walk in any direction. 	<p>Repeat exercise as performed the previous week.</p> <p>***Before showing the dancers how to stack their arms as if they were stacking logs, ask dancers if they remember how to do it without you showing them first.</p>

	<ol style="list-style-type: none"> Once the dancers arrive in the center of dance space, ask them to gently hold hands with their neighbor as they form a circle standing. Once the dancers are spread out enough in their circle formation, ask them to place their hands on their hips. 	
Warm-Up Exercise #1: Kids! 2 CD Track #1; Circle Dance & Claps; (3:55)	<p><u>***My Turn Around the Circle and Dancer Claps</u></p> <ol style="list-style-type: none"> Ask the dancers to sit like a dancer in the center of the dance space. ***Ask the dancers to choose and move around the circle as one of the following: a bird, an elephant, a dancer, or a baseball player. The dancers must show movements that anyone watching would immediately know who/what they are pretending to be. Upon returning to starting place, the rest of the dancers must guess and call out if the traveling dancers was pretending to be a bird, an elephant, a dancer, or a baseball player. The teacher will go first. The teacher will curtsy upon returning to her place in the circle. The curtsy signals for the next dancers to stand and travel around the circle tapping a body part of their choice as they take big steps. While seated, begin tapping various body parts such as head, ears, eyes, nose, chin, mouth, shoulders, elbows, fingers, tummy back, hips, thighs, knees, ankles, toes, etc. Be sure to call the name of each body part. Ask the dancers to repeat the name of the body part they are tapping. Tap in different rhythms and tempos. Be sure to incorporate lots of crossbody tapping by crossing the midline of the body with one hand and tapping a body part on the opposite side. Continue with various tapping until the music ends. 	<p>***Refer to video for clarification of movements.</p> <p>***Optional: Choose other options of animals or characters for the dancers to portray while traveling around the circle.</p>
Warm-Up Exercise #2: Kids! 2 CD; Foot & Ankle Stretches: Track #3; (1:19)	<p><u>Flex, Stretch, Rotate & Parallel</u> <i>(If time is limited, perform this exercise during the above exercise.)</i></p> <ol style="list-style-type: none"> Sitting with a straight back with fingertips lightly touching knees and ankles flexed. <ol style="list-style-type: none"> Stretch both ankles as the toes reach long (1-2); flex both ankles (3-4); Repeat stretch (5-6); Repeat flex (7-8) Rotate thighs so knees look away from each other as the feet create the shape of a V (1-2); return legs & feet to parallel (3-4); Repeat rotate (5-6); Repeat return to parallel ((7-8) Repeat a (1-8) Bring arms overhead as arms port de bras, open and then place fingertips lightly on the floor. Check that the back is lengthened. (1-8) Repeat all with fingertips on floor. 	<p>Repeat exercise as performed previous week.</p> <p>Optional Yoga Block: If dancers have tight hamstrings and are having trouble keeping their spine lengthened with their knees in a stretched position while sitting, can benefit by sitting on a yoga block. The goal is for dancers to be able to sit in a long position without rounding their backs or bending their knees.</p>
Warm-Up Exercise #3:	<p><u>Cat Balance & Stretch</u></p>	<p>Repeat exercise as performed last week.</p>

<p>Kids! 2 CD; Cat Balance: Track #7; (:55)</p>	<ol style="list-style-type: none"> 1. Ask dancers to maintain their circle formation as they balance on their hands and knees in a crawling position. Remind dancers to keep their backs and necks long. 2. Stretch right arm forward with elbow straight; draw big circle up and back as the eyes follow the hand; place hand on floor (1-4); repeat with left arm (5-8) 3. Reach right leg back; balance with shoulders and hips level; place leg down (1-4); repeat with left (5-8) 4. Place feet together & open knees (1-4); walk fingers forward as body lowers forward (5-8); hold stretch (1-8) 5. Walk fingertips back to body returning to crawling position; curl toes under to place feet on floor; roll body to standing position. 	  
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Center Barre

	<p><u>Moving from circle formation to line formation</u></p> <ol style="list-style-type: none"> 1. Give step by step instruction for the dancers to <ol style="list-style-type: none"> a. turn their bodies to face you b. move to form one line of dancers c. if necessary, every other dancer will step backward to form two lines d. spread out with a fingernail test 	<p>With only voice guidance, ask the dancers to stretch their arms sideways and do a fingernail test. If they are touching fingers, ask them what do they need to do?</p>
<p>Center Barre Exercise #1: Kids! 2 CD; Demi-Plié; Track #9; (2:29)</p>	<p><u>***Demi-plié & the Melting & Growing Doll</u></p> <ol style="list-style-type: none"> 1. Begin standing in parallel with arms en bas 2. Two parallel demi-pliés with arms opening to demi seconde as the knees bend and returning to en bas as the knees stretch 3. Melting Doll: Drop chin toward chest, relax knees, roll body down (see photo to right) 4. Growing Doll: Stack spine upward as knees stretch and spine lengthens with neck long and head held high (see photo to right) 5. Two parallel demi-pliés with with arms opening to demi seconde as the knees bend and returning to en bas as the knees stretch 6. Melting Doll: Drop chin toward chest, relax knees, roll body down (see photo to right) 7. Growing Doll: Stack spine upward as knees stretch and spine lengthens with neck long and head held high (see photo to right) 8. Rotate legs to small "V" position. 	<p>***Refer to video for clarification of movements.</p> <p>***Photos of Melting & Growing Doll</p> 

	<ol style="list-style-type: none"> 9. Two demi-pliés in 1st position with with arms opening to demi seconde as the knees bend and returning to en bas as the knees stretch 10. Melting Doll: Drop chin toward chest, relax knees, roll body down (see photo to right) 11. Growing Doll: Stack spine upward as knees stretch and spine lengthens with neck long and head held high (see photo to right) 12. Two demi-pliés in 1st position with arms opening to demi seconde as the knees bend and returning to en bas as the knees stretch 13. Melting Doll: Drop chin toward chest, relax knees, roll body down (see photo to right) 14. Growing Doll: Stack spine upward as knees stretch and spine lengthens with neck long and head held high (see photo to right) 15. Tendu right leg a la seconde and lower heel into 2nd position (with minimal rotation) 16. Two demi-pliés in 2nd position with arms opening to demi seconde as the knees bend and returning to en bas as the knees stretch 17. Melting Doll: Drop chin toward chest, relax knees, roll body down (see photo to right) 18. Growing Doll: Stack spine upward as knees stretch and spine lengthens with neck long and head held high (see photo to right) 19. Two demi-pliés in 2nd position with arms opening to demi seconde as the knees bend and returning to en bas as the knees stretch 20. Melting Doll: Drop chin toward chest, relax knees, roll body down (see photo to right) 21. Growing Doll: Stack spine upward as knees stretch and spine lengthens with neck long and head held high (see photo to right) 22. 3 Grand pliés in 2nd position with arms in 2nd or demi-second. 23. Tendu right leg a la seconde, close to 1st, rotate legs/feet to parallel 24. Rise to demi-pointe in 2nd position and balance with arms in 1st position. 25. Lower heels, tendu right leg a la seconde, close to 1st, rotate legs/feet to parallel 26. Turning head slightly to the right and freeze for 3 counts. 	
Center Barre Exercise #2: Kids! 2 CD; Tendu 1; Track #10; (1:18)	<p>***Tendu & Dégagé (Parallel & Rotation)</p> <ol style="list-style-type: none"> 1. Begin standing tall in parallel with hands on hips 2. Exercise: <ol style="list-style-type: none"> a. 1 Tendu parallel devant; flex ankle; stretch ankle; close parallel b. 1 dégagé parallel devant; close parallel c. 1 demi-plié parallel d. Repeat on other leg e. Rotate legs to 1st position 	***Refer to video for clarification of movements.

	<ol style="list-style-type: none"> f. Repeat combination right and left in rotation à la seconde (tendu, flex, stretch, close; dégagé; demi-plié) g. Optional: Repeat combination on right and left devant from 1st position in rotation (tendu, flex, stretch, close; dégagé; demi-plié) 	
Center Barre Exercise #3: Kids! 2 CD; Cou-de-pied; Track #44; (:44)	<p><u>Tendu, Cou-de-pied, Développé</u></p> <ol style="list-style-type: none"> 1. Begin standing tall in parallel with hands on hips. 2. Exercise: <ol style="list-style-type: none"> a. 1 Tendu parallel devant with right leg (1); close parallel (2) b. Right foot to cou-de-pied (3); balance (4) c. Développe right leg parallel devant (low level) (5-6) d. Lower (7); Slide right foot close into parallel (8) e. Repeat all on left f. Repeat again right and left 	Repeat exercise as performed the previous week.
Center Barre Exercise #4: Kids! 2 CD; Piqué Points; Track #13; (:27)	<p><u>Battement Piqué Parallel Devant & Flamingo Passé (Retiré)</u></p> <ol style="list-style-type: none"> 1. Begin standing tall in parallel with hands on hips. 2. Exercise: <ol style="list-style-type: none"> a. Right leg – brush & battement piqué parallel devant twice (1-2) b. Right leg – continue with leg extended, battement piqué parallel devant quickly 3 times (3 & 4) c. Right leg – touch foot to side of standing leg knee (5) d. Right leg – touch floor devant parallel (6) e. Right leg – touch foot to side of standing leg knee (7) f. Right leg – lower leg/foot to parallel (8) g. Repeat all on left 	<p>Repeat exercise as performed the previous week.</p> <p>Remind dancers to keep their bodies still and not rock forward and backward as the leg moves. Their weight must remain on their standing leg.</p>

Center Work

Center Exercise #1: Kids! 2 CD; Skating; Track #32; (1:41)	<p><u>Scarf Circle Rock with Flower Opening & Closing ***PLUS Skating Rotating Circle</u></p> <ol style="list-style-type: none"> 1. Ask the dancers to make a large circle formation around center stage. 2. Give each dancer in the circle one scarf to hold. Make sure that the dancers standing next to each do NOT have the same color scarves. Ask the dancers to remember their scarf color as they place their scarf in the right hand. Remind the dancers that they will always rock toward their scarf color first. Now ask the dancers to hold the end of the scarf of the person standing next to them (to the left). 3. Be sure the dancers stand in the circle so that all scarves look like a smile and not a straight line. Remind them to hold their scarf firmly so they do not drop it when dancing. 4. Exercise <ol style="list-style-type: none"> a. Begin with legs in small 1st position; holding scarves with arms in demi-seconde. b. On intro, everyone tendus their right leg (leg under their own scarf) to à la seconde. c. Temps lié rocking right, left, right, left while arms remain in demi-seconde. 	<p>Repeat exercise as performed the previous week ***and then add rotating the circle counter clockwise and clockwise with skating</p> <p>Abbreviated Sequence:</p> <ul style="list-style-type: none"> • 4 Rocks R & L • Circle smaller • Circle larger • 4 Rocks L & R • Circle smaller • Circle larger • 4 Rocks F & B with right • Circle smaller • Circle larger
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	<p>d. Bring right leg devant; tombé and pas de couru forward, making the circle smaller, as the scarves float forward & overhead</p> <p>e. Step back and pas de couru backward, making the circle larger, as the scarves lower and return to starting position as the legs/feet return to 1st position</p> <p>f. Repeat b & c, but this time tendu left leg à la seconde and Temps lié rocking left, right, left, right</p> <p>g. Repeat d & e moving forward and backward leading with left leg; finish in 1st position of feet</p> <p>h. Tendu right leg devant and temps lié forward, backward, forward, backward as the arms lift upward as the dancers rock forward; arms lower as the dancers rock backward</p> <p>i. Right leg: tombé, pas de couru forward with arms overhead and backward as the arms lowers and circle returns to full size as the dancers finish in 1st position</p> <p>j. Tendu left leg devant and temps lié forward, backward, forward, backward; arms lift upward and lower</p> <p>k. Left leg: tombé, pas de couru forward with arms overhead and backward as the arms lowers and circle returns to full size.</p> <p>l. ***While continuing to hold two scarves, dancers turn their body toward their scarf as their back arm extends slightly behind them and their right arm (holding their own scarf) extends slightly in front of them</p> <p>m. ***Dancers skate in a forward direction, resulting in the circle rotating in a counter-clockwise direction; dancers skate 4 times</p> <p>n. ***Tombé, pas de couru forward, making circle smaller</p> <p>o. ***Tombé, pas de couru backward, making circle larger</p> <p>p. ***Dancers turn their bodies in the opposite direction resulting in their scarf arm being slightly behind them and their other arm slightly in front holding the neighbor's scarf</p> <p>q. ***Dancers skate in a forward direction, resulting in the circle rotating in a clockwise direction; dancers skate 4 times</p> <p>r. ***Tombé, pas de couru forward, making circle smaller</p> <p>s. ***Tombé, pas de couru backward, making circle larger</p> <p>t. ***Step toward own scarf and curtsey or bow</p> <p>u. ***Step away from own scarf and curtsey or bow</p>	<ul style="list-style-type: none"> • 4 Rocks F & B with left • Circle smaller • Circle larger • 4 skates counter clockwise • Circle smaller • Circle larger • 4 skates clockwise • Circle smaller • Circle larger • Curtsey/bow
Center Exercise #2: Kids! 2 CD; Dégagé; Track # 12; (1:17)	<p><u>Stepping on an Imaginary Rock & Bouncy Ball Sauté</u></p> <ol style="list-style-type: none"> 1. Place the dancers in lines of no more than six and ask each group to form rows from stage right to stage left (across the dance space) 2. Ask the dancers to move their rows further upstage. 3. The dancers will continue working on the basics of performing piqué sur la pointe (or posé) as they pretend to be stepping onto an imaginary rock. 4. Ask the dancers to pretend that each mat is a magic rock. Place the following mat sequence for each dancer in line on the floor. Mat sequence from upstage to downstage: red square, green 	<p>Repeat exercise as performed the previous week.</p> <p>The ballet terms piqué and posé are the same depending on which style of ballet is studied. The terms describe how a dancer transfers</p>

	<p>c. Remind the dancers to keep their tummies to the front and their ribbon ring in their right hand – hand closest to _____ (object in room, wall color, etc.)</p> <p>4. Exercise:</p> <ol style="list-style-type: none"> D1 gallops SR to pick up D2; D2 connects to D1 by holding on to D1 ribbon ring D1 & D2 gallop SL to pick up D3; D1 connects to D3 by holding on to D3 ribbon ring D1, D2, D3 gallop SR to pick up D4; D4 connects by taking hold of D2 ribbon ring D1, D2, D3, D4 gallop SL to pick up D5; D3 connects by taking hold of D5 ribbon ring D1, D2, D3, D4, D5 gallop SR to pick up D6; D6 connects by taking hold of D4 ribbon ring All dancers gallop SL and SR one more time On the return of galloping to SR, the last dancer in the line will continue galloping while the remaining dancers follow. The dancers will gallop in a large oval formation. Once the last dancer connected returns to their starting position; they let go of their partner's ribbon ring and freeze in their original starting place. All dancers gallop in the opposite direction across the dance space to drop off 2nd to last dancer who freezes in their original starting place. This sequence continues until everyone has been dropped off at their original starting point. 	<p>This exercise also requires the dancers to count backwards. Be sure to have the dancers continue to count aloud as they count backward when dropping off dancers.</p> <p>This exercise can still be performed without the exact number of dancers as described. Just adapt accordingly to the number of dancers you have in your class.</p>
<p>Across the Floor Exercise #2: Kids! 2 CD; Step Assemblé; Track #33; (2:02)</p>	<p><u>Step Assemblé & Forward Gallop in a Circle Formation with a Partner in Opposition</u></p> <ol style="list-style-type: none"> Dancers will cross the dance space while traveling with a partner. Two or three groups will travel at a time, depending on the size of the dance space. Have dancers begin with legs in parallel and arms en bas while standing next to their partner. One dancer will have their downstage leg extended and their partner will have their upstage leg extended. Be sure they are extending the leg farthest away from their partner Exercise: <ol style="list-style-type: none"> On music intro, tendu outside leg parallel devant and port de bras arms to demi-seconde 2 step assemblé forward (step, brush left, jump, land with legs together in parallel); arms remain in demi-seconde Extend outside leg forward galloping 6 times circling away from partner; arms remain in demi-seconde Repeat across the dance space. The dancers must remain on their outside leg as they cross the dance space. Repeat exercise traveling from the opposite direction; make sure dancers are now using their other leg. 	<p>Repeat this exercise from the previous week.</p> <p>This exercise can travel directly across the dance space or on the diagonal. If traveling in a diagonal, you will need to have only one pair travel at a time.</p>
	<p><u>***Spend time working on performance choreography</u></p>	

	<ol style="list-style-type: none"> 1. If the dancers will be performing very soon, they need to be rehearsing their performance dance by running it 1 or 2 times by now. Do not over rehearse! 2. As the teacher <ol style="list-style-type: none"> a. Stand in the same place you will be standing side stage b. No talking or cueing with your voice c. No dancing “with” your dancers in the wings – now or during the performance d. Lots of smiles and encouraging facial expressions shown to the dancers while rehearsing 3. Have the dancers rehearse everything – not just the dance. Have them rehearse lining up side stage, waiting, entering & exiting stage, with their props, sets, etc. Try to recreate the theatre experience within the studio as much as possible. If possible, put several classes together at the studio and have them perform for each other. 	
<i>Creative Movement</i>		
<p>Creative Movement: Kids 2 CD; In the Forest; Track #49; (2:54)</p>	<p><u>Creative Movement: Movement Story</u></p> <ol style="list-style-type: none"> 1. Characters in the story are: <ol style="list-style-type: none"> a. A Persian kitten named Priscilla, a dancer b. A percussionist woodpecker c. A vocalist red cardinal 2. The setting is where the edge of the forest meets an open field behind Priscilla’s home. 3. The dancers will pretend to be the main character, Priscilla, with the movement story. The teacher and assistant will pretend to be the woodpecker and cardinal. 4. The dancers will be listening for each action word within the story and will then act out the words of Priscilla as they hear the story being told. This is a great opportunity to practice listening. 5. Music can either be softly played the entire time and then turned a little louder for the free dance at the end or started once Priscilla 6. The teacher will begin by showing and discussing the full color artwork. 7. Exercise: <ol style="list-style-type: none"> a. After showing and discussing the artwork, ask the dancers to spread out across the dance space. b. Have the dancers curl up on the floor as they pretend to be the sleeping cat, Priscilla. c. The dancers will listen carefully and respond by acting out all of the actions of the main character, Priscilla the dancing kitten. d. The assistant and the teacher will fill the roles of the woodpecker and the red cardinal. <p style="text-align: center;">The Story of Priscilla and her Magical Friends</p> <p>There once was a young kitten named Priscilla, who lived in the town of Wadsilla. More than anything she loved to dance on her paws. In fact, every morning she would start her day by standing up straight on</p>	<p>***Refer to video for clarification of movements.</p> <p>***For ease in teaching, it is recommended to print the story on the back of the full color artwork.</p> <p>***It is recommended that the assistant has read the story before class.</p> <p>***The dancers are to listen carefully to know how to move and portray the character of Priscilla the cat.</p> <p>***This story is a good exercise to review many of the skills the dancers learned during the dance year. The dancers are responsible for recognizing the ballet terminology and</p>

	<p>her back legs and stretching her front paws forward, up over her head, to the side, and all around. Next, she would balance on one back paw and swing her other back paw forward and backward. She also loved to balance on her other back paw so she could swing her other paw backward and forward.</p> <p>Priscilla lived in a huge field right on the edge of a forest. Every morning as she began her stretches, she could hear the most beautiful sounds coming from the forest. One beautiful, crisp day while performing her favorite step, pas de chat to the right and left, Priscilla performed four pas de chats to the rights so she could be closer to the forest to hear these beautiful melodies just a little better. When she looked up in the tall tree and saw where the music was coming from, she began to sauté with excitement. It was a bird so beautiful she could hardly take her eyes off it that was creating this wonderful music for her to dance to. It was brilliant red in color and the whistling melody coming from the bird was music to Priscilla's ears. This music was perfect for her to sway her body and temps lié side-to-side and forward and backward. Then suddenly Priscilla turned her head when she heard the tapping sound of a drum. What could this be? Priscilla inquisitively looked around the tree. Why, it was another bird! Priscilla threw her cat paws up into the air in sheer joy as she performed two huge échappé sautés. This bird had black and white feathers with a bright red head and was tapping on the tree with its strong pointed beak. Priscilla marched on her back legs as she soon noticed how the tapping sound was sometimes very fast which made her march very quickly and sometimes it was a bit slower which made her march a little slower. "This is perfect!" exclaimed Priscilla as she skipped in a big circle. "I now have a vocalist and a percussionist to make beautiful music for my dancing." Priscilla began to happily pas de chat, assemblé, grand jeté, and pirouette all through the open field. Life was perfect because she could now spend her entire day dancing to beautiful music made just for her by her two new friends.</p>	<p>knowing how to perform each movement.</p> <p>***Dancers at this age are too young to properly learn to pirouette but the dancers can recognize the French word, pirouette, as a ballet term which means to turn on one leg. Have the dancers free dance their pirouette without actually teaching the mechanics of an actual pirouette.</p> <p>***Read slowly and clearly so that the dancers have time to respond to the action movements within the story.</p>
<i>Class Ending</i>		
<p>Class Ending Exercise #1: Kids! 2 CD; Révérence; Track #37; (1:02)</p>	<p><u>Thank You</u></p> <ol style="list-style-type: none"> 1. Explain to the dancers that at the end of every class we thank each other for working hard. We say thank you with a curtsy or a bow. 2. Ask dancers to stand in parallel with their arms en bas. 3. Port de bras: Circle arms low (en bas); middle (1st); high (5th); open (2nd) 4. Rise to demi-pointe; bourrée turn to the right as the arms remain in 2nd, heels lower and legs demi-plié 5. Port de bras: Circle arms low (en bas); middle (1st); high (5th); open (2nd) 6. Rise to demi-pointe; bourrée turn to the right as the arms remain in 2nd, heels lower and legs demi-plié 7. Boys: Bow 8. Girls: Curtsey 9. Ask dancers to dance with you to the share time space 	<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>

<p>Coloring sheet handouts for each dancer</p>	<p><u>Departing Class</u></p> <ol style="list-style-type: none"> 1. Dancers sit in share time space where class began with teacher. 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 placed 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. 	<p>Be sure to speak to parents at the end of the class. If you have another class to teach, remain in the studio but let them know from the doorway how much you enjoyed teaching their children and you look forward to seeing them next week. Remind them to practice. Ask the parents to ask their dancer about their coloring sheet. Remember building relationships is crucial for the success of the business.</p>
<p>Teacher's Notes:</p>		