



Beverly's Weekly Lesson Plan

Class Level: 3-Year-Old	Class Length: 45 Minutes	Week 1
Instructor:	Class:	
Objectives: Class Etiquette & Format; Taking Turns; Working with Others; Listening Skills; Following Directions; Impulse Control; Language Development; Motor Coordination; Introduction to Pre-Ballet		
Movement Concepts: Place; Body Awareness; Level; Direction; Pathway		
National Standards:		
Music: Enchanting; Music, Magic, & Make-Believe; Locomotion		
Props: LNL Mats		
Optional Props: Blue Painter's Tape; Beanie Babies		
Supplies: Roll Book; Lesson Plan; Music CDs/Playlist; Full Color Artwork Visuals; Coloring Sheet Handouts; Stickers		
Full Color Visuals: Kooka Kangaroo; & Baby Birds		
Coloring Sheets for Handout: Baby Birds & Listening to the Teacher (printed 2-sided)		
Video Training: Refer to <i>Video: LNL 3: Week 1</i> for complete explanation and demonstration of this lesson plan		
Teacher Notes: <ul style="list-style-type: none"> • The first class of the year with 3-year-old dancers can go many different ways: smoothly with no crying or several crying and barely able to get through the lesson plan. The most important thing is to have a plan of action if a child is experiencing severe separation anxiety – is there an extra teacher or receptionist available to step in and help? Have Dr. Annie's Separation Anxiety Information printed and available to hand out if needed. Post <i>Helping Your Child through Separation Anxiety</i> from Dr. Annie on the outside of the studio door for parents to read while waiting. • It will be impossible to cover everything presented in this lesson plan if your allotted class time is less than 45 minutes. 		
<i>Pre-Class Activity</i>		
<p>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.</p>		

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

<p>Welcome</p>	<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 student assistant will sit directly across from the teacher 4. Introduce class assistant if applicable 5. Call roll and greet each dancer with a warm welcome 6. Write the child's initials on the bottom of the outside of their shoes. If they have strings in their ballet shoes that are way too long, trim them, leaving enough string to adjust fit as the child grows. Be certain strings are tied securely in a double knot. 	<p>Children at this age may experience separation anxiety, be prepared and have a plan. Have copies of Dr. Annie's Separation Anxiety handout to share if needed.</p> <p>This may be the first-class experience for this age. They may not know how to take roll or wait their turn to talk. Take time to teach these concepts to the children.</p>
<p>Etiquette Reminders</p>	<ol style="list-style-type: none"> 1. Take time to review two very important reminders. Ask the dancers to repeat the positive behavior reminders back to you. <ol style="list-style-type: none"> a. Eyes and ears on the teacher b. Keep hands to self 2. If you are using a positive behavior sticker reward system, remind dancers that keeping their eyes and ears on the teacher and their hands to themselves throughout class will result in a special sticker at the end of class. LNL refers to this as "How do you get a sticker by your name?" 	<p>It is your option whether you use a behavior reward system or not. LNL recommends you do. It is crucial to be consistent in what you do so the young students will know what to expect.</p>
<p>Beeper Time</p>	<ol style="list-style-type: none"> 1. Explanation of what happens in Share Time Space will take a bit of time for the first class. 2. For beeper time – allow about 8 seconds per dancer at first and ask a yes/no question so every child can answer even if it is with a shake of their head. 3. An example of first-time beeper questions: <ol style="list-style-type: none"> a. Do you have a pet? What type? b. Questions like above usually get them talking. 4. It is important for the assistant and the teacher to also share their story. 	<p>Beeper Time is important because it allows the dancers and teacher to build a relationship. It also teaches verbal skills, impulse control, and turn taking.</p>

Warm-Up
Move to circle formation in center of dance space

<p>Setting up for Warm-Up</p>	<p><u>Moving to Dance Space</u></p> <ol style="list-style-type: none"> 1. Ask dancers to stand. 2. Hold up a round <i>Leap 'N Learn</i> mat and ask the dancers what color is the mat? What shape is the mat? 	<p>Always give one step instructions to children. For example, give a</p>
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	<ol style="list-style-type: none"> 3. Place in the middle of the studio space. 4. Ask dancers to form a circle around the round mat. 5. Ask the dancers to tap their opposite ear and march with high knees as they travel towards and form a circle around the mat. 6. Since students are three years old, you will need to gather them as they spatially work to figure out what a circular shape is in relationship to the other students in the space. 	<p>simple instruction and wait for compliance from everyone before giving another instruction. This technique is to be carried out throughout all LNL classes.</p>
<p>Warm-Up Exercise #1: Enchanting CD Track #1; Circle Dance & Claps; 2/4; 4:04</p>	<p><u>Wake-Up Dance</u> Ask dancers to</p> <ol style="list-style-type: none"> 1. Remain standing once they form their circle. 2. Stand in parallel and wiggle their fingertips as you start the music 3. Place one foot inside the circle 4. Tap heel of same foot (up and down at ankle) to the beat of the music 16 times 5. March their legs in place, turning one direction, turning the opposite direction, repeat with clapping hands 6. Repeat all on opposite leg 7. Tap body parts – same side and cross-body (name body parts as they tap) 8. March their legs in place, turning one direction, turning the opposite direction, repeat with clapping of hands 9. Continue to tap different body parts – same side and cross body 10. March forward and backwards making their circle larger and smaller, repeat with clapping hands 	<p>3-year-old dancers may or may not be able to perform all movements within this lesson plan. With time and practice they will be able to perform successfully and with confidence. Praise participation and effort.</p> <p>It is crucial that every LNL class contains cross body tapping.</p>
<p>Warm-Up Exercise #2: Enchanting CD Track #2; Snuggle & Stretch; 4/4; 2:37</p>	<p><u>Snuggle, Stretch, and Port de bras</u></p> <ol style="list-style-type: none"> 1. Ask the dancers to sit like a dancer as they slowly lower down to one knee, then both knees, carefully lower to a sitting position, and then cross legs in front. Dancers can use their hands now, but their goal will be to sit like a dancer with arms stretched outward. 2. The dancers will remain in a circle formation around the circular mat. 3. Ask the dancers to hug their knees while tucking their head into their knees pretending to be a very small ball. Ask them to make their body into a tight small shape as they hide their eyes in their knees. 4. Ask the dancers to slowly open their tucked position and gracefully get bigger and bigger as they pretend to be a flower opening for the first time. Ask the dancers to gently sway their bodies as they move their arms just like you with their legs extended together in front of their body. 5. While sitting tall move arms through various port de bras saying the level of the arms in each port de bras. For example, low for en bas; middle for 1st; high for 5th; and open for 2nd. For now, use the words, low, middle, high and open. Ask the dancers to say the names after you. 6. Repeat #4, #5, & #6. 	<p>It is important to give positive feedback through facial expressions and smiles.</p> <p>Be aware of how you are using your voice – have positive energy without speaking too loudly or softly.</p> <p>If you have an assistant, have them sit directly across from you.</p> <p>Don't be surprised if a child just sits there and watches. It is okay if a child doesn't fully</p>

	<ol style="list-style-type: none"> 7. Ask the dancers to sit tall with their legs stretch out in front and their arms overhead 8. Have the dancers pretend to be blowing in the wind, bending in two as they lower their body toward their knees and then return to an upright position 9. Ask the dancers to sway side to side as if the wind has changed. 10. Ask the dancers to move their upper body and arms in a circular motion in one direction and then the opposite direction. 11. Repeat #8, #9, #10, & #11 	<p>participate in all the movement when they first start dance class. Many children are observers and need to watch and once they feel comfortable will have the confidence to explore moving their body.</p>
<p>Warm-Up Exercise #3: Enchanting CD Track #3; 2/4; 1:17</p>	<p><u>Flex & Stretch of Feet</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 smoothing out the wrinkles; pretend to glue them together; and tie the ankles with a bow. 2. Slowly flex ankles (reaching toes to ceiling); slowly stretch ankles (pointing toes to center circle); repeat for a total of 4 times 3. Walk fingertips like little spiders down legs, tickle toes, jump crossing arms at ankles; hop fingers like little bunnies all the way to the top of the head; clap hands over head two times 4. Repeat #3 but twice as fast 5. Repeat #4 6. New music may be starting... 7. Tuck feet under, fingertips on floor, stretch legs, as you look at knees 8. Lower bottom to feet and rest with fingertips on floor 9. Repeat #8 10. Slowly roll body up, bring arms overhead, stretch to ceiling, open arms, place hands on hips 11. Stop the music before beginning the next section of class. 	<p>Have the dancer pretend to stick the top of their head to the ceiling with Velcro – peel apart the Velcro; pantomime putting a piece on the ceiling; place the other piece on top of head; stretch to stick the two pieces together.</p> <p>During flex and stretch of feet, ask dancers to show the bottoms of their feet with toes up during flex and stretch toward the green circle for stretch.</p>
<p>Center Barre <i>Remain in circle formation in center of dance space</i></p>		
<p>Center Barre Exercise #1: Enchanting CD Track #9; ¾; 2:28</p>	<p><u>Demi-plié in the Balloon Garden</u> Remain in circle formation.</p> <ol style="list-style-type: none"> 1. The French word demi means half and plié means to bend. Port de bras means movement of the arms. 2. Feet parallel with hands on hips. 3. 4 parallel demi-pliés 4. Port de bras: Circle arms low (en bas); middle (1st); high (5th); open (2nd) 5. Ask dancers to bend down and scoop up a beautiful round purple and yellow balloon. 6. Bring balloon overhead, take a deep breath in, let the balloon go as the air is blown out; open arms and lower placing on hips 7. Repeat #3, #4, #5, & #6 8. Look up to the sky and wave good-bye to the balloon as it floats away. 	<p>It is important to keep young dancers in parallel and incorporate lots of imagery into every exercise.</p> <p>Change the color of balloon being picked up each time.</p>

<p>Center Barre Exercise #2: Enchanting CD Track #10; 2/4; 1:18</p>	<p><u>Tendu: Drawing lines in the sand</u></p> <ol style="list-style-type: none"> 1. The French word tendu means to stretch. 2. Begin standing tall in parallel with hands on hips 3. Tendu parallel devant – right, left, right 4. 3 quick claps, place hands on hips 5. Tendu parallel devant – left, right, left 6. 3 quick claps, place hands on hips 7. Repeat 3, 4, 5, & 6 	<p>It is important to remind dancers to stretch their legs, ankle, and toes long as they tendu. This movement will take lots of practice. As long as they are going forward and somewhat doing a tendu, that is what is to be expected at 3 years old. Do not be concerned about technique at this point.</p>
<p>Center Barre Exercise #3: Enchanting CD Track #13; ¾; :30</p>	<p><u>Battement Piqué: Sleeping Fairy Taps</u></p> <ol style="list-style-type: none"> 1. The French word battement means beating; Piqué means to prick. 2. Begin standing tall in parallel with hands on hips 3. Stretch right foot/leg to the front reaching toward the center of circle; lightly tap stretch foot on the floor 6 times; close parallel 4. Lightly tap right hand on left shoulder 6 times; place hand back on hip 5. Stretch left foot/leg to the front reaching toward the center of circle; lightly tap stretch foot on the floor 6 times; place hand back on hip 6. Lightly tap left hand on right shoulder 6 times; place hand back on hip 7. Ask the dancers to look up at the ceiling to make sure they don't see any fairies flying around. (some may see the fairies, and some may not- have fun with them) 	<p>It is important to remind dancers to lightly tap the floor during piqué. Ask them to try not to make any noise as not to wake the sleeping fairy.</p> <p>It is very important to always include some form of cross body tapping in every early childhood dance class.</p>
<p>Center Work <i>Remain in circle formation in center of dance space</i></p>		
<p>Center Exercise #2: Enchanting CD Track #18; ¾; 1:03</p>	<p><u>Beanie Baby Rock – Temps lié</u></p> <ol style="list-style-type: none"> 1. Pretend to be listening for something and then ask the children to help you. Explain how it is nap time for all your little friends and you need help rocking them to sleep. 2. Give each child one Beanie Baby to cradle. Do not let them choose, just hand them one. (Refer to LNL training on how to handle this situation) 3. Ask the dancers to open their legs to second position (be sure to show parallel positioning of legs and feet) 4. Ask the dancers to bend both knees and then rock to one side (Right) stretching both legs as they also bring their beanie baby to the same side. 5. Bend both knees returning to the middle bringing baby to the middle. 6. Rock to the opposite side (Left) stretching both legs as they also bring their arms and baby to that side. 	<p>Dancers are discovering levels by bending knees to go to a low level and then stretching upward to a higher level. Be sure to point all this out by saying low level, middle level, high level to the dancers as you teach and perform the exercise. Dancers are also exploring side to side. Dancers may rock</p>

	<ol style="list-style-type: none"> 7. Bend both knees in the middle bringing baby to the middle. 8. Rock to the right again 9. Pause on the right side as the dancers check to see if their baby is sleeping yet 10. Repeat all but rocking L, R, L, hold 11. Repeat all again twice but at a quicker tempo 12. Carefully carry sleeping baby as they tiptoe quietly and place sleeping baby in special sleeping box. 	<p>right or left since they may or may not mirror the teacher while in the circle formation. Do not be concerned about whether they are going right or left at this point.</p>
<p>Center Exercise #3: Enchanting CD Track #20; 2/4; :32</p>	<p><u>Rocket Sauté</u></p> <ol style="list-style-type: none"> 1. Explain to the dancers that the French word sauté means to jump. The dancers will demi-plié, then push their feet and toes so hard into the floor, they will jump straight up in the air. 2. Ask the dancers if they have ever seen a rocket take off. The fire pushes into the ground as the rocket flies into space. 3. Exercise (begin with feet parallel) <ol style="list-style-type: none"> a. demi-plié, sauté, demi-plié, stretch legs b. demi-plié, sauté, demi-plié, stretch legs c. demi-plié, sauté, demi-plié, stretch legs d. clap hands 3 times and place on hips e. Repeat all 	<p>Talk with the dancers about how their goal is to push and stretch their toes in the air with every jump.</p> <p>Also talk about how their legs will be straight while in the air. This concept will take some time to coordinate in their movements, but it is good to plant the seeds now.</p>

Across the Floor

	<p><u>Transition to Traveling Steps</u></p> <ol style="list-style-type: none"> 1. Dancers will travel from one side of studio to the other. 2. Take the time to explain to the young dancers how they will move into their new formation and how they will travel across the floor. With practice, the dancers will eventually understand this concept and learn how to take turns. 3. Ask the dancers to freeze where they are standing. Go to where you want the dancers to stand. Call them by name one at a time to come to you, place them in their special place. Repeat this for all students. 4. For this lesson plan, place the dancers in a single line. (If more than 8 dancers, place in two lines. This can change depending on number of dancers in your class. See notes to right.) 5. Teach the dancers the rule of stacking. Explain stacking as if Mom is stacking the plates in the cabinet. She puts one plate in and then another plate on top. This is called stacking the plates. When she wants to use the plates, she takes the top one off first (the last one put in). In dance class, we will always use the stacking technique for traveling and lining up. So, when getting in line, after traveling across the floor, always stand in front of the person that went before you, then turn around to watch for the next dancer. This technique allows for more dancers to “be first” and for a quicker and more organized way of lining up. 	<p>The number of dancers in your class will alter how many dancers you have in each line formation. The most important thing to remember is that children come to dance class to move and dance, not stand still for long periods of time. Yes, it is important to learn to wait your turn, but do not expect young children to remain engaged and wait their turn with nothing to do for long periods of time. Always give waiting dancers something to do. For me personally, I am NOT an advocate of having children sit to</p>
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	<ol style="list-style-type: none"> 6. Take the time to travel across the floor without music and with just walking so they have an understanding of what is to come and how to stack their line. 7. Now begin explaining the next exercise. 	<p>wait. Be creative and give them movement, story development, etc.!</p>
<p>Across the Floor Exercise #1: Enchanting Track # 27; 2/4; 1:30</p>	<p><u>Circus Tightrope Walks</u></p> <ol style="list-style-type: none"> 1. Ask the dancers if they have ever been to the circus. Have they ever seen a circus performer balancing and walking high on a tightrope? 2. Today they are going to be tightrope walkers in the circus. 3. Show the dancers the blue painter's tape, explaining that it is magic tape. Place a long piece of tape down across the dance space. 4. Ask the assistant to go first, showing the dancers how a circus performer walks on the magic tape with her arms stretched outward to the side. You may even want to have the dancers pretend they are holding onto a very long pole or an umbrella for extra help with balance. 5. For this exercise, just have the young dancers walk in a normal heel toe pattern. Encourage them to keep their foot directly over the blue tape with every step. 6. Another goal is to have the dancers look forward and not down directly at their feet. This will be a challenge for the young dancers. 7. Use stacking technique to line up once they cross and ask the dancers to watch their classmates walk across the tightrope. 8. Once all the dancers have crossed, have the dancers repeat crossing back to their starting side. 9. If the dancers understood the exercise, add another challenge by taking a red square mat and places it on the middle of the tape. 10. Ask the dancers to stop on the red mat and clap their hands together two times and then continue walking the high tightrope. 11. Leave the tape on floor since it will be used later during class. 	<p>I have noticed in the last two years that many children haven't ever been to a circus. When speaking to them, their knowledge of a circus may be from a book or none at all.</p> <p>You will notice some dancers will walk quickly, others very slowly as they carefully step each time, and then there might be some that only step on the tape every couple of steps. All this is normal for this age group.</p>
<p>Across the Floor Exercise #2: Music, Magic, & Make-Believe Track #1</p>	<p><u>Kooka Kangaroo</u></p> <ol style="list-style-type: none"> 1. Ask the dancers to line up single file at one end of the blue tape. 2. Show the dancers the full color visual of <i>Kooka Kangaroo</i>. Ask them if they know what this animal is and how can they tell? 3. Tell the dancers you are Momma Kooka Kangaroo, the assistant is Grandma Kooka Kangaroo (as the assistant walks to the other side of dance space at the other end of the blue tape), and they are all the baby Kooka Kangaroos. 4. The assistant makes a ringing sound and holds her hand as if she is holding a phone. Momma Kangaroo answers the phone. Momma asks Grandma, "How is your day?" Grandma says she has been very busy baking cookies. She invites all of the little kangaroos over to her house for cookies. Momma agrees to send them but reminds Grandma to be sure they use their manners and don't get their feet wet. 5. Since Grandma lives on the other side of the river and there is no bridge, the little kangaroos are going to need some help crossing. But no worries, Momma has her magic rocks. 	<p>This pretend play exercise not only teaches about kangaroos, but it also teaches about family units, saying thank you, and following a sequence of directions. All children LOVE this exercise and you will see how the base story can stay the same while increasing the challenge of task demands in the coming weeks and years.</p>

	<ol style="list-style-type: none"> 6. Place 6 red mats over the blue tape, taking into consideration the size of the dancers and their ability to land on the mats while jumping from two feet to two feet. 7. Explain to the little kangaroos how they must jump from magic rock to magic rock, keeping their shoes dry. 8. Once they get to the other side, Grandma offers them a platter of cookies. They take one, say thank you, and line up stacking style. 9. To return, Momma calls Grandma on the phone, requesting she send all the babies home before dark. Grandma agrees. 10. Grandma asks the little kangaroos for them each to give her a special good-bye by jumping on the first mat and then turning to blow her a kiss good-bye. Grandma also blows each kangaroo a kiss and gives them a special wave. 11. Little kangaroos jump from two feet to two feet back across on the magic rocks. 12. Each kangaroo is greeted with a warm welcome from Momma Kangaroo. 	<p>Be careful about how far apart you place the mats. Some 3-year-old dancers will be able to easily perform this new variation of Kooka Kangaroo. Some will struggle, and I recommend you travel down the pathway with them as you say and do the pattern.</p>
<p>Across the Floor Exercise #2: Enchanting CD Track #26</p>	<p><u>All Aboard the Marching Train – Follow the Leader Skills</u></p> <ol style="list-style-type: none"> 1. Ask the dancers to line up behind the assistant in a long single line. The assistant will be the train engine and the dancers will be the train cars. Emphasize how they will be following right behind the assistant (point to her bun or pony tail as something to follow). 2. Ask the dancers what type of train car they would like to be. If they are having trouble knowing different types of train cars such as the passenger car, coal car, freight car, or tanker car, you will need to explain or show pictures. 3. The dancers will swing their arms as they march and concentrate on following the train car in front of them. 4. The dancers will march for 8 big marches then stop marching and place their feet together and clap their hands 8 times. 5. Continue alternating marching and clapping as the train travels in curvy and straight pathways around the dance space. 6. The young dancers love to pretend to blow the whistle as they begin marching each time. 	<p>Skills: Follow the leader, starting and stopping, curvy and straight pathways, counting to eight, marching, musical timing.</p> <p>It is beneficial for the teacher to be the caboose just in case a train car comes off the track and starts heading in another direction.</p>
<p><i>Creative Movement</i></p>		
<p>Creative Movement Exercise #1: Locomotion CD Track #18</p>	<p><u>Feeding the Baby Birds – Movement Concept Place</u></p> <ol style="list-style-type: none"> 1. Ask the dancers to stand on the blue tape left on the floor from the Circus Tightrope exercise. Our magic tape will now become a tree branch. 2. Show the dancers the full color visual of <i>Baby Birds Learning to Fly</i>. 3. Discuss how in the first image, the baby birds are eating worms. Baby birds love worms and they give the birds energy to grow and fly. 4. Tell the dancers the music will play and the lady on the CD will say “Move in one Place” and that is when they are to each get a worm to chew as they practice flapping their wings, so they can be strong to fly. The teacher and assistant pantomime dropping a worm in each bird’s mouth. 	<p><i>Concept of Place:</i> Moving in one place or moving while traveling all about the space.</p> <p>When the baby birds are flapping their wings while on the tree branch, they are moving in one place. When the baby birds take off from the tree branch and fly around</p>

	<ol style="list-style-type: none"> 5. When the music stops, the lady will say “move all around the space” and this is the dancers’ cue to jump off the tree branch and fly all around the room. 6. When the music stops again, the baby birds are to find a place on the tree branch, so they can receive another worm from the teacher & assistant and continue practicing their flapping. 7. When the music stops again, the lady will say “move all around the space” and the baby birds take off and fly all around the room. 8. Repeat again. 9. At the end, the music will stop. The dancers will be “all tired out from working so hard” and it is time for a nap. The birds will tuck their head into a wing and take a little nap. 10. Review with the dancers how we can dance in one place or we can dance all around the space. In dance class, many exercises are in one place, (demi-plié for example) while many other exercises are all about the space, (such as marching or kangaroo hops). 	<p>the space, they are moving all about the space.</p> <p>When teaching young dancers in the future, refer to the concept of place and say, “we are going to be dancing in one place during this exercise” or “we are going to be dancing all about the space during this exercise.” This is beneficial when a young child wants to run around the room and you are wanting them to be standing in a circle with the rest of the class. It is helpful to say in a neutral tone, “we are dancing in one place right now” and then gently redirect the child back to the circle.</p>
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Class Ending

<p>Class Ending Exercise #1: Enchanting CD Track #36; Révérence 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. Port de bras: Circle arms low (en bas); middle (1st); high (5th); open (2nd) 3. Rise to demi-pointe; bourrée turn to the right as the arms float upward to high 5th; open arms as heels lower and legs demi-plié 4. Port de bras: Circle arms low (en bas); middle (1st); high (5th); open (2nd) 5. Rise to demi-pointe; bourrée turn to the left as the arms float upward to high 5th; open arms as heels lower and legs demi-plié 6. Boys: Bow 7. Girls: Curtsey 8. 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. The assistant takes coloring sheets and special stickers to the door where dancers will line up. 	<p>Be sure to speak to the parents at the end of the class. If you have another</p>

	<ol style="list-style-type: none"> 3. Teacher thanks the students individually by calling their name and placing a sticker by their name in the roll book. 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 the sticker placed in the special teacher's book, they walk to the door to meet assistant 5. Teachers continues #3 & #4 for each child 6. Assistant thanks dancers 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>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>
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Teacher's Notes: