



Beverly's Weekly Lesson Plan

Class Level: 6-Year-Old	Class Length: 60 Minutes	Week 21
Instructor:	Class:	
Objectives: 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: Body Parts; Balance; Flow; Weight; Energy; Size; Pathway; Direction; Opposites and Same; Level; Place		
National Standards:		
Music: <i>Enchanting CD; Rainy Day CD</i>		
Props: LNL Floor Line; LNL Ribbon Rings; LNL Mats; LNL Scarves		
Optional Props: Painter's Tape in place of LNL Floor Line		
Supplies: Roll Book; Lesson Plan; Music CDs/Playlist; Full Color Artwork Visuals; Coloring Sheet Handouts; Stickers		
Full Color Visuals: Snowman		
Coloring Sheets for Handout: Flamingo Passé Walks		
Video Training: Refer to Video: LNL 6: Week 21 for complete explanation and demonstration of this lesson plan		
Teacher Notes: <ul style="list-style-type: none"> • In week #21, the exercises will continue to build in complexity. • If your dancers are working on choreography for an end of the season performance: <ul style="list-style-type: none"> • Include steps and skills that the dancers already know and have learned in the curriculum • Start to increase the length of combinations & sequences so the dancers can practice memorization and develop stamina to dance longer without a break • Put a story, a character, and pretend play to the choreography to raise the level of engagement • It is strongly advised that you DO NOT use all of class time working on a dance • Be sure to include a creative movement exercise at the end of class • For time management, it will be necessary to remove several exercises from this lesson plan if your dancers need to learn a performance piece. • 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.

Class Beginning

Welcome	<ol style="list-style-type: none"> 1. Gather dancers from waiting area and invite them into the studio 2. Ask dancers to sit in a circle formation near the stereo 3. Teacher will sit on floor with dancers and 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. 	

Warm-Up


Setting up for Warm-Up	<p><u>***Moving to Dance Space</u></p> <ol style="list-style-type: none"> 1. Ask dancers to stand in share time circle. 2. ***Share with the dancers that over the next few weeks they will explore dancing and moving with different emotions. Ask them to show you what "happy" looks like and how would someone know someone else is happy by just looking at them and not speaking to them. 3. ***The dancers will travel to dance space by performing a "happy" dance step. Ask the dancers to perform their favorite step with smiles on their faces as they travel to the dance space. 	***Refer to video for clarification of movements.
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	<p>4. Once the dancers reach the center, ask them to stand and gently hold hands with their neighbor as they form a circle. Once the dancers are spread out enough in their circle formation, ask them to place their hands on their hips.</p>	
<p>Warm-Up Exercise #1: Enchanting CD Track #1; Circle Dance & Claps; 2/4; 4:04</p>	<p><u>***My Turn Around the Circle and Dancer Claps</u></p> <ol style="list-style-type: none"> 1. Ask the dancers to sit like a dancer in the center of the dance space. 2. ***The traveling step will be galloping. 3. ***The dancers will focus on relationship to another dancer by traveling around the circle with one dancer in front of their partner and the other dancer in back of their partner. It is your option as to whether the dancers touch or not. 4. ***The dancers will also include the objective of expressing emotion through movement by traveling around the circle showing happy. 5. ***The dancers will trade places at the ½ way point around the circle. The dancer that was in front is now in back and the dancer in back is now in front. 6. The teacher and the dancer to her left will go first. Once the two return to their starting position they will curtsy or bow signaling for the next dancers to stand and repeat the traveling pattern/steps. 7. This repeats until everyone has had a turn traveling around the circle. 8. 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>Warm-Up Exercise #3: Enchanting CD; Foot & Ankle Stretches: Track #3; 2/4; 1:17</p>	<p><u>***Head, Shoulder, & Ankles</u></p> <ol style="list-style-type: none"> 1. Ask dancers to stretch their legs out in front of them; brush over them as if getting the wrinkles out; pretend to glue them together; and tie the ankles with a bow. 2. Sitting with a straight back with fingertips lightly touching floor <ol style="list-style-type: none"> a. Turn head to right & left b. Shrug shoulders twice c. Repeat a & b d. Flex both ankles (1-2); stretch ankles extending toes to center of circle (3-4) e. Flex & stretch ankles quickly twice f. Repeat c & d g. Repeat a-f 	<p>***Refer to video for clarification of movements.</p> <p>***Combining two exercises to create class time to work on performance piece.</p>
<p>Warm-Up Exercise #3: Enchanting CD; Back</p>	<p><u>***Mermaid/Merman into a Cat Stretch</u></p> <ol style="list-style-type: none"> 1. Ask the dancers to prepare to swim in the ocean by spinning around to lie on their tummy with their arms stretched up over their head and legs straight, creating a straight line on the floor. 	<p>***Refer to video for clarification of movements.</p>

Strengthening; Track #6; 3/4; 1:23	<ol style="list-style-type: none"> 2. 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). 3. 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. 4. 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. 5. The dancers will rest by lowering their body and then turn their head to one side and place their hands under their cheek. 6. 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. 7. ***Instead of repeating the exercise, ask the dancers to lift their bodies to all fours and to stretch their backs like a cat waking up from a nap. Release the stretch by arching their backs in the opposite direction while lifting their chin. Repeat back stretch by rounding and then arching. 8. ***Push weight back onto feet, curling toes underneath body as the fingertips walk closer to toes. Place heels down and gently roll the spine up to a standing position. 	***Combining two exercises to create class time to work on performance piece.
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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 	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; 3/4; 2:28	<p><u>Demi-plié & Grand Plié with Port de bras</u></p> <ol style="list-style-type: none"> 1. Feet parallel with arms en bas 2. 2 parallel demi-pliés; arms open to demi-seconde when the knees bend and arms return en bas as the knees straighten 3. Port de bras: both arms extend to demi-seconde allongé, lift through seconde allongé, continue to 5th en haut, then lower through 1st position to 5th en bas. 4. Repeat #2 & #3 5. Rotate legs and feet to 1st position 6. 2 - 1st position demi-pliés; arms open to demi-seconde when the knees bend and arms return en bas as the knees straighten 7. Port de bras: both arms extend to demi-seconde allongé, lift through seconde allongé, continue to 5th en haut, then lower through 1st position to 5th en bas. 8. Repeat #6 & #7 9. Tendu a la seconde and lower heel to 2nd position 10. 2 - 2nd position demi-pliés; arms open to demi-seconde when the knees bend and arms return en bas as the knees straighten 	Repeat exercise as performed last week.

	<ol style="list-style-type: none"> 11. Port de bras: both arms extend to demi-seconde allongé, lift through seconde allongé, continue to 5th en haut, then lower through 1st position to 5th en bas. 12. Repeat #10 & #11 13. 3 grand pliés in 2nd position with arms remaining in 2nd position 14. Tendu a la seconde, close 1st position, rotate legs to parallel 15. Balance on demi-pointe as the arms port de bras to demi-seconde 16. Lower heels, as arms lower en bas; finish with head slightly turned 	
Center Barre Exercise #2: Enchanting CD; Tendu 1; Track #10; 2/4; 1:18	<p><u>Tendu Parallel Devant</u></p> <ol style="list-style-type: none"> 1. Begin standing tall in parallel with arms en bas 2. Lift arms to 1st positions as right leg extends tendu parallel devant right, flex ankle, extend ankle, close parallel (cts 1-4) 3. Open arms to 3rd (right arm to 2nd) as right leg extends tendu parallel devant, rotate thigh outward, rotate thigh parallel, close parallel (cts 5-8) 4. Bring arms to 4th, (right arms moves from 2nd to overhead) 1 tendu parallel devant right (ct 1), lift leg about 3 inches from floor (ct 2) 5. Hold position balancing (cts 3, 4, 5, 6) 6. Lower foot to tendu as arms open to 2nd (ct 7) 7. Close parallel as arms lower en bas (ct 8) 8. Repeat all on left 	<p>Repeat exercise as performed last week.</p> <p>Remind dancers to rotate from their thigh from their hip. Also, remind them to keep their ankle and foot extended very long and straight during this portion of exercise.</p>
Center Barre Exercise #3: Enchanting CD; Tendu 2; Track #11; 2/4; 1:27	<p><u>Tendu from 1st Position</u></p> <ol style="list-style-type: none"> 1. Ask dancers to begin with their legs in first position and their hands on their hips. 2. Exercise: <ol style="list-style-type: none"> a. 3 tendus devant with right leg as left arm is rounded in half of 1st position (4 cts each) b. 1 demi-plié in 1st position as arm opens to 2nd, lowers en bas, and returns to hip (4 cts) c. 3 tendus devant with left as right arm is rounded in half of 1st position (4 cts each) d. 1 demi-plié in 1st position as arm opens to 2nd, lowers en bas, and reutrn to hip (4 cts) e. 3 tendus à la seconde with right as right arm is rounded in half of 1st position (4 cts each) f. 1 demi-plié in 1st position as right arm opens to 2nd, lowers en bas, and returns to hip (4 cts) g. 3 tendus à la seconde with left as left arm is rounded in half of 1st position (4 cts each) h. 1 demi-plié in 1st position as left arm is rounded in half of 1st position (4 cts) 	<p>Repeat exercise as performed last week.</p> <p>***Photo of arm positions during tendu:</p>  <p>***Remind dancers to keep their legs stretched on the way out and in during tendu.</p>
Center Barre Exercise #4: Enchanting CD; Déagagé;	<p><u>***Déagagé, Tombé, Piqué, & Parallel Retiré</u></p> <p>(This exercise is a combination of two exercises from last week)</p> <ol style="list-style-type: none"> 1. Ask dancers to begin with their legs parallel and their hands on their hips. 2. Exercise: 	<p>***Refer to video for clarification of movements.</p>

