



Beverly's Weekly Lesson Plan

Class Level: 3-Year-Old	Class Length: 45 Minutes	Week 9
Instructor:	Class:	
Objectives: Relationships 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: Pathway; Energy; Opposites and Same; Tempo; Level; Direction; Place; Body Awareness; Size; Weight		
National Standards:		
Music: Kids!;		
Props: LNL Mats; LNL Ribbon Rings		
Optional Props: Blue Painter’s Tape; Beanie Babies; Pumpkins; Fall Colored Leaves; Acorns; Scarecrow; 2 Small Baskets		
Supplies: Roll Book; Lesson Plan; Music CDs/Playlist; Full Color Artwork Visuals; Coloring Sheet Handouts; Stickers		
Full Color Visuals: My Turn Around the Circle; Sit Like A Dancer		
Coloring Sheets for Handout: My Turn Around the Circle; Sit Like A Dancer		
Video Training: Refer to Video: LNL 3: Week 9 for complete explanation and demonstration of this lesson plan		
Teacher Notes: <ul style="list-style-type: none">Our focus over the next few weeks will be moving in relationship to others. Explain to the young dancers that we will be learning about moving and dancing with a partner. Remind the dancers to always be gentle with their ballet buddy. To explore this concept, pair up the dancers and have them stand and walk around the room with their magic string hooked between their shoulders. Be sure to make all the necessary sound effects when hooking the magic string between the dancers. The magic string is so magical that it helps them to stay exactly side-by-side to each other without even touching. Point out to the dancers how important it is for both partners to be moving at the same speed for this to work.When pairing the dancers, be mindful of how much time they spend together outside of the dance class. For various reasons, best friends or siblings are not always the best partners within a group class. I also like to establish for myself who will be partnered with who. It is also advised not to pair all strong students together and those that tend to struggle together. Instead, pair a strong student with one that needs a little more help and then both children in this partnership will benefit.		

- Change up partners within the class. If you have partners for one exercise, then pair the dancers with a new partner for the next exercise.
- In today's class the dancers will perform My Turn Around the Circle for the first time. This can be confusing at first. Be sure to be very clear with step by step instructions each week. It is also important that the teacher model for the young dancers by being the first dancer traveling around the circle.
- This week we will be using the Kids! CD for all of class.
- There will be exercises that repeat from last week along with the addition of brand-new patterns or completely new exercises. All new activities will be marked with *** to easily help you know that this is new information.
- Over the next few weeks the dancers will also be working on moving in various pathways such as straight, curvy, and zig-zag.
- In the 3-year-old curriculum, dancers will also explore moving with different types of energy such as moving sharply as compared to smoothly and moving lightly as compared to heavily. Take the time to talk about these concepts, allowing the young dancers time to explore as they pretend to be smooth as melting ice cream, sharp as a robot, light as a firefly, or heavy as an elephant. When teaching an exercise, be sure to point out to the dancers if they will be moving in a sharp manner or a smooth manner. Reinforce the concept of energy as much as you can throughout the entire class.
- This week's class contains another milestone in that the dancers will transition from their circle formation in the center of the dance space once they complete their warm-up to form one or two lines in the center of dance space for their center barre and center exercises. It is imperative that both you and the assistant face the children at all times. If you have dancers that need redirection, place those dancers right in front of the student assistant. Give this new formation a try and if you feel they are not ready, move them back to their circle formation. I have had some classes to transition to lines with no issues and then I have had a few where I had to wait just a bit longer for this big step.
- It will be impossible to cover everything presented in this lesson plan if your allotted class time is less than 45 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 	***Since the young dancers will be dancing with a partner for several exercises, it is important to stress

	<p>f. ***Being kind to your partner while waiting and dancing</p> <ol style="list-style-type: none"> 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. 	<p>always being kind to their partner while waiting to dance and while dancing. Being kind means never pulling on a partner, holding hands gently, working hard, and always listening to the teacher.</p>
Beeper Time	<ol style="list-style-type: none"> 1. For beeper time – allow about 10 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. Assign partners for all dancers. 3. Ask dancers to stand side by side to each other without touching each other. Pretend to hook magic string. 4. Ask dancers to begin walking in a forward direction to form a circle in the center of the dance space carefully remaining side by side to partner. 5. Ask dancers 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>***Discuss with the dancers how they must move at the same speed and take the same size steps as their partner.</p>
Warm-Up Exercise #1: Kids! CD Track #1; Circle Dance & Claps; 2/4; 3:37	<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. Share with the dancers that they are going to do a new exercise today. 3. Teach the dancers to alternate clapping their hands and then clapping their knees. Explain that if they are sitting, they are the drummers and they are making music by clapping their hands together and then their knees. Remind them they must clap at the same tempo as either you or the student assistant. 4. Ask the dancers what color butterfly they will be today. While seated, review with the dancers how butterfly wings flap with large smooth movements. 5. Ask the dancers to remain seated while you stand and travel around the circle pretending to be a butterfly. 6. Explain to the dancers how they will each take their turn being a butterfly traveling around the circle. In order to stand up and have their turn, the previous butterfly must either curtsy or bow to them signaling it is their turn. 7. This repeats until everyone has had a turn to travel around the 	<p>***This exercise teaches young children to experience turn taking and self-control. At first, the 3-year-olds may have trouble understanding when it is their turn. Give clear step by step instructions.</p> <p>***Remind the dancers to flap their wings smoothly and slowly so everyone can see the color of their wings.</p>

	<p>circle.</p> <p>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. 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>	<p>***Each dancer can either walk regularly or on demi-pointe.</p> <p>***Please note: It will take time to teach this exercise for the first time.</p>
<p>Warm-Up Exercise #2: Kids! CD Track #2; Snuggle & Stretch; 3/4; 1:50</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 2. 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. 3. 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 with their legs extended in front and arms over head. Ask the dancers to gently sway their bodies as they move their arms just like you. 4. Alter the tempo of the port de bras by doing one set slow and then two sets quicker. 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 of each port de bras after you. 5. Repeat #2, #3, & #4 6. Ask the dancers to sway side to side as if the wind has changed. Talk about swaying slowly and then quickly as the wind changes. 7. Ask the dancers to move their upper body and arms in a circular motion in one direction and then the opposite direction. 	<p>At the end of the exercise the dancers will pretend to be a tree swaying in the wind during Autumn. The leaves change colors and then blow off the branches as the wind blows. Ask them to act this out and see what they come up with as their interpretation for their arms and fingers becoming falling leaves.</p>
<p>Warm-Up Exercise #3: Kids! CD; Track #3; 2/4; 1:18</p>	<p><u>***Flex & Stretch of Feet: Adding Smooth and Sharp Energy</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. Flex both ankles using a slow tempo and smooth energy (reaching toes to ceiling); slowly and smoothly stretch ankles (pointing toes to center circle) 1 time; repeat flex for a total of 4 times at a quicker tempo using sharp energy 3. Walk fingertips like a snake smoothly slithering down legs; sharply jump fingertips like a grasshopper all the way up the body; clap hands overhead two times. 4. Repeat #2 & #3 	<p>***Talk through the music and use your voice to imply smooth by stretching the word smooth out as you say it and by saying the word sharp very quickly. Ask the dancers to say the words just like you do.</p>
<p>Warm-Up Exercise #4 Kids! CD; Track # 5; 2/4; 1:20</p>	<p><u>Mermaid and Merman – Torso & Back Strengthening</u></p> <ol style="list-style-type: none"> 1. Ask the dancers if they have ever seen a mermaid or merman. Explain to them that we are now going to pretend to be one swimming in the sea. 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. 	<p>Be sure to make this exercise into a pretend play story. Watch that young dancers keep their necks long with their eyes gazing on the</p>

	<ol style="list-style-type: none"> 3. 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). 4. 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. 5. 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. 6. The dancers will rest by lowering their body and then turn their head to one side and place their hands under their cheek. 7. 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. 8. 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. 9. Ask the dancers to rest once more while they bend and stretch their knees showing off their tail. 10. 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. 	<p>floor rather than throwing their head back and pinching the back of their necks.</p> <p>For many 3-year olds, they will try to keep their elbows and knees on the floor as they swim. Gently place your hand under their elbows or knees reminding them to lift them from the floor. They may not be strong enough to do so yet and that is fine. Eventually, with practice, they will be able to swim just like a mermaid or merman.</p>
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Center Barre

	<p><u>***Moving from circle formation to line formation</u></p> <ol style="list-style-type: none"> 1. Ask the dancers to tap their tummies. 2. The teacher moves to stand in front of the dance space. 3. Ask the dancers to turn their tummies to face you. 4. If you have a marley line that the dancers can see, ask them to place their toes on a marley crack. If you don't have a marley line, you will need to move and guide the dancers to create a straight line. 5. Ask the dancers to do a fingernail test. 6. Check that everyone has room and can see you and the student assistant. 7. It may be necessary to have more than one line. If so, be sure to place the back line in the window space of the front line so they can always see you and you can always see them. 8. It is advised that both the assistant and the teacher face the dancers and work in opposition. For example, when facing the dancers if you are asking the dancers to use their right leg, you must say right, but you are actually using your left leg. 	<p>***When making a straight line, talk to the dancers about how they will be standing side by side to the other dancers but they will not be touching each other.</p> <p>***Ask them to stretch their arms sideways and do a fingernail test. If they are touching fingers, ask them what do they need to do? In the beginning, you may need to guide them on how to spread out. Eventually, they will be able to do all of this on their own with only voice guidance.</p>
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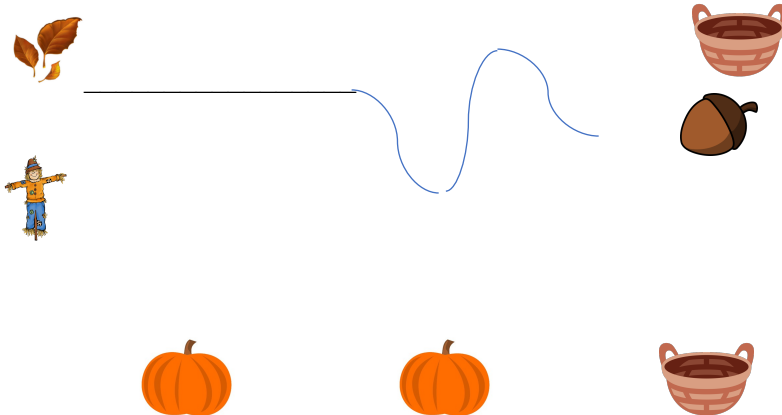
Center Barre Exercise #1: Kids! CD Track #8; ¾; 1:20	<u>Demi-plié and Throwing Fall Leaves</u> <ol style="list-style-type: none"> 1. Feet parallel with hands on hips. 2. 4 parallel demi-pliés 3. Port de bras: low (en bas), middle (1st), high (5th); open (2nd) 4. Reach low to the ground, bending at hips as if to scoop up a huge pile of leaves and throw them up into the air as the arms open and float back down to the hips. 5. 4 parallel demi-pliés 6. Port de bras: low (en bas), middle (1st), high (5th); open (2nd) 7. Reach low to the ground, bending at hips as if to scoop up a huge pile of leaves and throw them up into the air as the arms open and float back down to the hips. 8. Jump into the pile of leaves and finish with feet together in parallel, hands on hips, and head turned slightly to one side. Freeze in this position for 3 counts. 	***Remind the dancers to perform their demi-pliés with smooth energy.
Center Barre Exercise #2: Kids! CD Track #9; 2/4; 1:18	<u>Tendu with Crossbody Taps</u> <p>The dancers will focus on crossing the midline of their body and tapping their OPPOSITE shoulder with their hand.</p> <ol style="list-style-type: none"> 1. Begin standing tall in parallel with hands on hips. 2. Tendu parallel devant – right, left, right 3. Wave (or wiggle fingers) right hand at right shoulder; right hand crosses midline of body and taps left shoulder 3 times. 4. Tendu parallel devant – left, right, left 5. Wave (or wiggle fingers) left hand at left shoulder; left hand crosses midline of body and taps right shoulder 3 times. 6. Repeat 2, 3, 4, & 5 	***Ask the dancers to perform their tendus with smooth energy and their shoulder taps with sharp energy.
Center Barre Exercise #3: Kids! CD Track #11; 6/8; :27	<u>Battement Piqué: Fairy Taps</u> <p>The dancers will focus on tapping their SAME shoulder.</p> <ol style="list-style-type: none"> 1. Begin standing tall in parallel with hands on hips. 2. Ask the dancers to count out loud with you for both the piqués and the same side shoulder taps. 3. Stretch right foot/leg to the front reaching toward the center of circle; lightly tap stretched foot on the floor 6 times; close parallel 4. Wave (or wiggle fingers) right hand at right shoulder; touch the right hand to the right shoulder and say “same” as the dancers tap their same side shoulder 6 times. Place hand back on hip. 5. Stretch left foot/leg to the front reaching toward the center of circle; lightly tap stretched foot on the floor 6 times; 6. Wave (or wiggle fingers) left hand at left shoulder; left hand touches left shoulder and say “same” as the dancers tap their same side shoulder 6 times. Place hand back on hip. 	***Explain to the dancers how both their piqués and their same side shoulder taps will be performed with sharp energy.
Center Work		
Center Exercise #1: Kids! CD Track #14; ¾; 1:05	<u>***Rocking Baby and Dancer to Sleep</u> <ol style="list-style-type: none"> 1. Ask the dancers to open their legs to second position (be sure to show parallel positioning of legs and feet) 2. Give each dancer a Beanie Baby to cradle and hold. Ask the dancers to help you rock the babies to sleep. 3. Rocking sequence <ol style="list-style-type: none"> a. Rock slowly right and left 	***The dancers will add pantomime into their rocking exercise, pretending to be taking a nap along with their baby.

	<ul style="list-style-type: none"> b. Rock quickly right, left, right, left c. Repeat d. Step together parallel, plié, rise, bourrée turn to the right e. Plié, rise, bourrée turn to the left f. Kneel like a dancer, placing baby right in front of where rocking occurred g. Dancer yawns and lies down next to baby to take a little nap too. h. Once music ends, the teacher whispers for all dancers to rise and shine. The dancers wake up and carefully carry their babies to their special box. <p>4. Ask dancers to find their place back in their line formation.</p>	<p>***Talk about how rocking is a very smooth movement.</p>
<p>Center Exercise #2: Kids! CD; Track #15; 2/4; :33</p>	<p><u>***Sauté with Sharp and Smooth Energy</u></p> <ul style="list-style-type: none"> 1. Give each dancer two ribbon rings to hold. Before the exercise, ask the dancers to move their ribbon rings very smoothly. Now ask them to move them very sharply. 1. Exercise (begin with feet parallel and hands on hips) <ul style="list-style-type: none"> a. demi-plié, sauté, demi-plié, stretch legs b. sway ribbon rings in all directions very smoothly c. demi-plié, sauté, demi-plié, stretch legs d. sharply move ribbon rings as if firecracker going off e. demi-plié, sauté, demi-plié, stretch legs f. sway ribbon rings in all directions very smoothly g. demi-plié, sauté, demi-plié, stretch legs h. sharply move ribbon rings as if firecracker going off 	<p>***The dancers will be very excited to be dancing with the ribbon rings. Remind them of how to properly hold them and never to allow their ribbons to touch another dancer.</p> <p>***Reinforce the concept of sharp and smooth using the ribbon rings. Allow the dancers to decide how to move their ribbon rings as long as it is smooth for smooth and sharp for sharp.</p>
<i>Across the Floor</i>		
	<p><u>Transition to Traveling Steps</u></p> <ul style="list-style-type: none"> 1. Ask dancers to tap their tummies. 2. Call them one at a time and place dancers in a single file line on one side of the dance space for the next exercise. 3. Remind dancers to keep their eyes on the teacher and their hands to themselves. 	
<p>Across the Floor Exercise #1; Kids! CD; Track #17; 4/4; 2:30</p>	<p><u>***Strolling Flamingo Friends</u></p> <ul style="list-style-type: none"> 1. This exercise will require plenty of painter's tape (or LNL mats) when first introducing it to the young dancers. The tape will help the young dancers understand pathway and the relationship of side-by-side. 2. Place the tape in a straight line starting from one side of the room to the middle. Then continue the tape from the middle in a curvy pathway to the opposite of the dance space. The tape will represent the pathways of straight and curvy. 	<p>***Discuss with the dancers how a sidewalk or road is also a pathway. Ask them if the road in front of their home is straight or curvy.</p> <p>***It will be challenging for the</p>

