



## Beverly's Weekly Lesson Plan

<b>Class Level:</b> 6-Year-Old	<b>Class Length:</b> 60 Minutes	<b>Week 39</b>
<b>Instructor:</b>	<b>Class:</b>	
<b>Objectives:</b> Review of Objectives; Preparing for Performance; 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		
<b>Movement Concepts:</b> 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		
<b>National Standards:</b>		
<b>Music:</b> <i>Enchanting CD; Music, Magic, Make-Believe CD</i>		
<b>Props:</b> LNL Mats; LNL Floor Lines; Basket; Picnic Blanket		
<b>Optional Props:</b>		
<b>Supplies:</b> Roll Book; Lesson Plan; Music CDs/Playlist; Full Color Artwork Visuals; Coloring Sheet Handouts; Stickers		
<b>Full Color Visuals:</b> People Walk versus Dancer Walk; Zebra Day; The Day Randi Has Been Waiting For		
<b>Coloring Sheets for Handout:</b> People Walk versus Dancer Walk; Zebra Day;		
<b>Video Training:</b> Refer to <b>Video: LNL 6: Week 39</b> for complete explanation and demonstration of this lesson plan		
<b>Teacher Notes:</b> <ul style="list-style-type: none"> <li>Use the Enchanting CD in place of the Kids! 2 CD for many of this week's exercises.</li> <li>All new material presented in this lesson plan will be marked with three asterisks (***)</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>		

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 assistant will sit directly across from the teacher</li> <li>4. Call roll and greet each dancer with a warm welcome</li> </ol>	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"> <li>1. Take time to review the following very important reminders.               <ol style="list-style-type: none"> <li>a. Eyes and ears on the teacher</li> <li>b. Keep hands to self</li> <li>c. Not talking while the teacher is giving instructions</li> <li>d. Not touching the barres or the mirrors</li> <li>e. First time listener</li> <li>f. Being kind to your partner while waiting and dancing</li> </ol> </li> <li>2. Ask the dancers to tell you "how do you get a sticker by your name?"</li> <li>3. Check to see if the dancers can tell you their special Dancer's Manners.</li> </ol>	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"> <li>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.</li> <li>2. It is important for the assistant and the teacher to also share their story.</li> </ol>	

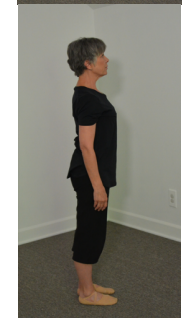
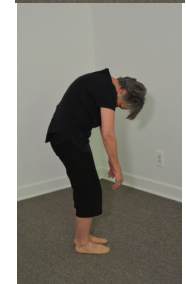
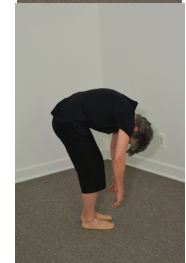
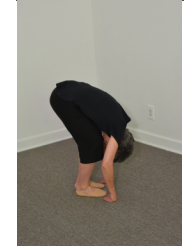
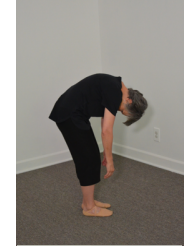
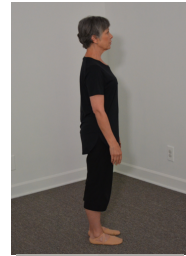
## ***Warm-Up***

Setting up for Warm-Up	<p><b><u>Moving to Dance Space with a Partner</u></b></p> <ol style="list-style-type: none"> <li>1. Ask dancers to stand in share time circle.</li> <li>2. Pair the dancers with a partner. Ask each dancer to connect to their partner with two body parts to two of their partner's body parts. For example, the dancers can stand side by side and touch their inside elbows together and their outside palms of their hands together. Or, they could stand side by side with one dancer placing their hand on their partner's elbow and their outside hand thumbs together. Give the dancers time to choose how they will connect and move to dance space with their partner. Traveling movements can be walking, crawling, galloping, sliding, or any other type of movement.</li> <li>3. Once the dancers are spread out enough in their circle formation, ask them to place their hands on their hips.</li> </ol>	<p>Repeat exercise as performed the previous week.</p> <p>Remind the dancers that they must be able to travel to dance space once they connect to their partner.</p>
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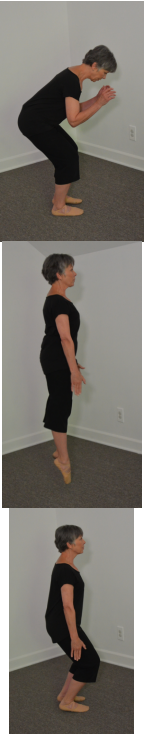
<p>Warm-Up Exercise #1: Enchanting CD Track #1; Circle Dance &amp; Claps; 2/4; (4:04)</p>	<p><b><u>My Turn Around the Circle and Dancer Claps</u></b></p> <ol style="list-style-type: none"> <li>1. Ask the dancers to sit like a dancer in the center of the dance space.</li> <li>2. Each dancer will stand with legs in parallel facing the circle; port de bras their arms en bas, first position, 5<sup>th</sup> position, open to 2<sup>nd</sup> position as their legs demi-plié; ¼ turn sauté; prepare in tendu parallel devant with opposite arm forward</li> <li>3. Each dancer chooses their favorite traveling dance step to perform around the circle. Examples: galloping, marching, skipping, leaping, pas de couru, or any dance step that travels.</li> <li>4. The teacher will go first. The teacher will curtsey upon returning to her place in the circle. The curtsey signals for the next dancers to stand and travel around the circle tapping a body part of their choice as they take big steps.</li> <li>5. 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.</li> </ol>	<p>Repeat exercise as performed the previous week.</p>
<p>Warm-Up Exercise #2: Enchanting CD; Snuggle &amp; Stretch; Track #2; 4/4; (2:37)</p>	<p><b><u>Snuggle, Stretch, Flex, and More</u></b></p> <ol style="list-style-type: none"> <li>1. Dancers will combine many of the different floor stretching and strengthening exercises into one flowing combination</li> <li>2. Exercise: <ol style="list-style-type: none"> <li>a. Snuggle (while sitting, hugging knees into chest and tucking head into knees) (4 cts)</li> <li>b. Stretch (opening up position by extending legs forward, stretching back and drawing big circle with arms overhead and then placing fingertips on floor) (4 cts)</li> <li>c. Flex ankles (with knees &amp; back straight, reaching forward with heels as toes reach back to nose) (2 cts)</li> <li>d. Extend ankles (toes reaching to center of circle) (2 cts)</li> <li>e. Turn head to right and center (2 cts)</li> <li>f. Turn head to left and center (2 cts)</li> <li>g. Repeat a-f</li> <li>h. Curve back (slouching back making the letter C with spine) (4 cts)</li> <li>i. Straight back (growing tall and straightening spine) (4 cts)</li> <li>j. Turn legs outward (both legs rotate outward from hip) (2 cts)</li> <li>k. Turn legs parallel (both legs rotate parallel from hip) (2 cts)</li> <li>l. Drop right ear to right shoulder and center (2 cts)</li> <li>m. Drop left ear to left shoulder and center (2 cts)</li> <li>n. Repeat h-m</li> <li>o. Repeat all</li> </ol> </li> </ol>	<p>Repeat exercise as performed the previous week.</p>

Warm-Up Exercise #3: Enchanting CD; Back Strengthening ; Track #6; ¾; (1:23)	<b><u>Mermaid and Merman – Torso &amp; Back Strengthening</u></b> <ol style="list-style-type: none"> <li>1. Ask the dancers if they remember how to be a mermaid or merman.</li> <li>2. Ask the dancers to spin around to lie on their tummy with their arms stretched up over their head and legs straight, creating a straight line on the floor.</li> <li>3. Exercise: <ol style="list-style-type: none"> <li>a. Pretend to dive into the water, and then stretch arms, nose and lower legs a few inches off of the floor (in a Pilates dart position).</li> <li>b. Ask the dancers to reach long with their necks as they look at the bottom of the sea (the floor). Remind the dancers to keep their eyes open and to be on the lookout for any sharks below.</li> <li>c. Ask the dancers to slowly begin to move their arms and legs as if they were swimming. Remind the dancers to swim slowly so they don't make any splashes and alert the sharks.</li> <li>d. The dancers will rest by lowering their body and then turn their head to one side and place their hands under their cheek.</li> <li>e. While resting, the dancers will bend and stretch their knees as they keep their feet together. They are so proud of their colorful mermaid and merman tail and want to show it off to everyone on the shore.</li> <li>f. The dancers will swim again since they have a way to go to reach the other shore. Remind them to gently swim keeping their eyes on the sharks below.</li> <li>g. Ask the dancers to rest once more while they bend and stretch their knees showing off their tail.</li> <li>h. Ask the dancers to place their hands under their shoulders and gently press their arms to almost straight as they look to the right and left for their mermaid and merman friends.</li> </ol> </li> </ol>	Repeat exercise as performed the previous week.
<b>Center Barre</b>		
	<b><u>Moving from circle formation to line formation</u></b> <ol style="list-style-type: none"> <li>1. Give step by step instruction for the dancers to <ol style="list-style-type: none"> <li>a. turn their bodies to face you</li> <li>b. move to form one line of dancers</li> <li>c. if necessary, every other dancer will step backward to form two lines</li> <li>d. spread out with a fingernail test</li> </ol> </li> </ol>	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?
Center Barre Exercise #1: Enchanting CD; Demi- Plié; Track #9; ¾; (2:28)	<b><u>Demi-plié &amp; the Melting &amp; Growing Doll</u></b> <ol style="list-style-type: none"> <li>1. Begin standing in parallel with hands on hips</li> <li>2. Two parallel demi-pliés with hands on hips</li> <li>3. Melting Doll: Drop chin toward chest, relax knees, roll body down (see photo to right)</li> </ol>	Repeat exercise as performed the previous week.  Photos of Melting & Growing Doll

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 hands on hips
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.
9. Two demi-pliés in 1<sup>st</sup> position with hands on hips
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 1<sup>st</sup> position with hands on hips.
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 2<sup>nd</sup> position (with minimal rotation)
16. Two demi-pliés in 2<sup>nd</sup> position with hands on hips
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 2<sup>nd</sup> position with hands on hips
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 2<sup>nd</sup> position with arms in 2<sup>nd</sup> or demi-second.
23. Tendu right leg a la seconde, close to 1<sup>st</sup>, rotate legs/feet to parallel
24. Rise to demi-pointe in 2<sup>nd</sup> position and balance with arms in 1<sup>st</sup> position.
25. Lower heels, tendu right leg a la seconde, close to 1<sup>st</sup>, rotate legs/feet to parallel
26. Turning head slightly to the right and freeze for 3 counts.



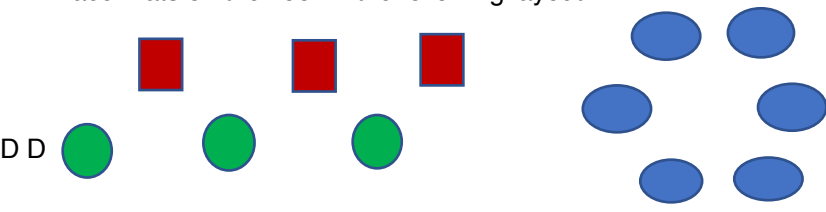
<p>Center Barre Exercise #2: Enchanting CD; Tendu 1; Track #10; 2/4; (1:18)</p>	<p><b><u>Tendu &amp; Dégagé (Parallel &amp; Rotation) with Port de bras</u></b></p> <ol style="list-style-type: none"> <li>1. Begin standing tall in parallel with arms en bas.</li> <li>2. Exercise: <ol style="list-style-type: none"> <li>a. On intro port de bras to 1<sup>st</sup> position; Open right arm to 2<sup>nd</sup></li> <li>b. 1 Tendu parallel devant right; flex ankle; stretch ankle; close parallel; arms remain in 3<sup>rd</sup> position</li> <li>c. 1 dégagé parallel devant; close parallel; arms remain in 3<sup>rd</sup> position</li> <li>d. 1 demi-plié parallel; right arm returns to 1<sup>st</sup> as knees bend and left arm opens to 2<sup>nd</sup> when knees straighten</li> <li>e. Repeat on other leg</li> <li>f. Rotate legs to 1<sup>st</sup> position</li> <li>g. Repeat combination right and left in rotation à la seconde (tendu, flex, stretch, close; dégagé; demi-plié); arms in 3<sup>rd</sup> position but this time the tendu leg matches the arm rounded in 1<sup>st</sup> and the supporting leg matches the arm in 2<sup>nd</sup></li> <li>h. Optional: Repeat combination on right and left devant from 1<sup>st</sup> position in rotation (tendu, flex, stretch, close; dégagé; demi-plié)</li> </ol> </li> </ol>	<p>Repeat exercise as performed the previous week.</p>
<p>Center Barre Exercise #3: Enchanting CD; Demi- Rond de jambe; Track #15; ¾; (:48)</p>	<p><b><u>Tendu À la Seconde with Allongé Port de bras</u></b></p> <ol style="list-style-type: none"> <li>1. Begin with legs in 1<sup>st</sup> position and arms en bas</li> <li>2. Exercise: <ol style="list-style-type: none"> <li>a. On music intro, arms breathe to demi-seconde and return en bas</li> <li>b. Right leg - 1 tendu à la seconde &amp; close (1, 2)</li> <li>c. Right arm – breathes to demi-seconde and returns en bas (3,4)</li> <li>d. Right leg - 1 tendu à la seconde &amp; close (5,6)</li> <li>e. Right arm – breathes to demi-seconde and returns en bas (7,8)</li> <li>f. Right leg tendu à la seconde as the arm also opens to demi-seconde (1,2)</li> <li>g. Right leg remains still as right arm continues to lift to high allongé (3,4)</li> <li>h. Right leg remains still as right arm lowers to demi-seconde (5,6)</li> <li>i. Close right leg to 1<sup>st</sup> and right arm rounds to en bas</li> <li>j. Repeat all on left</li> </ol> </li> </ol>	<p>Repeat exercise as performed the previous week.</p> <p>Optional: Include head movements with port de bras; turn head toward direction of moving arm; eyes follow arm as it lifts and lowers</p>

<p>Center Barre Exercise #4: Enchanting CD; Piqué Points; Track #13; ¾; (:30)</p>	<p><b><u>Battement Piqué Parallel Devant</u></b></p> <ol style="list-style-type: none"> <li>1. Begin standing tall in parallel with hands on hips</li> <li>2. Exercise: <ol style="list-style-type: none"> <li>a. Right leg – dégagé parallel devant (&amp;)</li> <li>b. 1 battement piqué parallel (1)</li> <li>c. Hold leg slightly off floor (&amp;2)</li> <li>d. 2 battement piqué parallel (&amp;3)</li> <li>e. Hold leg slightly off floor (&amp;4)</li> <li>f. 3 battement piqué parallel (&amp;5&amp;6&amp;7)</li> <li>g. Close parallel (8)</li> <li>h. Repeat all on left</li> </ol> </li> </ol>	<p>Repeat exercise as performed the previous week</p> <p>Remind dancers to sharply tap floor with each battement piqué.</p> <p>Optional: Port de bras arms to 1<sup>st</sup> position as exercise is performed.</p>
<p style="text-align: center;"><b>Center Work</b></p>		
<p>Center Exercise #1: Enchanting CD; Dégagé; Track #12; 2/4; (1:177)</p>	<p><b><u>Échappé Sauté; Bouncy Sauté; Blast-Off Sauté</u></b></p> <ol style="list-style-type: none"> <li>1. Share with the dancers that they will be jumping several different ways. <ol style="list-style-type: none"> <li>a. Jumping open and jumping closed</li> <li>b. Jumping like a bouncy ball</li> <li>c. Jumping like a rocket blasting off (see photo to right)</li> </ol> </li> <li>2. Exercise: <ol style="list-style-type: none"> <li>a. Ask the dancers to begin with legs parallel and hands on hips</li> <li>b. 2 Échappé sauté (4)</li> <li>c. 6 Bouncy sautés; stretch legs (4)</li> <li>d. 2 Échappé sauté (4)</li> <li>e. 1 parallel squat (2); Optional – arms forward or on hips</li> <li>f. Jump as high as possible pretending to be a rocket blasting off &amp; land (2); Optional – arms down or on hips</li> </ol> </li> </ol>	<p>Repeat exercise as performed the previous week.</p> <p>Photo sequence of Blast-Off Sauté:</p> 

## ***Across the Floor***

	<p><b><u>Transition to Traveling Steps</u></b></p> <ol style="list-style-type: none"> <li>1. Give step by step instructions on how the dancers will transition to across the floor.</li> <li>2. Give one instruction and wait for compliance before giving the next instruction.</li> <li>3. If multiple groups are necessary, take the time to establish groups and give reminders on the responsibility of waiting dancers.</li> </ol>	
<p>Across the Floor Exercise #1: Enchanting CD; Bourrée; Track #28; 4/4; (1:20)</p>	<p><b><u>Bourrée with Flamingo Flaps</u></b></p> <ol style="list-style-type: none"> <li>1. Divide the dance space into 3 sections using 2 LNL red floor lines. If you do not have the LNL floor lines, substitute painter's tape or a mat for each dancer in the line.</li> <li>2. Place the dancers into lines. All dancers within each line will need to fit on the floor line with their arms stretched outward.</li> <li>3. Exercise:               <ol style="list-style-type: none"> <li>a. Dancers begin with legs parallel and arms in demi-seconde</li> <li>b. Rise to demi-pointe and bourrée forward to the first floor line (tape or mat); stop and lower heels; arms remain in demi-seconde</li> <li>c. Flamingo balance on downstage leg, lifting upstage foot in retiré as arms flap up and down 4 times</li> <li>d. Bourrée to 2<sup>nd</sup> floor line.</li> <li>e. Repeat c; but this time balancing on the upstage leg with the downstage foot in retiré</li> <li>f. Quickly bourrée forward as arms quickly flap up and down across the rest of dance space</li> </ol> </li> </ol>	<p>Repeat exercise as performed the previous week</p> <p>In the younger classes, the dancers lifted both legs resulting in balancing a shorter time. In this level, the dancers will balance on their downstage leg the entire time as they flap their flamingo wings 4 times and then balance on their upstage leg on the 2<sup>nd</sup> floor line.</p>
<p>Across the Floor #2; Enchanting CD; Ballet Walks; Track #27; 2/4; (1:30)</p>	<p><b><u>***People Walks versus Dancer Walks</u></b></p> <ol style="list-style-type: none"> <li>1. Keep the space divided into 3 section using 2 LNL red floor lines. If you do not have the LNL floor lines, substitute painter's tape or a mat for each dancer in the line.</li> <li>2. Ask the dancers to remain in their line formations.</li> <li>3. Exercise:               <ol style="list-style-type: none"> <li>a. Dancers begin by standing parallel with arms down by side</li> <li>b. Dancers walk with flexed feet (heels striking floor first) with arms relaxed and swinging in opposition. Ask the dancers to pretend they are walking on a sidewalk.</li> <li>c. Once the dancers reach the first floor line, they change to walking like a dancer with their toes striking the floor first and their arms in demi-seconde</li> <li>d. Once the dancers reach the second floor line, they change to walking one step people (flex foot) followed by one step dancer (pointed foot).</li> <li>e. Be sure to repeat the exercise traveling in the opposite direction across the dance space and beginning with the other leg.</li> </ol> </li> </ol>	<p>***Refer to video for clarification of movements.</p>



<p>Across the Floor Exercise #3: Music, Magic, Make- Believe CD; Zebra Day; Track #4; (3:30)</p>	<p><b>***Zebra Day Gallop</b></p> <ol style="list-style-type: none"> <li>Place mats on the floor in the following layout</li> </ol>  <ol style="list-style-type: none"> <li>Line the dancers up behind the first mat. Make sure the mats are a different color or shape for each side and that all mats match on one side. Create a circle of different mats or all blue mats to represent a watering hole.</li> <li>Show the dancers the colored image of the zebra. Ask them to tell you how they know it is a zebra. Discuss where a zebra lives and what type of animals a zebra has to watch out for. The answer to this question is lions.</li> <li>This exercise will incorporate pretend play, galloping, and pathways.</li> <li>Exercise: <ol style="list-style-type: none"> <li>The dancers will pretend to be zebras galloping through the plains of Africa in search of a watering hole. However, they must be very smart and careful when galloping so the lions do not catch them, so they gallop in a zigzag pathway all the way to the watering hole. The zebras then pretend to drink from the watering hold while waiting for all of their zebra friends to arrive. Be sure to have the zebras pick their heads up every so often and and look out for the lions.</li> <li>The dancers point their tummy and foot towards the first mat and gallop forward to the mat. Once they reach the mat, they turn their tummy and foot to the next mat on the opposite side and forward gallop. This pattern continues until they reach the watering hole. The dancer gets down on all fours like a 4-legged mammal and pretends to be a zebra drinking from the watering hole. Make sure the zebras do not get in the watering hold.</li> <li>Have the next dancer start when the dancer ahead is going in the same direction toward the same colored mat. I always have the assistant go first so the dancers can see exactly where they are to go and what they are to do.</li> <li>Once the dancers have made it to the watering hole and filled their bellies, have them return home on the zigzag pathway in reverse.</li> </ol> </li> </ol>	<p>***Refer to video for clarification of movements.</p> <p>Each dancer gallops in a forward motion turning their body in a zigzag pathway as they cross over all of the mats in the dance space.</p> <p>Variation of Galloping:</p> <ol style="list-style-type: none"> <li>Gallop in a forward direction.</li> <li>Gallop in a sideways direction.</li> <li>Gallop around the mats and skip to change legs in order to gallop to the other side.</li> <li>Gallop together with one dancer being the front of the zebra and the other being the back of the zebra. At the watering hole, each dancer drinks separately.</li> </ol> <p>While at the watering hole remind dancers to remain on all fours and not lie on their stomach until it is time to leave the watering hole. This would be a good job for the assistant.</p>
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<p>Across the Floor Exercise #4: Enchanting CD; Leaps; Track #35; 2/4; (2:16)</p>	<p><b><u>Leaping over Puddles</u></b></p> <ol style="list-style-type: none"> <li>1. Line up dancers in the back corner into two lines side-by-side. The dancers will travel in a diagonal across the dance space.</li> <li>2. Place 3 LNL mats for each dancer along the diagonal pathway.</li> <li>3. The dancers will pretend each mat is a puddle they must leap over.</li> <li>4. Exercise: <ol style="list-style-type: none"> <li>a. Dancers begin in tendu devant with their arms in demi-seconde</li> <li>b. Dancers will ballet run and leap (grand jeté) over each puddle.</li> <li>c. At the end of the pathway, the dancers are to piqué parallel/pose onto demi-pointe with their arms in 5<sup>th</sup> and hold for 3 counts.</li> <li>d. Dancers walk off and get back in line to repeat exercise.</li> </ol> </li> </ol>	<p>Repeat exercise as performed the previous week</p> <p>Remind dancers to push off their back foot as they begin their leap.</p> <p>Be sure the dancers practice leaping with both legs.</p>
<p>Across the Floor Exercise #5: Music, Magic, Make-Believe CD; Track #6; (2:37)</p>	<p><b><u>Ant Platoon</u></b></p> <ol style="list-style-type: none"> <li>1. Divide the class into two groups – the ants and the picnickers. Have the class assistant lead one group and the teacher lead the other group.</li> <li>2. A small basket and picnic blanket will be needed as props. A large beach towel, small table cloth or a baby blanket are perfect for serving as the picnic blanket.</li> <li>3. Review with the dancers what happens on a picnic. Some may never have had this experience before. Explain to the young dancers how ants love to crash picnics and how picnickers do not want ants at their picnic. Show the Ant Platoon full color artwork as you talk with the dancer about the various types of foods that are eaten at picnics.</li> <li>4. Exercise: <ol style="list-style-type: none"> <li>a. Picnickers: Class assistant and dancers begin on one side of the room. The class assistant holds the blanket folded across her arm and the basket as she and the dancers skip or gallop to center stage. The assistant hands the basket to one of the dancers to hold as all the other dancers help her unfold and spread the blanket out on the floor. The basket is gracefully placed in the center of the blanket and all of the dancers sit (like a dancer) on the blanket. The dancers pantomime eating delicious treats taken from the basket. For example, strawberries dipped in chocolate, crunchy apples, watermelon, carrot sticks, corn on the cob, etc. Any type of food that is healthy and requires a specific movement quality to eat will work well.</li> <li>b. Ants: The teacher and the other group pretend to be hungry ants as they begin on the opposite side of the room pantomiming smelling the food and acting inquisitive about what the picnickers are doing. The ants march toward and circle the picnickers as they try to scare the picnickers. After three attempts of marching in to scare the picnickers, the ants march in very quickly in and finally scare the picnickers away from the basket of food. The picnickers run and huddle in a corner of the</li> </ol> </li> </ol>	<p>Repeat exercise as performed the previous week</p>

	<p>space. The ants then dive into the basket having great fun as they eat the remaining food while the picnickers pantomime being very angry at the ants for taking over the their picnic.</p> <p>5. Variations:</p> <ol style="list-style-type: none"> <li>Allow the dancers to switch roles</li> <li>Vary the marching pattern of the ants</li> <li>If you do not have an assistant, have two dancers take over that roll with one carrying the basket and the other carrying the blanket.</li> </ol>	
	<p><b><u>***Spend time working on performance choreography</u></b></p> <ol style="list-style-type: none"> <li>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!</li> <li>As the teacher <ol style="list-style-type: none"> <li>Stand in the same place you will be standing side stage</li> <li>No talking or cueing with your voice</li> <li>No dancing “with” your dancers in the wings – now or during the performance</li> <li>Lots of smiles and encouraging facial expressions shown to the dancers while rehearsing</li> </ol> </li> <li>Have the dancers rehearse everything – not just the dance. Have them rehearse lining up side stage, waiting, entering &amp; 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.</li> </ol>	

## ***Creative Movement***

<p>Creative Movement: Enchanting CD; Quicker Waltz; Track #34; ¾; (1:35)</p>	<p><b><u>***Randi: Movement Story</u></b></p> <ol style="list-style-type: none"> <li>Characters in the story are: <ol style="list-style-type: none"> <li>Mom (the teacher reading the story)</li> <li>Randi</li> </ol> </li> <li>The setting is Randi’s house.</li> <li>The dancers will pretend to be the main character, Randi, in the movement story.</li> <li>The dancers will be listening for each action word within the story and will then act out the words of Randi as the story is being told. This is a great opportunity to practice listening.</li> <li>It is best to start the music at the end of the story for Randi’s free dance as she is dancing out her back door.</li> <li>The teacher will begin by showing and discussing the full color artwork.</li> <li>Exercise: <ol style="list-style-type: none"> <li>After showing and discussing the artwork, ask the dancers to spread out across the dance space.</li> <li>Have the dancers curl up as they pretend to be Randi sound asleep in her bed.</li> <li>The dancers will listen carefully and respond by acting out all of the actions of the main character, Randi.</li> </ol> </li> </ol>	<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>Read slowly and clearly so that the dancers have time to respond to the action movements within the story.</p>
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	<p style="text-align: center;"><b>The Day Randi Has Been Waiting For</b></p> <p>Randi was sound asleep curled up in her bed when she heard her Mom calling from the end of the hall, “Randi, time to get up. You have a big day ahead of you!” Randi suddenly opened her eyes and sat up very quickly in her bed. She was a little confused as she shook her head trying to remember if today was really the day she had been waiting for. She asked herself, “Is it really the first day of ballet class?” Then Randi heard her Mom calling again, and this time she heard the words she so wanted to hear, “Randi, don’t forget to put your new ballet clothes on today.” Randi was so excited that she leaped three times around her room and then quickly put on her brand new leotard and tights. Once she was dressed, she opened her dance bag to make sure her beautiful new ballet slippers were still in their special place. They were right where she had left them. Randi galloped to the bathroom and brushed her teeth. While she was brushing her teeth, she decided to stand in passé because that is what she had seen her older sister do. She picked up her brand-new ballet bun kit, threw her dance bag over her shoulder and danced all the way down the hall. At the end of the hall, she suddenly stopped and decided to pretend she was the lead princess in the ballet and was about to make her grand entrance onto the stage. She stood up straight and made her neck very long, and then she gracefully glided into the kitchen with her toes pointing every step of the way. Randi spun around and gave her Mom a great big hug as she exclaimed, “Today is the first day of becoming a real ballerina!” “Yes, it is!” said her Mother. Randi tried her best not to squirm with excitement as her Mother put her hair up in a ballet bun as she sipped her healthy breakfast smoothie. It was time to go, she did not want to be late on her first day of class. Randi beamed with excitement as she picked up her dance bag and happily danced out the back door.</p>	
<b><i>Class Ending</i></b>		
<p>Class Ending Exercise #1: Enchanting CD; Révérence; Track #36; ¾; (:54)</p>	<p><b><u>Thank You</u></b></p> <ol style="list-style-type: none"> <li>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.</li> <li>2. Ask dancers to stand in parallel with their arms en bas.</li> <li>3. 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>4. Rise to demi-pointe; bourrée turn to the right as the arms remain in 2<sup>nd</sup>, heels lower and legs demi-plié</li> <li>5. 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>6. Rise to demi-pointe; bourrée turn to the right as the arms remain in 2<sup>nd</sup>, heels lower and legs demi-plié</li> <li>7. Boys: Bow</li> <li>8. Girls: Curtsey</li> <li>9. 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>

<p>Coloring sheet handouts for each dancer</p>	<p><b><u>Departing Class</u></b></p> <ol style="list-style-type: none"> <li>1. Dancers sit in share time space where class began with teacher.</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 sticker placed in special teacher's book, they walk to door to meet assistant</li> <li>5. Teachers 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 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>	<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><b>Teachers Notes:</b></p>		