Track #12; 2/4; 1:17	<ol style="list-style-type: none"> 2 - Dégagé parallel devant on right leg, close parallel (ct 1-4) 1 - Dégagé parallel devant on right leg; tombé (lower extended foot to floor in lunge) (ct 5-6) Push foot off floor (ct 7); close parallel (ct 8) Extend right leg dégagé and battement piqué 3 times (cts 1-4) Bring right foot to parallel retiré position and balance while both arms extend to demi-seconde position (cts 5-7) Lower right leg to parallel and place both hands back on hip on (ct 8) Repeat all on left leg parallel 	***This combination is excellent to include in performance choreography.
Center Work		
Center Exercise #1: Enchanting CD; Sauté Track #20; 2/4; :32	<p><u>***Sauté with Quarter Rotation Sauté & Bourrée</u></p> <ol style="list-style-type: none"> Give each dancer one ribbon ring and ask them to stand with their feet together parallel and both hands placed on hips The dancers will use the ribbon ring to guide them on which direction they are to turn their bodies. Begin with the ribbon ring in the right hand and both hands on the hips Exercise <ol style="list-style-type: none"> demi-plié (ct 1); sauté parallel (ct 2); demi-plié (ct 3); stretch legs (ct 4) two ¼ turn sautés turning the right (hand with ribbon ring) and end up facing the back; hands remain on hips throughout; (cts 1-4) demi-plié (ct 1); sauté parallel (ct 2); demi-plié (ct 3); stretch legs (ct 4) rise to demi-pointe as the right arm and ribbon ring extends to the right (ct 5); bourrée turning in place but rotating to end facing the front (ct 6,7) lower heels, switch ribbon ring to left hand & place hands on hips (ct 8) Repeat all to the left 	<p>*** Refer to video for clarification of movements.</p> <p>***This exercise is a definite combination where the dancers must remember a sequence. It is also a great combo to put in a performance piece.</p>
Center Exercise #1: Enchanting CD; Échappé Sauté; Track #21; 4/4; :37	<p><u>Sauté from First Position & Échappé Sauté</u></p> <ol style="list-style-type: none"> Ask dancers to place their legs/feet in 1st position and hands on hips. (no ribbon rings) The dancers need to be extra aware of landing each sauté with their knees over their toes. Exercise <ol style="list-style-type: none"> 3 demi-plié, sauté, demi-plié, stretch legs (cts 12) 1 demi-plié, Échappé Sauté, demi-plié, stretch legs (cts 4) 	Repeat exercise as performed last week.
Center Exercise #3: Enchanting CD; Step Assemblé;	<p><u>Step Assemblé and Pas de Chat Over a Fence (***without the help of a floor line or tape mark)</u></p> <ol style="list-style-type: none"> Ask the dancers to move their lines upstage so they will have room to travel in a forward direction. Exercise: 	Repeat exercise as performed last week.

Track #32; 4/4; 2:00	<ol style="list-style-type: none"> Step Assemblé: Step forward in tombé on right foot; brush left devant in dégagé; jump off of right foot bringing legs together parallel in air; land in demi-plié parallel Repeat step assemble beginning with right foot Parallel pas de chat traveling to the right (imagining jumping over a short fence) Parallel pas de chat traveling to the left (imagining jumping back over the short fence) Repeat a-d but start with the left foot and parallel pas de chat to the left first and then the right 	***This exercise will repeat from the previous weeks but the dancers will perform without the help of a floor line or marking and perform both right and left in the same sequence.
Across the Floor		
	<p><u>Transition to Traveling Steps</u></p> <ol style="list-style-type: none"> Give step by step instructions on how the dancers will transition to across the floor. Give one instruction and wait for compliance before giving the next instruction. If multiple groups are necessary, take the time to establish groups and give reminders on the responsibility of waiting dancers. 	
Across the Floor Exercise #1: Enchanting CD; Piqué Parallel; Track #29; 2/4; (1:31)	<p><u>***Flamingo Walks & Skipping Around a Friend (Stopper & Goer)</u></p> <ol style="list-style-type: none"> Place the dancers into pairs; ask each pair of dancers to line up one pair behind the other Hold up a red mat and ask the dancers to name the color. Ask the dancers what happens when someone is driving, and they get to a red light – do they stop or go? They stop. Tell the dancers that if they get to a red mat, they too must stop moving. Give the red mat dancer the ribbon ring to hold. Hold up a green mat and ask the dancers to name the color. Ask the dancers what happens when someone is driving, and they get to a green light – do they stop or go? They go. Tell the dancers if they get to a green mat they must keep moving. Figure the appropriate distance for your dancers to travel performing 4 step parallel passé walks; place a red mat & green mat side by side on the floor; figure the appropriate distance for four more step parallel passé walks and place another set of red & green mats down; repeat again; The job of all red mat dancers is to stop and freeze on the mat while holding onto the ribbon ring. The job of all the green mat dancers is to let go of the ribbon ring and skip around their partner The green mat dancer will return side by side to their partner and hold on to the ribbon ring again. The sequence will repeat across the dance space. Be sure to repeat the exercise allowing the dancers to switch roles as red mat or green mat dancers. Dancers often refer to this exercise as “stopper and goer” since one dancer’s job is to stop, and the other dancer’s job is to go. 	<p>***Refer to video for clarification of movements.</p> <p>***This exercise is a perfect example of how scaffolding can teach a very young dancers a complicated concept. Because they know red means stop and green means go, the mats are the scaffolding to help them understand what they are to do. A tremendous amount of learning is going on in this exercise and it is a very important one to work on with your dancers.</p> <p>***If you find that remembering to let go of the ribbon ring is too challenging, just have the dancers travel side by side to each other without</p>

		being connected and have the red mat dancer hold onto the ribbon ring the entire exercise.
Across the Floor Exercise #2: Enchanting CD; Slow Waltz; #33; 1:41	<p>***<u>Waltzing in Parallel Toward Partner</u></p> <ol style="list-style-type: none"> 1. Place dancers in pairs; (it is advised to switch up partners from previous exercise); give each dancer a scarf but make sure the partner's scarves are not the same color 2. Ask ½ of all partners to line up on one side of the dance space and face toward the centerline; ask the other ½ of all partners to line up on the opposite side; make sure each pair of dancers are directly across from their partner. 3. Place a mat for each pair or the red floor line on the floor at the centerline. The dancers will travel to the centerline but not cross it. 4. Ask the dancers to place their arms in demi seconde with their scarf in their downstage hand; prepare to begin with downstage leg in parallel tendu devant 5. The dancers will parallel waltz forward toward their partner and centerline 6 times. Place feet together parallel. 6. Both dancers step downstage (toward their scarf hand) and curtsy or bow. 7. The dancers trade scarves with each other and place their new colored scarf in their upstage hand 8. Bourrée quickly back to the starting position 9. Repeat all but this time step upstage (toward scarf hand) 	<p>***Refer to video for clarification of movements.</p> <p>***This sequence looks great on stage and can be built upon creating many different traveling steps</p>
	***<u>Spend time working on performance choreography</u>	
<i>Creative Movement</i>		
Creative Movement #1: Rainy Day CD; Winter; Track #20; 1:42	<p><u>Building a Snowman</u></p> <ol style="list-style-type: none"> 1. Ask all the dancers to gather around you as you show them the LNL full color artwork, Building a Snowman. For some children, building a snowman is something they will have experience with, and for other children it is only something they have seen in books or on TV. Depending on your area, you may have more explaining to do. 2. Share with the dancers that they are going to be pretending to build a snowman just like the one in the drawing. 3. Ask the dancers to tell you the names of different items used to complete the snowman in the artwork. 4. Ask them to pantomime placing those items on 3 big balls of snow. 5. For this exercise, building of the snowman will be a group activity and will be led by your voice giving them step by step instructions. Divide the dancers into groups of three so that each trio can build one snowman. Because this is creative movement, you must allow the dancers to decide how they interpret the meaning of what you are saying with their body. 	Reread Snowman story and repeat creative movement lesson from last week.

6. Building a Snowman Story

Three children looked out the window one Saturday morning to white fluffy snow as far as they could see. They were so excited that they jumped up and down while clapping their hands. They quickly pulled on their snow boots, put their warm winter hat on, grabbed their coat and gloves and skipped out the door. But wait, if we are going to build a snowman, we are going to need some things from inside the house.

The children quickly turned around and skipped back into the kitchen and opened the refrigerator door to find a beautiful carrot. One child put the carrot into her (his) coat pocket. They then twirled all the way to the junk drawer and dug through it to find three large buttons. Another child put those into her (his) coat pocket. Then they asked out loud, "Oh my, what are we going to use for the mouth?" They scratched their head and thought for a minute. Red jelly beans will work perfectly so they carefully opened the candy jar and counted out six jelly beans to make the mouth of the snowman. The jelly beans went into the coat pocket of the third child.

The children excitedly skipped out the house again. Once they were in the yard, they began to work together to roll the snow into a huge ball. They each worked hard to add more snow to the lowest layer of their snowman. Once that was done, they started rolling a medium sized ball of snow. They all three carefully picked up the medium sized snow ball and placed it on top of the large ball of snow. They then were able to roll the head of the snowman very quickly. They again worked together to pick up the smallest ball of snow and placed it on top of the body of their snowman. The children then used their hands to smooth out all the snow of their snowman.

Now, it was time to decorate their snowman. The child with the three buttons placed them on the chest of the snowman (the medium sized snow ball). The child with the six red jelly beans formed the mouth of the snowman on the top snow ball, and the child with the carrot added the nose. But they were missing several items, the eyes, the arms, and the hat.

Each child skipped off in a different direction looking for one of the needed items. They all returned holding one of the missing items and each took their turn carefully placing their special item onto their snowman. Two sticks were placed for arms, two pieces of charcoal were placed for eyes, and the top hat was placed on the snowman's head. They all three stepped back and admired their amazing snowman.

Something was still missing, but what? They felt it needed a red scarf, so all three children took their scarves off of their necks and each took a turn wrapping their red scarf around their snowman. All three children stepped back one more time to take an admiring

	<p><i>look and suddenly the snowman began to move and shake. It was alive! (Start the music) The three children happily danced and twirled around their friend, the snowman.</i></p> <p><i>Oh no, not the sun! As the sun grew brighter and brighter, the snowman began to melt from the heat of the sun as the children giggled and pretended to also melt into the ground along with their new friend.</i></p>	
<i>Class Ending</i>		
<p>Class Ending Exercise #1: Enchanting CD; Révérence; Track #36; 3/4; :54</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 curtsy. 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>

Teacher's Notes:

