

Lesson Plan

Age Group: Beginning hip-hop/boys ages 10-12

Length: 50 minutes

Concepts: core strength and stability, memory of patterns, personal expression

Warm Up

-Music Ideas: Upbeat popular (Adam Lambert, KONGOS, Manafest)

- Cardio: jumping jacks, step touches (side, front, back), step jump/step double jump, pulses, slides (side to side, back to front), punches, slides
- Isolations: head, shoulders, chest, elbows, wrists, hips, ankles

*Assessment Marker: Were the students engaged during the warmup? Were they moving the entire time and following what was shown/asked of them? Were they having fun?

Developing Skills

-Music Ideas: steady meter, easily followed beat (Maroon 5, Panic! At the Disco)

- Strength training: crunches (2 slow, 4 fast in 8 positions; bonus 16cts to do as many as they can), planks (holding for 2 sets of 30 seconds to work on technique for pushups: straight, flat spine w/heels pushing back and palms flat)
- Floor work (with assistance as needed): shoulder/head stall, handstand stall, straddle stall, elbow stall

*Assessment Marker: Did the students show a knowledge and understanding of correct placement (not crunching chin to chest, using correct muscles, achieving correct body positions)? Did they show improvement following corrections or feedback?

Exploring the Concept

-Music Ideas: similar to those already stated

- Across the floor: concepts 1, 2, and 3 (may need more than one class to learn concepts 2 and 3, building memory of patterns and technique)
 1. crickets (arms strength/stability) (*Cues: flat hands, knees together, working to get shoulder over hand)
 2. 4 walks, 2 step jumps w/fist, 2 step jumps with pushes, run away (cycles through the students a few times)
 3. step R, jump on R to bring L knee up w/fisted oppositional arms (cts 1 and 2), stomp L foot and pop R foot w/head up to ceiling, switch feet and head goes down, fisted running arms following (cts 3 and 4), step L, R, clap hands together on R step (cts 5 and 6), snake under conjoined hands while stepping L and together (cts 7 and 8)

*Assessment Marker: Did the students pick up the concepts presented to them? Did they line up, travel across the floor, and line up again successfully and respectfully?

Creating

- Circle dance battle: each person should get one turn in the center of the circle for as long as they are comfortable (Goal: each student can improv in front of their peers for at least 16 cts/all peers are encouraging and attentive as they watch those in the center of the circle.)

*Assessment Marker: Did the students all participate? Were they encouraging of others as they explored their own movement qualities?

Cool Down

-Music Ideas: slower but doesn't kill the vibe (Colby O'Donnis, Bondax, Kanye)

- slight stretching while standing: arms, shoulders, legs, neck

*Assessment Marker: Did the students appropriately wind down after a challenging and upbeat class? Were they able to concentrate of their own bodies without getting distracted?

Lesson Plan

Age Group: Beginning Modern for Adults

Length: 75 minutes

Concepts: digging through the layers of learned behaviors in order to find the natural impulses of the body/using the muscles efficiently to produce desired organic movement/learning to listen to body knowledge and what it has to teach the mind

Warm Up

-Music Ideas: Silence, moving into a calm, continuous loop of moderately paced instrumentals in 4/4 (Ludovico Einaudi, Bonobo, Ola Gjeilo)

- **Body Listening:** *“Begin lying on the floor in a comfortable position with eyes closed, allowing the body to fall into it. Consider each part of the body (skin, muscles, bones, internal organs, etc.) sinking through the floor to float just beneath. Picture this body under the floor growing roots to the center of the earth, grounding you, relaxing you, giving you strength. IMAGINE your body being moved by these roots into an extended X position on the floor, with the arms above the head and the legs spread slightly from the pelvis. When this thought has been complete, slowly begin moving the limbs to match the position in your head.”* (Keying into somatic practices, beginning calmly in order to “think” personally and internally, opening the body to making deep neural connections within stillness and movement later on)
- **X Series:** *“Peel right fingertips off the floor, followed by the forearm, followed by the bicep, as the right hand traces across the chest and reaches for the left hand, allowing the body to follow as you roll onto the stomach. (4cts) Reverse this motion by pulling the right hand back across the arm, the chest, and unfold back into an X. (4cts) REPEAT L, R, L. (Total: 4 cts of 8) With the back flat on the floor, bend at the waist, trying to bring the right hip to the right armpit, until the body can’t reach anymore and curls into the fetal position. (4cts) Reverse the movement by opening the left hip to the ceiling and allowing the body to unfurl after it. (4cts) REPEAT L. (Total: 2 cts of 8) REPEAT R, this time stretching the fingers and toes to opposite ends of the room, opening the body into a side-lying X. REPEAT L. (1ct of 8 for each side)”* (For learning purposes, verbal instruction should be given in order to cue them with their eyes closed. This way the students will find their own way to move, uninfluenced by the teacher or other students, before being given any guiding corrections or feedback at the completion of the exercise/before possibly repeating it. Counts are for later use.)
- **Leg Swing Series:** Start lying on back with arms in T and legs bent w/feet flat on floor. R leg falls to straight and rebounds back to bent position (2cts). Legs fall to the L initiating w/L leg and back to starting position initiating w/R (2cts). REPEAT on other side (4cts). Swing R leg

across floor allowing L leg to bend and fall (2cts). REPEAT L, R, L (Total: 8cts). On last swing, curl body toward R side and use R hand to push torso upright as L leg swings back (ct. 8 of last phrase). Both arms hit to L w/R arm bent over chest looking over L shoulder, then come rebound back (cts 1,2). L arm swoops in front of face, behind head, and down (cts 3,4). Contraction into high release with arms at low diagonal (5,6,7,8). Hands come to floor, L foot crosses R leg, put weight on hands to bring pelvis up as feet switch to come back to seated position (1,2,3,4). Roll back to start again on L side (5,6,7,8). (Teach before executing)

*Assessment Marker: Are they finding the weight of the body into the floor? Are they starting to understand the correct initiation points for different movements?

Developing Skills

-Music Ideas: moderate 4/4 for Foot Series, 3/4 for Undercurve/Leg series (Hozier, Ingrid Michaelson)

- Foot Series: Half 2x, slow full (8cts). Half, turn out, full, half, turn in, down, fast full (8cts). 2 devant tendus (4cts). Dégagé, fondu on both legs, dégagé, ronde de jambe to side, close in parallel (4cts). REPEAT en crois. REPEAT Left. (Allow arms to react to movement of body). CAN REPEAT WITH OPTIONAL USE OF UPPER OR FULL TORSO.
- Undercurve/Leg series (Moving from back to front of studio): Undercurve front and back (123,223). Forward chasse w/undercurve (323,423). REPEAT from beginning starting back (5,6,7,823). 4 leg swings on L leg front to back (1,2,3,423). Side swing, cross swing to fan ronde de jambe w/bent leg (5,623). Cross L foot behind, back soutenu (723). Chasse L foot forward to start again on same side (823).

*Assessment Marker: Did the students let go of their upper bodies enough to find freedom over strict leg placement, but not so much that they lost the stack of the spine within posture? Are the students allowing the femur to swing in the hip socket?

Exploring the Concept

-Music Ideas: moderate to fast 3/4

- Across the Floor:
 - Bananas (X to fetal position, push to contracted position over knees, other fetal position, into X)
 - Half banana to pushup position (1,223). Tuck L knee and roll to stand w/L foot (3, 423). 2 triplets R, L (4,623). 2 turning triplets (7,823). Run.
 - Monkeys (flat hands, low pelvis for quicker movements, coordinated foot and hand efficiency)

*Assessment Marker: Are the students able to execute coordinated movements? Can they move quickly and efficiently using the floor? (NOTE: Not important if the students are with the music. May not even be initially introduced.)

Creating

-Music Ideas: Ludovico Einaudi

- Across the Floor: Part 1 - Improvisation across the floor trying to keep as much of the body on the floor as possible, while moving as slowly as possible. Part 2 - REPEAT improv concept, but as quickly as possible.

*Assessment Marker: Are the students able to release their whole bodies into the floor (including their heads) and still move effectively, both slowly and quickly? Do they appear to be problem solving with their bodies and not with their minds?

Cool Down

-Music Ideas: Silence

- Slowly bring improv from high intensity to low, until students return to laying on the floor in any comfortable position, re-considering place of release into the earth. Allow time for guided body scan to embrace and embody any new (or old) information.

*Assessment Marker: Are the students able to slowly decelerate their movement back into stillness? Do they seem to be engaging with the body knowledge that they have gained throughout class?

Lesson Plan #3

Lesson Plan

Age Group: Beginning Ballet for Adults

Length: 90 minutes

Concepts: teaching a ballet class that uses music from the 1980s every other week to connect a classical art form with popular music from an era relatable to adults (the first class would use the traditional classical music, the second would use an 80s playlist, etc.); awareness, articulation, and use of the feet at multiple speeds; strength and flexibility of the back

Warm-Up

- Core warmup: 32 crunches w/legs in various positions, 16 cross-reaching crunches w/legs bent and feet flat on floor, 8 slow sit-ups w/port de bras (5th on floor, en bas to lift chest, 5th as the whole torso comes up, reverse back down), 16 fast sit-ups w/port de bras, roll over to stretch w/upward dog (*Music: Brass in Pocket by Pretenders*)
- Plies: 4 demi pliés (8ct), port de bras (1234), roll through the feet w/simple port de bras (567), tendu to next position (&8). (REPEAT in 1st, 2nd, and 3rd w port de bras front, over the barre, away from the barre) Balance in 1st position w/arms en bas for 2cts of 8. Turn to the other side. (*Music: I Want to Dance with Somebody by Whitney Houston*)
- Tendus from 1st: Tendu to ball of foot (1), push to point (2), ball (3), point (4), flex (5), point (6), tendu w/emphasis IN 2x (78). (REPEAT front, side, back). Reverse roll through feet w/reversed simple port de bras (1234). Force the arch of the R foot/L foot w/arm en bas (5678). REPEAT whole pattern starting from the back. Balance in sous sus w/arms in 1st (*Music: Girls Just Want to Have Fun by Cyndi Lauper*).
- Dégagé from 1st facing the barre: 2 dégage R stopping at demi pointe and pushing out and down to lift/retrograding to come back into 1st (1234/5678), 2 fast dégage R (12), REPEAT L (34), 1 dégage switching R,L,R,L (5678). REPEAT starting L. Balance in 1st w/arms in high 5th. (*Don't Stop Believing by Journey*).
- Ronde de jambe from 1st: 2 slow en dehors ronde de jambe (1234), low fondue enveloppé devant to coupé (56), tendu from coupé to á la seconde and back into 1st (7&), roll through single foot to full point and back down (8&). REPEAT en dedans. Chasse to tendu derrière w/ 1st A. arm (12), move arm to second (3), lift tendu foot slightly off ground (4), port de bras upper back slightly and return to straight back (567). Balance in low A. on flat OR relevé w/ arms 1st A. (*Dancing Queen by ABBA*).
- Frappé: Prep from 3rd - tendu 7, into flexed coupé 8. 1 slow frappé w/a hold out (12), 2 quick frappé (3&4), w/pointed foot beat front/back and then out to side (5&6), REPEAT (7&8), slow petit battement w/pointed foot (8 ct). REPEAT from back. Rise into coupé balance w/arms in high 5th. (*Music: Eye of the Tiger by Survivor*).

- Fondue: (arm in second) Fondue devant (12), fondue à la seconde, (34) fondue devant (56), 2 en cloche (78). REPEAT á la seconde w/2 ronde de jambe en lair. REPEAT derrière and á la seconde again. Half port de bras - side and front, side and back (8cts). Balance in passe w/arms in 1st. (*Music: Africa by Toto*).
- Grande Battement from 3rd in 3 cts: 2 battement devant in 3 cts (123456), battement side (78). REPEAT derrière. 4 en cloche w/flexed foot, 1 w/pointed foot, pull to sous sus, turn to other side. (*Music: Uptown Girl by Billy Joel*).

*Assessment Marker: Are the students strong enough to do the exercises asked of them? Can they mostly achieve the foot patterns and understand the different articulations of the foot?

Developing Skills

- Tendu from 3rd: 1 slow articulated tendu devant (1234), slow pas de cheval to a fondue (56), pique to sous sus w/arms in high 5th (7), lower to 3rd (8). REPEAT á la seconde w/sous sus arms in diagonal, REPEAT derrière w/arms in high 5th. REPEAT á la seconde w/a slightly faster pique to sous sus that back soutenus to the other side. (*Music: Take On Me by a-ha*)
- Adagio: Begin in B plus. 2 steps L,R w/articulated feet (12), pique first A. hold (34), roll through foot and brush R foot through 1st to lunge w/4th A. arms (56), port de bras around the back clockwise w/L arm leading (78). Pull L foot to tendu derrière w/2nd A. arms, close 3rd (12). Développé croisé (3456), fondue flex and straighten (78). Ronde de jambe R leg to a carte devant (1), relevé (2), fall into balancé w/L arm in high 5th (3&4), pas de cheval, pique, da tourne (5&6), chasse to B plus to start on L side (78). (*Music: Every Breath You Take by The Police*).

*Assessment Marker: Are they stable on two feet as well as one? Can they focus on balance and foot articulation?

Exploring the Concept

- Pirouette: Tombé PDB buildup (*Karma Chameleon by Culture Club*).
- Warm-Up Jump: 4 sautés in 1st, 4 in 2nd, 3 échappés, sous sus. REPEAT L. (*Music: I Was Made For Lovin' You by KISS*)
- Petit Allegro: Glissade jeté (12), 2 ballotté (34), R pique sauté 1st A. (5), faille L (6), glissade assemblé (78). REPEAT L. (*Beat It by Michael Jackson*).
- Medium Allegro: From 5th across the floor, sissone to fondue 1st A. (1), L foot cuts to assemble w/R foot landing in front (23), sauté 1st A (56), sauté passe w/arms in 1st (78). REPEAT.

*Assessment Marker: Can the students hold themselves upright throughout the pirouette? Can they articulate their feet effectively?

Creating

- Grande Allegro: Give the students the opportunity to create their own grande allegro.
- Structure - must include a tombé PDB, an assemblé, and a balance of some kind
- Fun - must include at least one dance move from the 80s
- The students will go across the floor 3 at a time to show each other what they have created
- *Music: Footloose from Footloose*

Cool Down

- Reverence: Port de bras forward and back (2 8cts). Pas de cheval á la seconde (12), pique to sous sus arms in diagonal (34), roll down and repeat pique (56), back soutenu to REPEAT other side (78). Bow to finish class. (*The Longest Time by Billy Joel*).

Lesson Plan

Age Group: Creative Movement for ages 3-4

Length: 30 minutes

Concepts: Listening to instructions and staying engaged, quality and speed of movement, level

Warm-Up

- Getting their attention: Holding hands to sit down in a circle criss-cross applesauce spoons in the bowl. Explain rules of listening to the teacher and being respectful of friends.
- Going in circle: 1) slither like a snake, 2) crawl like a bear, 3) walk like a flamingo, 4) skip, 5) skip backwards

Developing Skills:

- Still going in circle: 1) Move FAST like a cheetah, 2) Move SLOW like a snail, 3) Move like you're underwater, 4) Move like you're in space

Exploring the Concept

- Spread out and find own space: 1) Move like you are cleaning the room. Now the room is full of really sticky peanut butter...how do you clean the room that is full of peanut butter? 2) Move like you are riding a horse. Now the horse has wings...how do you move when riding a flying horse? 3) Move like you are a tiny mouse trying to hide from a cat...what does quiet movement look like? 4) What if you were a dolphin showing your friends a trick? How would you move big and loud?

Creating

- Find a friend: One friend picks an animal that moves quickly and one friend picks an animal that moves slowly. The fast friend and the slow friend have to find a "medium" pace to get from one side of the room to the other. They can't leave one another behind by going too fast, but they can't go too slow, or the fast friend will fall asleep.

Cool Down

- Coming back to circle: Going around the circle 1) Walk as tall as a giraffe, 2) jump like a frog, 3) roll like a log, 4) freeze, and be as still as the ground
- Stand up and clap for the class

Lesson Plan #5

Lesson Plan

Age Group: Movement for special populations - a tap class open to all, but geared toward individuals with a hearing disability

Length: 30 minutes

Concepts: "Hearing" sound in a different way, experiencing rhythms and beats through how they feel and look

Warm-Up

- Start with shoes off standing in a circle.
- Introductions: Each person takes a turn signing or saying their name for the class to repeat.
- Activity: Going around the circle again, each person will tap out the number of syllables in their name, in any way they choose, for the rest of the class to repeat. Then, they will do a movement that corresponds w/each beat as the class taps it out. (Ex. Ha-ley = 2 beats. I would tap my shoulder w/my hand 2 times = Ha-ley. Then, the class taps my beat as I do 2 movements for them to watch.)
- Foot Warm-up: Still w/shoes off, we will spread out and face the front. Teach and do the following pattern -
 - 8 toe, 8 heel, 4 toe/heel, 4 heel/toe (Do R and then REPEAT L). 8 toe/heel alternating feet. 8 tips R/L. 16 cts of rolling R ankle in and out, REPEAT L. 8 cts of shaking R foot and lower leg out, REPEAT L. 8 cts shaking R arm out, REPEAT L. 8 cts shaking whole body out.
 - ADD SHOES and repeat whole pattern, still no music

*Assessment Marker: Are the students engaging w/each other, learning rhythms w/the use of the whole body? Are they having fun w/creating new and unique movements?

Developing Skills

- Introduce rhythm of flaps vs. shuffles/syncopation vs. even using CLAPS -
 - CLAP 4 flaps, do 4 flaps on R foot. CLAP 4 flaps, do 4 flaps on L foot. REPEAT w/shuffles.

*Assessment Marker: Can the students translate clapping a rhythm to performing that rhythm w/their taps?

Exploring the Concept

- Across the Floor, 2 people at a time:
 - Flaps

- Running Flaps
- Bombershays

*Assessment Marker: Are the students understanding the different rhythms shared in class?

Creating

- Students choose a partner. They create a 4 ct. rhythm phrase mirroring each other however they choose (feet, hands, sitting, standing, etc.). Each set of partners takes a turn showing the class their rhythm phrase.

*Assessment Marker: Do the students seem engaged in the creating process? Do they use rhythms and movements unique to them? Do they welcome the chance to share w/other students?

Cool Down

- In a circle, each student repeats the movement that they made up for themselves at the beginning of class w/the rest of the students tapping their name as a farewell.

Lesson Plan #6

Lesson Plan

Age Group: Beginning Ballet for girls ages 9-10

Length: 75 minutes

Concepts: Teaching a simple, traditional ballet vocabulary at an introductory level; learning the etiquette of a ballet class (how and where to stand, the order of combinations); learning the words that correlate w/steps as well as what they mean, and then performing those steps to physically understand them

Warm-Up

Note: Time should be made before and after every combination to talk about the steps being done, what they are called, and what the words mean in English.

- Plie: (*slow 4/4*) 2 demi pliés (1234), 1 grande plié (5678), port de bras (8ct). (REPEAT in 1st, 2nd, and 3rd w port de bras front, over the barre, away from the barre) Balance in 1st position w/arms en bas for 2cts of 8.
- Tendu from 1st: (*medium 4/4*) Tendu to ball of foot (1), push to point (2), ball (3), point (4), flex (5), point (6), slow close to first (78). (REPEAT en croise). Stretch side and side. Balance in 1st w/arms in 1st.
- Dégagé facing the barre: (*fast 4/4*) 2 déagé R stopping at demi pointe and pushing out and down to lift/retrograding to come back into 1st (1234/5678), 2 fast déagé R (12), REPEAT L (34), 1 déagé switching R,L,R,L (5678). REPEAT starting L. Balance in 1st w/arms in high 5th.
- Ronde de jambe/fondue from 1st: (*slow 3/4*) 2 slow en dehors ronde de jambe (123,223), low fondue enveloppé devant to coupé (323), tendu from coupé to á la seconde and back into 1st (423). REPEAT en dedans. Stretch over barre and forward, over barre and back. Balance in coupé w/arms in 1st.
- Frappé: (*fast 4/4*) Prep from 1st - tendu 7, into flexed coupé 8. 1 slow frappé w/a hold out (12), 2 quick frappé (3&4), slow petit battement w/pointed foot (567), flex foot in the back on 8. REPEAT from back.
- Barre Stretch: (*slow polonaise*) Leg á la seconde (over and back, 8cts each). Leg in devant (over and back, 8cts each). Bend knee (8cts). Take leg off barre and practice á la seconde holding foot correctly w/hip down - knee can be bent if needed (8cts). REPEAT L.
- Grande Battement from 1st: (*medium 4/4*) 2 battement in 2cts en croise. Balance in passe arms in 1st.

*Assessment Marker: Can the students connect the names, meanings, and movements together? Do they know simple and correct placements of the body?

Developing Skills

- Tendu from 1st w/temps lie: (*medium 4/4*) 2 tendu devant (1234), temps lie R (5678). 2 tendu derrière (1234), glissade R (56), relevé (78). REPEAT L,R,L.
- Petit Allegro from 1st: (*fast 4/4*) Glissade, pas de chat (12), relève (3), sauté (4), echappé sauté (56), chasse devant w/R foot, tons de flèche derrière back to 1st (78). REPEAT L.

*Assessment Marker: Can the students transfer the steps done at the barre to the centre successfully? Are they willing to try different/possibly more difficult locomotive movements? Can they remember the names of steps talked about from the barre?

Exploring the Concept

- Waltz: (*medium 3/4*) Waltz buildup - No arms, no turning to understand the step pattern. Add arms. Add turning. Emphasize getting the steps and putting the whole picture together.
- Grande Allegro: (*slow 4/4*) Simple tombé, PDB, glissade, assemblé.

*Assessment Marker: Are they able to put arms, feet, change of direction, and traveling all together in the end?

Creating

- In a circle, each student can share their favorite step learned that day, as well as what it means in English. They have the option of demonstrating it if they wish.

Assessment Marker: Does each student participate in the activity? Can they pronounce the French word and connect the correct meaning and step with it?

Cool Down

- In a circle: Half sun salutation 4x