	<ol style="list-style-type: none"> Place the dancers into pairs and ask them to line up on the end of the straight pathway. Explain to the dancers the concept of side-by-side. Have the dancers pretend to hook their magic string to their partner, and then place their hands on their hips. Explain to the dancers how they will travel on each side of the tape but will never actually touch the tape. The dancers are to remain side-by-side to each other as they travel. Using pretend play, have the dancers pretend to be flamingos needing to walk across a shallow pond. Discuss with the dancers how a flamingo walks and stands. Demonstrate for the dancers how a flamingo touches its foot to the side of its knee with every step it takes. Explain to the dancer how the pathway will change from straight to curvy. A new pair of flamingos will begin strolling down the pathway once the flamingos in front of them reach the curvy portion of the pathway. If possible, keep tape on floor for galloping exercise 	<p>young dancers to remain side by side so keep reminding them about their magic string.</p>
<p>Across the Floor Exercise #2: Kids! CD Track #18; 2/4; 2:48</p>	<p><u>Marching & Dropping Every 4 Counts</u></p> <ol style="list-style-type: none"> Place dancers into pairs and line them up on one side of the dance space. Place red mats down spaced apart so that your dancers can take 4 marching steps and then arrive at a mat. Explain to the dancers that they will not touch the red mats this time. They are going to travel side-by-side with their partner and the red mat will be in between them when they drop and lower for four counts. Ask dancers to hook their magic string to their partner. Each pair of dancers will begin with 4 big marches – 1, 2, 3, 4; once the dancer reaches the mat on the next count 1, they quickly drop to floor and hold for counts 1, 2, 3, 4 remembering not to touch the red mat, but instead letting it be a safe divider for the 2 partners; the next set of dancers join in and this pattern repeats across the floor. 	<p>The exercise will repeat with the added complexity of having a partner to move side-by-side with and never touching the red mats.</p> <p>The repeating pattern of the exercise is just as in previous weeks: march 4, drop 4</p>
<p>Across the Floor Exercise #3: Kids! CD Track #22; 2/4; 2:09</p>	<p><u>***Squirrels Storing Acorns Down the Straight and Curvy Pathway</u></p> <ol style="list-style-type: none"> Place the dancers in pairs on one end of the dance space. If you are using tape, have the dancers line up at the straight pathway end. At the end of the curvy pathway, place a pile of Autumn leaves. The dancers are to pretend they are squirrels preparing for winter by hiding acorns. Give each dancer an acorn to hold in their hands. Ask the dancers to forward gallop down the straight and curvy pathway looking for the best place to hide their acorn. Once the dancers reach the end of the pathway, ask them to hide their acorn in the pile of leaves. Once their acorn is hidden, have the dancers move away from the pile of leaves and pose as if they are a squirrel hiding in a tree. 	<p>***This exercise is basically the same as last week, except for the added layer of traveling in a straight and curvy pathway.</p> <p>***If you cannot use tape on the floor, use different colored mats. For example, use yellow rectangles to represent the straight pathway and ovals or flowers to represent the curvy</p>

	<ol style="list-style-type: none"> 8. Once all squirrels have hidden their acorns, ask the dancers to alternate tiptoeing and scurrying all together back to the original side of the room. Remind them to be extra quiet so no other animal will see them hiding their acorns. 9. Give each squirrel another acorn and have them repeat the entire exercise using the opposite leg to gallop. 10. Once everyone has hidden their second acorn, ask them all to look for two acorns in the pile of leaves. Once found, give the acorns to the teacher or assistant. Next, ask the squirrels to each pick up several leaves and give to the teacher or assistant as well. 11. Leave the tape on the floor (or mats for the next exercise). 	<p>pathway. Be sure to remind the dancers to remain on each side of the tape or mats as they gallop.</p>
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Creative Movement

<p>***Creative Movement #1; Kids! CD; #44 (You've Got Rhythm); 2:27</p>	<p><u>***Pumpkin Patch Obstacle Course</u></p> <ol style="list-style-type: none"> 1. Create an obstacle course using the tape (or mats) from the previous exercise. The following items (or something similar) will be needed: 2 leaves for each dancer; a basket to place leaves; 1 acorn for each dancer; basket to place acorns; 2 pumpkins, and 1 scarecrow. 2. The dancers will choose their own movements in the following order. <ol style="list-style-type: none"> a. Each dancer will pick up two leaves and travel down the pathway choosing their own movements. b. Place the two leaves into the basket at the end of the curvy pathway. c. Pick up one acorn d. Move like a squirrel and place the acorn in the next basket. e. Dance around the first pumpkin f. Dance over the 2nd pumpkin g. Freeze like a Scarecrow h. Remain frozen until all dancers have finished the obstacle course. i. Upon the teacher's cue, all scarecrows become unfrozen and dance like a scarecrow all through the dance space. <div style="text-align: center;">  </div>	<p>***Even though this exercise is an obstacle course, allow the children to choose their movements for each section. Give them the structure and then allow them to create their own movement, otherwise the exercise is not creative movement.</p>
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Class Ending

Class Ending Exercise #1: Kids! CD; Track #43; Révérence 3/4; 1:00	<u>Thank You</u> <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>
Coloring sheet handouts for each dancer	<u>Departing Class</u> <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: