



Term 2

Level 1

Level 2





Term 2 – Fall / Autumn Level 1 Weekly Lesson Plans

Level 1 / Term 2 / Week 1 [Week 11]: Ages 3 – 4 ½

Focus Book: *Angelina's New Partner* (reread pages 59-69 and read pages 70-73)

Song: 12345

Class Length: 45 Minutes

Theme Focus: Season of Fall / Autumn

Props Needed: Mats, Scarves, & Maracas

Additional Props: Painter's Tape, Autumn Props
(Printed Autumn Props & Autumn Silk Leaves)

Section of Class	Exercise	Music CD, Track #, Length, Props Needed	Description
			Miscellaneous Information Regarding Exercise
Greeting, Story & Etiquette	Greeting & Roll	Roll Book	Gather dancers into a circle away from the dance area. With everyone seated on the floor, greet dancers and take roll.
	Reading of story; Check for understanding by asking	Story Book	<p>Reread <i>Angelina's New Partner</i> pages 59-69 and also read pages 70-73</p> <p>After reading, check for understanding by discussing the following with the dancers.</p> <ol style="list-style-type: none"> Besides dancing, what did Angelina like to do? (play with her friends) Why was Gracie and Angelina excited? (because there was a new student at Camembert Academy) What was the new student's name? (A.Z.) What was his favorite type of dance? (hip-hop) What did A.Z. offer to do? (teach Viki and her friends how to hip-hop) Who was the new student in ballet class? (A.Z.) What exercise did Ms. Mimi ask the class to begin with? (Pliés) What was Ms. Mimi's surprise announcement? (The class would perform in a pas de deux recital next week) What is a pas de deux? (a dance for two) What was Angelina worried about? (she was afraid she would have A.Z. as a partner and have to dance hip-hop) What instruments were Polly and Mrs. Mouseling playing when Angelina arrived home? (The xylophone and the bongos)

			<p>12. Who did Angelina want for her partner? (Gracie)</p> <p>13. Why? (She wanted a real ballet partner)</p> <p>14. Who did Ms. Mimi assign to be Angelina's partner? (A.Z.)</p>
	Please note: some of the questions are more appropriate for the older dancers within this age range.		
	Dancer Etiquette	None	<p>Take time to review important rules. Ask the dancers to repeat the dancer rules back to you.</p> <ol style="list-style-type: none"> 1. Eyes on the teacher 2. Keep hands to self 3. Be a first-time listener
	Ask the dancers to always listen carefully when the teacher is talking. Remind them to always look at their teacher when they hear her voice. Remind young dancers to keep their hands to themselves.		
Warm-Up	Setting Up	1 Angelina Mat	Place one Angelina mat in the center of the room. Gather dancers into a circle around the mat. Have dancers hold hands to form a circle and then ask them to stretch their arms open wide making sure they are not touching their neighbor. Ask them to sit like Angelina Ballerina.
	Have the class assistant stand directly across from the teacher. If a child is having difficulty focusing or remaining in the circle, place that dancer directly on the side of the class assistant.		
	Travel Around the Circle	Class CD, Circle WU, Track #1, 3:51, None	<p><i>Ask the dancers to gallop around the circle in two different tempos. They will gallop slowly for ½ way around the circle and then quickly for the 2nd ½ of the circle.</i></p> <ul style="list-style-type: none"> • The teacher begins first and then each dancer has a turn traveling alone around the circle as the remaining dancers clap to the beat of the music. Take time to fully explain the exercise before beginning so the dancers understand the sequence. • Listen for Angelina's Welcome • Each dancer will take their turn doing the following...<i>Stand like a dancer and then gallop around the circle in two different tempos. They will gallop slowly for ½ way around the circle and then quickly for the 2nd ½ of the circle.</i> • Curtsey or bow once the dancer arrives back in her original place in the circle. • Sit like a dancer as the next dancer stands to repeat the process. • Begin to clap to the beat of the music while everyone else gets their turn. Clap hands together and then clap hands to top of knees. Keep repeating this pattern. • Once everyone has a turn, ask the dancers to tap various body parts to the beat of the music. Name the body parts so the dancers can learn the names of the parts of their body. • <i>Add tempo changes to all taps by tapping slowly for 4 taps and then quickly for 8 taps.</i>

There are many benefits to this exercise: The teacher can assess the dancer's understanding of the exercise; gives the dancer a sense of accomplishment by traveling around the circle alone; encourages musical awareness; requires the dancer to follow a sequence of tasks.			
	Curl & Stretch with Port de bras	Class CD, Stretching, Track #2, 2:16, None	<p><u>Keep exercise concept the same but vary the port de bras; begin teaching dancers each name of the different port de bras</u></p> <p>Curl, Stretch, and Port de bras:</p> <ul style="list-style-type: none"> Ask the dancer to curl into a small shape with their legs bent with knees into chest and back rounded with arms hugging knees. Dancers try to make their bodies into a tight ball. Gracefully open up curved tight shape into a stretched straight shape with legs extended forward, back sitting tall and straight, with arms opening up overhead just like a flower. While sitting tall move arms through various port de bras saying the name of each port de bras. For example, low for en bas; middle for 1st; high for 5th; and open for 2nd. Repeat entire sequence but vary the sequence of the port de bras. Repeat entire sequence but slowly curl back to a straight shape with back on the floor and ask dancers to reach and curl up and forward working abdominals. Repeat curl and stretch to floor but this time roll over to tummy and pretend to swim arms and legs as eyes look straight to floor then roll over in the opposite direction and swim, roll over to back and roll up reaching across to dancer on opposite side of circle using abdominals to curl body up to sitting.
	Move gracefully from one stretch to another. Remind dancers to take deep breaths and to reach as far as they can with their bodies.		
	Flexing & Pointing Ankles (with tempo)	Class CD, Flex & Pointe, Track #3, 1:19, None	<p><u>Add tempo to the exercise by asking dancers to flex and point slowly and then quickly. Also ask them to slowly walk their fingers down their legs for 2 then quickly for 4. Continue all the way down and all the way up.</u></p> <ul style="list-style-type: none"> Sitting with legs stretched out in front with hands resting on top of knees. Alternate flexing, pointing, and circling the ankles/feet Bend over at the hips and walking fingertips down legs stretching hamstrings; hold stretch as the fingers tickle the toes; walk fingertips all the way up body and reach stretching over head Repeat all
	Remind dancers to sit tall and to stretch their knees as they point and flex		
Center Barre	Transition to Center Barre	None	<ul style="list-style-type: none"> <u>Change dancers to a line formation.</u> Dancers will form one or two lines facing the front of the studio. The assistant and teacher will turn and face the students to demonstrate the exercises and to keep eye contact with all students. Have the dancers stand and place their feet together in parallel
	Remind dancers to listen carefully and watch the teacher and the assistant as they learn to dance like Angelina Ballerina.		

	Demi-Plié: Parallel and 1st Position	Class CD, Plié, Track #5, 2:29 None	<p>Legs parallel with hands on hips:</p> <ul style="list-style-type: none"> • 2 demi-pliés with hands on hips • Port de bras 1st, 5th, 2nd, place hands back on hips • Open legs/feet to a small 1st position and repeat all in 1st. • 2 demi-pliés in small 1st position with hands on hips • Port de bras 1st, 5th, 2nd, place hands back on hips • Rotate legs to parallel, rise and balance on demi-pointe with hands on hips • Lower heels • Finish for 3
	Remind dancers to keep knees over toes during pliés. Focus on teaching dancers to make curved shapes with their arms during port de bras. Remind the dancers to make a diamond shape with their legs as they demi-plié in 1 st position.		
	Tendu: Changing Tempo	Class CD, Tendu, Track #6, 1:19, None	<p>Feet parallel with hands on hips</p> <ul style="list-style-type: none"> • 1 slow tendu, stretching right foot forward parallel and closing parallel • 1 quick tendu on the right • 2 claps • Repeat on the left foot • Repeat all of the above • Finish for 3
	Remind the dancers to stretch their leg, foot, and toes each time they tendu. Remind dancers to keep their bodies very still as they tendu.		
	Piqué	Class CD, Piqué, Track #8, :28, repeat, None	<p>Legs parallel and both hands on hips</p> <ul style="list-style-type: none"> • Stretch right foot to the front and lightly tap leg/foot on the floor tapping floor 5X's, closing parallel on count 6 • Clap hands twice on counts 7,8 • Repeat above 2 more X's. • Repeat all on left leg • Repeat again both right and left • Finish for 3
	Remind dancers to keep their knees stretched as they tap their entire leg during their Piqués. Ask the dancers to count their tap outloud.		
	Passé/Retiré	Class CD; Cou de pied/ Passé/Retir é	<p>Legs parallel with hands on hips</p> <ul style="list-style-type: none"> • Parallel Passé/Retiré right leg to knee and back to parallel – 3 times • With feet parallel brings arms up and down one time as if a bird flapping its wings • Repeat all with left • Finish for 3

	Remind dancers to keep their tummies tight as they balance on one leg as the other foot travels up the leg to the knee.		
Center	Transition to Center Work		Dancers will remain in their line formations facing the front of the studio.
	Sauté with Tempo	Class CD, Sauté, Track #11, :33, None	Legs parallel with hands on hips <ul style="list-style-type: none"> • Plié, Sauté, Plié, straighten legs • Plié, Sauté, Plié, straighten legs • Plié, Sauté quickly 4X's • Stretch legs and circle arms overhead • Repeat entire sequence. • Finish for 3
	Remind dancers to push their toes through the floor as they jump off the floor. Remind the dancers how they can change the tempo of their movement by moving slowly or quickly.		
Traveling Steps	Transition to Traveling Steps	None	Place dancers in rows/lines on one side of room. With the assistant leading, dancers will travel from one side of the room to the other. Many exercises will be repeated.
	Take the time to tell the dancers which group of dancers will go first, second, etc. Taking turns is a concept they are learning.		
	Dancer Walks (Changing Tempo)	Class CD, Dancer Walks, Track #14, 1:51, None	As in the story Angelina's New Partner, the dancers will walk just like Angelina and her friend Gracie did when they went to meet the new student, A.Z. Ballet dancers walk with their toes reaching and stretching with every step. <ul style="list-style-type: none"> • Line dancers up in rows on one side of studio. One line will cross at a time. • All dancers begin with their right foot pointed forward and their arms I demi-seconde (making sure they do not smash their beautiful princess tutu) • Dancers begin by walking forward for 8 steps with pointed (stretched) feet • Dancers wave like a princess to A.Z. on their right arm and then to Viki on their left with their left arm • Continue pattern across studio • The second line will begin 16 counts after 1st line.
	Remind dancers to walk with their toes reaching first just like a ballerina. Ask dancers to perform exercise just like last week and then do the same exercise with a quicker tempo. Discuss with dancers how tempo can make dance fun to do and interesting to watch.		

<p>Fall Theme:</p> <ul style="list-style-type: none"> Place dancers in rows on one side of the studio. Discuss with the dancers how many of the leaves on trees change color during the season of Autumn. Autumn is often called Fall because it is common for the leaves to fall from the trees during this time of year. For each child in the row, place a leaf down about 4 steps away from the starting position. Place another leaf down for each dancer in the row another 4 steps from the first group of leaves. Ask dancers to tendu parallel devant their right leg. The dancers will walk 4 steps slowly to the first leaf. Ask them to pick up a leaf with their right hand and lift the leaf to the side and up as they watch the leaf move upward and downward Dancers slowly walk for four to the next leaves and pick this leaf up with their left hand. Dancers then port de bras to the side and upward with their left hand as their eyes track the leaf. Dancers then very quickly walk the rest of the way across the studio as their leaves float forward and upward. As the dancers wait for their classmates to have their turn, all dancers with leaves will mirror the dancers crossing the floor by making their leaves dance just like the crossing dancers. The difference will be the waiting dancer's feet will remain still in one place. <p>Props: Silk Fall Leaves-2 per dancer</p>		
<p>Marching Like A.Z. (Forward changing tempo)</p>	<p>Class CD, Marching, Track #15, 2:48</p>	<p>Have the dancers march like A.Z. Instruct dancers to pick up their knees high, swing their arms to and fro, and move with lots of energy. Feet parallel with hands on hips.</p> <ul style="list-style-type: none"> March forward for 8 counts (swing arms with each step) March backward for 4 counts (continue swinging arms) March in place for 4 counts (continue swinging arms) Keep repeating across studio. Once dancers have reached the other side have them high five their neighbor just like A.Z. likes to do. The next row of dancers can begin after 16 counts.
<p>Ask the dancers to help you count. Have them try with their hands on their hips then with their arms swinging in opposition.</p>		
<p>Marching into Fall</p> <ul style="list-style-type: none"> Place all leaves in a big pile on opposite end of dance space. Talk with the dancers about how some people rake their leaves into piles and pick them up and others leave their Autumn leaves on the ground. Line the dancers up on one side of room in rows of 4 dancers Dancers will march one row at a time March forward for 8 counts (swing arms in opposition with each step) March backward for 4 counts (continue swinging arms in opposition) March in place for 4 counts (continue swinging arms in opposition) Keep repeating across studio Once dancers reach the opposite end of studio, dancers go to pile of leaves and throw leaves up into air, bend down and choose one leaf <p>Props: Large pile of silk Autumn leaves – at least one per dancer</p>		

	<ul style="list-style-type: none"> Go to empty space in room (not in way of marching dancers), hold up leaf high, let it go and watch it float to floor. Dancers then make their bodies copy the movement of leaf and float to the ground and form a similar shape as their leaf. Dancers wait in their leaf shape until all dancers have marched. 		
Creative Movement	Transition to Creative Movement		Ask dancers to spread out around the dance space.
	The creative movement portion of the class is designed to allow the child to explore movement based on a given concept. The children create their own movement within the structure of a given concept		
	Tempo in a Large Group	Angelina Says Creative Movement CD, Tempo, Track #4, 2:22	<p>Divide the dancers into 2 groups. The teacher will lead one group and the class assistant will lead the other. The dancers will be connected by sharing a scarf with the dancer to the right and left. The dancer will need to work as a team to remain connected and to keep from pulling on each other.</p> <ul style="list-style-type: none"> Have one group of dancers move like A.Z. with very sharp and high-energy movements. Have the other group move like Angelina with very graceful movements at different tempos. About half way through the exercise, have the groups of dancers switch characters. Ask dancers to listen carefully as Angelina Ballerina will guide them through dancing at different tempos. When Angelina calls out slow, the dancers must dance as slow as possible. When Angelina calls out moderate, the dancers must dance in between fast and slow at a moderate tempo. When Angelina calls out fast, the dancers must dance very quickly. Talk about how the dancers move differently when they are one character compared to the others.
	Remind dancers to freeze in the position they were in when the music stopped and to listen carefully for Angelina to call out the next tempo. Tempo refers to the speed of the music and movement. Dancers will explore dancing to the following three tempos: slow, moderate, and fast. Remind dancers to listen to the music so they can match the same speed/tempo of their bodies to the sound.		
	<p>Fall Theme Props: Scarves – 2 per dancer</p> <ul style="list-style-type: none"> Ask the dancers to pretend they are a leaf on a tree. Give each dancer two scarves to hold. When Angelina calls out slow – they are to move as if they are a leaf attached to a tree in a gentle breeze When Angelina calls out moderate – they are to move as if they are a leaf attached to a tree in a fierce wind When Angelina calls out fast – they are to move as if they are a leaf that has fallen from the tree and is blowing in the wind 		
Angelina's Dance	Transition to Choreography	None	Each week spend time teaching choreography to a special Angelina Ballerina song. Intermix given choreography to special works within the song while allowing other parts of the song to be used for the dancers to create their own choreography (free dance at this age).
	This exercise will allow for both teacher directed and child directed movement. This combination is an excellent technique to use at the end of each dance class		

	Angelina Choreography	Angelina's Song & Dance CD, 12345; Track #3, 1:01;	<p>Teach lyrics first and then choreography for the Angelina song – 12345.</p> <p><u>One Two Three Four Five</u></p> <p>Start with feet parallel and hands on hips</p> <p><i>Did you know that</i></p> <p><i>Gesture – taking hands from hips, circling wrist to finish palms up in front of body with elbows at waist.</i></p> <p><i>Counting can be fun</i></p> <p><i>Sway right and left, hands remain as above</i></p> <p><i>Let's begin a song with</i></p> <p><i>Sway right and left, hands remain as above</i></p> <p><i>Number one</i></p> <p><i>Gesture number 1 with right hand as left hand goes to hip: continue swaying body</i></p> <p><i>Then numbers two and three come</i></p> <p><i>Gesture number 2 and 3 with fingers; continue swaying body</i></p> <p><i>Next in line and soon you'll see</i></p> <p><i>Sauté parallel 2 Xs with hands on hips</i></p> <p><i>That the magic</i></p> <p><i>March as arms port de bras 1st to 5th</i></p> <p><i>Has begun</i></p> <p><i>Continue marching as arms open to 2nd with palms up</i></p>
	Teach lyrics first, then movement. Feel free to alter to fit the needs of your students.		
Good-bye	Révérence - Curtsey & Bow	Class CD, Révérence, Track #22, 1:19, None	<p>Have dancers return to their line formation in the middle of the studio</p> <ul style="list-style-type: none"> • Feet together parallel with arms en bas • Port de bras with right arm- center, overhead, open side and back to en bas • Repeat with left arm • First port de bras both arms 2 Xs, looking right then left • Bourrée turn right then left • Bring right foot back and curtsey or keep feet together and bow • Repeat on other side • Listen for Angelina's farewell
	Dancers say thank you and good-bye to their teachers with a curtsey or bow. Teachers curtsey along to say good-bye and thank the dancers for working hard.		
	Stickers & Handouts	Stickers & Handouts	<ul style="list-style-type: none"> • Line up the dancers at the door • Remind everyone to practice at home

			<ul style="list-style-type: none"> • Give out any handouts you may have for them • Go down the line and call each dancer by name and thank them for working so hard and for being such a good listener. Place an Angelina Ballerina sticker on the hand of each dancer as you speak to them individually. • Open the studio door and see that the children get to their caregiver.
			A duty of the assistant is to stay with any child that hasn't been promptly picked up. Advise the assistant to be ready to distract and comfort a child in this situation. For many young children, they are easily upset if they don't see Mommy or the caregiver right away.

Teacher's Notes:

Level 1 / Term 2 / Week 2 [Week 12]: Ages 3 – 4 ½**Focus Book:** *Angelina's New Partner* (pages 74-77)**Song:** 12345**Class Length:** 45 Minutes**Theme Focus:** Season of Fall / Autumn**Props Needed:** Mats, Scarves, & Maracas**Additional Props:** Painter's Tape, Silk Autumn Leaves
Paper Wind & Rain Circles

Section of Class	Exercise	Music CD, Track #, Length, Props Needed	Description
			Miscellaneous Information Regarding Exercise
Greeting, Story & Etiquette	Greeting & Roll	Roll Book	Gather dancers into a circle away from the dance area. With everyone seated on the floor, greet dancers and take roll.
	Reading of story; Check for understanding by asking questions	Story Book	<p><i>Angelina's New Partner</i> (pages 74-77)</p> <p>After reading, check for understanding by discussing the following with the dancers.</p> <ol style="list-style-type: none"> 1. What was Angelina worried about? (She was worried that A.Z. would turn their pas de chat into a pas de hip-hop.) 2. What did Angelina ask A.Z. to stop doing? (Snapping his fingers) 3. What did A.Z. show Angelina to help her leap higher? (To press her feet down into the ground to jump)
	Please note: some of the questions are more appropriate for the older dancers within this age range.		
	Dancer Etiquette	None	<p>Take time to review important rules. Ask the dancers to repeat the dancer rules back to you.</p> <ol style="list-style-type: none"> 1. Eyes on the teacher 2. Keep hands to self 3. Be a first-time listener
	Ask the dancers to always listen carefully when the teacher is talking. Remind them to always look at their teacher when they hear her voice. Remind young dancers to keep their hands to themselves.		
Warm-Up	Setting Up	1 Angelina Mat	Place one Angelina mat in the center of the room. Gather dancers into a circle around the mat. Have dancers hold hands to form a circle and then ask them to stretch their arms open wide making sure they are not touching their neighbor. Ask them to sit like Angelina Ballerina.

Have the class assistant stand directly across from the teacher. If a child is having difficulty focusing or remaining in the circle, place that dancer directly on the side of the class assistant.		
Travel Around the Circle	Class CD, Circle WU, Track #1, 3:51, None	<p><i>Ask the dancers to gallop in a forward direction around the circle. The dancers can choose which leg they prefer to lead the gallop with.</i></p> <ul style="list-style-type: none"> • The teacher begins first and then each dancer has a turn traveling alone around the circle as the remaining dancers clap to the beat of the music. Take time to fully explain the exercise before beginning so the dancers understand the sequence. • Listen for Angelina's Welcome • Each dancer will take their turn doing the following...<i>Stand like a dancer and gallop in a forward direction around the circle. The dancers can choose which leg they prefer to lead the gallop with.</i> • Curtsey or bow once the dancer arrives back in her original place in the circle. • Sit like a dancer as the next dancer stands to repeat the process. • Begin to clap to the beat of the music while everyone else gets their turn. Clap hands together and then clap hands to top of knees. Keep repeating this pattern. • Once everyone has a turn, ask the dancers to tap various body parts to the beat of the music. Name the body parts so the dancers can learn the names of the parts of their body.
There are many benefits to this exercise: The teacher can assess the dancer's understanding of the exercise; gives the dancer a sense of accomplishment by traveling around the circle alone; encourages musical awareness; requires the dancer to follow a sequence of tasks.		
Curl & Stretch with Port de bras	Class CD, Stretching, Track #2, 2:16, None	<p><u><i>Keep exercise concept the same but vary the port de bras; begin teaching dancers each name of the different port de bras</i></u></p> <p>Curl, Stretch, and Port de bras:</p> <ul style="list-style-type: none"> • Ask the dancer to curl into a small shape with their legs bent with knees into chest and back rounded with arms hugging knees. Dancers try to make their bodies into a tight ball. • Gracefully open up curved tight shape into a stretched straight shape with legs extended forward, back sitting tall and straight, with arms opening up overhead just like a flower. • While sitting tall move arms through various port de bras saying the name of each port de bras. For example, low for en bas; middle for 1st; high for 5th; and open for 2nd. <i>Vary the tempo of the port de bras.</i> • Repeat entire sequence but vary the sequence of the port de bras. • Repeat entire sequence but slowly curl back to a straight shape with back on the floor and ask dancers to reach and curl up and forward working abdominals. • Repeat curl and stretch to floor. Roll over to tummy and pretend to swim arms and legs as eyes look straight to floor then roll over in the opposite direction and swim, roll over to back and roll up reaching across to dancer on opposite side of circle using abdominals to curl body up to sitting.
Move gracefully from one stretch to another. Remind dancers to take deep breaths and to reach as far as they can with their bodies.		

	Flexing & Pointing Ankles (with tempo)	Class CD, Flex & Pointe, Track #3, 1:19, None	<p><i>Add tempo to the exercise by asking dancers to flex and point slowly and then quickly. Also ask them to slowly walk their fingers down their legs for 2 then quickly for 4. Continue all the way down and all the way up.</i></p> <ul style="list-style-type: none"> • Sitting with legs stretched out in front with hands resting on top of knees. • Alternate flexing, pointing, and circling the ankles/feet • Bend over at the hips and walking fingertips down legs stretching hamstrings; hold stretch as the fingers tickle the toes; walk fingertips all the way up body and reach stretching over head • Repeat all
	Remind dancers to sit tall and to stretch their knees as they point and flex		
Center Barre	Transition to Center Barre	None	<ul style="list-style-type: none"> • <u>Change dancers to a line formation.</u> • Dancers will form one or two lines facing the front of the studio. The assistant and teacher will turn and face the students to demonstrate the exercises and to keep eye contact with all students. • Have the dancers stand and place their feet together in parallel
	Remind dancers to listen carefully and watch the teacher and the assistant as they learn to dance like Angelina Ballerina.		
	Demi-Plié: Parallel and 1st Position	Class CD, Plié, Track #5, 2:29 None	<p>Legs parallel with hands on hips:</p> <ul style="list-style-type: none"> • 2 demi-pliés with hands on hips • Port de bras 1st, 5th, 2nd, place hands back on hips • Open legs/feet to a small 1st position and repeat all in 1st. • 2 demi-pliés in small 1st position with hands on hips • Port de bras 1st, 5th, 2nd, place hands back on hips • Rotate legs to parallel, rise and balance on demi-pointe with hands on hips • Lower heels • Finish for 3
	Remind dancers to keep knees over toes during pliés. Focus on teaching dancers to make curved shapes with their arms during port de bras. Remind the dancers to make a diamond shape with their legs as they demi-plié in 1 st position.		
	Tendu: Changing Tempo	Class CD, Tendu, Track #6, 1:19, None	<p>Feet parallel with hands on hips</p> <ul style="list-style-type: none"> • 1 slow tendu, stretching right foot forward parallel and closing parallel • 1 quick tendu on the right • 2 claps • Repeat on the left foot • Repeat all of the above • Finish for 3

Remind the dancers to stretch their leg, foot, and toes each time they tendu. Remind dancers to keep their bodies very still as they tendu.		
Piqué	Class CD, Piqué, Track #8, :28, repeat, None	Legs parallel and both hands on hips <ul style="list-style-type: none"> • Stretch right foot to the front and lightly tap leg/foot on the floor tapping floor 5X's, closing parallel on count 6 • Clap hands twice on counts 7,8 • Repeat above 2 more X's. • Repeat all on left leg • Repeat again both right and left • Finish for 3
Remind dancers to keep their knees stretched as they tap their entire leg during their Piqués. Ask the dancers to count their tap outloud.		
Passé/Retiré	Class CD; Cou de pied/ Passé/Retiré	Legs parallel with hands on hips <ul style="list-style-type: none"> • Parallel Passé/Retiré right leg to knee count 1 , hold 3 • Lower right leg back to parallel & demi plié • Repeat on left leg • Repeat on right leg • 1 full port de bras – arms 1st, 5th, 2nd, en bas, and back to hips • Repeat all starting with left leg • Finish for 3
Remind dancers to keep their tummies tight as they balance on one leg as the other foot travels up the leg to the knee.		
Center	Transition to Center Work	Dancers will remain in their line formations facing the front of the studio.
	Sauté with Tempo	Class CD, Sauté, Track #11, :33, None <ul style="list-style-type: none"> • Legs parallel with hands on hips • Plié, Sauté, Plié, straighten legs • Plié, Sauté, Plié, straighten legs • Plié, Sauté quickly 4X's • Stretch legs and circle arms overhead • Repeat entire sequence. • Finish for 3
	Remind dancers to push their toes through the floor as they jump off the floor. Remind the dancers how they can change the tempo of their movement by moving slowly or quickly.	

Traveling Steps	Transition to Traveling Steps	None	Place dancers in rows/lines on one side of room. With the assistant leading, dancers will travel from one side of the room to the other. Many exercises will be repeated.
	Take the time to tell the dancers which group of dancers will go first, second, etc. Taking turns is a concept they are learning.		
	Dancer Walks versus Hop-Hop Walks	Class CD, Dancer Walks, Track #14, 1:51, None	<p>As in the story Angelina's New Partner, the dancers will walk just like Angelina the ballerina and then as A.Z. the hip-hop dancer. Point out to the dancers the differences in the two styles of walking.</p> <ul style="list-style-type: none"> • Line dancers up in rows on one side of studio. One line will cross at a time. • Dancers will first walk ½ way across the studio as if they are a ballerina with their toes reaching first • Dancers will walk the 2nd ½ as if they are a hip-hop dancer reaching their heels first with a bit of a bounce in their step • Dancers wave like a princess to A.Z. on their right arm and then to Viki on their left with their left arm • The next group of dancers begin
	Remind dancers to walk with their toes reaching first just like a ballerina, then with their heels reaching first just like a hip-hop dancer.		
	<p>Fall Theme: Props: Paper Rain Clouds Circle & Paper Wind Circle – enough for entire class</p> <ul style="list-style-type: none"> • <i>The Autumn version of the above exercise will be very similar. However, the dancers will incorporate the wind and rain cloud paper circles into their walks.</i> • <i>Line the dancers up in pairs on one side of the studio. Give one partner a Rain Cloud circle and the other partner a wind circle.</i> • <i>If the dancer is holding a Rain Cloud circle they must walk with their heels first with a bit of a bounce as their foot goes up in back as the opposite heel reaches for the floor. This walk is very similar to how a hip-hop dancer would walk. It is optional to add arm movements. For example, the hands could mimic rain falling down with each step.</i> • <i>If the dancer is holding a wind circle they must walk with their toes first and move smoothly across the space. It is optional to add arm movements. For example, the arms could smoothly move representing a gentle breeze with each step.</i> • <i>Once the dancers get to the halfway point (mats or tape have been placed on the floor signifying centerline) the dancers will switch circles and switch their type of movement as they travel the rest of the way across the space.</i> 		
	Galloping Like Angelina (Sideways)	Class CD, Galloping, Track #18, 2:48	<p>Share the following: <i>Galloping is one of Angelina's favorite exercises. She loves galloping all the way home, especially when she is excited to show her parents, Mr. & Mrs. Mouseling, the fun and beautiful steps she learned in dance class that day. Aren't you excited to tell your parents about your day in class too? Just like Angelina, show how you would gallop back home with your exciting news.</i></p> <ul style="list-style-type: none"> • Ask dancers to turn their tummies to the front of the room and help them line up one behind the other. You may need to create 2 lines • Feet parallel with hands on hips then tendu leg to the center of the studio • The first row of dancers will gallop sideways across the studio • The next row of dancers begin after the previous line has crossed the studio • Have the dancers repeat going in the opposite direction and returning where they began

<p>Ask the dancers to think of kissing their shoes together in the air. Another idea is to have them pretend their tendu leg is a mouse and their standing leg is a cat. The cat is trying to kiss the mouse, but the mouse keeps getting away. One leg may be more of a challenge in leading the gallop than the other.</p> <p>Galloping in Autumn Props: Large pile of silk Autumn leaves – at least one per dancer</p> <ul style="list-style-type: none"> <i>This exercise will be very similar to the Marching into Fall exercise from last week. The marching will be replaced with galloping sideways.</i> <i>Place all leaves in a big pile on opposite end of dance space. Talk with the dancers about how some people rake their leaves into piles and pick them up and others leave their Autumn leaves on the ground.</i> <i>Line the dancers up on one side of room in one or two rows</i> <i>The dancers will pretend to rake leaves for 6 counts and then extend their leg into preparation on counts 7 & 8</i> <i>The preparation position for the dancers is to extend leg/foot to the side with tummies facing the front of studio</i> <i>The first row of dancers will gallop across the dance space as the 2nd row of dancers pretends to rake their leaves into a pile (the 2nd row will have same counts of 6 for raking and 2 counts for getting into preparation position</i> <i>Once dancers reach the opposite end of studio, dancers go to pile of leaves and throw leaves up into air, bend down and choose one leaf</i> <i>Go to empty space in room (not in way of marching dancers), hold up leaf high, let it go and watch it float to floor. Dancers then make their bodies copy the movement of leaf and float to the ground and form a similar shape as their leaf. Dancers wait in their leaf shape until all dancers have gallop</i> <i>Everyone stands up and pushes all the silk leaves into the piles and then gallops back to the starting side. This time the dancers will face the back of the room, so they can practice their gallops on the opposite leg.</i> 			
Creative Movement	Transition to Creative Movement		Ask dancers to spread out around the dance space.
	The creative movement portion of the class is designed to allow the child to explore movement based on a given concept. The children create their own movement within the structure of a given concept		
	Tempo at a Low Level	Angelina Says Creative Movement CD, Tempo, Track #4, 2:22	<p>Ask the dancers to dance all of the tempo exercise at a low level. The highest level the dancers may go is on their knees. They can dance sitting, lying, or kneeling.</p> <ul style="list-style-type: none"> Ask dancers to spread out all around the studio space. Ask dancers to listen carefully as Angelina Ballerina will guide them through dancing at different tempos. When Angelina calls out slow, the dancers must dance as slow as possible. When Angelina calls out moderate, the dancers must dance in between fast and slow at a moderate tempo. When Angelina calls out fast, the dancers must dance very quickly.
	Remind dancers to stay low and never get on their feet. Remind them to freeze in the position they were in when the music stopped and to listen carefully for Angelina to call out the next tempo. Tempo refers to the speed of the music and movement. Dancers will explore dancing to the following three tempos: slow, moderate, and fast. Remind dancers to listen to the music so they can match the same speed/tempo of their bodies to the sound.		

	<p>Fall Theme</p> <ul style="list-style-type: none"> Ask the dancers to pretend they are a leaf on a tree. Give each dancer two scarves to hold. Today the dancers will be leaves on a very short tree. Ask them to incorporate the concept of level and remain low throughout the exercise When Angelina calls out slow – they are to move as if they are a leaf attached to a tree in a gentle breeze When Angelina calls out moderate – they are to move as if they are a leaf attached to a tree in a fierce wind When Angelina calls out fast – they are to move as if they are a leaf that has fallen from the tree and is blowing in the wind <p>Props: Scarves – 2 per dancer</p>		
Angelina's Dance	Transition to Choreography	None	Each week spend time teaching choreography to a special Angelina Ballerina song. Intermix given choreography to special works within the song while allowing other parts of the song to be used for the dancers to create their own choreography (free dance at this age).
	This exercise will allow for both teacher directed, and child directed movement. This combination is an excellent technique to use at the end of each dance class		
	Angelina Choreography	Angelina's Song & Dance CD, 12345; Track #3, 1:01;	<p>Teach lyrics first and then choreography for the Angelina song – 12345.</p> <p><u>One Two Three Four Five</u></p> <p>Start with feet parallel and hands on hips</p> <p><i>Did you know that</i> - Gesture – taking hands from hips, circling wrist to finish palms up in front of body with elbows at waist.</p> <p><i>Counting can be fun</i> - Sway right and left, hands remain as above</p> <p><i>Let's begin a song with</i> - Sway right and left, hands remain as above</p> <p><i>Number one</i> - Gesture number 1 with right hand as left hand goes to hip: continue swaying body</p> <p><i>Then numbers two and three come</i> - Gesture number 2 and 3 with fingers; continue swaying body</p> <p><i>Next in line and soon you'll see</i> - Sauté parallel 2 Xs with hands on hips</p> <p><i>That the magic</i> - March as arms port de bras 1st to 5th</p> <p><i>Has begun</i> - Continue marching as arms open to 2nd with palms up</p> <p><i>Number four to</i> - Gesture number four with fingers with feet together in parallel</p> <p><i>Move it right along</i> - Arms port de bras 5th to 2nd; feet together parallel</p> <p><i>The next position in our</i> - Tendu devant parallel with one foot</p> <p><i>Counting song</i> - Tendu devant parallel with the other foot</p> <p><i>And then the number five will</i> - Feet together and gesture number 5 with fingers</p> <p><i>Bring your ballet shoes alive</i> - Bourrée very vigorously in place; with arms demi-seconde</p> <p><i>Places every</i> - Continue with bourrée but slowing down a bit</p> <p><i>One for every</i> - Bourrée turn one time with arms 5th</p> <p><i>Balleri</i> - Free Dance</p> <p><i>Na just be</i> - Free Dance</p> <p><i>Fore they point a toe</i> - Free Dance</p>

			<p>Must know their - Free Dance</p> <p>Numbers - Free Dance</p> <p>One to - Free Dance</p> <p>Five - Free Dance</p> <p><u>Teach new lyrics and choreography for week</u></p> <p>And with these - Stand in 1st position (minimal turnout); hands on hips</p> <p>Five po-si- - Tendu to 2nd position (minimal turnout); hands on hips</p> <p>tions you'll be - Tendu seconde and close 3rd position (minimal turnout); hands on hips</p> <p>Ready for the show - Tendu forward to 4th position (minimal turnout); hands on hips</p> <p>And you're ba- - Tendu forward and close 5th position (minimal turnout); hands on hips</p> <p>llet will - Rise to demi-point and bourrée turn, legs turn parallel; arms port de bras to 5th</p> <p>Come to life - Continue turning</p> <p>Let's count to - Lower to parallel as arms open 2nd</p> <p>Ge-ther - Bring hand forward and gesture with fingers each number 1 - 5</p> <p>1234 - 1, 2, 3, 4,</p> <p>5 - 5</p>
	Teach lyrics first, then movement. Feel free to alter to fit the needs of your students.		
Good-bye	Révèrece - Curtsey & Bow	Class CD, Révèrece, Track #22, 1:19, None	<p>Have dancers return to their line formation in the middle of the studio</p> <ul style="list-style-type: none"> • Feet together parallel with arms en bas • Port de bras with right arm- center, overhead, open side and back to en bas • Repeat with left arm • First port de bras both arms 2 Xs, looking right then left • Bourrée turn right then left • Bring right foot back and curtsey or keep feet together and bow • Repeat on other side • Listen for Angelina's farewell
	Dancers say thank you and good-bye to their teachers with a curtsey or bow. Teachers curtsey along to say good-bye and thank the dancers for working hard.		
	Stickers & Handouts	Stickers & Handouts	<ul style="list-style-type: none"> • Line up the dancers at the door • Remind everyone to practice at home • Give out any handouts you may have for them

			<ul style="list-style-type: none"> • Go down the line and call each dancer by name and thank them for working so hard and for being such a good listener. Place an Angelina Ballerina sticker on the hand of each dancer as you speak to them individually. • Open the studio door and see that the children get to their caregiver.
	A duty of the assistant is to stay with any child that hasn't been promptly picked up. Advise the assistant to be ready to distract and comfort a child in this situation. For many young children, they are easily upset if they don't see Mommy or the caregiver right away.		

Teacher's Notes:

Level 1 / Term 2 / Week 3 [Week 13]: Ages 3 – 4 ½**Focus Book:** *Angelina's New Partner* (pages 78-80)**Song:** 12345**Class Length:** 45 Minutes**Theme Focus:** Season of Fall / Autumn**Props Needed:** Mats, Scarves, & Maracas**Additional Props:** Painter's Tape, Silk Autumn Leaves
Paper Wind, Rain, Tree & Leaf Circles

Section of Class	Exercise	Music CD, Track #, Length, Props Needed	Description
			Miscellaneous Information Regarding Exercise
Greeting, Story & Etiquette	Greeting & Roll	Roll Book	Gather dancers into a circle away from the dance area. With everyone seated on the floor, greet dancers and take roll.
	Reading of story; Check for understanding by asking questions	Story Book	<p><i>Angelina's New Partner</i> (pages 78-80)</p> <p>After reading, check for understanding by discussing the following with the dancers.</p> <ol style="list-style-type: none"> 1. What did Ms. Mimi do when she saw A.Z. and Angelina dancing together? (Her eyes lit up and she praised them for working splendidly together.) 2. What did A.Z. suggest to everyone? (Pointed to the stage and asked if anyone wanted to dance hip-hop with him.) 3. What did A.Z. teach Angelina? (How to jump high.) 4. What was it that Angelina taught A.Z.? (How to pas de chat.) 5. What did Angelina positively couldn't wait to do? (Dance in the recital with her new friend, A.Z.)
	Please note: some of the questions are more appropriate for the older dancers within this age range.		
	Dancer Etiquette	None	<p>Take time to review important rules. Ask the dancers to repeat the dancer rules back to you.</p> <ol style="list-style-type: none"> 1. Eyes on the teacher 2. Keep hands to self 3. Be a first-time listener
	Ask the dancers to always listen carefully when the teacher is talking. Remind them to always look at their teacher when they hear her voice. Remind young dancers to keep their hands to themselves.		

Warm-Up	Setting Up	1 Angelina Mat	Place one Angelina mat in the center of the room. Gather dancers into a circle around the mat. Have dancers hold hands to form a circle and then ask them to stretch their arms open wide making sure they are not touching their neighbor. Ask them to sit like Angelina Ballerina.
	Have the class assistant stand directly across from the teacher. If a child is having difficulty focusing or remaining in the circle, place that dancer directly on the side of the class assistant.		
	Travel Around the Circle	Class CD, Circle WU, Track #1, 3:51, None	<p>Ask the dancers to stand two at a time and gallop with their partner in a forward direction around the circle. The dancers can choose which leg they would prefer to gallop with. Assign the partners before beginning the exercise.</p> <p>*The teacher begins first along with a student as a partner and then each pair of dancers has a turn traveling around the circle as the remaining dancers clap to the beat of the music. Take time to fully explain the exercise before beginning so the dancers understand the sequence.</p> <p>*Listen for Angelina's welcome</p> <p>*Each pair of dancers will:</p> <ul style="list-style-type: none"> • Stand like a dancer. • Travel around the circle performing the given step. <u>Today the dancers will gallop forward around the circle with a partner. Ask dancers to remain side-by-side to their partner.</u> • Curtsey once dancers arrive back in their original place in the circle. • Sit like a dancer. • Begin to clap to the beat of the music while everyone else gets a turn. Clap hands together and then clap hands to top of knees. Keep repeating this pattern. • Once everyone has a turn, ask the dancers to tap various body parts to the beat of the music. Name the body parts so the dancers can learn the names of the parts of their body. <i>Be sure to add cross body movements in this section. The right hand will touch somewhere on the left side of the body and vice-versa.</i>
	There are many benefits to this exercise: The teacher can assess the dancer's understanding of the exercise; gives the dancer a sense of accomplishment by traveling around the circle alone; encourages musical awareness; requires the dancer to follow a sequence of tasks.		
	Curl & Stretch with Port de bras	Class CD, Stretching, Track #2, 2:16, None	<p><u>Keep exercise concept the same but vary the port de bras; begin teaching dancers each name of the different port de bras</u></p> <p>Curl, Stretch, and Port de bras:</p> <ul style="list-style-type: none"> • Ask the dancer to curl into a small shape with their legs bent with knees into chest and back rounded with arms hugging knees. Dancers try to make their bodies into a tight ball. • Gracefully open up curved tight shape into a stretched straight shape with legs extended forward, back sitting tall and straight, with arms opening up overhead just like a flower. • While sitting tall move arms through various port de bras saying the name of each port de bras. For example, low for en bas; middle for 1st; high for 5th; and open for 2nd. <i>Vary the tempo of the port de bras.</i> • Repeat entire sequence but vary the sequence of the port de bras.

			<ul style="list-style-type: none"> Repeat entire sequence but slowly curl back to a straight shape with back on the floor and ask dancers to reach and curl up and forward working abdominals. Repeat curl and stretch to floor. Roll over to tummy and pretend to swim arms and legs as eyes look straight to floor then roll over in the opposite direction and swim, roll over to back and roll up reaching across to dancer on opposite side of circle using abdominals to curl body up to sitting.
	Move gracefully from one stretch to another. Remind dancers to take deep breaths and to reach as far as they can with their bodies.		
	Flexing & Pointing Ankles (with tempo)	Class CD, Flex & Pointe, Track #3, 1:19, None	<p><i>Add tempo to the exercise by asking dancers to flex and point slowly and then quickly. Also ask them to slowly walk their fingers down their legs for 2 then quickly for 4. Continue all the way down and all the way up.</i></p> <ul style="list-style-type: none"> Sitting with legs stretched out in front with hands resting on top of knees. Alternate flexing, pointing, and circling the ankles/feet Bend over at the hips and walk fingertips down legs 2 slow then 2 quick stretching hamstrings; hold stretch as the fingers tickle the toes; walk fingertips all the way up body and reach stretching over head Repeat all
	Remind dancers to sit tall and to stretch their knees as they point and flex		
Center Barre	Transition to Center Barre	None	<ul style="list-style-type: none"> <u>Change dancers to a line formation.</u> Dancers will form one or two lines facing the front of the studio. The assistant and teacher will turn and face the students to demonstrate the exercises and to keep eye contact with all students. Have the dancers stand and place their feet together in parallel
	Remind dancers to listen carefully and watch the teacher and the assistant as they learn to dance like Angelina Ballerina.		
	Demi-Plié: Parallel and 1st Position	Class CD, Plié, Track #5, 2:29, None	<p>Legs parallel with hands on hips:</p> <ul style="list-style-type: none"> 2 demi-pliés with hands on hips Do and say the port de bras 1st, 5th, 2nd, place hands back on hips Repeat in parallel Open legs/feet to a small 1st position and repeat all in 1st. 2 demi-pliés in small 1st position with hands on hips Do and say the port de bras 1st, 5th, 2nd, place hands back on hips Repeat in 1st position Finish for 3 with arms en bas and head turned
	Remind dancers to keep knees over toes during pliés. Focus on teaching dancers to make curved shapes with their arms during port de bras. Remind the dancers to make a diamond shape with their legs as they demi-plié in 1 st position.		

	Tendu: Changing Tempo	Class CD, Tendu, Track #6, 1:19, None	Feet parallel with hands on hips <ul style="list-style-type: none"> • 2 tendu devant, stretching right foot forward parallel and closing parallel • Opposite claps: 2 claps high and 2 claps low • Repeat on the left foot • Repeat all of the above and for opposite claps do 2 on the right side of the body and 2 on the left side of the body • Finish for 3
	Remind the dancers to stretch their leg, foot, and toes each time they tendu. Remind dancers to keep their bodies very still as they tendu.		
	Piqué	Class CD, Piqué, Track #8, :28, repeat, None	Legs parallel with both hands-on hips: <ul style="list-style-type: none"> • Dégagé right foot front and piqué 7 times closing parallel on count 8 • With legs in parallel, clap hands together 7 times, placing hands on hips on 8 • Repeat on left leg • Freeze for 3
	Remind dancers to keep their knees stretched as they tap their entire leg during their Piqués. Ask the dancers to count their tap out loud.		
	Passé/Retiré	Class CD; Cou de pied/ Passé/Retiré	Legs parallel with hands on hips <ul style="list-style-type: none"> • Parallel Passé/Retiré right leg to knee count 1 , hold 3 • Lower right leg back to parallel & demi plié • Repeat on left leg • Repeat on right leg • 1 full port de bras – arms 1st, 5th, 2nd, en bas, and back to hips • Repeat all starting with left leg • Finish for 3
	Remind dancers to keep their tummies tight as they balance on one leg as the other foot travels up the leg to the knee.		
Center	Transition to Center Work		Dancers will remain in their line formation facing the front of the studio.
	Rocking & Painting with Scarf	Class CD; Rocking; Track #10; 1:06 1 scarf per dancer	Legs in 2nd position with minimal turnout; Holding scarf in right hand <ul style="list-style-type: none"> • Plié & rock to right & left for a total of 4 rocks with scarf swinging right to left as if painting the grass green • Continue Rocking as the scarf goes overhead and pretends to paint the sky blue • Rise to demi-pointe and slowly bourrée turn as the scarf paints all around with strokes up (high) and down (low). On count 7, change scarf hands and open legs to 2nd to begin combination and painting with left. • Repeat all on left. • Freeze for 3

	Have dancers use minimal rotation in 2 nd . Remind dancers they are to change levels as they rock. Have dancers pretend their scarf is a magic paintbrush that can paint the sky, the ground, and all around.		
	Sauté with Magical Scarf	Class CD, Sauté, Track #11, :33, 1 scarf per dancer	Legs parallel with hands on hips, holding scarf in right hand: <ul style="list-style-type: none"> • Plié, sauté (jump), plié, straighten legs • Plié, sauté (jump), plié, straighten legs • Plié, sauté (jump), plié, straighten legs • With legs parallel, draw 2 big figure 8's in front of body with scarf. Switch scarf to left hand on count 8 and place hands on hips. • Repeat all on left.
	Remind dancers to push their toes through the floor as they jump off the floor. Remind the dancers how they can change the tempo of their movement by moving slowly or quickly.		
Traveling Steps	Transition to Traveling Steps	None	Place dancers in rows/lines on one side of room. With the assistant leading, dancers will travel from one side of the room to the other. Many exercises will be repeated.
	Take the time to tell the dancers which group of dancers will go first, second, etc. Taking turns is a concept they are learning.		
	Ballet Walks versus Hop-Hop Walks	Class CD, Dancer Walks, Track #14, 1:51, None	Dancers will walk like Angelina and then like A.Z. Point out to the dancers the differences in the two styles of walking <ul style="list-style-type: none"> • Dancers will walk ½ way across the studio as if they are a ballet dancer with their toes reaching first • Dancers will walk the 2nd ½ as if they are a hip-hop dancer reaching their heels first with a bit of a bounce in their step • The next group of dancers begin • <i>Variation of Walking Exercise:</i> Have the dancers walk forward for 8 counts as a ballerina and then in a circle (in Place) for 8 counts as a hip-hop dancer. Continue pattern across floor.
	Remind dancers to walk with their toes reaching first just like a ballerina, then with their heels reaching first just like a hip-hop dancer.		
	Fall Theme: (This exercise is a repeat of last week) <ul style="list-style-type: none"> • The Autumn version of the above exercise will be very similar. However, the dancers will incorporate the wind and rain cloud paper circles into their walks. • Line the dancers up in pairs on one side of the studio. Give one partner a Rain Cloud circle and the other partner a wind circle. • If the dancer is holding a Rain Cloud circle they must walk with their heels first with a bit of a bounce as their foot goes up in back as the opposite heel reaches for the floor. This walk is very similar to how a hip-hop dancer would walk. It is optional to add arm movements. For example, the hands could mimic rain falling down with each step. • If the dancer is holding a wind circle they must walk with their toes first and move smoothly across the space. It is optional to add arm movements. For example, the arms could smoothly move representing a gentle breeze with each step. 		

<i>Once the dancers get to the halfway point (mats or tape have been placed on the floor signifying centerline) the dancers will switch circles and switch their type of movement as they travel the rest of the way across the space.</i>			
	Pas de chat & Gallops	Class CD: Pas de Chat; Track #13; :35; Repeated. None	As in the story, <i>Angelina’s New Partner</i> , Angelina taught A.Z. how to do a pas de chat. In this exercise, the dancers will perform pas de chats just as Angelina taught A.Z. to do <ul style="list-style-type: none">• Legs parallel with hands on hips.• 4 slow pas de chat with legs parallel.• Gallop forward the rest of the way across the studio.• Next group starts.• Repeat traveling across the floor in the opposite direction. Remind dancers to use their other leg for the pas de chats and gallops.
	Pas de chat = step of the cat		
	The dancers in class will also learn the movement quality of a pas de chat: legs will remain in parallel; lift right leg to passé and pretend to jump over a small fence, landing on the right foot as the left foot comes to passé, close left to parallel. Remind dancers to land as softly as a cat. As they gallop away, remind them that touch their feet in the air like the cat kissing the mouse.		
<i>Pas de chat & Gallop into Autumn</i> <i>Props: 4 paper Tree circles per row of dancers</i> <ul style="list-style-type: none">• <i>Place the dancers in row on one side of the dance space. The dancer will turn and face the center of the studio.</i>• <i>Place 4 tree circles on the floor in front of each row of dancers</i>• <i>The dancers will pas de chat over each tree circle. Remind the dancer how big the trees are and in order to get over the tree they must push hard with each pas de chat</i>• <i>Once the dancers complete their 4 pas de chats, ask them to gallop all the way to the opposite side of the studio.</i>• <i>Once they arrive at the opposite end of the studio, ask them to form the shape of a tree and freeze until everyone in the class has become a tree.</i>			
Creative Movement	Transition to Creative Movement		Ask dancers to spread out around the dance space.
	The creative movement portion of the class is designed to allow the child to explore movement based on a given concept. The children create their own movement within the structure of a given concept		
	Tempo with a Partner Holding a Scarf	Angelina Says Creative Movement CD, Tempo, Track #4, 2:22	Have dancers work in pairs each holding the opposite end of a scarf. <i>Remind them of how well Angelina and A.Z. ended up dancing together. Together they would make their dance the best it could ever be! Tell the dancers that they will dance a pas de deux today.</i> <ul style="list-style-type: none">• Ask the pairs of dancers to spread out all around the studio space.• Ask dancers to listen carefully as Angelina Ballerina will guide them through dancing at different tempos.• When Angelina calls out slow, the dancers must dance as slow as possible.• When Angelina calls out moderate, the dancers must dance in between fast and slow at a moderate tempo.

		1 scarf per pair of dancers	<ul style="list-style-type: none"> When Angelina calls out fast, the dancers must dance very quickly, being especially careful of not pulling on the scarf
	Remind dancers not pull on the scarf and keep their partner in mind while dancing. Remind them to freeze in the position they were in when the music stops and to listen carefully for Angelina to call out the next tempo. Tempo refers to the speed of the music and movement. Dancers will explore dancing to the following three tempos with a partner: slow, moderate, and fast. Remind dancers to listen to the music so they can match the same speed/tempo of their bodies to the sound.		
	Fall Theme <ul style="list-style-type: none"> Place the dancers in pairs and ask them to share the ends of two scarves. The dancers must remain attached to each other by holding onto the scarves throughout the exercise. Ask the dancers to pretend they are leaves on a tree. When Angelina calls out slow – they are to move as if they are a leaf attached to a tree in a gentle breeze When Angelina calls out moderate – they are to move as if they are a leaf attached to a tree in a fierce wind When Angelina calls out fast – they are to move as if they are a leaf that has fallen from the tree and is blowing in the wind 		Props: Scarves – 2 per dancer
Angelina's Dance	Transition to Choreography	None	Each week spend time teaching choreography to a special Angelina Ballerina song. Intermix given choreography to special works within the song while allowing other parts of the song to be used for the dancers to create their own choreography (free dance at this age).
	This exercise will allow for both teacher directed and child directed movement. This combination is an excellent technique to use at the end of each dance class		
	Angelina Choreography	Angelina's Song & Dance CD, 12345; Track #3, 1:01;	Teach lyrics first and then choreography for the Angelina song – 12345. <u>One Two Three Four Five</u> Start with feet parallel and hands on hips <i>Did you know that</i> - Gesture – taking hands from hips, circling wrist to finish palms up in front of body with elbows at waist. <i>Counting can be fun</i> - Sway right and left, hands remain as above <i>Let's begin a song with</i> - Sway right and left, hands remain as above <i>Number one</i> - Gesture number 1 with right hand as left hand goes to hip: continue swaying body <i>Then numbers two and three come</i> - Gesture number 2 and 3 with fingers; continue swaying body <i>Next in line and soon you'll see</i> - Sauté parallel 2 Xs with hands on hips <i>That the magic</i> - March as arms port de bras 1 st to 5 th <i>Has begun</i> - Continue marching as arms open to 2 nd with palms up <i>Number four to</i> - Gesture number four with fingers with feet together in parallel <i>Move it right along</i> - Arms port de bras 5 th to 2 nd ; feet together parallel <i>The next position in our</i> - Tendu devant parallel with one foot

			<p>Counting song - Tendu devant parallel with the other foot And then the number five will - Feet together and gesture number 5 with fingers Bring your ballet shoes alive - Bourrée very vigorously in place; with arms demi-seconde Places every - Continue with bourrée but slowing down a bit One for every - Bourrée turn one time with arms 5th Balleri - Free Dance Na just be - Free Dance Fore they point a toe - Free Dance Must know their - Free Dance Numbers - Free Dance One to - Free Dance Five - Free Dance</p> <p><u>Teach new lyrics and choreography for week</u></p> <p>And with these - Stand in 1st position (minimal turnout); hands on hips Five po-si - Tendu to 2nd position (minimal turnout); hands on hips tions you'll be - Tendu seconde and close 3rd position (minimal turnout); hands on hips Ready for the show - Tendu forward to 4th position (minimal turnout); hands on hips And you're ba- - Tendu forward and close 5th position (minimal turnout); hands on hips llet will - Rise to demi-point and bourrée turn, legs turn parallel; arms port de bras to 5th Come to life - Continue turning Let's count to - Lower to parallel as arms open 2nd Ge-ther - Bring hand forward and gesture with fingers each number 1 - 5 1234 - 1, 2, 3, 4, 5 - 5</p>
	Teach lyrics first, then movement. Feel free to alter to fit the needs of your students.		
Good-bye	Révèrece - Curtsey & Bow	Class CD, Révèrece, Track #22, 1:19, None	<p>Have dancers return to their line formation in the middle of the studio</p> <ul style="list-style-type: none"> • Feet together parallel with arms en bas • Port de bras with right arm- center, overhead, open side and back to en bas • Repeat with left arm • First port de bras both arms 2 Xs, looking right then left • Bourrée turn right then left • Bring right foot back and curtsey or keep feet together and bow

			<ul style="list-style-type: none"> • Repeat on other side • Listen for Angelina's farewell
	Dancers say thank you and good-bye to their teachers with a curtsey or bow. Teachers curtsey along to say good-bye and thank the dancers for working hard.		
	Stickers & Handouts	Stickers & Handouts	<ul style="list-style-type: none"> • Line up the dancers at the door • Remind everyone to practice at home • Give out any handouts you may have for them • Go down the line and call each dancer by name and thank them for working so hard and for being such a good listener. Place an Angelina Ballerina sticker on the hand of each dancer as you speak to them individually. • Open the studio door and see that the children get to their caregiver.
A duty of the assistant is to stay with any child that hasn't been promptly picked up. Advise the assistant to be ready to distract and comfort a child in this situation. For many young children, they are easily upset if they don't see Mommy or the caregiver right away.			

Teacher's Notes:

Level 1 / Term 2 / Week 4 [Week 14]: Ages 3 – 4 ½**Focus Book:** *The Nutcracker Sweet* (pages 83-91)**Song:** *It's Holiday Time***Class Length:** 45 Minutes**Theme Focus:** Season of Fall / Autumn**Props Needed:** Mats, Scarves,**Additional Props:** Painter's Tape, Silk Autumn Leaves, & Printed Autumn Props

Section of Class	Exercise	Music CD, Track #, Length, Props Needed	Description
			Miscellaneous Information Regarding Exercise
Greeting, Story & Etiquette	Greeting & Roll	Roll Book	Gather dancers into a circle away from the dance area. With everyone seated on the floor, greet dancers and take roll.
	Reading of story; Check for understanding by asking questions	Story Book	<i>Nutcracker Sweet</i> (pages 83-91) After reading, check for understanding by discussing the following with the dancers. <ol style="list-style-type: none"> 1. What is Angelina's favorite Ballet? (The Nutcracker) 2. What was Angelina's part in the holiday showcase? (Sugar Plum Fairy) 3. What was Mrs. Mouseling going to bake with Angelina and her friends? (Gingerbread House and cookies) 4. What did Mrs. Thimble give Angelina and her friend? (Candy canes)
	Please note: some of the questions are more appropriate for the older dancers within this age range. Try to encourage all dancers to participate in the Q & A.		
	Dancer Etiquette	None	Ask dancers to tell you the three things they need to remember while taking class. <ol style="list-style-type: none"> 1. Eyes on the teacher 2. Keep hands to self 3. Be a first-time listener
	Ask the dancers to always listen carefully when the teacher is talking. Remind them to always look at their teacher when they hear her voice. Remind young dancers to keep their hands to themselves.		

Warm-Up	Setting Up	1 Angelina Mat	Place one Angelina mat in the center of the room. Gather dancers into a circle around the mat. Have dancers hold hands to form a circle and then ask them to stretch their arms open wide making sure they are not touching their neighbor. Ask them to sit like Angelina Ballerina.
	Have the class assistant stand directly across from the teacher. If a child is having difficulty focusing or remaining in the circle, place that dancer directly on the side of the class assistant.		
	Travel Around the Circle	Class CD, Circle WU, Track #1, 3:51, None	<p>The dancers will repeat their partner exercise from the previous week. <i>Ask the dancers to stand two at a time and gallop with their partner in a forward direction around the circle. The dancers can choose which leg they would prefer to gallop with. Assign the partners before beginning the exercise.</i></p> <p>*The teacher begins first along with a student as a partner and then each pair of dancers has a turn traveling around the circle as the remaining dancers clap to the beat of the music. Take time to fully explain the exercise before beginning so the dancers understand the sequence.</p> <p>*Listen for Angelina's welcome</p> <p>*Each pair of dancers will:</p> <ul style="list-style-type: none"> • Stand like a dancer. • Travel around the circle performing the given step. <u><i>Today the dancers will gallop forward around the circle. Ask dancers to remain side-by-side to their partner.</i></u> • Curtsey once dancers arrive back in their original place in the circle. • Sit like a dancer. • Begin to clap to the beat of the music while everyone else gets a turn. Clap hands together and then clap hands to top of knees. Keep repeating this pattern. • Once everyone has a turn, ask the dancers to tap various body parts to the beat of the music. Name the body parts so the dancers can learn the names of the parts of their body. <i>Be sure to add cross body movements in this section. The right hand will touch somewhere on the left side of the body and vice-versa.</i>
	There are many benefits to this exercise: The teacher can assess the dancer's understanding of the exercise; gives the dancer a sense of accomplishment by traveling around the circle; encourages musical awareness; requires the dancer to follow a sequence of tasks. Remind dancers to remain side-by-side to their partner as they travel around the circle.		
	Curl & Stretch with Port de bras	Class CD, Stretching, Track #2, 2:16, None	<p><u><i>Keep exercise concept the same but vary the port de bras; begin teaching dancers each name of the different port de bras. Ask dancers to port de bras at different tempos</i></u></p> <p>Curl, Stretch, and Port de bras:</p> <ul style="list-style-type: none"> • Ask the dancer to curl into a small shape with their legs bent with knees into chest and back rounded with arms hugging knees. Dancers try to make their bodies into a tight ball. • Gracefully open up curved tight shape into a stretched straight shape with legs extended forward, back sitting tall and straight, with arms opening up overhead just like a flower.

			<ul style="list-style-type: none"> While sitting tall move arms through various port de bras saying the name of each port de bras. For example, low for en bas; middle for 1st; high for 5th; and open for 2nd. <i>Vary the tempo of the port de bras.</i> Repeat entire sequence but vary the sequence of the port de bras. Repeat entire sequence but slowly curl back to a straight shape with back on the floor and ask dancers to reach and curl up and forward working abdominals. Repeat curl and stretch to floor. Roll over to tummy and pretend to swim arms and legs as eyes look straight to floor then roll over in the opposite direction and swim, roll over to back and roll up reaching across to dancer on opposite side of circle using abdominals to curl body up to sitting.
	Move gracefully from one stretch to another. Remind dancers to take deep breaths and to reach as far as they can with their bodies. Vary the tempo of the port de bras – perform slowly and then quickly. Vary the type and imagery used to teach port de bras. Examples are painting clouds in the sky, carrying a beach ball, swaying in the wind, etc.		
	Flexing & Pointing Ankles (with tempo)	Class CD, Flex & Pointe, Track #3, 1:19, None	<p><i>Add tempo to the exercise by asking dancers to flex and point slowly and then quickly. Also ask them to slowly walk their fingers down their legs for 2 then quickly for 4. Continue all the way down and all the way up.</i></p> <ul style="list-style-type: none"> Sitting with legs stretched out in front with hands resting on top of knees. Alternate flexing, pointing, and circling the ankles/feet Bend over at the hips and walking fingertips down legs stretching hamstrings; hold stretch as the fingers tickle the toes; walk fingertips all the way up body and reach stretching over head Repeat all
	Remind dancers to sit tall and to stretch their knees as they point and flex. Be careful with saying “touch toes” because some dancers may not be able to do so and may become discouraged thinking they should be able to do so. You may want to say, “toward the toes”.		
Center Barre	Transition to Center Barre	None	<ul style="list-style-type: none"> <u>Change dancers to a line formation.</u> Dancers will form one or two lines facing the front of the studio. The assistant and teacher will turn and face the students to demonstrate the exercises and to keep eye contact with all students. Have the dancers stand and place their feet together in parallel
	Remind dancers to listen carefully and watch the teacher and the assistant as they learn to dance like Angelina Ballerina.		
	Demi-Plié: Parallel and 1st Position	Class CD, Plié, Track #5, 2:29 None	<p>Legs parallel with hands on hips:</p> <ul style="list-style-type: none"> 2 demi-pliés with hands on hips Do and say port de bras 1st, 5th, 2nd, place hands back on hips Repeat in parallel Open legs/feet to a small 1st position and repeat all in 1st. 2 demi-pliés in small 1st position with hands on hips Do and say port de bras 1st, 5th, 2nd, place hands back on hips

		<ul style="list-style-type: none"> • Repeat in 1st • Finish for 3 with arms en bas and head turned
Remind dancers to keep knees over toes during pliés. Focus on teaching dancers to make curved shapes with their arms during port de bras and teaching the correct name of each arm position with them repeating after you. In time, the dancers will be able to recall each position by memory. Remind the dancers to make a diamond shape with their legs as they demi-plié in 1 st position.		
Tendu with Opposite Claps	Class CD, Tendu, Track #6, 1:19, None	Feet parallel with hands on hips <ul style="list-style-type: none"> • 2 Tendu Devant, stretching right foot forward parallel and closing parallel • Opposite Claps: 2 in front of the body and 2 in back of the body • Repeat on left foot • Repeat all of above and for opposite claps do 2 in the back of the body first and 2 in front of the body • Freeze for 3
Remind the dancers to stretch their leg, foot, and toes each time they tendu. Remind dancers to keep their bodies very still as they perform each tendu.		
Piqué	Class CD, Piqué, Track #8, :28, repeat, None	Legs parallel with both hands-on hips: <ul style="list-style-type: none"> • Dégagé right foot front and piqué 7 times closing parallel on count 8 • With legs in parallel, clap hands together 7 times, placing hands on hips on 8 • Repeat on left leg • Freeze for 3
Remind dancers to keep their knees stretched as they tap their entire leg during the piqués. Ask the dancers to count each piqué out loud.		
Passé/Retiré	Class CD; Cou de pied/ Passé/ Retiré	Legs parallel with hands on hips <ul style="list-style-type: none"> • Parallel Passé/Retiré right leg to knee and count 1, hold 3 • Lower right leg back to parallel & demi plié • Repeat on left leg • Repeat on right leg • With legs in parallel, 1 full port de bras – arms 1st, 5th, 2nd, en bas, and back to hips • Repeat all starting with left leg and reverse the prt de bras • Finish for 3
Remind dancers to keep their tummies tight as they balance on one leg as the other foot travels up the leg to the knee. Remind dancers to look straight forward as they stand on one leg. Some dancers may have difficulty holding their leg up for 3 counts. Continue to encourage them and remind them to keep their bodies strong and to look straight ahead.		
Center	Transition to Center Work	Dancers will remain in their line formations facing the front of the studio.

	Rocking & Painting with Scarf	Class CD; Rocking; Track #10; 1:06 1 scarf per dancer	<p>Legs in 2nd position with minimal turnout; Holding scarf in right hand</p> <ul style="list-style-type: none"> • Plié & rock to right & left for a total of 4 rocks with scarf swinging right to left as if painting the grass green • Continue Rocking as the scarf goes overhead and pretends to paint the sky blue • Rise to demi-pointe and slowly bourrée turn as the scarf paints all around with strokes up (high) and down (low). On count 7, change scarf hands and open legs to 2nd to begin combination and painting with left. • Repeat all on left. • Freeze for 3.
	Make certain that dancers use minimal rotation in 2 nd . Remind dancers they are to change levels as they rock. Have dancers pretend their scarf is a magic paintbrush that can paint the sky, the ground, and all around.		
	Sauté with Magical Scarf	Class CD, Sauté, Track #11, :33, 1 scarf per dancer	<p>Legs parallel with hands on hips</p> <ul style="list-style-type: none"> • Plié, Sauté, Plié, straighten legs • Plié, Sauté, Plié, straighten legs • Plié, Sauté quickly 4X's • With legs parallel, draw 2 big figure 8's in front of body with scarf. Switch scarf to left hand on count 8 and place hands on hips. • Repeat all on left. • Finish for 3
	Remind dancers to push their toes through the floor as they jump off the floor. Review with dancers how to draw the figure 8's with their scarf. This will be challenging for this age group, but they will eventually be able to copy your movements.		
Traveling Steps	Transition to Traveling Steps	None	Place dancers in rows/lines on one side of room. With the assistant leading, dancers will travel from one side of the room to the other. Many exercises will be repeated.
	Take the time to tell the dancers which group of dancers will go first, second, etc. Taking turns is a concept they are learning.		
	Bourrée	Class CD; Bourrée: Track #16; 1:21, none <u>Or Optional to Play:</u> The Sugar Plum Fairy Variation from the	<p><i>Angelina was very excited to be dancing the part of The Sugar Plum Fairy in Camembert Academy's Holiday Showcase. Ms. Mimi was very excited to see how Angelina could dance so light and airy as she listened to the light and airy music. Let's all dance light and airy just as Angelina did in rehearsal as we match our movements to the beautiful music.</i></p> <ul style="list-style-type: none"> • Feet together parallel with arms in demi-seconde. • Rise to demi-pointe, bourrée forward as the right arm floats up to allongé high (left arm remains still) • Bourrée turn right (toward lifted arm) • Plié as the right arm lowers to demi-seconde. • Repeat with left arm moving and right arm remaining still; bourrée turn to left; plié parallel • Keep repeating exercise traveling across studio

	ballet, The Nutcracker (this music is not included with curriculum)	
Remind dancers to take tiny little steps high on their demi pointes as they bourrée. Remind dancers to be light and airy as they float across the floor. Give the dancers specific directions for their turn such as “turn left toward the mirror” or “turn right toward the stereo.” Do not just say turn right or turn left. Remind dancers they will be turning toward their lifted arm and their arm will go first in each turn.		
Fall Theme:		Prop: Show the dancers the Fall Stage Scene
<ul style="list-style-type: none">• The dancers will pretend to be on the stage with Marco and the beautiful fall scenery.• Place down a mat for one tree, a mat down for Marco, and another mat down for the tree on the opposite side of the stage.• The dancers will begin on one side of the stage and bourrée in a curvy pathway behind the tree, in front of Marco, and behind the other tree.• Feet together parallel with arms in demi-seconde.• Rise to demi-pointe, bourrée forward as the arm closest to the tree floats up to allongé high• Bourrée turn toward the lifted arm (and the tree) when the dancer is even with the tree• Plié as the right arm lowers to demi-seconde.• Repeat with opposite arm (closest to Marco) moving while the other arm remains still; bourrée turn to toward Marco when even with Marco; plié parallel• Repeat moving toward the 2nd tree; lifting arm closest to tree; bourrée turn toward the 2nd tree; plié parallel• Bourrée off the stage• Keep repeating exercise traveling across studio• Optional: Ask each dancer to hold a silk leaf in their hand		
Pas de chat & Gallops	Class CD: Pas de Chat; Track #13; :35; Repeated <u>Or Optional to Play:</u> The Sugar Plum Fairy Variation from the	One of <i>Angelina’s favorite steps is pas de chat. Just as she performed them with A.Z. last week, she also loved performing them in The Nutcracker Holiday Showcase. Be sure to make your pas de chats light and airy just like Angelina</i> <ul style="list-style-type: none">• Legs parallel with hands on hips.• 4 slow pas de chat with legs parallel.• Gallop forward the rest of the way across the studio.• Next group starts.• Repeat traveling across the floor in the opposite direction. Remind dancers to use their other leg for the pas de chats and gallops.

		ballet, The Nutcracker (this music is not included with curriculum)	
	For the pas de chat, legs will remain in parallel; lift right leg to passé and pretend to jump over a small fence, landing on the right foot as the left foot comes to passé and closes in parallel with the right foot. Remind dancers to land as softly as a cat. Remind dancers to keep their tummy toward the opposite side of the room while galloping.		
	<p>Pas de chat & Gallop into Autumn Props: 4 paper Tree circles per row of dancers</p> <ul style="list-style-type: none"> Place the dancers in row on one side of the dance space. The dancer will turn and face the center of the studio. Place 4 tree circles on the floor in front of each row of dancers The dancers will pas de chat over each tree circle. Remind the dancer how big the trees are and in order to get over the tree they must push hard with each pas de chat Once the dancers complete their 4 pas de chats, ask them to gallop all the way to the opposite side of the studio. Once the dancers arrive at the opposite end of the studio, ask them to form the shape of a tree and freeze until everyone in the class has become a tree. 		
Creative Movement	Transition to Creative Movement		Ask dancers to spread out around the dance space.
	The creative movement portion of the class is designed to allow the child to explore movement based on a given concept. The children create their own movement within the structure of a given concept		
	Autumn	Angelina Says Creative Movement CD; Autumn; Track #3; 1:24	<ul style="list-style-type: none"> Ask dancers to spread out across the studio and have the class assistant place 1 Angelina mat on the floor for each dancer to stand on. Ask the dancers to envision how Angelina would play and dance in her back yard in the village of Chipping Cheddar during the season of Autumn. During Autumn leaves on the trees turn to gorgeous shades of orange, yellow, and red. When leaves fall to the ground they dance and flutter just like a ballerina. <ul style="list-style-type: none"> Ask dancers to make as small of a shape as possible on top of their mat. When the music starts the dancers will begin to grow up and out pretending to be a tree with branches. The wind begins to blow and the tree limbs and leaves begin to sway side-to-side and forward and backward. Suddenly it is Autumn and the dancers magically turn into falling leaves as they step off their mat and pretend the wind is taking them on a journey. Allow the dancers to create their own leaf dance.

			<p>○ As the music ends the dancers gracefully dance to the floor and freeze in a position similar to a fallen leaf.</p> <p><u>Optional Prop:</u> Cut leaf shapes from orange and red construction paper or purchase silk autumn leaves from craft store</p>
	Discuss with the dancers what Autumn is and how the leaves on the trees turn to beautiful shades of red and orange and then fall gracefully to the ground. Have the dancers listen to Angelina's description of Autumn and then dance along pretending to be an Autumn leaf twirling just like Angelina loves to do.		
Angelina's Dance	Transition to Choreography	None	Each week spend time teaching choreography to a special Angelina Ballerina song. Intermix given choreography to special works within the song while allowing other parts of the song to be used for the dancers to create their own choreography (free dance at this age).
	This exercise will allow for both teacher directed and child directed movement. This combination is an excellent technique to use at the end of each dance class		
	Angelina Choreography	Angelina's Song & Dance CD; It's Holiday Time; Track #4; :45, none	<p>Teach lyrics first and then choreography for the Angelina song – <i>It's Holiday Time</i></p> <p><u>It's Holiday Time</u></p> <p><i>Begin with feet parallel; arms demi-seconde</i></p> <p>Bourrée forward</p> <p>Bourrée turning</p> <p>Demi Plié parallel; place hands on hips</p> <p><i>It's here; it's here</i>, 2 parallel sauté; hands on hips</p> <p><i>this magic time of year</i>, 1 echappé sauté; hands on hips</p> <p><i>When the candles burn so bright</i>, Feet parallel; Port de bras: 1st, 5th, 2nd, en bas</p> <p><i>Surprise, surprise</i>, Pantomime "surprise" by bringing open hands with palms forward near shoulders; do one slightly looking right and the other slightly looking left</p> <p><i>just open up your eyes</i>, Pantomime "open up your eyes" by bringing hands near eyes and perform movement of hands as huge eyelashes opening up</p> <p><i>See candy canes all red and white</i>, Pantomime "candy cane" by taking palms together in front of chest and reaching with arms together overhead and then bending to one side making the shape of a candy cane</p> <p>One to - Free Dance</p>
	Teach lyrics first, then movement. Feel free to alter to fit the needs of your students.		
Good-bye	Révérence - Curtsey & Bow	Class CD,	<p>Have dancers return to their line formation in the middle of the studio</p> <ul style="list-style-type: none"> Feet together parallel with arms en bas

		Révérence, Track #22, 1:19, None	<ul style="list-style-type: none"> • Port de bras with right arm- center, overhead, open side and back to en bas • Repeat with left arm • First port de bras both arms 2 Xs, looking right then left • Bourrée turn right then left • Bring right foot back and curtsey or keep feet together and bow • Repeat on other side • Listen for Angelina's farewell
	Dancers say thank you and good-bye to their teachers with a curtsey or bow. Teachers curtsey along to say good-bye and thank the dancers for working hard.		
	Stickers & Handouts	Stickers & Handouts	<ul style="list-style-type: none"> • Line up the dancers at the door • Remind everyone to practice at home • Give out any handouts you may have for them • Go down the line and call each dancer by name and thank them for working so hard and for being such a good listener. Place an Angelina Ballerina sticker on the hand of each dancer as you speak to them individually. • Open the studio door and see that the children get to their caregiver.
	A duty of the assistant is to stay with any child that hasn't been promptly picked up. Advise the assistant to be ready to distract and comfort a child in this situation. For many young children, they are easily upset if they don't see Mommy or the caregiver right away.		

Teacher's Notes:

Level 1 / Term 2 / Week 5 [Week 15]: Ages 3 – 4 ½**Focus Book:** *Nutcracker Sweet*_(pages 92-97)**Song:** *It's Holiday Time***Class Length:** 45 Minutes**Theme Focus:** Season of Fall / Autumn**Props Needed:** Mats, Scarves, & Maracas
Painter's Tape, Silk Autumn Leaves, &
Printed Autumn Props

Section of Class	Exercise	Music CD, Track #, Length, Props Needed	Description
Miscellaneous Information Regarding Exercise			
Greeting, Story & Etiquette	Greeting & Roll	Roll Book	Gather dancers into a circle away from the dance area. With everyone seated on the floor, greet dancers and take roll.
	Reading of story; Check for understanding by asking questions	Story Book	<u>Nutcracker Sweet</u> (pages 92 - 97) After reading, check for understanding by discussing the following with the dancers. <ol style="list-style-type: none"> 1. What did Angelina & Marco do while baking cookies? (Eat a lot of cookies.) 2. What did A. Z. eat while baking cookies? (Eat an apple). 3. How did Angelina & Marco feel before their holiday showcase? (They felt sick to their tummies.)
	Please note: some of the questions are more appropriate for the older dancers within this age range. Try to encourage all dancers to participate in the Q & A.		
	Dancer Etiquette	None	Take time to review important rules. Ask the dancers to repeat the dancer rules back to you. <ol style="list-style-type: none"> 1. Eyes on the teacher 2. Keep hands to self 3. Be a first-time listener
	Ask the dancers to always listen carefully when the teacher is talking. Remind them to always look at their teacher when they hear her voice. Remind young dancers to keep their hands to themselves.		

Warm-Up	Setting Up	1 Angelina Mat	Place one Angelina mat in the center of the room. Gather dancers into a circle around the mat. Have dancers hold hands to form a circle and then ask them to stretch their arms open wide making sure they are not touching their neighbor. Ask them to sit like Angelina Ballerina.
	Have the class assistant stand directly across from the teacher. If a child is having difficulty focusing or remaining in the circle, place that dancer directly on the side of the class assistant.		
	Travel Around the Circle	Class CD, Circle WU, Track #1, 3:51, None	<p>Every two dancers sitting next to each other in the circle will act as partners. The teacher will partner the first student to her left. Continue pattern around circle. If the numbers work so that the last dancer doesn't have a partner, the teacher will go again.</p> <p>The teacher and her partner begin first and then each pair of dancers will follow traveling around the circle as the remaining dancers clap to the beat of the music. Take time to fully explain the exercise before beginning so the dancers understand the sequence.</p> <p>Listen for Angelina's welcome</p> <p>*Each pair of dancers will:</p> <ul style="list-style-type: none"> • Stand like a dancer. • Travel around the circle performing the given step. <u>Today the dancers will stand and face in opposite directions. Both will walk high on their demi-pointes around the circle with their arms in demi-seconde (extended over their tutu). Once the dancers meet face to face on the opposite side of the circle they will continue traveling in the same direction back to their original starting place. They curtsey to each other and the next pair stands.</u> • Sit like a dancer. • Begin to clap to the beat of the music while everyone else gets a turn. Clap hands together and then clap hands to top of knees. Keep repeating this pattern. • Once everyone has a turn, ask the dancers to tap various body parts to the beat of the music. Name the body parts so the dancers can learn the names of the parts of their body. <i>Be sure to add cross body movements in this section. The right hand will touch somewhere on the left side of the body and vice-versa.</i>
	There are many benefits to this exercise: The teacher can assess the dancer's understanding of the exercise; gives the dancer a sense of accomplishment by traveling around the circle; encourages musical awareness; requires the dancer to follow a sequence of tasks. Be sure to incorporate cross body tapping into the rhythmic section.		
	Curl & Stretch with Port de bras	Class CD, Stretching, Track #2, 2:16, None	<p><u>Add sways of arms and upper body – side-to-side and forward and backward.</u></p> <p>Curl, Stretch, and Port de bras:</p> <ul style="list-style-type: none"> • Ask the dancer to curl into a small shape with their legs bent with knees into chest and back rounded with arms hugging knees. Dancers try to make their bodies into a tight ball. • Gracefully open up curved tight shape into a stretched straight shape with legs extended forward, back sitting tall and straight, with arms opening up overhead just like a flower.

			<ul style="list-style-type: none"> While sitting tall move arms through various port de bras saying the name of each port de bras. For example, low for en bas; middle for 1st; high for 5th; and open for 2nd. <i>Add sways of arms and upper body with arms alongé – side-to-side and forward and backward</i> Repeat entire sequence Repeat entire sequence but slowly curl back to a straight shape with back on the floor and ask dancers to reach and curl up and forward working abdominals. Repeat curl and stretch to floor. Roll over to tummy and pretend to swim arms and legs as eyes look straight to floor then roll over in the opposite direction and swim, roll over to back and roll up reaching across to dancer on opposite side of circle using abdominals to curl body up to sitting.
Move gracefully from one stretch to another. Remind dancers to take deep breaths and to reach as far as they can with their bodies. Remind dancers to keep their tummy tight while arms are swaying.			
Flexing & Pointing Ankles (with tempo)	Class CD, Flex & Pointe, Track #3, 1:19, None		<p><i>Add tempo to the exercise by asking dancers to flex and point slowly and then quickly. Also ask them to slowly walk their fingers down their legs for 2 then quickly for 4. Continue all the way down and all the way up.</i></p> <ul style="list-style-type: none"> Sitting with legs stretched out in front with hands resting on top of knees. Alternate flexing, pointing, and circling the ankles/feet Bend over at the hips and walking fingertips down legs stretching hamstrings; hold stretch as the fingers tickle the toes; walk fingertips all the way up body and reach stretching over head Repeat all
Remind dancers to sit tall and to stretch their knees as they point and flex. Be careful with saying “touch toes” because some dancers may not be able to do so and may become discouraged thinking they should be able to do so. You may want to say, “toward the toes”.			
Center Barre	Transition to Center Barre	None	<ul style="list-style-type: none"> <u>Change dancers to a line formation.</u> Dancers will form one or two lines facing the front of the studio. The assistant and teacher will turn and face the students to demonstrate the exercises and to keep eye contact with all students. Have the dancers stand and place their feet together in parallel
	Remind dancers to listen carefully and watch the teacher and the assistant as they learn to dance like Angelina Ballerina.		
	Demi-Plié: Parallel and 1st Position	Class CD, Plié, Track #5, 2:29 None	<p>Legs parallel with hands on hips:</p> <ul style="list-style-type: none"> 2 demi-pliés Port de bras arms to 5th, then bend body sideways to the right as if making the shape of a candy cane; straighten body and then lower arms and place hands on hips. Repeat all above in parallel; this time, bend in opposite direction creating the shape of a candy cane Open legs/feet to small 1st position (barely turned out) 2 demi-pliés

		<ul style="list-style-type: none"> • Port de bras and bending body right just like a candy cane • Repeat above in 1st position; bend in opposite direction • Freeze for 3 in 1st position with arms en bas and head turned.
Remind dancers to keep knees over toes during pliés. Focus on teaching dancers to make curved shapes with their arms. Discuss how their bodies will become curved as they create the shape of a candy cane. Remind dancers to keep their knees straight just like the bottom part of a candy cane.		
Tendu with Opposite Claps	Class CD, Tendu, Track #6, 1:19, None	Feet parallel with hands on hips. <ul style="list-style-type: none"> • 2 Tendu Devant, stretching right foot forward parallel and closing parallel • Opposite Claps: 2 in front of body and 2 in back of body • Repeat on left foot • Repeat all of above and for opposite claps do 2 in back of the body and 2 in front of body • Freeze for 3
Remind the dancers to stretch their leg, foot, and toes each time they tendu. Remind dancers to keep their bodies very still as they perform each tendu.		
Piqué	Class CD, Piqué, Track #8, :28, repeat, None	Legs parallel and both hands on hips <ul style="list-style-type: none"> • Dégagé right foot front and piqué 7 times closing parallel on count 8 • With legs in parallel, instead of clapping hands together, have dancers take right hand and tap their left side of their body 7 times and place hands on hips on count 8. • Repeat on left leg. Tap right side of body with left hand. • Freeze for 3
Remind dancers to keep their knees stretched as they tap their entire leg during the piqués. Ask the dancers to count each piqué out loud.		
Passé/Retiré	Class CD; Cou de pied/ Passé/Retiré	Legs parallel with hands on hips <ul style="list-style-type: none"> • Parallel Passé/Retiré right leg to knee and count 1, hold 3 • Lower right leg back to parallel & demi plié • Repeat on left leg • Repeat on right leg • 1 full port de bras – arms 1st, 5th, 2nd, en bas, and back to hips • Repeat all starting with left leg • Finish for 3
Remind dancers to keep their tummies tight as they balance on one leg as the other foot travels up the leg to the knee. Remind dancers to look straight forward as they stand on one leg. Some dancers may have difficulty holding their leg up for 3 counts. Continue to encourage them and remind them to keep their bodies strong and to look straight ahead.		
Center	Transition to Center Work	Dancers will remain in their line formations facing the front of the studio.

	Rocking & Painting with Scarf	Class CD; Rocking; Track #10; 1:06 1 scarf per dancer	<p>Legs in 2nd position with minimal turnout; Holding scarf in right hand</p> <ul style="list-style-type: none"> • Plié & rock to right & left for a total of 4 rocks with scarf swinging right to left as if painting the grass green • Continue Rocking as the scarf goes overhead and pretends to paint the sky blue • Rise to demi-pointe and slowly bourrée turn as the scarf paints all around with strokes up (high) and down (low). On count 7, change scarf hands and open legs to 2nd to begin combination and painting with left. • Repeat all on left. • Freeze for 3.
	Make certain that dancers use minimal rotation in 2 nd . Remind dancers they are to change levels as they rock. Have dancers pretend their scarf is a magic paintbrush that can paint the sky, the ground, and all around.		
	Sauté with Magical Scarf	Class CD, Sauté, Track #11, :33, 1 scarf per dancer	<p>Legs parallel with hands on hips</p> <ul style="list-style-type: none"> • Plié, Sauté, Plié, straighten legs • Plié, Sauté, Plié, straighten legs • Plié, Sauté quickly 4X's • With legs parallel, draw 2 big figure 8's in front of body with scarf. Switch scarf to left hand on count 8 and place hands on hips. • Repeat all on left. • Finish for 3
	Remind dancers to push their toes through the floor as they jump off the floor. Review with dancers how to draw the figure 8's with their scarf. This will be challenging for this age group, but they will eventually be able to copy your movements.		
Traveling Steps	Transition to Traveling Steps	None	Place dancers in rows/lines on one side of room. With the assistant leading, dancers will travel from one side of the room to the other. Many exercises will be repeated.
	Take the time to tell the dancers which group of dancers will go first, second, etc. Taking turns is a concept they are learning.		
	Bourrée	Class CD; Bourrée: Track #16; 1:21, Optional: 1 scarf per dancer	<p><i>This exercise will repeat from last week; however, instead of having dancers perform the exercise in a row, today they will perform the entire exercise in a follow-the-leader line. Have the assistant be the leader of the line and ask the dancers to always remain directly behind her and to turn just as she does.</i></p> <p><i>Angelina was very excited to be dancing the part of The Sugar Plum Fairy in Camembert Academy's Holiday Showcase. Ms. Mimi was very excited to see how Angelina could dance so light and airy as she listened to the light and airy music. Let's all dance light and airy just as Angelina did in rehearsal as we match our movements to the beautiful music.</i></p> <ul style="list-style-type: none"> • Feet together parallel with arms in demi-seconde. • Rise to demi-pointe, bourrée forward as the right arm floats up to allongé high (left arm remains still)

	<p><u>Or</u> <u>Optional</u> <u>to Play:</u> The Sugar Plum Fairy Variation from the ballet, The Nutcracker (this music is not included with curriculum)</p>	<ul style="list-style-type: none"> • Bourrée turn right (toward lifted arm) • Plié as the right arm lowers to demi-seconde. • Repeat with left arm moving and right arm remaining still; bourrée turn to left; plié parallel • Keep repeating exercise traveling across studio
<p>Remind dancers to take tiny little steps high on their demi pointes as they bourrée. Remind dancers to be light and airy as they float across the floor. Give the dancers specific directions for their turn such as “turn left toward the mirror” or “turn right toward the stereo.” Do not just say turn right or turn left. Remind dancers they will be turning toward their lifted arm and their arm will go first in each turn. <i>Optional to give each dancer a scarf and have them hold it in the same hand as their leader. Change hands on the plié parallel.</i></p>		
<p>Fall Theme: Prop: Show the dancers the Fall Stage Scene</p> <ul style="list-style-type: none"> • The dancers will pretend to be on the stage with Marco and the beautiful fall scenery. • Place down a mat for one tree, a mat down for Marco, and another mat down for the tree on the opposite side of the stage. • The dancers will begin on one side of the stage and bourrée in a curvy pathway behind the tree, in front of Marco, and behind the other tree. • Feet together parallel with arms in demi-seconde. • Rise to demi-pointe, bourrée forward as the arm closest to the tree floats up to allongé high • Bourrée turn toward the lifted arm (and the tree) when the dancer is even with the tree • Plié as the right arm lowers to demi-seconde. • Repeat with opposite arm (closest to Marco) moving while the other arm remains still; bourrée turn to toward Marco when even with Marco; plié parallel • Repeat moving toward the 2nd tree; lifting arm closest to tree; bourrée turn toward the 2nd tree; plié parallel • Bourrée off the stage • Keep repeating exercise traveling across studio <p><i>Optional: Ask each dancer to hold a silk leaf in their hand</i></p>		

Pas de chat & Gallops Down the Sidewalk	<p>Class CD: Pas de Chat; Track #13; :35; Repeated, Mats</p> <p><u>Or</u> <u>Optional to Play:</u> The Sugar Plum Fairy Variation from the ballet, The Nutcracker (this music is not included with curriculum)</p>	<p><i>Angelina, Marco, and A.Z. were so excited to be going to Angelina's house to help Mrs. Mouseling bake goodies. They couldn't wait to get there so they decided to do one of their favorite steps all the way down the sidewalk in Chipping Cheddar to Angelina's house.</i></p> <ul style="list-style-type: none"> Place 3 dancers together in a group. Ask them to stay side-by-side as they travel down the imaginary sidewalk. (Tip: place Angelina mats down creating a sidewalk space across the studio floor and ask dancers to remain on the sidewalk.) Legs parallel with hands on hips. 4 slow pas de chat with legs parallel. Turn body and Gallop sideways the rest of the way across the studio. Next group starts. Repeat traveling across the floor in the opposite direction. Remind dancers to use their other leg for the pas de chats and gallops.
<p>For the pas de chat, legs will remain in parallel; lift right leg to passé and pretend to jump over a small fence, landing on the right foot as the left foot comes to passé and closes in parallel with the right foot. Remind dancers to land as softly as a cat. Remind dancers to keep their tummy toward the opposite side of the room while galloping.</p>		
<p><i>Pas de chat & Gallop into Autumn</i> <i>Props: 4 paper Tree circles per row of dancers</i></p> <ul style="list-style-type: none"> <i>Place the dancers in row on one side of the dance space. The dancer will turn and face the center of the studio.</i> <i>Place 4 tree circles on the floor in front of each row of dancers</i> <i>The dancers will pas de chat over each tree circle. Remind the dancer how big the trees are and in order to get over the tree they must push hard with each pas de chat</i> <i>Once the dancers complete their 4 pas de chats, ask them to turn their bodies and gallop sideways all the way to the opposite side of the studio.</i> <i>Once the dancers arrive at the opposite end of the studio, ask them to form the shape of a tree and freeze until everyone in the class has become a tree.</i> <i>Be sure to practice with the other leg for pas de chat and sideways gallops.</i> 		

Creative Movement	Transition to Creative Movement		Ask dancers to spread out around the dance space.
	The creative movement portion of the class is designed to allow the child to explore movement based on a given concept. The children create their own movement within the structure of a given concept		
	Autumn Activities	Angelina Says Creative Movement CD, Autumn, Track #3, 1:24	<p>Ask dancers to name different activities that are unique to Autumn. Ideas to explore are watching beautiful colored leaves fall, raking leaves, jumping into piles of leaves, throwing leaves into the air, etc.</p> <ul style="list-style-type: none"> • Divide dancers into two groups. The class assistant will lead one group and the teacher will lead the other group. • Working as a group, decide on three different Autumn activities to act out in a dance. Have the group leaders help the young dancers decide on how they will dance their story. • Take out all the fall dance props and encourage the dancers to work the props into their performance. • One group will act as the audience and the other group will act as the performers. • Have the groups take turns performing their Autumn activities.
Remind dancers that Autumn is a season of the year and is sometimes also called Fall. Since each group will decide the choreography, they will also decide how to use their music.			
Angelina's Dance	Transition to Choreography	None	Each week spend time teaching choreography to a special Angelina Ballerina song. Intermix given choreography to special works within the song while allowing other parts of the song to be used for the dancers to create their own choreography (free dance at this age).
	This exercise will allow for both teacher directed and child directed movement. This combination is an excellent technique to use at the end of each dance class		
	Angelina Choreography	Angelina's Song & Dance CD; It's Holiday Time; Track #4; :45, none	<p>Teach lyrics first and then choreography for the Angelina song – <i>It's Holiday Time</i></p> <p><i>It's Holiday Time</i> <i>Begin with feet parallel; arms demi-seconde</i> Bourrée forward Bourrée turning Demi Plié parallel; place hands on hips</p> <p><i>It's here; it's here</i>, 2 parallel sauté; hands on hips <i>this magic time of year</i>, 1 echappé sauté; hands on hips <i>When the candles burn so bright</i>, Feet parallel; Port de bras: 1st, 5th, 2nd, en bas</p>

			<p>Surprise, surprise, Pantomime “surprise” by bringing open hands with palms forward near shoulders; do one slightly looking right and the other slightly looking left</p> <p>just open up your eyes, Pantomime “open up your eyes” by bringing hands near eyes and perform movement of hands as huge eyelashes opening up</p> <p>See candy canes all red and white, Pantomime “candy cane” by taking palms together in front of chest and reaching with arms together overhead and then bending to one side making the shape of a candy cane</p> <p>One to - Free Dance</p> <p><u>Teach new lyrics and choreography</u></p> <p>Presents around the holiday tree, Walk quickly on demi-pointe in own circle pantomiming looking at beautiful presents.</p> <p>They'll be some for you and me, Face forward with legs together parallel; gesture arms/hands “you” (extending arms with palms up to audience) and “me” (bringing thumb of right hand to chest with left hand on hip)</p>
Teach lyrics first, then movement. Feel free to alter to fit the needs of your students.			
Good-bye	Révèrece - Curtsey & Bow	Class CD, Révèrece, Track #22, 1:19, None	<p>Have dancers return to their line formation in the middle of the studio</p> <ul style="list-style-type: none"> • Feet together parallel with arms en bas • Port de bras with right arm- center, overhead, open side and back to en bas • Repeat with left arm • First port de bras both arms 2 Xs, looking right then left • Bourrée turn right then left • Bring right foot back and curtsey or keep feet together and bow • Repeat on other side • Listen for Angelina’s farewell
	Dancers say thank you and good-bye to their teachers with a curtsey or bow. Teachers curtsey along to say good-bye and thank the dancers for working hard.		
	Stickers & Handouts	Stickers & Handouts	<ul style="list-style-type: none"> • Line up the dancers at the door • Remind everyone to practice at home • Give out any handouts you may have for them • Go down the line and call each dancer by name and thank them for working so hard and for being such a good listener. Place an Angelina Ballerina sticker on the hand of each dancer as you speak to them individually. • Open the studio door and see that the children get to their caregiver.
	A duty of the assistant is to stay with any child that hasn’t been promptly picked up. Advise the assistant to be ready to distract and comfort a child in this situation. For many young children, they are easily upset if they don’t see Mommy or the caregiver right away.		

Level 1 / Term 2 / Week 6 [Week 16]: Ages 3 – 4 ½**Focus Book:** *Nutcracker Sweet* (pages 98-104)**Song:** *A Lot of Dancers***Class Length:** 45 Minutes**Theme Focus:** Season of Fall / Autumn**Props Needed:** Mats, Scarves, & Maracas

Painter's Tape, Silk Autumn

Leaves, & Printed Autumn Props

Section of Class	Exercise	Music CD, Track #, Length, Props Needed	Description
			Miscellaneous Information Regarding Exercise
Greeting, Story & Etiquette	Greeting & Roll	Roll Book	Gather dancers into a circle away from the dance area. With everyone seated on the floor, greet dancers and take roll.
	Reading of story; Check for understanding by asking questions	Story Book	<p><u>Nutcracker Sweet</u> (pages 98-104)</p> <p>After reading, check for understanding by discussing the following with the dancers.</p> <ol style="list-style-type: none"> 1. Why was Angelina uncertain that she could dance? (She had eaten too much sugar and now had an aching stomach) 2. How did Angelina feel while dancing? (She felt like she was dancing in mud with rocks in her slippers.) 3. How did Angelina feel about her performance? (She felt sad. It made her heart ache, just like her tummy.) 4. What did the dancers do after the performance? (Have a party and eat goodies.) 5. What did Marco & Angelina do during the party? (Sit and watch the other mouselings eat.)
	Please note: some of the questions are more appropriate for the older dancers within this age range. Try to encourage all dancers to participate in the Q & A.		
	Dancer Etiquette	None	<p>Ask the dancers to tell you three things they need to remember while taking class</p> <ol style="list-style-type: none"> 1. Eyes on the teacher 2. Keep hands to self 3. Be a first-time listener
	Ask the dancers to always listen carefully when the teacher is talking. Remind them to always look at their teacher when they hear her voice. Remind young dancers to keep their hands to themselves.		

Warm-Up	Setting Up	1 Angelina Mat	Place one Angelina mat in the center of the room. Gather dancers into a circle around the mat. Have dancers hold hands to form a circle and then ask them to stretch their arms open wide making sure they are not touching their neighbor. Ask them to sit like Angelina Ballerina.
	Have the class assistant stand directly across from the teacher. If a child is having difficulty focusing or remaining in the circle, place that dancer directly on the side of the class assistant.		
	Travel Around the Circle	Class CD, Circle WU, Track #1, 3:51, None	<p><i>As Angelina rehearsed for her performance in the Holiday Showcase she worked hard on dancing light and airy. As the dancers repeat the partner circle form last week, remind them to also be light and airy as they travel high on their demi-pointes.</i></p> <p>Every two dancers sitting next to each other in the circle will act as partners. The teacher will partner the first student to her left. Continue pattern around circle. If the numbers work so that the last dancer doesn't have a partner, the teacher will go again.</p> <p>*The teacher and her partner begin first and then each pair of dancers will follow traveling around the circle as the remaining dancers clap to the beat of the music. Take time to fully explain the exercise before beginning so the dancers understand the sequence.</p> <p>*Listen for Angelina's welcome</p> <p>*Each pair of dancers will:</p> <ul style="list-style-type: none"> • Stand like a dancer. • Travel around the circle performing the given step. <u>Today the dancers will stand and face in opposite directions. Both will walk high on their demi-pointes around the circle with their arms in demi-seconde (extended over their tutu). Once the dancers meet face to face on the opposite side of the circle they will continue traveling in the same direction back to their original starting place. They curtsey to each other and the next pair stands.</u> • Sit like a dancer. • Begin to clap to the beat of the music while everyone else gets a turn. Clap hands together and then clap hands to top of knees. Keep repeating this pattern. • Once everyone has a turn, ask the dancers to tap various body parts to the beat of the music. Name the body parts so the dancers can learn the names of the parts of their body. <i>Be sure to add cross body movements in this section. The right hand will touch somewhere on the left side of the body and vice-versa.</i>
	There are many benefits to this exercise: The teacher can assess the dancer's understanding of the exercise; gives the dancer a sense of accomplishment by traveling around the circle; encourages musical awareness; requires the dancer to follow a sequence of tasks. Be sure to incorporate cross body tapping into the rhythmic section.		
	Curl & Stretch with Port de bras	Class CD, Stretching, Track #2, 2:16, None	<u>Keep exercise concept the same but vary the port de bras; begin teaching dancers the names of basic port de bras; Ask dancers to port de bras at different tempos</u> Curl, Stretch, and Port de bras

			<ul style="list-style-type: none"> • Ask Dancers to curl into a small shape with their legs curled with knees into chest and back rounded with arms hugging knees. Dancers try to make their bodies into a tight ball. • Gracefully open up curved tight shape into a stretched straight shape with legs extended forward, back sitting tall and straight, with arms opening up overhead just like a flower. • 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. <i>Vary the tempo of the port de bras</i> • Repeat entire sequence varying the sequence of the port de bras. • Repeat entire sequence but slowly curl back to a straight shape on back onto floor and ask dancers to reach and curl up and forward working abdominals. • Repeat curl and stretch to floor (a little faster), but this time roll over to tummy and pretend to swim arms and legs as eyes look straight to floor then roll over in the opposite direction and swim, roll over to back and roll up reaching across to dancer on opposite side of circle using abdominals to curl up.
	Move gracefully from one stretch to another. Remind dancers to take deep breaths and to reach as far as they can with their bodies. Remind dancers to keep their tummy tight while arms are swaying.		
	Flexing & Pointing Ankles (with tempo)	Class CD, Flex & Pointe, Track #3, 1:19, None	<p><i>Add tempo to the exercise by asking dancers to flex and point slowly and then quickly. Also ask them to slowly walk their fingers down their legs for 2 then quickly for 4. Continue all the way down and all the way up.</i></p> <ul style="list-style-type: none"> • Sitting with legs stretched out in front with hands resting on top of knees. • Alternate flexing, pointing, and circling the ankles/feet • Bend over at the hips and walking fingertips down legs stretching hamstrings; hold stretch as the fingers tickle the toes; walk fingertips all the way up body and reach stretching over head • Repeat all
	Remind dancers to sit tall and to stretch their knees as they point and flex. Be careful with saying “touch toes” because some dancers may not be able to do so and may become discouraged thinking they should be able to do so. You may want to say “toward the toes”.		
Center Barre	Transition to Center Barre	None	<ul style="list-style-type: none"> • <u>Change dancers to a line formation.</u> • Dancers will form one or two lines facing the front of the studio. The assistant and teacher will turn and face the students to demonstrate the exercises and to keep eye contact with all students. • Have the dancers stand and place their feet together in parallel
	Remind dancers to listen carefully and watch the teacher and the assistant as they learn to dance like Angelina Ballerina.		
	Demi-Plié: Parallel and 1st Position	Class CD, Plié, Track #5, 2:29 None	<p>Legs parallel with hands on hips:</p> <ul style="list-style-type: none"> • 2 demi- pliés • Port de bras arms to 5th, then bend body sideways to the right as if making the shape of a candy cane; straighten body and then lower arms and place hands on hips.

		<ul style="list-style-type: none"> • Repeat all above in parallel; this time, bend in opposite direction creating the shape of a candy cane • Open legs/feet to small 1st position (barely turned out) • 2 demi-pliés • Port de bras and bending body right just like a candy cane • Repeat above in 1st position; bend in opposite direction • Freeze for 3 in 1st position with arms en bas and head turned.
Remind dancers to keep knees over toes during pliés. Focus on teaching dancers to make curved shapes with their arms during port de bras and teaching the correct name of each arm position with them repeating after you. In time, the dancers will be able to recall each position by memory. Remind the dancers to make a diamond shape with their legs as they demi-plié in 1 st position.		
Tendu with Cross Body Taps	Class CD, Tendu, Track #6, 1:19, None	Feet parallel with hands on hips. <ul style="list-style-type: none"> • 2 Tendu Devant, stretching right foot forward parallel and closing parallel • Cross body taps: left hand to right shoulder tapping 6 Xs on the beat – <u>5 & 6 & 7 &</u> - place hand on hip on 8 • Repeat on left foot; use right hand to right shoulder • Repeat all of above • Freeze for 3
Remind the dancers to stretch their leg, foot, and toes each time they tendu. Remind dancers to keep their bodies very still as they perform each tendu. Have the students imagine they are a drum and they are keeping the beat. Review with dancers an example of what it means to tap their opposite side and same side. Ask students to count out loud with you as they tap their shoulder. Have the students imagine they are a drum and they are keeping the beat.		
Piqué	Class CD, Piqué, Track #8, :28, repeat, None	Legs parallel with both hands-on hips: <ul style="list-style-type: none"> • Déagé right foot front and piqué 7 times closing parallel on count 8 • With legs in parallel, take left hand and <u>double time tap</u> right shoulder then place hand on hip on 8. (The shoulder taps will be twice as fast as the foot taps) • Repeat on left leg. Tap left side of body with right hand. • Freeze for 3
Remind dancers to keep their knees stretched as they tap their entire leg during the piqués. Ask the dancers to count each piqué out loud.		
Passé/Retiré	Class CD; Cou de pied/ Passé/Retiré	Legs parallel with hands on hips <ul style="list-style-type: none"> • Parallel Passé/Retiré right leg to knee and count 1 , hold 3 • Lower right leg back to parallel & demi plié • Repeat on left leg • Repeat on right leg • 1 full port de bras – arms 1st, 5th, 2nd, en bas, and back to hips • Repeat all starting with left leg • Finish for 3

	Remind dancers to keep their tummies tight as they balance on one leg as the other foot travels up the leg to the knee. Remind dancers to look straight forward as they stand on one leg. Some dancers may have difficulty holding their leg up for 3 counts. Continue to encourage them and remind them to keep their bodies strong and to look straight ahead.		
Center	Transition to Center Work		Dancers will remain in their line formations facing the front of the studio.
	Rocking & Painting with Scarf	Class CD; Rocking; Track #10; 1:06 1 scarf per dancer	<p>Legs in 2nd position with minimal turnout; Holding scarf in right hand</p> <ul style="list-style-type: none"> • Plié & rock to right & left for a total of 4 rocks with scarf swinging right to left as if painting the grass green • Continue Rocking as the scarf goes overhead and pretends to paint the sky blue • Rise to demi-pointe and slowly bourrée turn as the scarf paints all around with strokes up (high) and down (low). On count 7, change scarf hands and open legs to 2nd to begin combination and painting with left. • Repeat all on left. • Freeze for 3.
	Make certain that dancers use minimal rotation in 2 nd . Remind dancers they are to change levels as they rock. Have dancers pretend their scarf is a magic paintbrush that can paint the sky, the ground, and all around.		
	Sauté with Magical Scarf	Class CD, Sauté, Track #11, :33, 1 scarf per dancer	<p>Legs parallel with hands on hips</p> <ul style="list-style-type: none"> • Plié, Sauté, Plié, straighten legs • Plié, Sauté, Plié, straighten legs • Plié, Sauté quickly 4X's • With legs parallel, draw 2 big figure 8's in front of body with scarf. Switch scarf to left hand on count 8 and place hands on hips. • Repeat all on left. • Finish for 3
	Remind dancers to push their toes through the floor as they jump off the floor. Review with dancers how to draw the figure 8's with their scarf. This will be challenging for this age group, but they will eventually be able to copy your movements.		
Traveling Steps	Transition to Traveling Steps	None	Place dancers in rows/lines on one side of room. With the assistant leading, dancers will travel from one side of the room to the other. Many exercises will be repeated.
	Take the time to tell the dancers which group of dancers will go first, second, etc. Taking turns is a concept they are learning.		
	Bourrée: light and airy	Class CD; Bourrée:	<p><i>Place one mat for each dancer on the centerline.</i></p> <p><i>In today's lesson the dancers will focus on their acting abilities. When Angelina ate too many sweets she didn't feel well and could no longer dance light and airy. Instead she felt like she was in mud and her ballet slippers were filled with rocks. Have</i></p>

versus in the mud	Track #16; 1:21; 1 mat per dancer <u>Or Optional to Play:</u> The Sugar Plum Fairy Variation from the ballet, The Nutcracker (this music is not included with curriculum)	<p><i>the dancers form rows across the studio and travel in a straight line across. The first half will be light and airy bourrées, once they reach their mat that has been placed on the floor, have them change their movements to feeling like they are dancing in mud as they continue across the floor.</i></p> <ul style="list-style-type: none"> • Feet together parallel with arms in demi-seconde. • Rise to demi-pointe; bourrée very light and airy to the mat; arms remain in demi-seconde • Plié on mat then continue to bourrée but this time the dancers are feeling like they are dancing in mud. Continue across floor. • Next group starts
Remind dancers to take tiny little steps high on their demi pointes as they bourrée. Remind dancers to be light and airy as they float across the floor. Discuss with the dancers the difference in their bodies when dancing with the very opposite feelings. How will the audience know what they are feeling? (Light and airy is very up; in the mud in very down) What is the difference in their facial expressions?		
<div> <div> Fall Theme: Bourrée: light and airy versus in the mud </div> <div> Props: Painter's Tape </div> </div> <ul style="list-style-type: none"> • <i>This exercise will be very similar to the above exercise. Place painter's tape on the floor at the centerline, dividing the room into two spaces.</i> • <i>Line the dancers up in row on one side of the room</i> • <i>Ask the dancers to pretend the first half of the room is light and airy land. The dancers will be able to quickly and lightly bourrée across the first half of the room until they reach the tape.</i> • <i>Once the dancers cross the tape, this land is filled with mud. A heavy Autumn rain has fallen and turned all the land into mud.</i> • <i>How will the dancers need to bourrée now that they are being pulled down into the mud?</i> 		
Pas de chat & Gallops Down the Sidewalk	Class CD: Pas de Chat; Track #13; :35; Repeated	<p><i>This exercise will be similar to last week; however, this time the dancers will be placed in pairs. One dancer will move like Angelina and the other dancer will move like A.Z. Angelina ate too many sweets and did not feel well on her way to her performance. A.Z. did not eat too many sweets and felt fine. Have the pair of dancers move like one of the characters and then move as the opposite character on the return across the space.</i></p> <ul style="list-style-type: none"> • Legs parallel with hands on hips.

			<ul style="list-style-type: none"> • 4 slow pas de chat with legs parallel. • Gallop forward the rest of the way across the studio. Next group starts. • *Repeat traveling across the floor in the opposite direction. Have dancers switch roles for the return across the floor in the opposite direction getting dancers to use their other leg for the pas de chats and gallop
			The dancers in class will review the movement quality of a pas de chat. Legs will remain in parallel; lift right leg to passé and pretend to jump over a small fence, landing on the right foot as the left foot comes to passé, close left to parallel. Remind dancers to land as softly as a cat. Remind dancers to reach with their toes as they gallop. Discuss with the dancers, which is the easier way to do the steps –light and airy, or with shoes filled with rocks.
			<p>Pas de chat & Gallop into Autumn with a Partner Props: 4 paper Tree circles per row of dancers</p> <ul style="list-style-type: none"> • Place the dancers in pairs. Place several pairs into rows on one side of the dance space. The dancers will turn and face the center of the studio. • Place 4 tree circles on the floor in front of each row of dancers • The dancers will pas de chat over each tree circle. Remind the dancer how big the trees are and in order to get over the tree they must push hard with each pas de chat • Once the dancers complete their 4 pas de chats, ask them to turn their bodies to face their partner. • The dancers will hold hands and gallop sideways all the way to the opposite side of the studio. • Once the dancers arrive at the opposite end of the studio, ask them to work together to form the shape of a tree and freeze until everyone in the class has become a tree. • Be sure to give the dancers a chance to repeat the exercise so they can practice with their opposite leg for pas de chat and gallop.
Creative Movement	Transition to Creative Movement		Ask dancers to spread out around the dance space.
			The creative movement portion of the class is designed to allow the child to explore movement based on a given concept. The children create their own movement within the structure of a given concept
	Emotions	Angelina Says Creative Movement CD; Emotions; Track #9; 1:57	<p><i>Learning to express emotions through movement is an extremely important part of becoming a dancer. To begin this exercise the dancers will sit in a circle and sit on their hands. The dancers will listen to Angelina and dance the emotions using their facial muscles only.</i></p> <ul style="list-style-type: none"> • Dancers begin in a circle, sitting cross-legged with their hands under their bottoms. (This is so they don't move their arms and isolate only their facial muscles.) • Listen to Angelina as she calls out different emotions. Ask dancers to express the emotion using only their face.
			Discuss with the dancers what the different emotions mean. How do we know when someone is happy? When they are sad? The most difficult part of this exercise is for the dancers to isolate their movements to only using their facial muscles. They are going to want to use their hands and upper bodies, but

	for now, have them sit on their hands to help them limit the muscles used in the exercise. Remember, many children are just learning what an emotion is and by connecting the movements of their bodies to the words, helps them to understand how they naturally experience different emotions and what the word is to define how they are feeling.		
	Fall Theme: The above exercise is extremely important and should be practice as written.		
Angelina's Dance	Transition to Choreography	None	Each week spend time teaching choreography to a special Angelina Ballerina song. Intermix given choreography to special works within the song while allowing other parts of the song to be used for the dancers to create their own choreography (free dance at this age).
	This exercise will allow for both teacher directed and child directed movement. This combination is an excellent technique to use at the end of each dance class		
	Angelina Choreography	Angelina's Song & Dance CD, 12345; Track #3, 1:01;	<p>Review lyrics & choreography from last week – <i>then teach new section.</i></p> <p><u>It's Holiday Time</u></p> <p><i>Begin with feet parallel; arms demi-seconde</i></p> <p>Bourrée forward</p> <p>Bourrée turning</p> <p>Demi Plié parallel; place hands on hips</p> <p><i>It's here; it's here</i>, 2 parallel sauté; hands on hips</p> <p><i>this magic time of year</i>, 1 echappé sauté; hands on hips</p> <p><i>When the candles burn so bright</i>, Feet parallel; Port de bras: 1st, 5th, 2nd, en bas</p> <p><i>Surprise, surprise</i>, Pantomime “surprise” by bringing open hands with palms forward near shoulders; do one slightly looking right and the other slightly looking left</p> <p><i>just open up your eyes</i>, Pantomime “open up your eyes” by bringing hands near eyes and perform movement of hands as huge eyelashes opening up</p> <p><i>See candy canes all red and white</i>, Pantomime “candy cane” by taking palms together in front of chest and reaching with arms together overhead and then bending to one side making the shape of a candy cane</p> <p><i>One to - Free Dance</i></p> <p><i>Presents around the holiday tree</i>, Walk quickly on demi-pointe in own circle pantomiming looking at beautiful presents.</p> <p><i>They'll be some for you and me</i>, Face forward with legs together parallel; gesture arms/hands “you” (extending arms with palms up to audience) and “me” (bringing thumb of right hand to chest with left hand on hip)</p> <p><u>Teach new lyrics & choreography:</u></p> <p><i>Yes it's holiday time, the best time of year</i>; 4 side gallops to the right;</p> <p><i>We love holiday time-when everybody's here</i>; 4 side gallops to the left</p>

			<i>Yes, it's holiday time-C'mon let's shout a cheer;</i> 7 quick prance runs (with heels up in back) in own circle; jump together parallel <i>Hip hooray for holiday time!;</i> 4 quick sauté parallel; showing excitement clapping hands together in front of chest <u>Instrumental</u> Rise parallel with full port de bras; finish with arms demi seconde; standing flat in parallel
Teach lyrics first, then movement. Feel free to alter to fit the needs of your students.			
Good-bye	Révérence - Curtsey & Bow	Class CD, Révérence, Track #22, 1:19, None	Have dancers return to their line formation in the middle of the studio <ul style="list-style-type: none">• Feet together parallel with arms en bas• Port de bras with right arm- center, overhead, open side and back to en bas• Repeat with left arm• First port de bras both arms 2 Xs, looking right then left• Bourrée turn right then left• Bring right foot back and curtsey or keep feet together and bow• Repeat on other side• Listen for Angelina's farewell
			Dancers say thank you and good-bye to their teachers with a curtsey or bow. Teachers curtsey along to say good-bye and thank the dancers for working hard.
	Stickers & Handouts	Stickers & Handouts	<ul style="list-style-type: none">• Line up the dancers at the door• Remind everyone to practice at home• Give out any handouts you may have for them• Go down the line and call each dancer by name and thank them for working so hard and for being such a good listener. Place an Angelina Ballerina sticker on the hand of each dancer as you speak to them individually.• Open the studio door and see that the children get to their caregiver.
			A duty of the assistant is to stay with any child that hasn't been promptly picked up. Advise the assistant to be ready to distract and comfort a child in this situation. For many young children, they are easily upset if they don't see Mommy or the caregiver right away.

Level 1 / Term 2 / Week 7 [Week 17]: Ages 3 – 4 ½**Focus Book:** *Angelina, Prima Ballerina* (pages 107-113)**Song:** *A Lot of Dancers***Class Length:** 45 Minutes**Theme Focus:** Season of Fall / Autumn**Props Needed:** Mats, Scarves, & Maracas

Painter's Tape, Silk Autumn

Leaves, & Printed Autumn Props

Section of Class	Exercise	Music CD, Track #, Length, Props Needed	Description
			Miscellaneous Information Regarding Exercise
Greeting, Story & Etiquette	Greeting & Roll	Roll Book	Gather dancers into a circle away from the dance area. With everyone seated on the floor, greet dancers and take roll.
	Reading of story; Check for understanding by asking questions	Story Book	<p><i>Angelina, Prima Ballerina</i> (pages 107-113)</p> <p>After reading, check for understanding by discussing the following with the dancers.</p> <ol style="list-style-type: none"> 1. What did Angelina wish for? (That she could dance like the older girls.) 2. What happened to Angelina when she was twirling as she practiced her chaînés? (She twirled into Alice and they both fell down.) 3. What did Marco tell Angelina about his new instrument? (That his new instrument has strings like a violin but is much bigger.)
	Please note: some of the questions are more appropriate for the older dancers within this age range. Try to encourage all dancers to participate in the Q & A.		
	Dancer Etiquette	None	<p>Take time to review important rules. Ask the dancers to repeat the dancer rules back to you.</p> <ol style="list-style-type: none"> 1. Eyes on the teacher 2. Keep hands to self 3. Be a first-time listener
	Ask the dancers to always listen carefully when the teacher is talking. Remind them to always look at their teacher when they hear her voice. Remind young dancers to keep their hands to themselves.		
Warm-Up	Setting Up	1 Angelina Mat	Place one Angelina mat in the center of the room. Gather dancers into a circle around the mat. Have dancers hold hands to form a circle and then ask them to stretch their arms open wide making sure they are not touching their neighbor. Ask them to sit like Angelina Ballerina.

Have the class assistant stand directly across from the teacher. If a child is having difficulty focusing or remaining in the circle, place that dancer directly on the side of the class assistant.		
Travel Around the Circle	Class CD, Circle WU, Track #1, 3:51, None	<p><i>Angelina loved to practice and imagine she could dance just like the older ballerinas at Camembert Academy. Have each dancer stand and free dance around the circle as if they were Angelina imagining dancing just like the older dancers. Offer guidance to the dancers with suggestions of free dancing with jumps and turns as they travel around the circle.</i></p> <p>The teacher will begin with her Angelina free dance first and then each dancer will follow traveling around the circle as the remaining dancers clap to the beat of the music. Take time to fully explain the exercise before beginning so the dancers understand the sequence.</p> <ul style="list-style-type: none"> • Listen for Angelina's welcome • Each dancer will take their turn. • Stand like a dancer. • Travel around the circle performing the given step. <u>Today the dancers will free dance with jumps and twirls imagining being Angelina.</u> • Curtsey and sit like a dancer. • Begin to clap to the beat of the music while everyone else gets a turn. Clap hands together and then clap hands to top of knees. Keep repeating this pattern. • Once everyone has a turn, ask the dancers to tap various body parts to the beat of the music. Name the body parts so the dancers can learn the names of the parts of their body. <i>Be sure to add cross body movements in this section. The right hand will touch somewhere on the left side of the body and vice-versa.</i>
There are many benefits to this exercise: The teacher can assess the dancer's understanding of the exercise; gives the dancer a sense of accomplishment by traveling around the circle; encourages musical awareness; requires the dancer to follow a sequence of tasks. Be sure to incorporate cross body tapping into the rhythmic section.		
Curl & Stretch with Port de bras	Class CD, Stretching, Track #2, 2:16, None	<p><u>Add sways of arms and upper body – side-to-side and forward and backward.</u></p> <p>Curl, Stretch, and Port de bras:</p> <ul style="list-style-type: none"> • Ask the dancer to curl into a small shape with their legs bent with knees into chest and back rounded with arms hugging knees. Dancers try to make their bodies into a tight ball. • Gracefully open up curved tight shape into a stretched straight shape with legs extended forward, back sitting tall and straight, with arms opening up overhead just like a flower. • While sitting tall move arms through various port de bras saying the name of each port de bras. For example, low for en bas; middle for 1st; high for 5th; and open for 2nd. <i>Add sways of arms and upper body with arms alongé – side-to-side and forward and backward</i> • Repeat entire sequence

			<ul style="list-style-type: none"> Repeat entire sequence but slowly curl back to a straight shape with back on the floor and ask dancers to reach and curl up and forward working abdominals. Repeat curl and stretch to floor. Roll over to tummy and pretend to swim arms and legs as eyes look straight to floor then roll over in the opposite direction and swim, roll over to back and roll up reaching across to dancer on opposite side of circle using abdominals to curl body up to sitting.
	Move gracefully from one stretch to another. Remind dancers to take deep breaths and to reach as far as they can with their bodies. Remind dancers to keep their tummy tight while arms are swaying.		
	Flexing & Pointing Ankles (with tempo)	Class CD, Flex & Pointe, Track #3, 1:19, None	<p><i>Add tempo to the exercise by asking dancers to flex and point slowly and then quickly. Also ask them to slowly walk their fingers down their legs for 2 then quickly for 4. Continue all the way down and all the way up.</i></p> <ul style="list-style-type: none"> Sitting with legs stretched out in front with hands resting on top of knees. Alternate flexing, pointing, and circling the ankles/feet Bend over at the hips and walking fingertips down legs stretching hamstrings; hold stretch as the fingers tickle the toes; walk fingertips all the way up body and reach stretching over head Repeat all
	Remind dancers to sit tall and to stretch their knees as they point and flex. Be careful with saying “touch toes” because some dancers may not be able to do so and may become discouraged thinking they should be able to do so. You may want to say “toward the toes”.		
Center Barre	Transition to Center Barre	None	<ul style="list-style-type: none"> <u>Change dancers to a line formation.</u> Dancers will form one or two lines facing the front of the studio. The assistant and teacher will turn and face the students to demonstrate the exercises and to keep eye contact with all students. Have the dancers stand and place their feet together in parallel
	Remind dancers to listen carefully and watch the teacher and the assistant as they learn to dance like Angelina Ballerina.		
	Demi-Plié: Parallel and 1st Position	Class CD, Plié, Track #5, 2:29 None	<p>Legs parallel with hands on hips:</p> <ul style="list-style-type: none"> 2 demi-pliés with hands on hips Port de bras 1st, 5th, 2nd, place hands back on hips Open legs/feet to a small 1st position and repeat all in 1st. 2 demi-pliés in small 1st position with hands on hips Port de bras 1st, 5th, 2nd, place hands back on hips Tendu a la seconde and lower heel to 2nd position 2 demi-pliés in 2nd position with hands on hips Port de bras 1st, 5th, 2nd, place hands back on hips Tendu close 1st, rotate to parallel, rise to demi-pointe and bring arms to 1st; balance and lower heels Finish for 3

<p>Remind dancers to keep knees over toes during plié. When the dancers plié the legs will make a diamond shape. When teaching 2nd position demi-plié, have the dancers perform the movement with you. Remind dancers of how their knees and toes must look in the same direction and their bodies must remain very tall and straight.</p> <p><i>Remind dancers to be very smooth and graceful with their movements. Point out to the dancers how the music will guide them and how important it is for dancers to match their movements to what they are hearing in the music.</i></p>		
Tendu with Cross Body and Same Side Taps	Class CD, Tendu, Track #6, 1:19, None	<p>Explain to dancers how the hand can touch the opposite shoulder or the same shoulder.</p> <p>Feet parallel with hands on hips</p> <ul style="list-style-type: none"> • 2 Tendu Devant, stretching right foot forward parallel and closing parallel • Body taps: left hand tapping 6Xs on the beat: <ul style="list-style-type: none"> -opposite shoulder – 5 & - same shoulder 6 & - opposite shoulder 7 & - place hand on hip on 8 • Repeat on left foot; use right hand for opposite and same shoulder taps • Repeat all of above • Freeze for 3
<p>Remind the dancers to stretch their leg, foot, and toes each time they tendu. Remind dancers to keep their bodies very still as they perform each tendu. Have the students imagine they are a drum and they are keeping the beat. Review with dancers an example of what it means to tap their opposite side and same side. Have the dancers say same and opposite while they tap same and opposite.</p>		
Piqué	Class CD, Piqué, Track #8, :28, repeat, None	<p>Legs parallel and both hands on hips</p> <ul style="list-style-type: none"> • Stretch right foot to the front and lightly tap leg/foot on the floor tapping floor 3X's, closing parallel on count 4 • With legs in parallel, take right hand and tap <ul style="list-style-type: none"> - left shoulder 1X; -right shoulder 1X; -left shoulder 1X; -place hand on hip on ct 4. • Repeat on left leg. Tap shoulders using left hand. • Finish for 3
<p>Remind dancers to keep their knees stretched as they tap their entire leg during the piqués. Ask the dancers to count each piqué out loud. Cross-body movements are extremely important. Point out to the dancers that they are sometimes tapping their opposite shoulder and other times their same shoulder. Remind dancers to keep their tummies tight as they perform their passé. Remind dancers to look straight forward as they stand on one leg. Point out to the dancers that they are using their opposite leg and arm. Review this before beginning exercise.</p>		

	Passé/Retiré with Port de Bras	Class CD; Cou de pied/ Passé/Retiré; Track #9; :44	<p>Legs parallel with hands on hips</p> <ul style="list-style-type: none"> • Parallel Passé/Retiré right leg to knee and count 1 & 2, lower to parallel 3 & 4. • Lift left arm allongé (demi-seconde to allongé high) Up on ct 1 & 2, lower on 3 & 4 (back to demi-seconde) • Repeat right knee and left arm, lifting both on 1 & 2, lowering on 3 & 4. • Demi- plié and place hand on hips cts 5 & 6, straighten knees cts 7 & 8. • Repeat all above with left knee and right arm • *Finish for 3
	Remind dancers to keep their tummies tight as they balance on one leg as the other foot travels up the leg to the knee. Remind dancers to look straight forward as they stand on one leg. Point out to the dancers that they are using their opposite leg and arm. Review this before beginning exercise.		
Center	Transition to Center Work		Dancers will remain in their line formations facing the front of the studio.
	Sauté & Maraca	Class CD; Rocking; Track #10; 1:06; repeat; 1 maraca per dancer	<p>Legs parallel with both hands-on hips, holding maraca in right hand:</p> <ul style="list-style-type: none"> • Plié, sauté (jump), plié, straighten legs • Play maraca 4Xs to the beat of music • Plié, sauté (jump), plié, straighten legs • Play maraca 4Xs to the beat of music • Plié, sauté (jump), plié, straighten legs • Play maraca 4Xs to the beat of music – hold maraca high overhead while playing • Plié, sauté (jump), plié, straighten legs • Play maraca 4Xs to the beat of music – hold maraca low to the ground while playing • Finish for 3. • Repeat entire exercise holding maraca in left hand.
	Ask dancers about when they are at the lowest level and the highest level while doing this exercise. Remind dancers to keep tummies tight and legs/ankles together. Ask dancers to count the beats of the music as they play their maraca.		
	Échappé Sauté & Jack-in-the-box (Jumping open and closed)	Class CD, Échappé Sauté; Track #12; :38	<p>Legs parallel with arms down by their side.</p> <ul style="list-style-type: none"> • Échappé Sauté: jump open to parallel 2nd as the arms open to create a straight line even with shoulders. Say the word “Open” as the dancers jump to parallel 2nd; jump closed to parallel and bring the arms down by sides. Say the word “close” as the dancers jump with their legs together. • Repeat Échappé Sauté • Have dancers take their hand and place on top of head and pretend to be pushing down as if pushing a doll down into a jack in the box. At the same time the dancers squat down into a tiny shape and hold till ct 5. • Jump up and open to 2nd with arms stretched out on count 6; hold ct 7; jump legs together & arms together on count 8.

			<ul style="list-style-type: none"> Repeat all.
	Échappé Sauté means an escaping jump. The dancers at this age will focus on jumping open and closed with their legs in parallel. They will also focus on matching their arm movements to their leg movements. Pretending to be a Jack-in-the-box is great fun! Have the dancers pretend to be pushing themselves into their special box and to count		
Traveling Steps	Transition to Traveling Steps	None	Place dancers in rows/lines on one side of room. With the assistant leading, dancers will travel from one side of the room to the other. Many exercises will be repeated.
	Take the time to tell the dancers which group of dancers will go first, second, etc. Taking turns is a concept they are learning.		
	Bourrée: Just like the older dancers!	Class CD, Bourrée: Track #16; 1:21; 2 mats per dancer in each row	<p>Angelina dreamed of being able to dance like the older dancers in Camembert Academy. In this exercise have the dancers bourrée to their mat and then pose just like one of the dancers in Angelina's favorite photograph hanging in the classroom. (Refer to Teacher Story Manual for position in photograph)</p> <ul style="list-style-type: none"> Place 2 mats evenly spread apart in line with each dancer in the row. Rise to demi-pointe; bourrée forward as if floating on air until feet touch the mat Pose on the mat for 4 cts in the same position as in the photograph in Angelina's classroom Bourrée to next mat and repeat exercise. Next row of dancers begin exercise
	Remind dancers to take tiny little steps high on their demi pointes as they bourrée. Remind dancers to float across the floor.		
	Pas de chat & Circling the Mats	Class CD, Pas de Chat; Track #13; :35; Repeated; mats-square and circle shapes	<p>Angelina was so determined to float while she danced that she came up with a wonderful exercise to help her practice. Now, let's all give Angelina's special floating exercise a try.</p> <ul style="list-style-type: none"> Place mats down in a single row across dance space. Place 3 squares; 1 circle; 3 squares; 1 circle. When placing mats down, take into consideration the size of the children and their ability to travel while dancing. Explain to the dancers that when they see a square mat they must pas de chat over all square mats and when they see a circle mat they must dance in a circle around all of the circle mats. It is very important to either jump over or dance around the mats. So, the dancer's feet will never touch any of the mats in this exercise. Dancers will travel one at a time down the row: 3 parallel pas de chats over square mats Circle around circular mat – this can be bourrée, runs, or anything the dancer would like to do Repeat as the next dancer in line begins
	Place mats down the correct distance for the size of the dancers. Have the dancers take 4 cts for each pas de chat – jump on ct 1, land on ct 2, hold 3, 4; jump on ct 5, land on 6, hold 7, 8. On the circle, make sure dancers travel around on the outside of the mat and finish on the opposite side from where they started. Remind dancer to land lightly just like a cat.		

	Fall Themed Pas de Chat: <div> Props: Mats <ul style="list-style-type: none"> Ask the dancers to form a line on one side of dance space. Please note: if your class is large, you will want to form multiple lines. Place 3 square mats down in front of 1st person in line. Randomly place all the remaining mats on the opposite end of the studio space. Be sure to have one mat per dancer. The first dancer will perform 3 parallel pas de chats over the 3 mats The dancer will immediately become a leaf being blown by the wind. The dancer will choose a mat to stop on. Have dancers to choose their leaf shape while all the remaining dancers have their turn. Once everyone is a leaf, describe to the dancers how the wind is blowing in all directions and getting stronger. The special wind causes the dancers to roll (like a log) all the way across the floor. </div>		
Creative Movement	Transition to Creative Movement		Ask dancers to spread out around the dance space.
	The creative movement portion of the class is designed to allow the child to explore movement based on a given concept. The children create their own movement within the structure of a given concept		
	Emotions	Angelina Says Creative Movement CD, Emotions; Track #6; 1:57	<p><i>Learning to express emotions through movement is an extremely important part of becoming a dancer. Last week the dancers sat in a circle and sat on their hands and danced the emotions using their facial muscles only.</i></p> <ul style="list-style-type: none"> <i>This week, the dancers will kneel and go through the same exercise with Angelina using their entire upper body.</i> Dancers begin kneeling in a circle. Listen to Angelina as she calls out different emotions. Ask dancers to express the emotion using only their upper body and face.
	Discuss with the dancers what the different emotions mean. How do we know when someone is happy? When they are sad? Remember, many children are just learning what an emotion is and by connecting the movements of their bodies to the words, helps them to understand how they naturally experience different emotions and what the word is to define how they are feeling.		
	Fall Theme: The above exercise is extremely important and should be practice as written.		
Angelina's Dance	Transition to Choreography	None	Each week spend time teaching choreography to a special Angelina Ballerina song. Intermix given choreography to special works within the song while allowing other parts of the song to be used for the dancers to create their own choreography (free dance at this age).
	This exercise will allow for both teacher directed and child directed movement. This combination is an excellent technique to use at the end of each dance class		

	Angelina Choreography	Angelina's Song & Dance CD, 12345; Track #5, 1:03;	<p>Teach lyrics first and then choreography for the Angelina song – <i>A Lot of Dancers</i> Pair up dancers to dance together later in the choreography.</p> <p><u>A Lot of Dancers</u> Standing in parallel with arms en bas Here we are; <i>1st port de bras of the arms ending with palms up in 2nd ready for the show; pretend to brush off and straight tutu</i> <i>Ballerinas running to and fro; Run around in a circle</i> <i>Before the big ballet; Place hands on hips with feet together parallel a hundred things to do and say; Step passé forward 2 times</i> <i>Everyone counts down to go; Run to face partner and curtsey to each other</i></p> <p><u>Free Dance Rest of Song</u></p>
Teach lyrics first, then movement. Feel free to alter to fit the needs of your students.			
Good-bye	Révérence - Curtsey & Bow	Class CD, Révérence, Track #22, 1:19, None	<p>Have dancers return to their line formation in the middle of the studio</p> <ul style="list-style-type: none"> • Feet together parallel with arms en bas • Port de bras with right arm- center, overhead, open side and back to en bas • Repeat with left arm • First port de bras both arms 2 Xs, looking right then left • Bourrée turn right then left • Bring right foot back and curtsey or keep feet together and bow • Repeat on other side • Listen for Angelina's farewell
	Dancers say thank you and good-bye to their teachers with a curtsey or bow. Teachers curtsey along to say good-bye and thank the dancers for working hard.		
	Stickers & Handouts	Stickers & Handouts	<ul style="list-style-type: none"> • Line up the dancers at the door • Remind everyone to practice at home • Give out any handouts you may have for them • Go down the line and call each dancer by name and thank them for working so hard and for being such a good listener. Place an Angelina Ballerina sticker on the hand of each dancer as you speak to them individually. • Open the studio door and see that the children get to their caregiver.

	A duty of the assistant is to stay with any child that hasn't been promptly picked up. Advise the assistant to be ready to distract and comfort a child in this situation. For many young children, they are easily upset if they don't see Mommy or the caregiver right away.

Teacher Notes:

Level 1 / Term 2 / Week 8 [Week 18]: Ages 3 – 4 ½**Focus Book:** *Angelina, Prima Ballerina* (pages 114-125)**Song:** *A Lot of Dancers***Class Length:** 45 Minutes**Theme Focus:** Season of Fall / Autumn**Props Needed:** Mats, Scarves, & Maracas

Painter's Tape, Silk Autumn

Leaves, & Printed Autumn Props

Section of Class	Exercise	Music CD, Track #, Length, Props Needed	Description
Miscellaneous Information Regarding Exercise			
Greeting, Story & Etiquette	Greeting & Roll	Roll Book	Gather dancers into a circle away from the dance area. With everyone seated on the floor, greet dancers and take roll.
	Reading of story; Check for understanding by asking questions	Story Book	<p><i>Angelina, Prima Ballerina</i> (pages 114-125)</p> <p>After reading, check for understanding by discussing the following with the dancers.</p> <ol style="list-style-type: none"> Who did Angelina bump into when she was twirling down the hall? (Ms Mimi, hanging a sign up.) What was the sign about? (Announcing an audition for the Mouskinov Ballet.) What did the dancers in the Ballet Company wear that Angelina was not ready for yet? (Pointe shoes) What type of instrument was Marco playing? (A huge string bass.) What did Angelina find in the lost and found box? (A pair of pointe shoes.)
	Please note: some of the questions are more appropriate for the older dancers within this age range. Try to encourage all dancers to participate in the Q & A.		
	Dancer Etiquette	None	<p>Take time to review important rules. Ask the dancers to repeat the dancer rules back to you.</p> <ol style="list-style-type: none"> Eyes on the teacher Keep hands to self Be a first-time listener
	Ask the dancers to always listen carefully when the teacher is talking. Remind them to always look at their teacher when they hear her voice. Remind young dancers to keep their hands to themselves.		
Warm-Up	Setting Up	1 Angelina Mat	Place one Angelina mat in the center of the room. Gather dancers into a circle around the mat. Have dancers hold hands to form a circle and then ask them to stretch their arms open wide making sure they are not touching their neighbor. Ask them to sit like Angelina Ballerina.

Have the class assistant stand directly across from the teacher. If a child is having difficulty focusing or remaining in the circle, place that dancer directly on the side of the class assistant.		
Travel Around the Circle	Class CD, Circle WU, Track #1, 3:51, None	<p><i>Angelina loved to practice and imagine she could dance just like the older ballerinas at Camembert Academy. Have each dancer stand and free dance around the circle as if they were Angelina imagining dancing just like the older dancers. Offer guidance to the dancers with suggestions of free dancing with jumps and turns as they travel around the circle.</i></p> <p>The teacher will begin with her Angelina free dance first and then each dancer will follow traveling around the circle as the remaining dancers clap to the beat of the music. Take time to fully explain the exercise before beginning so the dancers understand the sequence.</p> <ul style="list-style-type: none"> • Listen for Angelina's welcome • Each dancer will take their turn. • Stand like a dancer. • Travel around the circle performing the given step. <u>Today the dancers will free dance with jumps and twirls imagining being Angelina.</u> • Curtsey and sit like a dancer. • Begin to clap to the beat of the music while everyone else gets a turn. Clap hands together and then clap hands to top of knees. Keep repeating this pattern. • Once everyone has a turn, ask the dancers to tap various body parts to the beat of the music. Name the body parts so the dancers can learn the names of the parts of their body. <i>Be sure to add cross body movements in this section. The right hand will touch somewhere on the left side of the body and vice-versa.</i>
There are many benefits to this exercise: The teacher can assess the dancer's understanding of the exercise; gives the dancer a sense of accomplishment by traveling around the circle; encourages musical awareness; requires the dancer to follow a sequence of tasks. Be sure to incorporate cross body tapping into the rhythmic section.		
Curl & Stretch with Port de bras	Class CD, Stretching, Track #2, 2:16, None	<p><u>Add sways of arms and upper body – side-to-side and forward and backward.</u></p> <p>Curl, Stretch, and Port de bras:</p> <ul style="list-style-type: none"> • Ask the dancer to curl into a small shape with their legs bent with knees into chest and back rounded with arms hugging knees. Dancers try to make their bodies into a tight ball. • Gracefully open up curved tight shape into a stretched straight shape with legs extended forward, back sitting tall and straight, with arms opening up overhead just like a flower. • While sitting tall move arms through various port de bras saying the name of each port de bras. For example, low for en bas; middle for 1st; high for 5th; and open for 2nd. <i>Add sways of arms and upper body with arms alongé – side-to-side and forward and backward</i> • Repeat entire sequence

			<ul style="list-style-type: none"> Repeat entire sequence but slowly curl back to a straight shape with back on the floor and ask dancers to reach and curl up and forward working abdominals. Repeat curl and stretch to floor. Roll over to tummy and pretend to swim arms and legs as eyes look straight to floor then roll over in the opposite direction and swim, roll over to back and roll up reaching across to dancer on opposite side of circle using abdominals to curl body up to sitting.
	Move gracefully from one stretch to another. Remind dancers to take deep breaths and to reach as far as they can with their bodies. Remind dancers to keep their tummy tight while arms are swaying.		
	Flexing & Pointing Ankles (with tempo)	Class CD, Flex & Pointe, Track #3, 1:19, None	<p><i>Even though Angelina and the dancers in this class are much too young to dance on pointe, they can have great fun imagining they are wearing beautiful pointe shoes.</i></p> <p><i>Have the dancers pantomime placing the point shoes on their feet and pretending to tie the ribbons around their ankles. After their shoes are tied have them begin their flexing and pointing exercises as they warm-up their ankles while admiring their beautiful pretend pointe shoes.</i></p> <p><i>Add tempo to the exercise by asking dancers to flex and point slowly and then quickly. Also ask them to slowly walk their fingers down their legs increasing the stretch on their hamstrings.</i></p> <ul style="list-style-type: none"> Sitting with legs stretched out in front with hands resting on top of knees. Pretend to place pointe shoes on feet and tie ribbons around ankles Alternate flexing & pointing the ankles/feet. Changing tempo of movements Walk fingertips down legs while reaching toward toes. Hold stretch while counting to 8 and reaching far down near the toes as possible. Pretend to brush off and admire shoes. Repeat
	Remind dancers to sit tall and to stretch their knees as they point and flex. Be careful with saying “touch toes” because some dancers may not be able to do so and may become discouraged thinking they should be able to do so. You may want to say “toward the toes”.		
Center Barre	Transition to Center Barre	None	<ul style="list-style-type: none"> <u>Change dancers to a line formation.</u> Dancers will form one or two lines facing the front of the studio. The assistant and teacher will turn and face the students to demonstrate the exercises and to keep eye contact with all students. Have the dancers stand and place their feet together in parallel
	Remind dancers to listen carefully and watch the teacher and the assistant as they learn to dance like Angelina Ballerina.		
	Demi-Plié: Parallel; 1st Position; Add 2nd Position	Class CD, Plié, Track #5, 2:29 None	<p>Legs parallel with hands on hips:</p> <ul style="list-style-type: none"> 2 demi-pliés with hands on hips Port de bras 1st, 5th, 2nd, place hands back on hips Open legs/feet to a small 1st position and repeat all in 1st. 2 demi-pliés in small 1st position with hands on hips Port de bras 1st, 5th, 2nd, place hands back on hips

		<ul style="list-style-type: none"> • Tendue a la seconde and lower heel to 2nd position • 2 demi-pliés in 2nd position with hands on hips • Tendu close 1st, rotate to parallel, rise to demi pointe and bring arms to 1st; balance; lower heels and finish for 3 • Finish for 3
<p>Remind dancers to keep knees over toes during plié. When the dancers plié the legs will make a diamond shape. When teaching 2nd position demi-plié, have the dancers perform the movement with you. Remind dancers of how their knees and toes must look in the same direction and their bodies must remain very tall and straight.</p> <p><i>Remind dancers to be very smooth and graceful with their movements. Point out to the dancers how the music will guide them and how important it is for dancers to match their movements to what they are hearing in the music.</i></p>		
Tendu with Cross Body and Same Side Taps	Class CD, Tendu, Track #6, 1:19, None	<p>Explain to dancers how the hand can touch the opposite shoulder or the same shoulder.</p> <p>Feet parallel with hands on hips</p> <ul style="list-style-type: none"> • 2 Tendu Devant, stretching right foot forward parallel and closing parallel • Body taps: left hand tapping 6Xs on the beat: <ul style="list-style-type: none"> - <u>opposite shoulder – 5 &</u> - <u>same shoulder 6 &</u> - <u>opposite shoulder 7 &</u> - place hand on hip on 8 • Repeat on left foot; use right hand for opposite and same shoulder taps • Repeat all of above • Freeze for 3
<p>Remind the dancers to stretch their leg, foot, and toes each time they tendu. Remind dancers to keep their bodies very still as they perform each tendu. Have the students imagine they are a drum and they are keeping the beat. Review with dancers an example of what it means to tap their opposite side and same side. Have the dancers say same and opposite while they tap same and opposite.</p>		
Piqué	Class CD, Piqué, Track #8, :28, repeat, None	<p>Legs parallel and both hands on hips</p> <ul style="list-style-type: none"> • Stretch right foot to the front and lightly tap leg/foot on the floor tapping floor 3X's, closing parallel on count 4 • With legs in parallel, take right hand and tap <ul style="list-style-type: none"> -left shoulder 1X -right shoulder 1X -left shoulder 1X -place hand hip • Repeat all on left leg using the left hand for shoulder taps (opposite, same, opposite) • Finish for 3
<p>Focus on counting and finding the beat of the music, first with their leg and then with their taps. Ask the dancers to count along with you. Cross-body movements are extremely important. Point out to the dancers that they are sometimes tapping their opposite shoulder and other times their same shoulder.</p>		

	Passé/Retiré with bourrée turns	Class CD; Cou de pied/ Passé/Retiré	<p>Legs parallel with hands on hips</p> <ul style="list-style-type: none"> • Rise to demi-pointe parallel and slowly bourrée turn 1 X to given direction with. Lower heels on ct 4 facing front. • Parallel passé right leg to knee ct 1 & 2, lower to parallel 3 & 4. • Repeat above turn and passé with right leg • Repeat bourrée turn but this time turn 2 rotations pausing on count 4 and then lowering heels on ct 8. • Rise demi-pointe parallel and port de bras arms overhead and open to 2nd. Plié and lower arms to en bas on ct 8. • Finish for 3
	Remind dancers to keep their tummies tight as they balance on one leg as the other foot travels up the leg to the knee. Remind dancers to look straight forward as they stand on one leg. Some dancers may have difficulty holding their leg up for 3 counts. Continue to encourage them and remind them to keep their bodies strong and to look straight ahead.		
Center	Transition to Center Work		Dancers will remain in their line formations facing the front of the studio.
	Sauté & Maraca	Class CD; Sauté; Track #11; : 33; Repeat 1 maraca per dancer	<p>Legs parallel with both hands on hips, holding maraca in right hand:</p> <ul style="list-style-type: none"> • Plié, sauté (jump), plié, straighten legs • Play maraca 4Xs to the beat of music • Plié, sauté (jump), plié, straighten legs • Play maraca 4Xs to the beat of music • Plié, sauté (jump), plié, straighten legs • Play maraca 4Xs to the beat of music – hold maraca high overhead while playing • Plié, sauté (jump), plié, straighten legs • Play maraca 4Xs to the beat of music – hold maraca low to the ground while playing • Finish for 3. • Repeat entire exercise holding maraca in left hand.
	Ask dancers about when they are at the lowest level and the highest level while doing this exercise. Remind dancers to keep tummies tight and legs/ankles together Ask dancers to count the beats of the music as they play their maraca.		
	Échappé Sauté & Jack-in-the-box (Jumping open and closed)	Class CD, Sauté, Track #12, :38, None	<p>Legs parallel with arms down by their side.</p> <ul style="list-style-type: none"> • Échappé Sauté: jump open to parallel 2nd as the arms open to create a straight line even with shoulders. Say the word “Open” as the dancers jump to parallel 2nd; jump closed to parallel and bring the arms down by sides. Say the word “close” as the dancers jump with their legs together. • Repeat Échappé Sauté • Have dancers take their hand and place on top of head and pretend to be pushing down as if pushing a doll down into a jack in the box. At the same time the dancers squat down into a tiny shape and hold til ct 5.

			<ul style="list-style-type: none"> • Jump up and open to 2nd with arms stretched out on count 6; hold ct 7; jump legs together & arms together on count 8. • Repeat all.
	Échappé Sauté means an escaping jump. The dancers at this age will focus on jumping open and closed with their legs in parallel. They will also focus on matching their arm movements to their leg movements. Pretending to be a Jack-in-the-box is great fun! Have the dancers pretend to be pushing themselves into their special box and to count		
Traveling Steps	Transition to Traveling Steps	None	Place dancers in rows/lines on one side of room. With the assistant leading, dancers will travel from one side of the room to the other. Many exercises will be repeated.
	Take the time to tell the dancers which group of dancers will go first, second, etc. Taking turns is a concept they are learning.		
	Bourrée: Just like the older dancers!	Class CD, Dancer Bourrée: Track #16; 1:21; 2 mats per dancer in each row	<p>Angelina dreamed of being able to dance like the older dancers in Camembert Academy. In this exercise have the dancers bourrée to their mat and then pose just like one of the dancers in Angelina's favorite photograph hanging in the classroom. (Refer to Teacher Story Manual for position in photograph)</p> <ul style="list-style-type: none"> • Place 2 mats evenly spread apart in line with each dancer in the row. • Rise to demi-pointe; bourrée forward as if floating on air until feet touch the mat • Pose on the mat for 4 cts in the same position as in the photograph in Angelina's classroom • Bourrée to next mat and repeat exercise. • Next row of dancers begin exercise
	Remind dancers to take tiny little steps high on their demi pointes as they bourrée. Remind dancers to float across the floor.		
	Pas de chat & Circling the Mats	Class CD, Pas de Chat; Track #13; :35; Repeated	<p><i>Angelina was so determined to float while she danced that she came up with a wonderful exercise to help her practice. Now, let's all give Angelina's special floating exercise a try.</i></p> <ul style="list-style-type: none"> • Place mats down in a single row across dance space. Place 3 squares; 1 circle; 3 squares; 1 circle. When placing mats down, take into consideration the size of the children and their ability to travel while dancing. • Explain to the dancers that when they see a square mat they must pas de chat over all square mats and when they see a circle mat they must dance in a circle around all of the circle mats. It is very important to either jump over or dance around the mats. So, the dancer's feet will never touch any of the mats in this exercise. • Dancers will travel one at a time down the row: • 3 parallel pas de chats over square mats • Circle around circular mat – this can be bourrée, runs, or anything the dancer would like to do • Repeat as the next dancer in line begins
	Place mats down the correct distance for the size of the dancers. Have the dancers take 4 cts for each pas de chat – jump on ct 1, land on ct 2, hold 3, 4; jump on ct 5, land on 6, hold 7, 8. On the circle, make sure dancers travel around on the outside of the mat and finish on the opposite side from where they started. Remind dancer to land lightly just like a cat.		

<p>Fall Themed Pas de Chat: Props: Mats</p> <ul style="list-style-type: none"> Ask the dancers to form a line on one side of dance space. Please note: if your class is large, you will want to form multiple lines. Place 3 square mats down in front of 1st person in line. Randomly place all the remaining mats on the opposite end of the studio space. Be sure to have one mat per dancer. The first dancer will perform 3 parallel pas de chats over the 3 mats The dancer will immediately become a leaf being blown by the wind. The dancer will choose a mat to stop on. Have dancers to choose their leaf shape while all the remaining dancers have their turn. Once everyone is a leaf, describe to the dancers how the wind is blowing in all directions and getting stronger. <p style="text-align: center;"><i>The special wind causes the dancers to roll (like a log) all the way across the floor.</i></p>			
Creative Movement	Transition to Creative Movement		Ask dancers to spread out around the dance space.
	The creative movement portion of the class is designed to allow the child to explore movement based on a given concept. The children create their own movement within the structure of a given concept		
	Shapes	Angelina Says Creative Movement CD, Shapes; Track #7; 2:21, None	<p><i>Under the guidance of Angelina Ballerina, the dancers will explore how their bodies can make curved shapes and straight shapes. Dance along with Angelina creating many different shapes with their bodies.</i></p> <ul style="list-style-type: none"> <i>Listen for Angelina's guidance</i> <i>Follow Angelina's directions then freeze while she gives further instructions</i>
	<p>Dancers will explore curved and straight shapes of the body.</p> <p>*Have the dancers move in those beautiful curved or straight shapes.</p> <p>*Ask the dancers at the end of the exercise which shape was their favorite one to make.</p>		
	<p>Autumn Theme: Props: Autumn Leaf Paper Circles</p> <ul style="list-style-type: none"> Be sure to have enough of the Autumn Leaf design paper circles from your Angelina seasonal program. Spread the leaf circles all around the studio. The dancers must travel around the circles, never stepping on them as they dance. The music will be Track #3 Autumn Listen carefully to Angelina as she describes Autumn The teacher will also give extra instructions during the music and ask the dancers to change their shape of their dance into a straight or a curved shape. Once the dancer creates the shape they must try to maintain that shape as they dance around the space. 		

	<ul style="list-style-type: none"> When the music ends, the dancers will find and pick up one leaf circle. They will then try to make their bodies into the same shape as the leaf they are holding. 		
Angelina's Dance	Transition to Choreography	None	Each week spend time teaching choreography to a special Angelina Ballerina song. Intermix given choreography to special works within the song while allowing other parts of the song to be used for the dancers to create their own choreography (free dance at this age).
	This exercise will allow for both teacher directed and child directed movement. This combination is an excellent technique to use at the end of each dance class		
	Angelina Choreography	Angelina's Song & Dance CD, 12345; Track #5, 1:01;	<p>Teach lyrics first and then choreography for the Angelina song – <i>A Lot of Dancers</i></p> <p>Pair up dancers to dance together later in the choreography.</p> <p><u>A Lot of Dancers</u></p> <p>Standing in parallel with arms en bas</p> <p>Here we are; 1st port de bras of the arms ending with palms up in 2nd ready for the show; pretend to brush off and straight tutu</p> <p>Ballerinas running to and fro; Run around in a circle</p> <p>Before the big balle ; Place hands on hips with feet together parallel</p> <p>a hundred things to do and say; Step passé forward 2 times</p> <p>Everyone counts down to go; Run to face partner and curtsy to each other</p> <p>Teach new lyrics and choreography:</p> <p>In ballet we love to work together; Take partner's hands and sway to one direction</p> <p>Friends will help to make the show much better; Sway to the opposite direction</p> <p>We're feeling fabulous All the families there for us; Holding hands turn partner around (dancers bourrée sideways and make a complete circle ending back in original place)</p> <p>So much fun to share; Let go of partner's hands and jump facing forward then bring arms to 5th allonge with palms facing inward</p> <p><u>Free Dance Rest of Song</u></p>
	Teach lyrics first, then movement. Feel free to alter to fit the needs of your students.		
Good-bye	Révérence - Curtsey & Bow	Class CD,	<p>Have dancers return to their line formation in the middle of the studio</p> <ul style="list-style-type: none"> Feet together parallel with arms en bas Port de bras with right arm- center, overhead, open side and back to en bas

		Révérence, Track #22, 1:19, None	<ul style="list-style-type: none"> • Repeat with left arm • First port de bras both arms 2 Xs, looking right then left • Bourrée turn right then left • Bring right foot back and curtsey or keep feet together and bow • Repeat on other side • Listen for Angelina's farewell
	Dancers say thank you and good-bye to their teachers with a curtsey or bow. Teachers curtsey along to say good-bye and thank the dancers for working hard.		
	Stickers & Handouts	Stickers & Handouts	<ul style="list-style-type: none"> • Line up the dancers at the door • Remind everyone to practice at home • Give out any handouts you may have for them • Go down the line and call each dancer by name and thank them for working so hard and for being such a good listener. Place an Angelina Ballerina sticker on the hand of each dancer as you speak to them individually. • Open the studio door and see that the children get to their caregiver.
	A duty of the assistant is to stay with any child that hasn't been promptly picked up. Advise the assistant to be ready to distract and comfort a child in this situation. For many young children, they are easily upset if they don't see Mommy or the caregiver right away.		

Teacher's Notes:

Level 1 / Term 2 / Week 9 [Week 19]: Ages 3 – 4 ½**Focus Book:** *Angelina, Prima Ballerina* (pages 126-132)**Song:** *A Lot of Dancers***Class Length:** 45 Minutes**Theme Focus:** Season of Fall / Autumn**Props Needed:** Mats, Scarves, & Maracas
Painter's Tape, Silk Autumn Leaves

Section of Class	Exercise	Music CD, Track #, Length, Props Needed	Description
			Miscellaneous Information Regarding Exercise
Greeting, Story & Etiquette	Greeting & Roll	Roll Book	Gather dancers into a circle away from the dance area. With everyone seated on the floor, greet dancers and take roll.
	Reading of story; Check for understanding by asking questions	Story Book	<p><i>Angelina, Prima Ballerina</i> (pages 126-132)</p> <p>After reading, check for understanding by discussing the following with the dancers.</p> <ol style="list-style-type: none"> 1. What happened to Angelina every time she let go of the barre with the special shoes on? She fell down. 2. What happened to Angelina's legs and feet? They became very sore and swollen. 3. What happened to Marco's instrument? He had the wrong one and Ms. Mimi found one that was smaller and just the perfect size for him.
	Please note: some of the questions are more appropriate for the older dancers within this age range. Try to encourage all dancers to participate in the Q & A.		
	Dancer Etiquette	None	<p>Take time to review important rules. Ask the dancers to repeat the dancer rules back to you.</p> <ol style="list-style-type: none"> 1. Eyes on the teacher 2. Keep hands to self 3. Be a first-time listener
	Ask the dancers to always listen carefully when the teacher is talking. Remind them to always look at their teacher when they hear her voice. Remind young dancers to keep their hands to themselves.		
Warm-Up	Setting Up	1 Angelina Mat	Place one Angelina mat in the center of the room. Gather dancers into a circle around the mat. Have dancers hold hands to form a circle and then ask them to stretch their arms open wide making sure they are not touching their neighbor. Ask them to sit like Angelina Ballerina.

Have the class assistant stand directly across from the teacher. If a child is having difficulty focusing or remaining in the circle, place that dancer directly on the side of the class assistant.		
Travel Around the Circle	Class CD, Circle WU, Track #1, 3:51, None	<p><i>Marco was very excited about having an instrument just the right size for him. Review with the dancers how Marco would hold and play his bass.</i></p> <p><i>Have the dancers pretend to play a bass just the right size for them for 4 counts before galloping in a forward direction around the circle.</i></p> <p>The teacher will begin and then each dancer will follow traveling around the circle as the remaining dancers clap to the beat of the music. Take time to fully explain the exercise before beginning so the dancers understand the sequence.</p> <p>Listen for Angelina's welcome</p> <p>Each dancer will:</p> <ul style="list-style-type: none"> • Stand like a dancer. • Travel around the circle performing the given step. <u><i>Today the dancers will pretend to play a bass for 4 counts then forward gallop around the circle.</i></u> • Curtsey and sit like a dancer. • Begin to clap to the beat of the music while everyone else gets a turn. Clap hands together and then clap hands to top of knees. Keep repeating this pattern. • Once everyone has a turn, ask the dancers to tap various body parts to the beat of the music. Name the body parts so the dancers can learn the names of the parts of their body. <i>Be sure to add cross body movements in this section. The right hand will touch somewhere on the left side of the body and vice-versa.</i>
There are many benefits to this exercise: The teacher can assess the dancer's understanding of the exercise; gives the dancer a sense of accomplishment by traveling around the circle; encourages musical awareness; requires the dancer to follow a sequence of tasks. Be sure to incorporate cross body tapping into the rhythmic section.		
Curl & Stretch with Port de bras	Class CD, Stretching, Track #2, 2:16, None	<p><u>Add sways of arms and upper body – side-to-side and forward and backward.</u></p> <p>Curl, Stretch, and Port de bras:</p> <ul style="list-style-type: none"> • Ask the dancer to curl into a small shape with their legs bent with knees into chest and back rounded with arms hugging knees. Dancers try to make their bodies into a tight ball. • Gracefully open up curved tight shape into a stretched straight shape with legs extended forward, back sitting tall and straight, with arms opening up overhead just like a flower. • While sitting tall move arms through various port de bras saying the name of each port de bras. For example, low for en bas; middle for 1st; high for 5th; and open for 2nd. <i>Add sways of arms and upper body with arms alongé – side-to-side and forward and backward</i> • Repeat entire sequence

			<ul style="list-style-type: none"> Repeat entire sequence but slowly curl back to a straight shape with back on the floor and ask dancers to reach and curl up and forward working abdominals. Repeat curl and stretch to floor. Roll over to tummy and pretend to swim arms and legs as eyes look straight to floor then roll over in the opposite direction and swim, roll over to back and roll up reaching across to dancer on opposite side of circle using abdominals to curl body up to sitting.
	Move gracefully from one stretch to another. Remind dancers to take deep breaths and to reach as far as they can with their bodies. Remind dancers to keep their tummy tight while arms are swaying.		
	Flexing & Pointing Ankles (with tempo)	Class CD, Flex & Pointe, Track #3, 1:19, None	<p><i>Even though Angelina and the dancers in this class are much too young to dance on pointe, they can have great fun imagining they are wearing beautiful pointe shoes.</i></p> <p><i>Have the dancers pantomime placing the point shoes on their feet and pretending to tie the ribbons around their ankles. After their shoes are tied have them begin their flexing and pointing exercises as they warm-up their ankles while admiring their beautiful pretend pointe shoes.</i></p> <p><i>Add tempo to the exercise by asking dancers to flex and point slowly and then quickly. Also ask them to slowly walk their fingers down their legs increasing the stretch on their hamstrings.</i></p> <ul style="list-style-type: none"> Sitting with legs stretched out in front with hands resting on top of knees. Pretend to place pointe shoes on feet and tie ribbons around ankles Alternate flexing & pointing the ankles/feet. Changing tempo of movements Walk fingertips down legs while reaching toward toes. Hold stretch while counting to 8 and reaching as far down near the toes as possible. Pretend to brush off and admire shoes. Repeat all
	Remind dancers to sit tall and to stretch their knees as they point and flex. Be careful with saying “touch toes” because some dancers may not be able to do so and may become discouraged thinking they should be able to do so. You may want to say “toward the toes”.		
Center Barre	Transition to Center Barre	None	<ul style="list-style-type: none"> <u>Change dancers to a line formation.</u> Dancers will form one or two lines facing the front of the studio. The assistant and teacher will turn and face the students to demonstrate the exercises and to keep eye contact with all students. Have the dancers stand and place their feet together in parallel
	Remind dancers to listen carefully and watch the teacher and the assistant as they learn to dance like Angelina Ballerina.		
	Demi-Plié: Parallel and 1st Position	Class CD, Plié, Track #5, 2:29 None	<p>Legs parallel with hands on hips:</p> <ul style="list-style-type: none"> 2 demi-pliés with hands on hips Port de bras 1st, 5th, 2nd, place hands back on hips Open legs/feet to a small 1st position and repeat all in 1st. 2 demi-pliés in small 1st position with hands on hips

		<ul style="list-style-type: none"> • Port de bras 1st, 5th, 2nd, place hands back on hips • Tendu a la seconde and lower heel to 2nd position • 2 demi-pliés in 2nd t position with hands on hips • Port de bras 1st, 5th, 2nd, place hands back on hips • Tendu close 1st, rotate to parallel, rise to demi-pointe and bring arms to 1st; balance; lower heels • Finish for 3
<p>Remind dancers to keep knees over toes during plié. When the dancers plié the legs will make a diamond shape. When teaching 2nd position demi-plié, have the dancers perform the movement with you. Remind dancers of how their knees and toes must look in the same direction and their bodies must remain very tall and straight.</p> <p><i>Remind dancers to be very smooth and graceful with their movements. Point out to the dancers how the music will guide them and how important it is for dancers to match their movements to what they are hearing in the music.</i></p>		
Tendu (with both hands doing cross body and same side taps)	Class CD, Tendu, Track #6, 1:19, None	<p>Explain to dancers how the hand can touch the opposite shoulder or the same shoulder.</p> <p>Feet parallel with hands on hips</p> <ul style="list-style-type: none"> • 2 Tendu Devant, stretching right foot forward parallel and closing parallel • Body taps: both hands at the same time tapping 6Xs on the beat <ul style="list-style-type: none"> - <u>opposite shoulder – 5 &</u> - <u>same shoulder 6 &</u> - <u>opposite shoulder 7 &</u> - place hand on hip on 8 • Repeat on left foot; using both hands for opposite and same shoulder taps • Repeat all of above • Freeze for 3
<p>Remind the dancers to stretch their leg, foot, and toes each time they tendu. Remind dancers to keep their bodies very still as they perform each tendu. Ask students to count out loud with you as they tap their shoulder. Have the students imagine they are a drum and they are keeping the beat. Review with dancers an example of what it means to tap their opposite side and same side. Have the dancers say same and opposite while they tap same and opposite.</p>		
Piqué (with both hands shoulder taps)	Class CD, Piqué, Track #8, :28, repeat, None	<p>Legs parallel and both hands on hips</p> <p>Stretch right foot to the front and lightly tap leg/foot on the floor tapping floor 3X's closing parallel on count 4</p> <ul style="list-style-type: none"> • With legs in parallel, take both hands and tap – same shoulders 1X; <ul style="list-style-type: none"> - opposite shoulders 1X; - same shoulders 1X; - place hands on hip on ct 4. • Repeat on left leg. Tap shoulders • Freeze for 3
<p>Remind dancers to keep their knees stretched as they tap their entire leg during the piqués. Ask the dancers to count each piqué out loud.</p>		

	Passé/Retiré with bourrée turns	Class CD; Cou de pied/ Passé/Retiré	<p>Legs parallel with hands on hips</p> <ul style="list-style-type: none"> • Rise to demi-pointe parallel and slowly bourrée turn 1 X to given direction with hands on hips. Lower heels on ct 4 facing front. • Parallel passé right leg to knee ct 1 & 2, lower to parallel 3 & 4. • Repeat above turn and passé with right leg • Repeat bourrée turn but this time turn 2 rotations pausing on count 4 and then lowering heels on ct 8. • Rise demi-pointe parallel and port de bras arms overhead and open to 2nd. Plié and lower arms to en bas on ct 8. • Finish for 3
	Remind dancers to keep their tummies tight as they perform their passé. Remind dancers to look straight forward as they stand on one leg. Stress to the dancers they are to perform one turn then pause in demi plié. Little ones LOVE to turn but gently stress to turn with the music and not just spin without control. A good image for them to think of is that they are the ballerinas in the music box and that ballerina can only turn in one place. Arms will remain on hips until last 8 cts.		
Center	Transition to Center Work		Dancers will remain in their line formations facing the front of the studio.
	Sauté & Maraca	Class CD; Sauté; Track #11; : 33; Repeat 1 maraca per dancer	<p>Legs parallel with both hands on hips, holding maraca in right hand:</p> <ul style="list-style-type: none"> • Plié, sauté (jump), plié, straighten legs • Play maraca 3Xs to the beat of music with maraca in right hand • Switch maraca to left hand and quickly place on hip • Plié, sauté (jump), plié, straighten legs • Play maraca 3Xs to the beat of music with maraca in left hand • Switch maraca to right hand and quickly place on hip • Plié, sauté (jump), plié, straighten legs • Plié, sauté (jump), plié, straighten legs • Play maraca 3Xs to the beat of music and switch to left hand • Play maraca 3Xs to the beat of music and switch to the right • Finish for 3.
	Ask dancers about when they are at the lowest level and the highest level while doing this exercise. Remind dancers to keep tummies tight and legs/ankles together Ask dancers to count the beats of the music as they play their maraca. Quickly switching hands holding the maraca is great coordination practice.		
	Échappé Sauté with Side Gallops	Class CD, Sauté, Échappé Sauté;	<p>Legs parallel with arms down by their side.</p> <ul style="list-style-type: none"> • Échappé Sauté: jump open to parallel 2nd as the arms open to create a straight line even with shoulders. Say the word "Open" as the dancers jump to parallel 2nd; jump closed to parallel and bring the arms down by sides. Say the word "close" as the dancers jump with their legs together.

		Track #12; :38	<ul style="list-style-type: none"> • Repeat Échappé Sauté • Extend right leg to right and gallop for 3, closing parallel on 4 • Clap 3Xs place hands on hips on ct 4 - • Repeat all traveling gallops to left.
	Have dancers match their arm movements to their leg movements during échappé sauté. When galloping sideways give the young dancers a direction along with a reference. For example, “right, toward the stereo.” Never just said right. They are far too young to know right from left and this type of demand will just frustrate them.		
Traveling Steps	Transition to Traveling Steps	None	Place dancers in rows/lines on one side of room. With the assistant leading, dancers will travel from one side of the room to the other. Many exercises will be repeated.
	Take the time to tell the dancers which group of dancers will go first, second, etc. Taking turns is a concept they are learning.		
	Walking and Entering the Stage	Class CD, Bourrée: Track #14; 1:51 1 scarf per dancer and 1 mat for every 2 dancers	<p>Angelina dreamed of being able to dance with the Mousnikov Ballet. In this next exercise Angelina is dreaming of entering the stage to perform along with one of the Mousnikov dancers.</p> <ul style="list-style-type: none"> • Divide the dancers into pairs. One dancer will be a Mousnikov dancer and the other will pretend to be Angelina. Give one partner a light pink scarf and the other partner a dark pink scarf. • Have the dancers begin on each side of the room. Place one mat per pair of dancers on the floor on the centerline. • Freeze for the music intro, holding their scarves in their downstage hand (demi-seconde) with their upstage leg pointed forward. • Slowly walk forward 4 steps toward their mat and partner, pause briefly showing their extended foot each time • Freeze lower body and bring scarf in down stage hand up and down • Curtsey to partner • Switch scarves with partner • Bourrée backwards holding partner’s scarf Dancers repeat exercise • Repeat Exercise
	Have dancers slowly walk reaching with their toes in every step. Review with the dancers how to curtsey and exchange scarves. Remind dancers to walk to centerline but not to cross over their dividing mat.		
	<p>Fall Theme: Props: Silk Fall Leaves-1 per dancer; 1 mat per 2 dancers; Autumn Stage scene</p> <ul style="list-style-type: none"> • This exercise will be very similar to the Walking & Entering the Stage as described above • Divide the dancers into pairs. One dancer will be a Mousnikov dancer and the other will pretend to be Angelina. • Show the dancers the Autumn Stage Scene and ask them to imagine they are entering • Give each partner a silk Autumn Leaf to hold. Be sure each partner’s leaf looks a little differently from their partner’s leaf. • Have the dancers begin on each side of the room. Place one mat per pair of dancers on the floor on the centerline. Be aware of the distance between the dancers so they will be able to complete the walks and be on each side of the mat. 		

<ul style="list-style-type: none"> • Freeze for the music intro, holding their leaf in their downstage hand (arms in demi-seconde) with their upstage leg pointed forward. • Slowly walk forward 4 steps toward their mat and partner, pause briefly showing their extended foot each time • Close legs in parallel • Step sideways in the direction of the hand holding the leaf and curtsey to partner • Switch leaves with partner • Rise on demi-pointe and run on demi-pointe backwards to original starting place. Repeat entire exercise but this time begin with leaf in UPSTAGE hand and step sideways toward leaf in UPSTAGE direction 		
Side Gallops	Class CD, Galloping, Track #18, 2:48	<p>Angelina was so excited about the upcoming audition. She wanted to make sure she was ready, so she decided to practice her side gallops just in case that was one of the special steps they were going to ask the dancers to perform during the audition. Let's practice just like Angelina!</p> <ul style="list-style-type: none"> • Place the dancers in lines going from front of the room to the back. Ask the dancers to line up right behind the dancer's bun in front of them. Have the dancers point their leg/foot to the center of the room. • Gallop for 8 cts traveling to the opposite side of the room. • With feet together, clap hands together for 2; clap opposite shoulders for 2; clap opposite elbows for 2; place hands on hip and point other leg/foot. • Repeat traveling in opposite direction. • Repeat clap sequence.
Remind dancers that their tummy will be facing the forward as they gallop sideways. Note: it will be easier for the dancers to travel and gallop in one direction over the other. Make sure they are practicing with both legs.		
Galloping in Fall <ul style="list-style-type: none"> • Be sure the silk leaves you are using are soft to the touch. • Give each dancer 2 silk leaves to hold in each hand. • Place the dancers in lines going from front of the room to the back. Ask the dancers to line up right behind the dancer's bun in front of them. Have the dancers point their leg/foot to the center of the room. If you have a large group, you will need to make 2 or 3 lines, so they will have room to travel. • Ask the dancers to hold their leaves out to the sides, stretching and reaching as far as they can from their shoulders • Gallop for 8 cts traveling to the opposite side of the room with arms to the side • With feet together, holding leaves in each hand - cross body tap shoulders for two; tap same side shoulders for two; cross body tap shoulder for two; stretch arms sideways and extend leg to the opposite side of the room • Repeat traveling in opposite direction. • Repeat leaf tapping sequence. 		Props: 2 silk autumn leaves for each dancer

Creative Movement	Transition to Creative Movement		Ask dancers to spread out around the dance space.
	The creative movement portion of the class is designed to allow the child to explore movement based on a given concept. The children create their own movement within the structure of a given concept		
	Shapes & Scarves	Angelina Says Creative Movement CD, Shapes; Track #7; 2:21; 1 scarf per two dancers	<ul style="list-style-type: none"> • <i>Divide the dancers into pairs. Give them one scarf to share. Have them hold one end each with each using one hand to hold their end.</i> • <i>Have the dancers make their scarf and their bodies into the shape that Angelina is calling out.</i> • <i>Under the guidance of Angelina Ballerina, the dancers will explore how their bodies can make curved shapes and straight shapes. Dance along with Angelina creating many different shapes with their bodies.</i> • <i>Listen for Angelina's guidance</i> • <i>Follow Angelina's directions then freeze while she gives further instructions</i>
	Dancers will explore curved and straight shapes of the body AND their scarves. Have the dancers move in those beautiful curved or straight shapes. Ask the dancers at the end of the exercise which shape was their favorite one to make.		
	<p>Fall Theme Props: Autumn Themed Paper Circles</p> <ul style="list-style-type: none"> • <i>Be sure to have enough of the Autumn theme paper circles from your Angelina seasonal program for all dancers. Today you will be using all the designs, not just the leaf ones.</i> • <i>Spread the Autumn circles all around the studio. The dancers must travel around the circles, never stepping on them as they dance.</i> • <i>The music will be Track #3 Autumn</i> • <i>Listen carefully to Angelina as she describes Autumn</i> • <i>The teacher will also give extra instructions during the music and ask the dancers to change their shape of their dance into a straight or a curved shape. Once the dancer creates the shape they must try to maintain that shape as they dance around the space.</i> • <i>When the music ends, the dancers will find and pick up one Autumn circle. They will then try to make their bodies into the same shape as the image they are holding.</i> • <i>Ask the dancers to remain frozen in their shape as you go around and ask them if they are frozen in a straight or curved shape.</i> 		
Angelina's Dance	Transition to Choreography	None	Each week spend time teaching choreography to a special Angelina Ballerina song. Intermix given choreography to special works within the song while allowing other parts of the song to be used for the dancers to create their own choreography (free dance at this age).
	This exercise will allow for both teacher directed and child directed movement. This combination is an excellent technique to use at the end of each dance class		

	Angelina Choreography	Angelina's Song & Dance CD, 12345; Track #3, 1:01;	<p>Teach lyrics first and then choreography for the Angelina song – <i>A Lot of Dancers</i> Pair up dancers to dance together later in the choreography.</p> <p><u>A Lot of Dancers</u> Standing in parallel with arms en bas Here we are; 1st port de bras of the arms ending with palms up in 2nd ready for the show; pretend to brush off and straight tutu Ballerinas running to and fro; Run around in a circle Before the big ballet ; Place hands on hips with feet together parallel a hundred things to do and say; Step passé forward 2 times Everyone counts down to go; Run to face partner and curtsey to each other In ballet we love to work together; Take partner's hands and sway to one direction Friends will help to make the show much better; Sway to the opposite direction We're feeling fabulous All the families there for us; Holding hands turn partner around (dancers bourrée sideways and make a complete circle ending back in original place) So much fun to share; Let go of partner's hands and jump facing forward then bring arms to 5th allonge with palms facing inward</p> <p>Teach new lyrics and choreography It takes a lot of dancers to dance in a ballet; Free Dance – Dancer chooses movement And everybody has a part to play; Free Dance – Dancer chooses movement It takes a lot of dancers to dance in a ballet; Free Dance – Dancer chooses movement Let's watch them dance and shout hooray; Free Dance – Dancer chooses movement To each and every dancer on the stage; Free Dance – Dancer chooses movement Finish in favorite pose.</p>
	Teach lyrics first, then movement. Feel free to alter to fit the needs of your students.		
Good-bye	Révèrece - Curtsey & Bow	Class CD, Révèrece, Track #22, 1:19, None	<p>Have dancers return to their line formation in the middle of the studio</p> <ul style="list-style-type: none"> • Feet together parallel with arms en bas • Port de bras with right arm- center, overhead, open side and back to en bas • Repeat with left arm • First port de bras both arms 2 Xs, looking right then left • Bourrée turn right then left • Bring right foot back and curtsey or keep feet together and bow • Repeat on other side

			<ul style="list-style-type: none"> • Listen for Angelina's farewell
	Dancers say thank you and good-bye to their teachers with a curtsy or bow. Teachers curtsy along to say good-bye and thank the dancers for working hard.		
	Stickers & Handouts	Stickers & Handouts	<ul style="list-style-type: none"> • Line up the dancers at the door • Remind everyone to practice at home • Give out any handouts you may have for them • Go down the line and call each dancer by name and thank them for working so hard and for being such a good listener. Place an Angelina Ballerina sticker on the hand of each dancer as you speak to them individually. • Open the studio door and see that the children get to their caregiver.
A duty of the assistant is to stay with any child that hasn't been promptly picked up. Advise the assistant to be ready to distract and comfort a child in this situation. For many young children, they are easily upset if they don't see Mommy or the caregiver right away.			

Teacher's Notes:

Level 1 / Term 2 / Week 10 [Week 20]: Ages 3 – 4 ½**Focus Book:** *Angelina, Prima Ballerina* (pages 133-136)**Song:** *A Lot of Dancers***Class Length:** 45 Minutes**Theme Focus:** Season of Fall / Autumn**Props Needed:** Mats, Scarves, & Maracas
Painter's Tape & Autumn
Theme Props

Section of Class	Exercise	Music CD, Track #, Length, Props Needed	Description
			Miscellaneous Information Regarding Exercise
Greeting, Story & Etiquette	Greeting & Roll	Roll Book	Gather dancers into a circle away from the dance area. With everyone seated on the floor, greet dancers and take roll.
	Reading of story; Check for understanding by asking questions	Story Book	<i>Angelina, Prima Ballerina</i> 133-136) After reading, check for understanding by discussing the following with the dancers. <ol style="list-style-type: none"> 1. What did Angelina race to the dance studio to do? Put her new shoes on for the audition. 2. What happened when Angelina tried to walk in her special shoes? Her legs wobbled and she fell down right in front of Ms. Mimi. 3. What did Ms. Mimi tell Angelina? She told her she needed more years of training to be able to dance like she dreamed of.
	Please note: some of the questions are more appropriate for the older dancers within this age range. Try to encourage all dancers to participate in the Q & A.		
	Dancer Etiquette	None	Take time to review important rules. Ask the dancers to repeat the dancer rules back to you. <ol style="list-style-type: none"> 1. Eyes on the teacher 2. Keep hands to self 3. Be a first-time listener
	Ask the dancers to always listen carefully when the teacher is talking. Remind them to always look at their teacher when they hear her voice. Remind young dancers to keep their hands to themselves.		
Warm-Up	Setting Up	1 Angelina Mat	Place one Angelina mat in the center of the room. Gather dancers into a circle around the mat. Have dancers hold hands to form a circle and then ask them to stretch their arms open wide making sure they are not touching their neighbor. Ask them to sit like Angelina Ballerina.

Have the class assistant stand directly across from the teacher. If a child is having difficulty focusing or remaining in the circle, place that dancer directly on the side of the class assistant.		
Travel Around the Circle	Class CD, Circle WU, Track #1, 3:51, None	<p><i>Angelina dreamed of being a prima ballerina and loved to dance everywhere she went. She was always dancing on her demi-pointes. Have the dancers dance around the circle high on their demi-pointes and then strike a beautiful ballet pose for 3 counts just before they curtsey.</i></p> <p>The teacher will begin and then each dancer will follow traveling around the circle as the remaining dancers clap to the beat of the music. Take time to fully explain the exercise before beginning so the dancers understand the sequence.</p> <p>Listen for Angelina's welcome</p> <p>Each dancer will:</p> <ul style="list-style-type: none"> • Stand like a dancer. • Travel around the circle performing the given step. <u><i>Today the dancers will dance high on their demi-pointes around the circle, strike a pose for 3 counts and then curtsey before sitting.</i></u> • Curtsey and sit like a dancer. • Begin to clap to the beat of the music while everyone else gets a turn. Clap hands together and then clap hands to top of knees. Keep repeating this pattern. • Once everyone has a turn, ask the dancers to tap various body parts to the beat of the music. Name the body parts so the dancers can learn the names of the parts of their body. <i>Be sure to add cross body movements in this section. The right hand will touch somewhere on the left side of the body and vice-versa.</i>
There are many benefits to this exercise: The teacher can assess the dancer's understanding of the exercise; gives the dancer a sense of accomplishment by traveling around the circle; encourages musical awareness; requires the dancer to follow a sequence of tasks. Be sure to incorporate cross body tapping into the rhythmic section.		
Curl & Stretch with Port de bras	Class CD, Stretching, Track #2, 2:16, None	<p><u><i>Continue to have arms and upper body sway – side-to-side and forward and backward. Begin teaching dancers the names of basic port de bras.</i></u></p> <p>Curl, Stretch, and Port de bras:</p> <ul style="list-style-type: none"> • Ask the dancer to curl into a small shape with their legs bent with knees into chest and back rounded with arms hugging knees. Dancers try to make their bodies into a tight ball. • Gracefully open up curved tight shape into a stretched straight shape with legs extended forward, back sitting tall and straight, with arms opening up overhead just like a flower. • While sitting tall move arms through various port de bras saying the name of each port de bras: en bas; 1st; 5th; and 2nd. <i>Incorporate sways of arms and upper body with arms alongé – side-to-side and forward and backward</i> • Repeat entire sequence • Repeat entire sequence but slowly curl back to a straight shape with back on the floor and ask dancers to reach and curl up and forward working abdominals.

			<ul style="list-style-type: none"> Repeat curl and stretch to floor. Roll over to tummy and pretend to swim arms and legs as eyes look straight to floor then roll over in the opposite direction and swim, roll over to back and roll up reaching across to dancer on opposite side of circle using abdominals to curl body up to sitting.
	Move gracefully from one stretch to another. Remind dancers to take deep breaths and to reach as far as they can with their bodies. Remind dancers to keep their tummy tight while arms are swaying. Review with the dancers the correct names of the arm positions as they port de bras – en bas, 1 st , 5 th , and 2 nd .		
	Flexing & Pointing Ankles (with tempo)	Class CD, Flex & Pointe, Track #3, 1:19, None	<p><i>Add tempo to the exercise by asking dancers to flex and point slowly and then quickly. Also ask them to slowly walk their fingers down their legs for 2 then quickly for 4. Continue all the way down and all the way up.</i></p> <ul style="list-style-type: none"> Sitting with legs stretched out in front with hands resting on top of knees. Alternate flexing, pointing, and circling the ankles/feet Bend over at the hips and walking fingertips down legs stretching hamstrings; hold stretch as the fingers tickle the toes; walk fingertips all the way up body and reach stretching over head Repeat all
	Remind dancers to sit tall and to stretch their knees as they point and flex. Be careful with saying “touch toes” because some dancers may not be able to do so and may become discouraged thinking they should be able to do so. You may want to say “toward the toes”.		
Center Barre	Transition to Center Barre	None	<ul style="list-style-type: none"> <u>Change dancers to a line formation.</u> Dancers will form one or two lines facing the front of the studio. The assistant and teacher will turn and face the students to demonstrate the exercises and to keep eye contact with all students. Have the dancers stand and place their feet together in parallel
	Remind dancers to listen carefully and watch the teacher and the assistant as they learn to dance like Angelina Ballerina.		
	Demi-Plié: Parallel and 1st Position; Add 2nd Position	Class CD, Plié, Track #5, 2:29 None	<p><u>Review 2nd position demi-plié; remind dancers to keep knees over toes with back straight</u></p> <p>Legs parallel with hands on hips:</p> <ul style="list-style-type: none"> 2 demi-pliés with hands on hips Port de bras 1st, 5th, 2nd, place hands back on hips Open legs/feet to small 1st position (barely turned out) and place hands on hips 2 demi-pliés 1st position Port de bras right arm to 1st and 2nd and then left arm to 1st and 2nd. Open legs/feet to 2nd position (barely turned out) and place hands on hips 2 demi plies in 2nd position Port de bras right arm to 1st and 2nd and then left arm to 1st and 2nd Tendu close 1st, rotate to parallel, rise to demi pointe and bring arms to 1st; balance; lower heels

		<ul style="list-style-type: none"> • Finish for 3
Remind dancers to keep knees over toes during pliés. Remind dancers to make a diamond shape with their legs in 1 st position demi-plié When teaching 2 nd position demi-plié, have the dancers perform the movement with you. Remind dancers of how their knees and toes must look in the same direction and their bodies must remain very tall and straight. <i>Remind dancers to be very smooth and graceful with their movements. Point out to the dancers how the music will guide them and how important it is for dancers to match their movements to what they are hearing in the music.</i>		
Tendu (with both hands doing cross body and same side taps)	Class CD, Tendu, Track #6, 1:19, None	<p>Explain to dancers how the hand can touch the opposite shoulder or the same shoulder.</p> <p>Feet parallel with hands on hips</p> <ul style="list-style-type: none"> • 2 Tendu Devant, stretching right foot forward parallel and closing parallel • Body taps – both hands at the same time tapping 6Xs on the beat <ul style="list-style-type: none"> - <u>opposite shoulder – 5 &</u> - <u>same shoulder 6 &</u> - <u>opposite shoulder 7 &</u> - place hand on hip on 8 • Repeat on left foot; using both hands for opposite and same shoulder taps • Repeat all of above • Freeze for 3
Remind the dancers to stretch their leg, foot, and toes each time they tendu. Remind dancers to keep their bodies very still as they perform each tendu. Have the students imagine they are a drum and they are keeping the beat. Review with dancers an example of what it means to tap their opposite side and same side. Have the dancers say same and opposite while they tap same and opposite.		
Piqué (with both hands doing cross body and same side taps)	Class CD, Piqué, Track #8, :28, repeat, None	<p>Legs parallel and both hands on hips</p> <ul style="list-style-type: none"> • Dégagé right foot front and piqué 3Xs closing parallel on count 4 • Body taps – both hands at the same time tapping on the beat <ul style="list-style-type: none"> - <u>opposite shoulder – 1X</u> - <u>same shoulder 1X</u> - <u>opposite shoulder 1X</u> - place hand on hip on 4 • Repeat on left • Finish for 3
Remind dancers to keep their knees stretched as they tap their entire leg during the piqués. Focus on counting and finding the beat of the music, first with their leg and then with their taps. Ask the dancers to count along with you. Cross-body movements are extremely important. Point out to the dancers that they are sometimes tapping their opposite shoulder and other times their same shoulder.		
Passé/Retiré with bourrée turns	Class CD; Cou de pied/	<p>Legs parallel with hands on hips</p> <ul style="list-style-type: none"> • Rise to demi-pointe parallel and slowly bourrée turn 1 X to given direction with hands on hips.. Lower heels on ct 4 facing front.

		Passé/Retiré	<ul style="list-style-type: none"> • Parallel passé right leg to knee ct 1 & 2, lower to parallel 3 & 4. • Repeat above turn and passé with right leg • Repeat bourrée turn but this time turn 2 rotations pausing on count 4 and then lowering heels on ct 8. • Rise demi-pointe parallel and port de bras arms overhead and open to 2nd. Plié and lower arms to en bas on ct 8. • Finish for 3
Remind dancers to keep their tummies tight as they balance on one leg as the other foot travels up the leg to the knee. Remind dancers to look straight forward as they stand on one leg. Stress to the dancers they are to perform one turn then pause in demi plié. Little ones LOVE to turn but gently stress to turn with the music and not just spin without control. A good image for them to think of is that they are the ballerinas in the music box and that ballerina can only turn in one place. Arms will remain on hips until last 8 cts.			
Center	Transition to Center Work		Dancers will remain in their line formations facing the front of the studio.
	Sauté & Maraca	Class CD; Sauté; Track #11; :33; Repeat 1 maraca per dancer	Legs parallel with both hands on hips, holding maraca in right hand: <ul style="list-style-type: none"> • Plié, sauté (jump), plié, straighten legs • Play maraca 3Xs to the beat of music with R hand. • Switch hands holding maraca on ct 4 then hands go quickly to hips • Plié, sauté (jump), plié, straighten legs • Play maraca 3Xs to the beat of music with L hand • Switch hands holding maraca on ct 4 then hands go quickly to hips • Plié, sauté (jump), plié, straighten legs • Plié, sauté (jump), plié, straighten legs • Play maraca with right hand 3Xs to the beat of music switching hands on ct 4 • Play maraca 3Xs with left hand to the beat of music switching hands on ct 4 • Place hands on hips • Freeze for 3.
	Ask dancers when they are at the lowest level and the highest level while doing this exercise. Remind dancers to keep tummies tight and legs/ankles together. Ask dancers to count the beats of the music as they play their maraca. Quickly switching hands holding the maraca is great coordination practice.		
	Échappé Sauté with Side Gallops	Class CD; Échappé Sauté; Track #12; :38	Legs parallel with arms down by their side. <ul style="list-style-type: none"> • Échappé Sauté: jump open to parallel 2nd as the arms open to create a straight line even with shoulders. Say the word "Open" as the dancers jump to parallel 2nd; jump closed to parallel and bring the arms down by sides. Say the word "close" as the dancers jump with their legs together. • Repeat Échappé Sauté • Extend right leg to right and gallop for 3, closing parallel on 4 • Clap 3Xs place hands on hips on ct 4 -

			<ul style="list-style-type: none"> Repeat all traveling gallops to left.
	Have dancers match their arm movements to their leg movements during échappé sauté. When galloping sideways give the young dancers a direction along with a reference. For example, “right, toward the stereo.” Never just said right. They are far too young to know right from left and this type of demand will just frustrate them.		
Traveling Steps	Transition to Traveling Steps	None	Place dancers in rows/lines on one side of room. With the assistant leading, dancers will travel from one side of the room to the other. Many exercises will be repeated.
	Take the time to tell the dancers which group of dancers will go first, second, etc. Taking turns is a concept they are learning.		
	Walking and Entering the Stage	Class CD; Bourrée: Track #14; 1:51; 1 scarf per dancer 1 mat for every two dancers	<p>Angelina dreamed of being able to dance with the Mousnikov Ballet. In this next exercise Angelina is dreaming of entering the stage to perform along with one of the Mousnikov dancers.</p> <p>Divide the dancers into pairs. One dancer will be a Mousnikov dancer and the other will pretend to be Angelina. Give one partner a light pink scarf and the other partner a dark pink scarf.</p> <p>Have the dancers begin on each side of the room. Place one mat per pair of dancers on the floor on the centerline.</p> <ul style="list-style-type: none"> Freeze for the music intro, holding their scarves in their downstage hand (demi-seconde) with their upstage leg pointed forward. Slowly walk forward 4 steps toward their mat and partner, pause briefly showing their extended foot each time Freeze lower body and bring scarf in down stage hand up and down Curtsey to partner Switch scarves with partner Bourrée backwards holding partner’s scarf Repeat Exercise
	Have dancers slowly walk reaching with their toes in every step. Review with the dancers how to curtsey and exchange scarves. Remind dancers to walk to centerline but not to cross over their dividing mat.		
	<p>Fall Theme:</p> <ul style="list-style-type: none"> <i>This exercise will be very similar to the Walking & Entering the Stage as described above</i> <i>Divide the dancers into pairs. One dancer will be a Mousnikov dancer and the other will pretend to be Angelina.</i> <i>Show the dancers the Autumn Stage Scene and ask them to imagine they are entering</i> <i>Give each partner a silk Autumn Leaf to hold. Be sure each partner’s leaf looks a little differently from their partner’s leaf.</i> <i>Have the dancers begin on each side of the room. Place one mat per pair of dancers on the floor on the centerline. Be aware of the distance between the dancers so they will be able to complete the walks and be on each side of the mat.</i> <i>Freeze for the music intro, holding their leaf in their downstage hand (arms in demi-seconde) with their upstage leg pointed forward.</i> <i>Slowly walk forward 4 steps toward their mat and partner, pause briefly showing their extended foot each time</i> <i>Close legs in parallel</i> <p>Props: Silk Fall Leaves-1 per dancer; 1 mat per 2 dancers; Autumn Stage scene</p>		

<ul style="list-style-type: none"> • <i>Step sideways in the direction of the hand holding the leaf and curtsey to partner</i> • <i>Switch leaves with partner</i> • <i>Rise on demi-pointe and run on demi-pointe backwards to original starting place. Repeat entire exercise but this time begin with leaf in UPSTAGE hand and step sideways toward leaf in UPSTAGE direction</i> 		
Side & Forward Gallops	Class CD, Galloping, Track #18, 2:48	<p><i>Angelina was so excited about the upcoming audition. She wanted to make sure she was ready, so she decided to practice her side and forward gallops just in case that was one of the special steps they were going to ask the dancers to perform during the audition. Let's practice just like Angelina!</i></p> <p>Place the dancers in lines going from front of the room to the back. Ask the dancers to line up right behind the dancer's bun in front of them. Have the dancers point their leg/foot to the center of the room.</p> <ul style="list-style-type: none"> • Gallop for 8 cts traveling to the opposite side of the room. • With feet together, clap hands together for 2; clap opposite shoulders for 2; clap opposite elbows for 2; place hands on hip and point other leg/foot. • Turn body to face direction the dancers just came from and gallop forward to their original starting point. • March in a tiny circle for 8. • Repeat entire sequence of side gallop, clap sequence, forward gallop to return, march in tiny circle for 8. • March to the other side of the room to begin exercise from the opposite side.
<p>Remind dancers that their tummy will be facing the forward as they gallop sideways. Note: it will be easier for the dancers to travel and gallop in one direction over the other. Make sure they are practicing with both legs. This is a lot for the young dancers to remember. Review the sequence with them asking then to tell you what they are going to do: 1. Gallop sideways, 2. Clap sequence, 3. Gallop forward, and 4. March in a circle.</p>		
<div> <div> <i>Galloping in Fall</i> </div> <div> <i>Props: 2 silk autumn leaves for each dancer</i> </div> </div> <ul style="list-style-type: none"> • <i>Be sure the silk leaves you are using are soft to the touch.</i> • <i>Give each dancer 2 silk leaves to hold in each hand.</i> • <i>Place the dancers in lines going from front of the room to the back. Ask the dancers to line up right behind the dancer's bun in front of them. Have the dancers point their leg/foot to the center of the room. If you have a large group, you will need to make 2 or 3 lines, so they will have room to travel.</i> • <i>Ask the dancers to hold their leaves out to the sides, stretching and reaching as far as they can from their shoulders</i> • <i>Gallop for 8 cts traveling to the opposite side of the room with arms to the side</i> • <i>With feet together, holding leaves in each hand - cross body tap shoulders for two; tap same side shoulders for two; cross body tap shoulder for two; stretch arms sideways and extend leg to the opposite side of the room</i> • <i>Repeat traveling in opposite direction.</i> • <i>Repeat leaf tapping sequence.</i> 		

Creative Movement	Transition to Creative Movement		Ask dancers to spread out around the dance space.
	The creative movement portion of the class is designed to allow the child to explore movement based on a given concept. The children create their own movement within the structure of a given concept		
	Shapes & Mirrors	Angelina Says Creative Movement CD; Shapes; Track #7; 2:21	<p><i>Divide the dancers into pairs. Have each pair of dancers walk closer to the mirrors in the room. Explain to the dancers that they are going to play the mirror game. When they look in the mirror and move the image in the mirror is doing the same thing as you. That is because it is you! Ask the dancers to move away from the mirror and to face their partner. Assign with each partner who is going to be the mirror and who is going to be the dancer.</i></p> <ul style="list-style-type: none"> • Under the guidance of Angelina Ballerina, the dancers will explore how their bodies can make curved shapes and straight shapes. Dance along with Angelina creating many different shapes with their bodies. • While listening for Angelina's guidance, the dancer will follow Angelina's directions while the other dancer follows the dancer's movements as if she if the mirror. • Follow Angelina's directions then freeze while she gives further instructions • After a few shapes have been called, have the dancers switch their dancer/mirror roles.
	Dancers will explore curved and straight shapes of the body. Have the dancers move in those beautiful curved or straight shapes. Ask the dancers which role they enjoyed most – being the mirror or the dancer?		
	<p>Fall Theme Props: None</p> <ul style="list-style-type: none"> • <i>Discuss with the dancers some of the things they see during the season of Autumn. How would these Autumn things be shaped? How would they move?</i> • <i>Divide the dancers into pairs and ask each dancer to face their partner.</i> • <i>Once dancer will be the mirror and the other will be the dancer. Assign who will be who first.</i> • <i>Ask the mirror to follow the dancer as the dancer portrays something they have seen in Autumn.</i> • <i>On a hand clap both the mirror and the dancer will freeze.</i> • <i>Ask the mirror to guess what the dancer was moving like.</i> • <i>Change roles and repeat entire exercise with partner.</i> 		
Angelina's Dance	Transition to Choreography	None	Each week spend time teaching choreography to a special Angelina Ballerina song. Intermix given choreography to special works within the song while allowing other parts of the song to be used for the dancers to create their own choreography (free dance at this age).
	This exercise will allow for both teacher directed and child directed movement. This combination is an excellent technique to use at the end of each dance class		
	Angelina Choreography	Angelina's Song &	Teach lyrics first and then choreography for the Angelina song – <i>A Lot of Dancers</i> Pair up dancers to dance together later in the choreography.

		<p>Dance CD, A Lot of Dancers Track #5; 1:03</p>	<p><u>A Lot of Dancers</u> Standing in parallel with arms en bas Here we are; 1st port de bras of the arms ending with palms up in 2nd ready for the show; pretend to brush off and straight tutu Ballerinas running to and fro; Run around in a circle Before the big ballet; Place hands on hips with feet together parallel a hundred things to do and say; Step passé forward 2 times Everyone counts down to go; Run to face partner and curtsey to each other In ballet we love to work together; Take partner’s hands and sway to one direction Friends will help to make the show much better; Sway to the opposite direction We’re feeling fabulous All the families there for us; Holding hands turn partner around (dancers bourrée sideways and make a complete circle ending back in original place) So much fun to share; Let go of partner’s hands and jump facing forward then bring arms to 5th allonge with palms facing inward It takes a lot of dancers to dance in a ballet; Free Dance – Dancer chooses movement And everybody has a part to play; Free Dance – Dancer chooses movement It takes a lot of dancers to dance in a ballet; Free Dance – Dancer chooses movement Let’s watch them dance and shout hooray; Free Dance – Dancer chooses movement To each and every dancer on the stage; Free Dance – Dancer chooses movement Finish in favorite pose.</p>
Teach lyrics first, then movement. Feel free to alter to fit the needs of your students.			
Good-bye	Révérence - Curtsey & Bow	Class CD, Révérence, Track #22, 1:19, None	<p>Have dancers return to their line formation in the middle of the studio</p> <ul style="list-style-type: none">• Feet together parallel with arms en bas• Port de bras with right arm- center, overhead, open side and back to en bas• Repeat with left arm• First port de bras both arms 2 Xs, looking right then left• Bourrée turn right then left• Bring right foot back and curtsey or keep feet together and bow• Repeat on other side• Listen for Angelina’s farewell
			<p>Dancers say thank you and good-bye to their teachers with a curtsey or bow. Teachers curtsey along to say good-bye and thank the dancers for working hard.</p>

	Stickers & Handouts	Stickers & Handouts	<ul style="list-style-type: none"> • Line up the dancers at the door • Remind everyone to practice at home • Give out any handouts you may have for them • Go down the line and call each dancer by name and thank them for working so hard and for being such a good listener. Place an Angelina Ballerina sticker on the hand of each dancer as you speak to them individually. • Open the studio door and see that the children get to their caregiver.
	A duty of the assistant is to stay with any child that hasn't been promptly picked up. Advise the assistant to be ready to distract and comfort a child in this situation. For many young children, they are easily upset if they don't see Mommy or the caregiver right away.		

Teacher's Notes:



Level 2 Weekly Lesson Plans

Term 2 – Fall / Autumn

Level 2 / Term 2 / Week 1 [Week 11]: Ages 4 ½ - 6

Focus Book: *Angelina's New Partner* (Reread pages 59-69
And pages 70-73)

Song: 12345

Class Length: 45 Minutes

Theme Focus: Season of Fall / Autumn

Props Needed: Mats, Scarves, & Maracas,
Painter's Tape, & Autumn
Themed Props

Section of Class	Exercise	Music CD, Track #, Length, Props Needed	Description
			Miscellaneous Information Regarding Exercise
Greeting, Story & Etiquette	Greeting & Roll	Roll Book	Gather dancers into a circle away from the dance area. With everyone seated on the floor, greet dancers and take roll.
	Reading of story; Check for understanding by asking	Story Book	<p><i>Angelina's New Partner</i> (reread pages 59-69 and also read pages 70-73)</p> <p>After reading, check for understanding by discussing the following with the dancers.</p> <ol style="list-style-type: none"> Besides dancing, what did Angelina like to do? (play with her friends) Why was Gracie and Angelina excited? (because there was a new student at Camembert Academy) What was the new student's name? (A.Z.) What was his favorite type of dance? (hip-hop) What did A.Z. offer to do? (teach Viki and her friends how to hip-hop) Who was the new student in ballet class? (A.Z.) What exercise did Ms. Mimi ask the class to begin with? (Pliés) What was Ms. Mimi's surprise announcement? (The class would perform in a pas de deux recital next week) What is a pas de deux? (a dance for two) What was Angelina worried about? (she was afraid she would have A.Z. as a partner and have to dance hip-hop) What instruments were Polly and Mrs. Mouseling playing when Angelina arrived home? (The xylophone and the bongos)

			12. Who did Angelina want for her partner? (Gracie) 13. Why? (She wanted a real balled partner) 14. Who did Ms. Mimi assign to Angelina? (A.Z.)
	Please note: some of the questions are more appropriate for the older dancers within this age range.		
	Dancer Etiquette	None	Take time to review important rules. Ask the dancers to repeat the dancer rules back to you. <ol style="list-style-type: none"> 1. Eyes on the teacher. 2. Hands to yourself. 3. Be a first time listener.
	Ask the dancers to always listen carefully when the teacher is talking. Remind them to always look at their teacher when they hear her voice. Remind young dancers to keep their hands to themselves.		
Warm-Up	Setting Up	1 Angelina Mat	Place one Angelina mat in the center of the room. Gather dancers into a circle around the mat. Have dancers hold hands to form a circle and then ask them to stretch their arms open wide making sure they are not touching their neighbor. Ask them to sit like Angelina Ballerina.
	Have the class assistant stand directly across from the teacher. If a child is having difficulty focusing or remaining in the circle, place that dancer directly on the side of the class assistant.		
	Travel Around the Circle	Class CD, Circle WU, Track #1, 3:51, None	<p><i>Ask the dancers to gallop around the circle in two different tempos. They will gallop slowly for ½ way around the circle and then quickly for the 2nd ½ of the circle.</i></p> <ul style="list-style-type: none"> • The teacher begins first and then each dancer has a turn traveling alone around the circle as the remaining dancers clap to the beat of the music. Take time to fully explain the exercise before beginning so the dancers understand the sequence. • Listen for Angelina's Welcome • Each dancer will take their turn doing the following...<i>Stand like a dancer and then gallop around the circle in two different tempos. They will gallop slowly for ½ way around the circle and then quickly for the 2nd ½ of the circle.</i> • Curtsey or bow once the dancer arrives back in her original place in the circle. • Sit like a dancer as the next dancer stands to repeat the process. • Begin to clap to the beat of the music while everyone else gets their turn. Clap hands together and then clap hands to top of knees. Keep repeating this pattern. • Once everyone has a turn, ask the dancers to tap various body parts to the beat of the music. Name the body parts so the dancers can learn the names of the parts of their body. • <i>Add tempo changes to all taps by tapping slowly for 4 taps and then quickly for 8 taps.</i>

There are many benefits to this exercise: The teacher can assess the dancer’s understanding of the exercise; gives the dancer a sense of accomplishment by traveling around the circle alone; encourages musical awareness; requires the dancer to follow a sequence of tasks.			
Curl & Stretch with Port de bras	Class CD, Stretching, Track #2, 2:16, None	<u>Incorporate different port de bras during the opening up sections. Ask the dancers to follow along and repeat the name of the different port de bras. Review 3rd position of the arms and introduce 4th position of the arms.</u>	
		Curl, Stretch, and Port de bras:	
		<ul style="list-style-type: none">Ask the dancer to curl into a small shape with their legs bent with knees into chest and back rounded with arms hugging knees. Dancers try to make their bodies into a tight ball.Gracefully open up curved tight shape into a stretched straight shape with legs extended forward, back sitting tall and straight, with arms opening up overhead just like a flower.While sitting tall move arms through various port de bras saying the name of each port de bras. <i>Introduce 3rd and 4th positions of the arms.</i>Repeat entire sequence but vary the sequence of the port de bras.Repeat entire sequence but slowly curl back to a straight shape with back on the floor and ask dancers to reach and curl up and forward working abdominals.Repeat curl and stretch to floor but this time roll over to tummy and pretend to swim arms and legs as eyes look straight to floor then roll over in the opposite direction and swim, roll over to back and roll up reaching across to dancer on opposite side of circle using abdominals to curl body up to sitting.	
Move gracefully from one stretch to another. Remind dancers to take deep breaths and to reach as far as they can with their bodies.			
Flexing & Pointing Ankles (with tempo)	Class CD, Flex & Pointe, Track #3, 1:19, None	Sitting with legs stretched out in front with hands resting on top of knees.	
		<ul style="list-style-type: none">Alternate flexing & pointing the ankles/feet. Incorporate tempo by doing 2 slow, 2 quick, and 1 slow flexes of the ankles. RepeatBend over at the hips and walk fingertips as far down legs as possible stretching hamstrings. Have dancers count to 8 then roll up.While sitting tall, rotate legs outward and then inward 4 times.Bend over at the hips and walk fingertips as far down legs as possible stretching hamstrings. Have dancers count to 8 then roll up.	
		Remind dancers to sit tall and to stretch their knees as they point and flex. Stress rotation of the whole leg, not just the feet.	
Center Barre	Transition to Center Barre	None	<ul style="list-style-type: none"><u>Change dancers to a line formation.</u>Dancers will form one or two lines facing the front of the studio. The assistant and teacher will turn and face the students to demonstrate the exercises and to keep eye contact with all students.Have the dancers stand and place their feet together in parallel
			Remind dancers to listen carefully and watch the teacher and the assistant as they learn to dance like Angelina Ballerina.

Demi-Plié: Parallel, 1st Position, and 2nd position	Class CD, Plié, Track #5, 2:29 None	<p><i>Review 2nd position of the feet with the dancers. Review how to do a demi-plié in 2nd position. Remind dancers to keep backs straight and knees over toes.</i></p> <p>Legs parallel with arms en bas:</p> <ul style="list-style-type: none"> • 2 demi-pliés; arms gently open to demi-seconde from en bas each time the knees bend closing back to en bas as the knees straighten • Port de bras 1st, 5th, 2nd, en bas, 2nd, 5th, 1st, en bas • Open legs/feet to a small 1st position and repeat all in 1st. • 2 demi-pliés in small 1st position; arms gently open to demi-seconde from en bas each time the knees bend closing back to en bas as the knees straighten • Port de bras 1st, 5th, 2nd, en bas, 2nd, 5th, 1st, en bas • Tendue à la seconde and lower heel • 2 demi-pliés in 2nd; arms gently open to demi-seconde from en bas each time the knees bend closing back to en bas as the knees straighten • Port de bras 1st, 5th, 2nd, en bas, 2nd, 5th, 1st, en bas • Tendu closing to 1st position, rotate legs parallel, élevé (rise to demi-point with straight legs) and balance for 4 • Lower heels and finish with arms en bas and head slightly turned at a 45-degree angle. • Finish for 3
Remind dancers to keep knees over toes during pliés. Focus on teaching dancers to make curved shapes with their arms during port de bras. Remind the dancers to make a diamond shape with their legs as they demi-plié in 1 st position and a house shape while in 2 nd position.		
Tendu: Changing Tempo	Class CD, Tendu, Track #6, 1:19, None	<p>Feet parallel with hands on hips</p> <ul style="list-style-type: none"> • Tendu, stretching right foot/leg to the front (devant) and closing parallel for a total of 3 tendus • With legs parallel, snap fingers 3 times with right hand • 1 tendu right leg, close parallel • Snap fingers 3 times with right hand • 1 tendu right leg, close parallel • Snap fingers 3 times with right hand • Repeat entire exercise on left, parallel devant • Quickly rotate legs to 1st position • Repeat entire exercise with tendu à la seconde on right and left • Finish for 3
Remind the dancers to stretch their leg, foot, and toes each time they tendu. Remind dancers to keep their bodies very still as they tendu.		

	Dégagé & Tombé	Class CD, Piqué, Track #7, 1:32, repeat, None	<p>Legs parallel and both hands on hips</p> <ul style="list-style-type: none"> • Tendu the right leg devant, lift 3 inches, lower, close parallel • Dégagé right leg devant; tombé devant; lift to 3" off floor; close parallel • Repeat on left leg • Repeat again both right and left • Finish for 3
	Remind dancers to keep their knees stretched as they tap their entire leg during their Piqués. Ask the dancers to count their tap outloud.		
	Piqué	Class CD, Piqué, Track #8, :28, repeat, None	<p>Legs parallel with hands on hips</p> <ul style="list-style-type: none"> • Piqué right leg/foot forward tapping floor 3Xs and hold (count 1 & 2) • Repeat 2 more times • Lift right knee to passé retire then lower to parallel to close • Repeat all left • Repeat entire exercise • Finish for 3
	Focus on quietly & sharply lifting & lowering toes from floor with straight leg		
Center	Transition to Center Work		Dancers will remain in their line formations facing the front of the studio.
	Sauté with Passé Retiré	Class CD, Sauté, Track #11, :33, Optional repeat; None	<p>Legs parallel with hands on hips</p> <ul style="list-style-type: none"> • Plié, Sauté, Plié, straighten legs • Plié, Sauté, Plié, straighten legs • Passé retiré right foot & clap on count 1; balance 2 counts; close parallel • Passé retiré left foot 2Xs while clapping on counts 1 and 3, close parallel • Repeat exercise starting with left leg in pass é retiré • Finish for 3
	Remind dancers to stretch their legs as they jump in the air. Remind dancers to always land in plié after each jump.		
Traveling Steps	Transition to Traveling Steps	None	Place dancers in rows/lines on one side of room. With the assistant leading, dancers will travel from one side of the room to the other. Many exercises will be repeated.
	Take the time to tell the dancers which group of dancers will go first, second, etc. Taking turns is a concept they are learning.		

Dancer Passé Walks (Forward and Backward with ½ Turn)	Class CD, Dancer Walks, Track #14, 1:51, None	<p><i>Angelina loves to practice her step passé walks on her way to dance class. Sometimes she even practices them backwards. Why don't you try doing just like Angelina and do 4 step passé walks forward then do a ½ turn and do 4 step passé walks while travelling backward. Continue this until you get all the way across the studio. For an added challenge, swing your opposite arms forward to the knee that is lifted.</i></p> <ul style="list-style-type: none"> • Line dancers up in rows on one side of studio. One line will cross at a time. • All dancers begin with their right foot pointed forward in tendu devant with opposite arm extended forward. • Step passé 4Xs traveling forward. • Turn ½ of a turn and begin to travel backwards while traveling toward the same direction. Continue with 4 step passé traveling backwards • Quickly turn around and continue pattern across studio • The second line will begin 16 counts after 1st line.
<p>Discuss with dancers how to make their bodies turn as they continue stepping. Remind dancers to be careful as they get closer to the studio walls. Remind dancers to travel in a straight pathway so they do not bump into their neighboring dancers.</p>		
<p>Fall Theme:</p> <ul style="list-style-type: none"> • Place dancers in rows on one side of the studio. • Discuss with the dancers how many of the leaves on trees change color during the season of Autumn. Autumn is often called Fall because it is common for the leaves to fall from the trees during this time of year. • For each child in the row, place a leaf down about 4 steps away from the starting position. • Place another leaf down for each dancer in the row another 4 steps from the first group of leaves. • Ask dancers to tendu parallel devant their right leg. • The dancers will walk 4 steps slowly to the first leaf. Ask them to pick up a leaf with their right hand and lift the leaf to the side and up as they watch the leaf move upward and downward • Dancers slowly walk for four to the next leaves and pick this leaf up with their left hand. Dancers then port de bras to the side and upward with their left hand as their eyes track the leaf. • Dancers then very quickly walk the rest of the way across the studio as their leaves float forward and upward. • As the dancers wait for their classmates to have their turn, all dancers with leaves will mirror the dancers crossing the floor by making their leaves dance just like the crossing dancers. The difference will be the waiting dancer's feet will remain still in one place. 		<p>Props: Silk Fall Leaves-2 per dancer</p>
Galloping Sideways with ½ Turn on Count 4	Class CD, Gallop, Track #18, 2:27	<p><i>When Angelina is super excited she likes to do a ½ turn while galloping. I bet you will like it just like Angelina. Let's start with our tummies facing the front of the studio but end with our tummies facing the back of the studio.</i></p> <ul style="list-style-type: none"> • Place dancers in 2 or 3 rows on the side of the studio • Dancers begin facing the front of the room with their leg in tendu à la seconde toward the center. Hands on hips. • Dancers gallop sideways 3Xs; On count 4, step skip turning ½ way around with their tummy facing the back of the room

			<ul style="list-style-type: none"> • Gallop facing the back of the room 3Xs; On count 4, step skip turning ½ way around with their tummy facing the front of the room • Continue across the studio • The next row of dancers can begin after 16 counts. • Repeat exercise starting from opposite side of studio
	<p>Give dancers a verbal cue of tummy to the front and tummy to the back. Remind dancers that the magic number is 4 – that is the skip and a ½ turn count. ask the dancers to count 1, 2, 3, 4, 1, 2, 3, 4 while emphasizing count 4. Dancers will have some trouble figuring out which direction to turn. Remind them that when the right leg is leading, they turn right (the right shoulder moves back and around) and when the left leg is leading, they turn left (left shoulder moves back and around).</p>		
	<p>Marching into Fall Props: Large pile of silk Autumn leaves – at least one per dancer</p> <ul style="list-style-type: none"> • Place all leaves in a big pile on opposite end of dance space. Talk with the dancers about how some people rake their leaves into piles and pick them up and others leave their Autumn leaves on the ground. • Line the dancers up on one side of room in rows of 4 dancers • Dancers will march one row at a time • March forward for 8 counts (swing arms in opposition with each step) • March backward for 4 counts (continue swinging arms in opposition) • March in place for 4 counts (continue swinging arms in opposition) • Keep repeating across studio • Once dancers reach the opposite end of studio, dancers go to pile of leaves and throw leaves up into air, bend down and choose one leaf • Go to empty space in room (not in way of marching dancers), hold up leaf high, let it go and watch it float to floor. Dancers then make their bodies copy the movement of leaf and float to the ground and form a similar shape as their leaf. Dancers wait in their leaf shape until all dancers have marched. 		
Creative Movement	Transition to Creative Movement		Ask dancers to spread out around the dance space.
	The creative movement portion of the class is designed to allow the child to explore movement based on a given concept. The children create their own movement within the structure of a given concept		
	Tempo with a Partner	Angelina Says Creative Movement CD, Tempo,	<p>Divide the dancers into pairs. Ask the dancers to move like the characters – Angelina the Ballerina and A.Z. the hip-hop dancer. The dancers will take turns moving at the same time with one moving as a ballerina while the other moves as a hip-hop dancer. Have each partner hold the opposite end of the same scarf. The dancers will repeat last week’s tempo exercise but this time they will work as a team with another dancer as they move differently at the same time. Be sure to call out switch ½ way through the exercise so the dancers can experience moving like the other type of dancer.</p> <ul style="list-style-type: none"> • Ask dancers to spread out all around the studio space.

		Track #4, 2:22	<ul style="list-style-type: none"> • Ask dancers to listen carefully as Angelina Ballerina will guide them through dancing at different tempos. • When Angelina calls out slow, the dancers must dance as slow as possible. • When Angelina calls out moderate, the dancers must dance in between fast and slow at a moderate tempo. • When Angelina calls out fast, the dancers must dance very quickly. • Talk about how the dancers move differently when they are on character compared to the others.
	Remind dancers to freeze in the position they were in when the music stopped and to listen carefully for Angelina to call out the next tempo. Tempo refers to the speed of the music and movement. Dancers will explore dancing to the following three tempos: slow, moderate, and fast. Remind dancers to listen to the music so they can match the same speed/tempo of their bodies to the sound.		
	Fall Theme Props: Scarves – 2 per dancer <ul style="list-style-type: none"> • Ask the dancers to pretend they are a leaf on a tree. Give each dancer two scarves to hold. • When Angelina calls out slow – they are to move as if they are a leaf attached to a tree in a gentle breeze • When Angelina calls out moderate – they are to move as if they are a leaf attached to a tree in a fierce wind • When Angelina calls out fast – they are to move as if they are a leaf that has fallen from the tree and is blowing in the wind 		
Angelina's Dance	Transition to Choreography	None	Each week spend time teaching choreography to a special Angelina Ballerina song. Intermix given choreography to special works within the song while allowing other parts of the song to be used for the dancers to create their own choreography (free dance at this age).
	This exercise will allow for both teacher directed and child directed movement. This combination is an excellent technique to use at the end of each dance class		
	Angelina Choreography	Angelina's Song & Dance CD, 12345; Track #3, 1:01;	Teach lyrics first and then choreography for the Angelina song – 12345. <u>One Two Three Four Five</u> Start with feet parallel and hands on hips <i>Did you know that</i> - Gesture – taking hands from hips, circling wrist to finish palms up in front of body with elbows at waist. <i>Counting can be fun</i> - Sway right and left, hands remain as above <i>Let's begin a song with</i> - Sway right and left, hands remain as above <i>Number one</i> - Gesture number 1 with right hand as left hand goes to hip: continue swaying body <i>Then numbers two and three come</i> - Gesture number 2 and 3 with fingers; continue swaying body <i>Next in line and soon you'll see</i> Sauté parallel 2 Xs with hands on hips <i>That the magic</i> March as arms port de bras 1 st to 5 th <i>Has begun</i> Continue marching as arms open to 2 nd with palms up <i>Number four to</i>

			<p><i>Gesture number four with fingers with feet together in parallel</i></p> <p>Move it right along</p> <p><i>Arms port de bras 5th to 2nd; feet together parallel</i></p> <p>The next position in our</p> <p><i>Tendu devant parallel with one foot</i></p> <p>Counting song</p> <p><i>Tendu devant parallel with the other foot</i></p> <p>And then the number five will</p> <p><i>Feet together and gesture number 5 with fingers</i></p> <p>Bring your ballet shoes alive</p> <p><i>Bourrée very vigorously in place; with arms demi-seconde</i></p> <p>Places every</p> <p><i>Continue with bourrée but slowing down a bit</i></p> <p>One for every</p> <p><i>Bourrée turn one time with arms 5th</i></p> <p>Balleri-</p> <p><i>Free Dance</i></p> <p>Na just be-</p> <p><i>Free Dance</i></p> <p>Fore they point a toe</p> <p><i>Free Dance</i></p> <p>Must know their</p> <p><i>Free Dance</i></p> <p>Numbers</p> <p><i>Free Dance</i></p> <p>One to</p> <p><i>Free Dance</i></p> <p>Five</p> <p><i>Free Dance</i></p> <p><u>Teach new lyrics and choreography for week</u></p> <p>And with these - Stand in 1st position (minimal turnout); hands on hips</p> <p>Five po-si- - Tendu to 2nd position (minimal turnout); hands on hips</p> <p>tions you'll be - Tendu seconde and close 3rd position (minimal turnout); hands on hips</p> <p>Ready for the show - Tendu forward to 4th position (minimal turnout); hands on hips</p>
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			<p>And you're ba- - Tendu forward and close 5th position (minimal turnout); hands on hips</p> <p>llet will - Rise to demi-point and bourrée turn, legs turn parallel; arms port de bras to 5th</p> <p>Come to life - Continue turning</p> <p>Let's count to - Lower to parallel as arms open 2nd</p> <p>Ge-ther - Bring hand forward and gesture with fingers each number 1 - 5</p> <p>1234 - 1, 2, 3, 4,</p> <p>5 - 55</p>
	Teach lyrics first, then movement. Feel free to alter to fit the needs of your students.		
Good-bye	Révérence - Curtsey & Bow	Class CD, Révérence, Track #22, 1:19, None	<p>Have dancers return to their line formation in the middle of the studio</p> <ul style="list-style-type: none"> • Feet together parallel with arms en bas • Port de bras with right arm- center, overhead, open side and back to en bas • Repeat with left arm • First port de bras both arms 2 Xs, looking right then left • Bourrée turn right then left • Bring right foot back and curtsey or keep feet together and bow • Repeat on other side • Listen for Angelina's farewell
	Dancers say thank you and good-bye to their teachers with a curtsey or bow. Teachers curtsey along to say good-bye and thank the dancers for working hard.		
	Stickers & Handouts	Stickers & Handouts	<ul style="list-style-type: none"> • Line up the dancers at the door • Remind everyone to practice at home • Give out any handouts you may have for them • Go down the line and call each dancer by name and thank them for working so hard and for being such a good listener. Place an Angelina Ballerina sticker on the hand of each dancer as you speak to them individually. • Open the studio door and see that the children get to their caregiver.
	A duty of the assistant is to stay with any child that hasn't been promptly picked up. Advise the assistant to be ready to distract and comfort a child in this situation. For many young children, they are easily upset if they don't see Mommy or the caregiver right away.		

Level 2 / Term 2 / Week 2 [Week 12]: Ages 4 ½ - 6**Focus Book:** *Angelina's New Partner* (74-77)**Song:** 12345**Class Length:** 45 Minutes**Theme Focus:** Season of Fall / Autumn**Props Needed:** Mats, Scarves, Maracas, Painter's Tape, Autumn Themed Props

Section of Class	Exercise	Music CD, Track #, Length, Props Needed	Description
			Miscellaneous Information Regarding Exercise
Greeting, Story & Etiquette	Greeting & Roll	Roll Book	Gather dancers into a circle away from the dance area. With everyone seated on the floor, greet dancers and take roll.
	Reading of story; Check for understanding by asking	Story Book	<i>Angelina's New Partner</i> (pages 74-77) After reading, check for understanding by discussing the following with the dancers. <ol style="list-style-type: none"> 1. What was Angelina worried about? (She was worried that A.Z. would turn their pas de chat into a pas de hip-hop) 2. What did Angelina as A.Z. to stop doing? (Snapping his fingers) 3. What did A.Z. show Angelina to help her leap higher? (To press her feet down into the ground to jump)
	Please note: some of the questions are more appropriate for the older dancers within this age range.		
	Dancer Etiquette	None	Take time to review important rules. Ask the dancers to repeat the dancer rules back to you. <ol style="list-style-type: none"> 1. Eyes on the teacher 2. Keep hands to self 3. Be a first-time listener
	Ask the dancers to always listen carefully when the teacher is talking. Remind them to always look at their teacher when they hear her voice. Remind young dancers to keep their hands to themselves.		
Warm-Up	Setting Up	1 Angelina Mat	Place one Angelina mat in the center of the room. Gather dancers into a circle around the mat. Have dancers hold hands to form a circle and then ask them to stretch their arms open wide making sure they are not touching their neighbor. Ask them to sit like Angelina Ballerina.
	Have the class assistant stand directly across from the teacher. If a child is having difficulty focusing or remaining in the circle, place that dancer directly on the side of the class assistant.		

Travel Around the Circle	Class CD, Circle WU, Track #1, 3:51, None	<p><i>Ask the dancers to skip forward ½ way around the circle and then gallop forward the rest of the way.</i></p> <ul style="list-style-type: none"> • The teacher begins first and then each dancer has a turn traveling alone around the circle as the remaining dancers clap to the beat of the music. Take time to fully explain the exercise before beginning so the dancers understand the sequence. • Listen for Angelina's Welcome • Each dancer will take their turn doing the following...<i>Stand like a dancer and skip forward ½ way around the circle and then gallop forward the rest of the way.</i> • Curtsey or bow once the dancer arrives back in her original place in the circle. • Sit like a dancer as the next dancer stands to repeat the process. • Begin to clap to the beat of the music while everyone else gets their turn. Clap hands together and then clap hands to top of knees. Keep repeating this pattern. • Once everyone has a turn, ask the dancers to tap various body parts to the beat of the music. Name the body parts so the dancers can learn the names of the parts of their body. • <i>Add tempo changes to all taps by tapping slowly for 4 taps and then quickly for 8 taps.</i>
There are many benefits to this exercise: The teacher can assess the dancer's understanding of the exercise; gives the dancer a sense of accomplishment by traveling around the circle alone; encourages musical awareness; requires the dancer to follow a sequence of tasks.		
Curl & Stretch with Port de bras	Class CD, Stretching, Track #2, 2:16, None	<p><i>Keep exercise concept the same. Continue teaching dancers each name of the different port de bras – 1st, 2nd, 3rd, 4th, & 5th position of the arms.</i></p> <p>Curl, Stretch, and Port de bras:</p> <ul style="list-style-type: none"> • Ask the dancer to curl into a small shape with their legs bent with knees into chest and back rounded with arms hugging knees. Dancers try to make their bodies into a tight ball. • Gracefully open up curved tight shape into a stretched straight shape with legs extended forward, back sitting tall and straight, with arms opening up overhead just like a flower. • While sitting tall move arms through various port de bras saying the correct name of each port de bras. Lead the dancers through the five positions of the arms – 1st, 2nd, 3rd, 4th, and 5th port de bras. • Repeat entire sequence but vary the sequence of the port de bras. • Repeat entire sequence but slowly curl back to a straight shape with back on the floor and ask dancers to reach and curl up and forward working abdominals. • Repeat curl and stretch to floor but this time roll over to tummy and pretend to swim arms and legs as eyes look straight to floor then roll over in the opposite direction and swim, roll over to back and roll up reaching across to dancer on opposite side of circle using abdominals to curl body up to sitting.
Move gracefully from one stretch to another. Remind dancers to take deep breaths and to reach as far as they can with their bodies. Have them repeat the names of each port de bras after you.		

	Flexing & Pointing Ankles and Rotating Legs Inward & Outward	Class CD, Flex & Pointe, Track #3, 1:19, None	<p><i>Add rotating legs outward stressing that the entire leg rotates.</i></p> <ul style="list-style-type: none"> Sitting with legs stretched out in front with hands resting on top of knees. Alternate flexing & pointing the ankles/feet. Incorporate tempo by doing 2 slow, 2 quick, and 1 slow flexes of ankles. Repeat Bend over at the hips and walking fingertips down legs stretching hamstrings. Have dancers count to 8 and then roll up. While sitting tall, rotate legs outward and inward 4 times. Bend over at the hips and walking fingertips down legs stretching hamstrings. Have dancers count backward from 8 and then roll up.
	Remind dancers to sit tall and to stretch their knees as they point and flex.		
Center Barre	Transition to Center Barre	None	<ul style="list-style-type: none"> <u>Change dancers to a line formation.</u> Dancers will form one or two lines facing the front of the studio. The assistant and teacher will turn and face the students to demonstrate the exercises and to keep eye contact with all students. Have the dancers stand and place their feet together in parallel
	Remind dancers to listen carefully and watch the teacher and the assistant as they learn to dance like Angelina Ballerina.		
	Demi-Plié: Parallel, 1st Position, 2nd position	Class CD, Plié, Track #5, 2:29 None	<p><i>Review 2nd position of the feet with the dancers. Review how to do a demi-plie in 2nd keeping back straight and knees over toes.</i></p> <ul style="list-style-type: none"> Legs parallel with arms en bas, 2 demi-pliés; arms gently open to demi-seconde from en bas each time the knees bend closing back to en bas as the knees straighten Port de bras 1st, 5th, 2nd, en bas, and reverse (2nd, 5th, 1st, en bas) Rotate legs to 1st position and repeat all Tendu à la seconde and lower heel. Repeat plies and port de bras sequence. Tendu closing 1st position, rotate legs parallel, élevé (rise to demi-pointe with straight legs) and balance for 4 measures. Lower heels and finish with arms en bas and head slightly turned at a 45-degree angle. Hold this position for a count of 3.
	Remind dancers to keep knees over toes during pliés and their backs straight. Focus on teaching dancers to make curved shapes with their arms during port de bras. Remind the dancers to make a diamond shape with their legs as they demi-plié in 1 st position and a house shape in 2 nd position demi-plie		
	Tendu from Parallel & 1st Position	Class CD, Tendu, Track #6, 1:19, None	<p>Feet parallel with hands on hips</p> <ul style="list-style-type: none"> Tendu, stretching right foot/leg to the front and closing parallel for a total of 3 tendus With legs parallel, snap fingers 3 times with right hand 1 tendu right leg, close parallel Snap fingers 3 times with right hand

			<ul style="list-style-type: none"> • Repeat entire exercise on left, parallel devant • Quickly rotate legs to 1st position • Repeat entire exercise with tendu à la seconde on right and left • Finish for 3 counts
	Remind the dancers to stretch their leg, foot, and toes each time they tendu. Remind dancers to keep their bodies very still as they tendu. Remind dancers to keep all ten toes on the floor when they rotate their legs into 1 st position. Watch for dancers over-rotating. Remind dancers when performing tendu à la seconde to keep both hips facing front and to keep both legs straight.		
	Dégagé & Tombé	Class CD; Dégagé; Track #7; 132	Legs parallel with hands on hips <ul style="list-style-type: none"> • Tendu right leg devant, lift 3 inches, lower, close in parallel • Dégagé right leg devant; tombé devant; lift to 3 inches off the floor; close parallel • Repeat on left leg and again on right and left • Finish for 3 counts
	Remind dancers to brush the floor during each dégagé. In tombé the weight shifts onto the extended leg as the knee bends leaving the other leg extended. Gently push back onto the other leg to recover.		
	Piqué with Passé Retiré	Class CD, Piqué, Track #8, :28, repeat, Optional Repeat	Legs parallel and both hands on hips <ul style="list-style-type: none"> • Piqué the right leg/foot forward tapping the floor 3X's and hold (count 1 and 2) • Repeat 2 more times • Lift right knee to passé retiré and then lower to parallel • Repeat the exercise on the left • Repeat on the right and left (optional) • Finish for three counts
	Remind dancers to keep their knees stretched as they tap their entire leg during their Piqués. Focus on quietly and sharply lifting & lowering toes from the floor with a straight leg. Remind dancers to keep their tummy tight to help with their balance especially in the passé retire,		
Center	Transition to Center Work		Dancers will remain in their line formations facing the front of the studio.
	Sauté with Passé Retiré	Class CD, Sauté, Track #11, :33, None	Legs parallel with hands on hips <ul style="list-style-type: none"> • Plié, Sauté, Plié, straighten legs • Plié, Sauté, Plié, straighten legs • passé retiré right foot and balance • Plié, Sauté, Plié, straighten legs • Repeat entire sequence but passé retiré left foot • Finish for 3 counts

	Remind dancers to push their toes through the floor as they jump off the floor and to tighten their tummy and straighten their spine to balance with the leg in passé retiré		
Traveling Steps	Transition to Traveling Steps	None	Place dancers in rows/lines on one side of room. With the assistant leading, dancers will travel from one side of the room to the other. Many exercises will be repeated.
	Take the time to tell the dancers which group of dancers will go first, second, etc. Taking turns is a concept they are learning.		
	Step Passé & Step Passé Hop	Class CD, Skips, Track #17, 1:51,	<p>In the story <i>Angelina's New Partner</i>, Angelina and A.Z. has step passé and step passé hop in their choreography. They both had so much fun doing the step. Let's practice the same step as Angelina and A.Z.</p> <ul style="list-style-type: none"> • Line dancers up in rows on one side of studio. One line will cross at a time. • Dancers tendu their right foot devant towards the center of the studio with their left arm forward. • Dancers step passé traveling forward 4 times extending the opposite arm from leg each time. • Dancers step passé hop traveling forward 4 times extending the opposite arm from leg each time. • Keep repeating across the studio • The second line will begin 16 counts after 1st line, and so on. • Repeat the combination traveling from the opposite side of the studio, beginning with the left leg in tendu and the right arm forward.
	Remind dancers to bring their foot all the way to their knee each time. Remind them to let each leg have a turn. As the combination gets faster (step passé hop), some dancers may not alternate their knees. Stress to dancers that their arms move in opposition to their leg.		
	<p>Fall Theme:</p> <ul style="list-style-type: none"> • Place dancers in rows on one side of the studio. • Discuss with the dancers how many of the leaves on trees change color during the season of Autumn. Autumn is often called Fall because it is common for the leaves to fall from the trees during this time of year. • For each child in the row, place a leaf down about 4 steps away from the starting position. • Place another leaf down for each dancer in the row another 4 steps from the first group of leaves. • Ask dancers to tendu parallel devant their right leg. • The dancers will step passé traveling forward 4 times slowly to the first leaf. With their leg at the side of their knee, ask them to pick up a leaf with their right hand and lift the leaf to the side and up as they watch the leaf move upward and downward • Dancers slowly step passé traveling forward 4 times to the next leaves and pick this leaf up with their left hand. Dancers then port de bras to the side and upward with their left hand as their eyes track the leaf. • Dancers then quickly skip the rest of the way across the studio as their leaves swing in opposition to their lifted knee. • As the dancers wait for their classmates to have their turn, all dancers with leaves will mirror the dancers crossing the floor by making their leaves dance just like the crossing dancers. The difference will be the waiting dancer's feet will remain still in one place. <p style="text-align: right;">Props: Silk Fall Leaves-2 per dancer</p>		

	Galloping Sideways with ½ Turns	Class CD, Galloping, Track #18, 2:27	<p><i>When Angelina is super excited she likes to do a ½ turn while galloping. Angelina probably galloped with ½ turns all the way home after A.Z. showed her how to leap higher.</i></p> <ul style="list-style-type: none"> Dancers begin facing the front of the room with their right leg in tendu à la seconde toward the center. Hands on hips. Dancers gallop sideways 3X's; On count 4, step skip turning ½ way around ending with their tummy facing the back of the room (for the skip turn, lift the left leg and turn right) Dancers gallop sideways 3X's leading with the left leg; On count 4, step skip turning ½ way around ending with their tummy facing the front of the room (for the skip turn, lift the right leg and turn left) Continue across the studio. The next row of dancers can begin after 16 counts. Repeat exercise starting from the opposite side of the studio
	<p>Give dancers verbal cues of tummy to the front and tummy to the back. Remind dancers that the magic number is 4 – that is the skip with ½ turn count. Ask dancers to count 1, 2, 3, 4, 1, 2, 3, 4...Emphasizing count 4. Dancers will have some trouble figuring out which direction to turn. Remind them that when the right leg is leading, they turn right (the right shoulder moves back and around) and when the left leg is leading, they turn left (left shoulder moves back and around).</p>		
	<p>Galloping in Autumn Props: None</p> <ul style="list-style-type: none"> <i>Dancers will pretend to be dancing outside on a beautiful but windy Autumn day. Ask the dancers to imagine how the wind blowing can change the way they dance?</i> Dancers begin facing the front of the room with their right leg in tendu à la seconde toward the center. Hands on hips. Dancers gallop sideways 3X's; On count 4, step skip turning ½ way around ending with their tummy facing the back of the room (for the skip turn, lift the left leg and turn right) Dancers gallop sideways 3X's leading with the left leg; On count 4, step skip turning ½ way around ending with their tummy facing the front of the room (for the skip turn, lift the right leg and turn left) Continue across the studio. The next row of dancers can begin after 16 counts. Repeat exercise starting from the opposite side of the studio 		
Creative Movement	Transition to Creative Movement		Ask dancers to spread out around the dance space.
	The creative movement portion of the class is designed to allow the child to explore movement based on a given concept. The children create their own movement within the structure of a given concept		
	Tempo at a Low Level	Angelina Says	Ask the dancers to dance all of the tempo exercise at a low level. The highest level the dancers may go is on their knees. They can dance sitting, lying, or kneeling.

		Creative Movement CD, Tempo, Track #4, 2:22	<ul style="list-style-type: none"> • Ask dancers to spread out all around the studio space. • Ask dancers to listen carefully as Angelina Ballerina will guide them through dancing at different tempos. • When Angelina calls out slow, the dancers must dance as slow as possible. • When Angelina calls out moderate, the dancers must dance in between fast and slow at a moderate tempo. • When Angelina calls out fast, the dancers must dance very quickly.
		Remind dancers to stay low and never get on their feet. Remind them to freeze in the position they were in when the music stopped and to listen carefully for Angelina to call out the next tempo. Tempo refers to the speed of the music and movement. Dancers will explore dancing to the following three tempos: slow, moderate, and fast. Remind dancers to listen to the music so they can match the same speed/tempo of their bodies to the sound.	
		<p>Fall Theme Props: Scarves – 2 per dancer</p> <ul style="list-style-type: none"> • Ask the dancers to pretend they are a leaf on a very short tree. Give each dancer two scarves to hold. • When Angelina calls out slow – they are to move as if they are a leaf attached to a short tree in a gentle breeze • When Angelina calls out moderate – they are to move as if they are a leaf attached to a short tree in a fierce wind • When Angelina calls out fast – they are to move as if they are a leaf that has fallen from the short tree and is blowing on the ground in the wind 	
Angelina's Dance	Transition to Choreography	None	Each week spend time teaching choreography to a special Angelina Ballerina song. Intermix given choreography to special works within the song while allowing other parts of the song to be used for the dancers to create their own choreography (free dance at this age).
	This exercise will allow for both teacher directed and child directed movement. This combination is an excellent technique to use at the end of each dance class		
	Angelina Choreography	Angelina's Song & Dance CD, 12345; Track #3, 1:01;	<p>Teach lyrics first and then choreography for the Angelina song – 12345.</p> <p><u>One Two Three Four Five</u></p> <p>Start with feet parallel and hands on hips</p> <p><i>Did you know that</i> - Gesture – taking hands from hips, circling wrist to finish palms up in front of body with elbows at waist.</p> <p><i>Counting can be fun</i> - Sway right and left, hands remain as above</p> <p><i>Let's begin a song with</i> - Sway right and left, hands remain as above</p> <p><i>Number one</i> - Gesture number 1 with right hand as left hand goes to hip: continue swaying body</p> <p><i>Then numbers two and three come</i> - Gesture number 2 and 3 with fingers; continue swaying body</p> <p><i>Next in line and soon you'll see</i> - Sauté parallel 2 Xs with hands on hips</p> <p><i>That the magic</i> - March as arms port de bras 1st to 5th</p> <p><i>Has begun</i> - Continue marching as arms open to 2nd with palms up</p> <p><i>Number four to</i> - Gesture number four with fingers with feet together in parallel</p> <p><i>Move it right along</i> - Arms port de bras 5th to 2nd; feet together parallel</p> <p><i>The next position in our</i> - Tendu devant parallel with one foot</p> <p><i>Counting song</i> - Tendu devant parallel with the other foot</p>

			<p>And then the number five will - Feet together and gesture number 5 with fingers</p> <p>Bring your ballet shoes alive - Bourrée very vigorously in place; with arms demi-seconde</p> <p>Places every - Continue with bourrée but slowing down a bit</p> <p>One for every - Bourrée turn one time with arms 5th</p> <p>Balleri- - Free Dance</p> <p>Na just be - Free Dance</p> <p>Fore they point a toe - Free Dance</p> <p>Must know their - Free Dance</p> <p>Numbers - Free Dance</p> <p>One to - Free Dance</p> <p>Five - Free Dance</p> <p>And with these - Stand in 1st position (minimal turnout); hands on hips</p> <p>Five po-si- - Tendu to 2nd position (minimal turnout); hands on hips</p> <p>tions you'll be - Tendu seconde and close 3rd position (minimal turnout); hands on hips</p> <p>Ready for the show - Tendu forward to 4th position (minimal turnout); hands on hips</p> <p>And you're ba- - Tendu forward and close 5th position (minimal turnout); hands on hips</p> <p>llet will - Rise to demi-point and bourrée turn, legs turn parallel; arms port de bras to 5th</p> <p>Come to life - Continue turning</p> <p>Let's count to - Lower to parallel as arms open 2nd</p> <p>Ge-ther - Bring hand forward and gesture with fingers each number 1 - 5</p> <p>1234 - 1, 2, 3, 4,</p> <p>5 - 5</p>
	Teach lyrics first, then movement. Feel free to alter to fit the needs of your students.		
Good-bye	Révérence - Curtsey & Bow	Class CD, Révérence, Track #22, 1:19, None	<p>Have dancers return to their line formation in the middle of the studio</p> <ul style="list-style-type: none"> • Feet together parallel with arms en bas • Port de bras with right arm- center, overhead, open side and back to en bas • Repeat with left arm • First port de bras both arms 2 Xs, looking right then left • Bourrée turn right then left • Bring right foot back and curtsey or keep feet together and bow • Repeat on other side • Listen for Angelina's farewell
	Dancers say thank you and good-bye to their teachers with a curtsey or bow. Teachers curtsey along to say good-bye and thank the dancers for working hard.		

	Stickers & Handouts	Stickers & Handouts	<ul style="list-style-type: none"> • Line up the dancers at the door • Remind everyone to practice at home • Give out any handouts you may have for them • Go down the line and call each dancer by name and thank them for working so hard and for being such a good listener. Place an Angelina Ballerina sticker on the hand of each dancer as you speak to them individually. • Open the studio door and see that the children get to their caregiver.
	A duty of the assistant is to stay with any child that hasn't been promptly picked up. Advise the assistant to be ready to distract and comfort a child in this situation. For many young children, they are easily upset if they don't see Mommy or the caregiver right away.		

Teacher's Notes:

Level 2 / Term 2 / Week 3 [Week 13]: Ages 4 ½ - 6

Focus Book: *Angelina's New Partner* (pages 78-80)

Song: 12345

Class Length: 45 Minutes

Theme Focus: Season of Fall / Autumn

Props Needed: Mats, Scarves, Maracas, Painter's Tape, & Autumn Themed Props

Section of Class	Exercise	Music CD, Track #, Length, Props Needed	Description		
	Miscellaneous Information Regarding Exercise				
Greeting, Story & Etiquette	Greeting & Roll	Roll Book	Gather dancers into a circle away from the dance area. With everyone seated on the floor, greet dancers and take roll.		
	Reading of story; Check for understanding by asking questions	Story Book	Angelina’s New Partner (pages78-80) After reading, check for understanding by discussing the following with the dancers. 1. What did Ms. Mimi do when she saw A.Z. and Angelina dancing together? (Her eyes lit up and she praised them for working splendidly together.) 2. What did A.Z. suggest to everyone? (Pointed to the stage and asked if anyone wanted to dance hip-hop with him.) 3. What did A.Z. teach Angelina? (How to jump high.) 4. What was it that Angelina taught A.Z.? (How to pas de chat.) 5. What did Angelina positively couldn’t wait to do? (Dance in the recital with her new friend, A.Z.)		
			Please note: some of the questions are more appropriate for the older dancers within this age range.		
			Dancer Etiquette	None	Take time to review important rules. Ask the dancers to repeat the dancer rules back to you. 1. Eyes on the teacher 2. Keep hands to self 3. Be a first-time listener
			Ask the dancers to always listen carefully when the teacher is talking. Remind them to always look at their teacher when they hear her voice. Remind young dancers to keep their hands to themselves.		

Warm-Up	Setting Up	1 Angelina Mat	Place one Angelina mat in the center of the room. Gather dancers into a circle around the mat. Have dancers hold hands to form a circle and then ask them to stretch their arms open wide making sure they are not touching their neighbor. Ask them to sit like Angelina Ballerina.
	Have the class assistant stand directly across from the teacher. If a child is having difficulty focusing or remaining in the circle, place that dancer directly on the side of the class assistant.		
	Travel Around the Circle	Class CD, Circle WU, Track #1, 3:51, None	<p><i>The dancers will stand two and a time and gallop with their partner in a forward direction around the circle. The dancers can choose which leg they would prefer to gallop with. Assign the partners before beginning the exercise.</i></p> <p><i>Teach the skater's hold to dancers: ask dancers to face their partner and shake hands with their partner. While shaking hands ask dancers to take their opposite hands and shake at the same time. While holding hands, turn bodies so that their shoulders are touching side by side. Have the dancers practice skater's hold with their partners.</i></p> <p>The teacher and her partner begin first and then each pair of dancers has a turn traveling around the circle as the remaining dancers clap to the beat of the music. Take time to fully explain the exercise before beginning so the dancers understand the sequence.</p> <p>Listen for Angelina's welcome</p> <p>Each dancer will:</p> <ul style="list-style-type: none"> • Stand like a dancer. • Travel around the circle with partner performing the given step. <i>Today the dancers will gallop forward in skater's hold.</i> • Curtsey once they arrive back in their original place in the circle. • Sit like dancers. • Begin to clap to the beat of the music while everyone else gets a turn. Clap hands together and then clap hands to top of knees. Keep repeating this pattern. • Once everyone has a turn, ask the dancers to tap various body parts to the beat of the music. Name the body parts so the dancers can learn the names of the parts of their body. <i>Add tempo changes to this portion of the exercise: Tap slowly for 4 and quickly for 8</i>
	There are many benefits to this exercise: The teacher can assess the dancer's understanding of the exercise; gives the dancer a sense of accomplishment by traveling around the circle alone; encourages musical awareness; requires the dancer to follow a sequence of tasks.		
	Curl & Stretch with Port de bras	Class CD, Stretching, Track #2, 2:16, None	<p><i>Incorporate different port de bras during the opening up sections. Ask the dancers to follow along and repeat the names of all port de bras. Review 1st, 2nd, 3rd, 4th, & 5th positions of the arms. Mix the port de bras positions up and see if the dancers can recognize and name them.</i></p> <p>Curl, Stretch, and Port de bras</p> <ul style="list-style-type: none"> • Ask the dancer to curl into a small shape with their legs bent with knees into chest and back rounded with arms hugging knees. Dancers try to make their bodies into a tight ball.

			<ul style="list-style-type: none"> Gracefully open up curved tight shape into a stretched straight shape with legs extended forward, back sitting tall and straight, with arms opening up overhead just like a flower. While sitting tall move arms through various port de bras saying the correct name of the port de bras while the dancers repeat after you. <i>Lead the dancers through the 5 positions of the arms.</i> Repeat entire sequence but vary the sequence of the port de bras. Repeat entire sequence but slowly curl back to a straight shape with back on the floor and ask dancers to reach and curl up and forward working abdominals. Repeat curl and stretch to floor. Roll over to tummy and pretend to swim arms and legs as eyes look straight to floor then roll over in the opposite direction and swim, roll over to back and roll up reaching across to dancer on opposite side of circle using abdominals to curl body up to sitting.
	Move gracefully from one stretch to another.		
	Flexing & Pointing Ankles (with tempo)	Class CD, Flex & Pointe, Track #3, 1:19, None	<p>Sitting with legs stretched out in front with hands resting on top of knees.</p> <ul style="list-style-type: none"> Alternate flexing & pointing the ankles/feet. Incorporate tempo by doing 2 slow, 2 quick, and 1 slow flexes of ankles. Repeat. Bend over at the hips and reach as far down legs as possible. Have dancers count to 8 and then roll up. While sitting tall, rotate legs outward and then inward 4 times Bend over at the hips and reach as far down legs as possible. Have dancers count backwards from 8 and then roll up.
	Remind dancers to sit tall. Remind dancers to stretch their knees as they flex and point & rotate legs inward and outward. Remind dancers to keep their legs straight as they bend forward at hips to reach toward their toes.		
Center Barre	Transition to Center Barre	None	<ul style="list-style-type: none"> <u>Change dancers to a line formation.</u> Dancers will form one or two lines facing the front of the studio. The assistant and teacher will turn and face the students to demonstrate the exercises and to keep eye contact with all students. Have the dancers stand and place their feet together in parallel
	Remind dancers to listen carefully and watch the teacher and the assistant as they learn to dance like Angelina Ballerina.		
	Demi-Plié: Parallel and 1st and 2nd Position	Class CD, Plié, Track #5, 2:29 None	<p><i>Review 2nd position of the feet with the dancers. Review how to do a demi-plie in 2nd keeping back straight and knees over toes.</i></p> <ul style="list-style-type: none"> Legs parallel with arms en bas, 2 demi-pliés; arms gently open to demi-seconde from en bas each time the knees bend closing back to en bas as the knees straighten Port de bras 1st, 5th, 2nd, en bas, and reverse (2nd, 5th, 1st, en bas) Rotate legs to 1st position and repeat all Tendu à la seconde and lower heel. Repeat plies and port de bras sequence.

		<ul style="list-style-type: none"> • Tendu closing 1st position, rotate legs parallel, élevé (rise to demi-pointe with straight legs) and balance for 4 measures. • Lower heels and finish with arms en bas and head slightly turned at a 45-degree angle. Hold this position for a count of 3.
Remind dancers to keep knees over toes during pliés and their backs straight. Focus on teaching dancers to make curved shapes with their arms during port de bras. Remind the dancers to make a diamond shape with their legs as they demi-plié in 1 st position and a house shape in 2 nd position demi-plié		
Tendu with Snapping & Clapping	Class CD, Tendu, Track #6, 1:19, None	Hands on hips with legs in parallel: <ul style="list-style-type: none"> • Tendu, stretching right foot/leg to the front (devant) and closing parallel for a total of 3 tendus • With legs parallel, snap fingers, clap hands, snap fingers • 1 tendu right leg, close parallel • Snap fingers, clap hands, snap fingers • 1 tendu right leg, close parallel • Snap fingers, clap hands, snap fingers Repeat entire exercise on left, parallel devant. • Quickly rotate legs to 1st position. • Repeat entire exercise with tendu à la seconde on right and left. • Freeze for 3
Remind the dancers to stretch their leg, foot, and toes each time they tendu. Remind dancers to keep their bodies very still as they tendu.		
Dégagé & Tombé	Class CD, Dégagé; Track #7; 1:32 None	Hands on hips with legs in parallel: <ul style="list-style-type: none"> • Dégagé right devant & close parallel – 2 X's • Dégagé right leg devant; tombé devant; lift to 3" off floor; close parallel • Repeat above on left leg • Repeat both right and left • Freeze for 3
In tombé, the weight shifts onto the extended leg as the knee bends leaving the other leg extended. Gently push back onto the other leg to recover. Remind dancers to brush the floor during each dégagé.		
Piqué	Class CD, Piqué, Track #8, :28, repeat, None	Legs parallel with both hands on hips: <ul style="list-style-type: none"> • Dégagé right foot front and piqué 7 times closing parallel on count 8 • With legs in parallel, clap hands together 7 times, placing hands on hips on 8 • Repeat on left leg • Freeze for 3
Remind dancers to keep their knees stretched as they tap their entire leg during their Piqués. Ask the dancers to count their tap out loud.		

Center	Transition to Center Work		Dancers will remain in their line formation facing the front of the studio.
	Sauté with Passé Retiré	Class CD, Sauté, Track #11, :33, None	<p>Legs parallel with hands on hips:</p> <ul style="list-style-type: none"> • Plié, sauté (jump), plié, straighten legs • Plié, sauté (jump), plié, straighten legs • Passé retiré right foot balance • Plié, sauté (jump), plié, straighten legs • Repeat all of combination above with other leg • Finish for 3
	Remind dancers to push their toes through the floor as they jump off the floor. Remind the dancers how they can change the tempo of their movement by moving slowly or quickly.		
Traveling Steps	Transition to Traveling Steps	None	Place dancers in rows/lines on one side of room. With the assistant leading, dancers will travel from one side of the room to the other. Many exercises will be repeated.
	Take the time to tell the dancers which group of dancers will go first, second, etc. Taking turns is a concept they are learning.		
	Step Passé & Step Passé Hop	Class CD, Dancer Walks, Track #14, 1:51, None	<p><i>In the story, Angelina's New Partner, Angelina and A.Z. had step passé and step passé hop in their choreography. They both had so much fun doing the step. Let's all practice the same step just as Angelina and A.Z. did.</i></p> <ul style="list-style-type: none"> • Have dancers tendu right leg devant towards center of studio with their left arm forward. • 4 Step passé traveling forward • 4 Step passé hops traveling forward • Keep repeating across studio • Every 16 counts a new row begins • Repeat combination traveling from the opposite side of studio, <i>BUT this time perform the movements backwards.</i>
	Remind dancers to bring their foot all the way to their knee each time. Remind dancers to let each leg have a turn. As the combination gets faster, some dancers may not alternate their knees. When the dancers are moving backwards, remind them to look straight forward at something and to keep their tummies lined up with their focal point. This allows dancers to move backwards in a straight line.		
	<p>Fall Theme:</p> <ul style="list-style-type: none"> • Place dancers in rows on one side of the studio. • Discuss with the dancers how many of the leaves on trees change color during the season of Autumn. Autumn is often called Fall because it is common for the leaves to fall from the trees during this time of year. • For each child in the row, place a leaf down about 4 steps away from the starting position. • Place another leaf down for each dancer in the row another 4 steps from the first group of leaves. <p style="text-align: right;">Props: Silk Fall Leaves-2 per dancer</p>		

<ul style="list-style-type: none"> • Ask dancers to tendu parallel devant their right leg. • The dancers will step passé traveling forward 4 times slowly to the first leaf. With their leg at the side of their knee, ask them to pick up a leaf with their right hand and lift the leaf to the side and up as they watch the leaf move upward and downward • Dancers slowly step passé traveling forward 4 times to the next leaves and pick this leaf up with their left hand. Dancers then port de bras to the side and upward with their left hand as their eyes track the leaf. • Dancers then quickly skip the rest of the way across the studio as their leaves swing in opposition to their lifted knee. • As the dancers wait for their classmates to have their turn, all dancers with leaves will mirror the dancers crossing the floor by making their leaves dance just like the crossing dancers. The difference will be the waiting dancer's feet will remain still in one place. 		
Galloping Sideways with ½ Turns	Class CD: Gallop; Track #18; 2:27; Repeat None	<p>When Angelina is super excited she likes to do a ½ turn while galloping. I bet you will like it just like Angelina. Let's start with our tummies facing the front of the studio but end with our tummies facing the back of the studio.</p> <ul style="list-style-type: none"> • Dancers begin facing the front of the room with their leg in tendu à la seconde toward the studio. Hands on hips. • Dancers will gallop sideways 3X's; On count 4, step skip turning ½ way around ending with their tummy facing the back of the room. • Gallop 3X's facing the back of the room; On count 4, step skip with a ½ turn to face the front of the room. • Continue across studio. • Once everyone has had a turn, repeat starting from the other side. • Continue pattern across studio • Repeat exercise starting from opposite side of room.
3 gallops and 1 skip with a ½ turn. Give dancers a verbal cue of tummy to the front and tummy to the back. Remind dancers that the magic number is 4 – that is the skip with a ½ turn count. Ask dancers to count: 1, 2, 3, 4, 1, 2, 3, 4...Emphasize count 4.		
Galloping in Autumn <ul style="list-style-type: none"> • Dancers will pretend to be dancing outside on a beautiful but windy Autumn day. Ask the dancers to imagine how the wind blowing can change the way they dance? • Dancers begin facing the front of the room with their right leg in tendu à la seconde toward the center. Hands on hips. • Dancers gallop sideways 3X's; On count 4, step skip turning ½ way around ending with their tummy facing the back of the room (for the skip turn, lift the left leg and turn right) • Dancers gallop sideways 3X's leading with the left leg; On count 4, step skip turning ½ way around ending with their tummy facing the front of the room (for the skip turn, lift the right leg and turn left) • Continue across the studio. • The next row of dancers can begin after 16 counts. • Repeat exercise starting from the opposite side of the studio 		Props: None

Creative Movement	Transition to Creative Movement		Ask dancers to spread out around the dance space.
	The creative movement portion of the class is designed to allow the child to explore movement based on a given concept. The children create their own movement within the structure of a given concept		
	Tempo with a Partner Holding a Scarf	Angelina Says Creative Movement CD, Tempo, Track #4, 2:22 1 scarf per pair of dancers	<p>Have dancers work in pairs each holding the opposite end of a scarf. <i>Remind them of how well Angelina and A.Z. ended up dancing together. Together they would make their dance the best it could ever be! Tell the dancers that they will dance a pas de deux today.</i></p> <ul style="list-style-type: none"> • Ask the pairs of dancers to spread out all around the studio space. • Ask dancers to listen carefully as Angelina Ballerina will guide them through dancing at different tempos. • When Angelina calls out slow, the dancers must dance as slow as possible. • When Angelina calls out moderate, the dancers must dance in between fast and slow at a moderate tempo. • When Angelina calls out fast, the dancers must dance very quickly, being especially careful of not pulling on the scarf
	Remind dancers not pull on the scarf and keep their partner in mind while dancing. Remind them to freeze in the position they were in when the music stops and to listen carefully for Angelina to call out the next tempo. Tempo refers to the speed of the music and movement. Dancers will explore dancing to the following three tempos with a partner: slow, moderate, and fast. Remind dancers to listen to the music so they can match the same speed/tempo of their bodies to the sound.		
	<p>Fall Theme Props: Scarves – 1 per dancer</p> <ul style="list-style-type: none"> • Place the dancers in pairs and ask them to share the ends of two scarves. The dancers must remain attached to each other by holding onto the scarves throughout the exercise. • Ask the dancers to pretend they are leaves that have fallen off of a tree. They must remain connected to their partner by their scarves. • When Angelina calls out slow – they are to move as if they are a leaf blowing through space in a gentle breeze • When Angelina calls out moderate – they are to move as if they are a leaf blowing through space in a moderate wind (not too gentle and not too fierce) • When Angelina calls out fast – they are to move as if they are a leaf blowing through space during a tornado 		
Angelina's Dance	Transition to Choreography	None	Each week spend time teaching choreography to a special Angelina Ballerina song. Intermix given choreography to special works within the song while allowing other parts of the song to be used for the dancers to create their own choreography (free dance at this age).
	This exercise will allow for both teacher directed and child directed movement. This combination is an excellent technique to use at the end of each dance class		

	Angelina Choreography	Angelina's Song & Dance CD, 12345; Track #3, 1:01;	<p>Teach lyrics first and then choreography for the Angelina song – 12345.</p> <p><u>One Two Three Four Five</u></p> <p>Start with feet parallel and hands on hips</p> <p><i>Did you know that</i> - Gesture – taking hands from hips, circling wrist to finish palms up in front of body with elbows at waist.</p> <p><i>Counting can be fun</i> - Sway right and left, hands remain as above</p> <p><i>Let's begin a song with</i> - Sway right and left, hands remain as above</p> <p><i>Number one</i> - Gesture number 1 with right hand as left hand goes to hip: continue swaying body</p> <p><i>Then numbers two and three come</i> - Gesture number 2 and 3 with fingers; continue swaying body</p> <p><i>Next in line and soon you'll see</i> - Sauté parallel 2 Xs with hands on hips</p> <p><i>That the magic</i> - March as arms port de bras 1st to 5th</p> <p><i>Has begun</i> - Continue marching as arms open to 2nd with palms up</p> <p><i>Number four to</i> - Gesture number four with fingers with feet together in parallel</p> <p><i>Move it right along</i> - Arms port de bras 5th to 2nd; feet together parallel</p> <p><i>The next position in our</i> - Tendu devant parallel with one foot</p> <p><i>Counting song</i> - Tendu devant parallel with the other foot</p> <p><i>And then the number five will</i> - Feet together and gesture number 5 with fingers</p> <p><i>Bring your ballet shoes alive</i> - Bourrée very vigorously in place; with arms demi-seconde</p> <p><i>Places every</i> - Continue with bourrée but slowing down a bit</p> <p><i>One for every</i> - Bourrée turn one time with arms 5th</p> <p><i>Balleri</i> - Free Dance</p> <p><i>Na just be</i> - Free Dance</p> <p><i>Fore they point a toe</i> - Free Dance</p> <p><i>Must know their</i> - Free Dance</p> <p><i>Numbers</i> - Free Dance</p> <p><i>One to</i> - Free Dance</p> <p><i>Five</i> - Free Dance</p> <p><i>And with these</i> - Stand in 1st position (minimal turnout); hands on hips</p> <p><i>Five po-si-</i> Tendu to 2nd position (minimal turnout); hands on hips</p> <p><i>tions you'll be</i> - Tendu seconde and close 3rd position (minimal turnout); hands on hips</p> <p><i>Ready for the show</i> - Tendu forward to 4th position (minimal turnout); hands on hips</p> <p><i>And you're ba-</i> Tendu forward and close 5th position (minimal turnout); hands on hips</p> <p><i>llet will</i> - Rise to demi-point and bourrée turn, legs turn parallel; arms port de bras to 5th</p> <p><i>Come to life</i> - Continue turning</p> <p><i>Let's count to</i> - Lower to parallel as arms open 2nd</p> <p><i>Ge-ther</i> - Bring hand forward and gesture with fingers each number 1 - 5</p>
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			1234 - 1, 2, 3, 4, 5 - 5
	Teach lyrics first, then movement. Feel free to alter to fit the needs of your students.		
Good-bye	Révérence - Curtsey & Bow	Class CD, Révérence, Track #22, 1:19, None	<p>Have dancers return to their line formation in the middle of the studio</p> <ul style="list-style-type: none"> • Feet together parallel with arms en bas • Port de bras with right arm- center, overhead, open side and back to en bas • Repeat with left arm • First port de bras both arms 2 Xs, looking right then left • Bourrée turn right then left • Bring right foot back and curtsey or keep feet together and bow • Repeat on other side • Listen for Angelina's farewell
	Dancers say thank you and good-bye to their teachers with a curtsey or bow. Teachers curtsey along to say good-bye and thank the dancers for working hard.		
	Stickers & Handouts	Stickers & Handouts	<ul style="list-style-type: none"> • Line up the dancers at the door • Remind everyone to practice at home • Give out any handouts you may have for them • Go down the line and call each dancer by name and thank them for working so hard and for being such a good listener. Place an Angelina Ballerina sticker on the hand of each dancer as you speak to them individually. • Open the studio door and see that the children get to their caregiver.
	A duty of the assistant is to stay with any child that hasn't been promptly picked up. Advise the assistant to be ready to distract and comfort a child in this situation. For many young children, they are easily upset if they don't see Mommy or the caregiver right away.		

Teacher's Notes:

Level 2 / Term 2 / Week 4 [Week 14]: Ages 4 ½ - 6**Focus Book:** *The Nutcracker Sweet* (pages 83-91)**Song:** *It's Holiday Time***Class Length:** 45 Minutes**Theme Focus:** Season of Fall / Autumn**Props Needed:** Mats, Scarves, Painter's Tape, & Autumn Themed Props

Section of Class	Exercise	Music CD, Track #, Length, Props Needed	Description
			Miscellaneous Information Regarding Exercise
Greeting, Story & Etiquette	Greeting & Roll	Roll Book	Gather dancers into a circle away from the dance area. With everyone seated on the floor, greet dancers and take roll.
	Reading of story; Check for understanding by asking questions	Story Book	<i>Nutcracker Sweet</i> (pages 83-91) After reading, check for understanding by discussing the following with the dancers. <ol style="list-style-type: none"> 1. What is Angelina's favorite Ballet? (The Nutcracker) 2. What was Angelina's part in the holiday showcase? (Sugar Plum Fairy) 3. What was Mrs. Mouseling going to bake with Angelina and her friends? (Gingerbread House and cookies) 4. What did Mrs. Thimble give Angelina and her friend? (Candy canes) 5. What did Marco know about candy canes? (The largest candy cane is over 58 feet.)
	Please note: some of the questions are more appropriate for the older dancers within this age range. Try to encourage all dancers to participate in the Q & A.		
	Dancer Etiquette	None	Ask dancers to tell you the three things they need to remember while taking class. <ol style="list-style-type: none"> 1. Eyes on the teacher 2. Keep hands to self 3. Be a first-time listener
	Ask the dancers to always listen carefully when the teacher is talking. Remind them to always look at their teacher when they hear her voice. Remind young dancers to keep their hands to themselves.		
Warm-Up	Setting Up	1 Angelina Mat	Place one Angelina mat in the center of the room. Gather dancers into a circle around the mat. Have dancers hold hands to form a circle and then ask them to stretch their arms open wide making sure they are not touching their neighbor. Ask them to sit like Angelina Ballerina.

Have the class assistant stand directly across from the teacher. If a child is having difficulty focusing or remaining in the circle, place that dancer directly on the side of the class assistant.		
Travel Around the Circle	Class CD, Circle WU, Track #1, 3:51, None	<p><i>The dancers will stand two at a time and pretend to skate with their partner in a forward direction around the circle. Assign the partners (every two dancers seated next to one another) before beginning the exercise.</i></p> <p><i>Teach the skater's hold to dancers: ask dancers to face their partner and shake hands with their partner. While shaking hands ask dancers to take their opposite hands and shake at the same time. While holding hands, turn bodies so that their shoulders are touching side by side. Have the dancers practice skater's hold with their partners.</i></p> <p>The teacher and her partner begin first and then each pair of dancers has a turn traveling around the circle as the remaining dancers clap to the beat of the music. Take time to fully explain the exercise before beginning so the dancers understand the sequence.</p> <p>Listen for Angelina's welcome</p> <p>Each pair of dancers will:</p> <ul style="list-style-type: none"> • Stand like a dancer. • Travel around the circle performing the given step. <u>Today the dancers will skate in a forward direction in skater's hold.</u> • Curtsey once dancers arrive back in their original place in the circle. • Sit like a dancer. • Begin to clap to the beat of the music while everyone else gets a turn. Clap hands together and then clap hands to top of knees. Keep repeating this pattern. • Once everyone has a turn, ask the dancers to tap various body parts to the beat of the music. Name the body parts so the dancers can learn the names of the parts of their body. <i>Be sure to add cross body movements in this section. Add tempo changes to this portion of the exercise: Tap slowly for 4 and quickly for 8</i>
Remind all seated dancers to help with the music by continuing to clap the beat. The purpose of pretending to be skating is to have the dancers work on sliding one foot forward and pushing off the back foot and stretching through their toes before sliding that foot forward. Continue to have the dancers hold their partner's hands in a skater's hold. Create the pretend play scene of Angelina and her friend Viki skating around the big round pond together.		
Curl & Stretch with Port de bras	Class CD, Stretching, Track #2, 2:16, None	<p><i>Incorporate different port de bras during the opening up sections. Ask the dancers to follow along and repeat the names of all port de bras. Review 1st, 2nd, 3rd, 4th, & 5th positions of the arms. Mix the port de bras positions up and see if the dancers can recognize and name them. Dancers will also balance with their feet off of the floor while in the curled position.</i></p> <p>Curl, Stretch, and Port de bras</p> <ul style="list-style-type: none"> • Ask Dancers to curl into a small shape with their legs curled with knees into chest and back rounded with arms hugging knees. Dancers try to make their bodies into a tight ball. <i>Ask the dancers to take their feet off the floor in the curl portion of the exercise. This will engage their abdominals more as they explore their balance with only their bottoms touching the floor.</i>

			<ul style="list-style-type: none"> Gracefully open up curved tight shape into a stretched straight shape with legs extended forward, back sitting tall and straight, with arms opening up overhead just like a flower. While sitting tall move arms through various port de bras saying the correct name of the port de bras while the dancers repeat after you. <i>Lead the dancers through the 5 positions of the arms.</i> Repeat entire sequence varying port de bras Repeat entire sequence but slowly curl back to a straight shape on back on floor and ask dancers to reach and curl forward working abdominals. Repeat curl and stretch to floor (a little faster), but this time roll over to tummy and pretend to swim arms and legs as eyes look straight to floor then roll over in the opposite direction and swim, roll over to back and roll up reaching across to dancer on opposite side of circle using abdominals to curl up.
	Move gracefully from one stretch to another. Ask the dancers to take their feet off the floor in the curl portion of the exercise. This will engage their abdominals more as they explore their balance with only their bottoms touching the floor.		
	Flexing & Pointing Ankles/Rotating Legs Inward & Outward	Class CD, Flex & Pointe, Track #3, 1:19, None	<p><i>Add tempo to the exercise by asking dancers to flex and point slowly and then quickly. Also ask them to slowly walk their fingers down their legs for 2 then quickly for 4. Continue all the way down and all the way up.</i></p> <ul style="list-style-type: none"> Alternate flexing & pointing the ankles/feet. Incorporate tempo by doing 2 slow, 2 quick, and 1 slow flexes of ankles. Repeat. Bend over at the hips and reach as far down legs as possible. Have dancers count to 8 and then roll up. While sitting tall, rotate legs outward and then inward 4 times. Bend over at the hips and reach as far down legs as possible. Have dancers count backwards from 8 and then roll up.
	Remind dancers to sit tall with a tall, straight back. Remind dancers to stretch their knees as they flex and point & rotate legs inward and outward. Remind dancers to keep their legs straight as they bend forward at hips to reach toward their toes.		
Center Barre	Transition to Center Barre	None	<ul style="list-style-type: none"> <u>Change dancers to a line formation.</u> Dancers will form one or two lines facing the front of the studio. The assistant and teacher will turn and face the students to demonstrate the exercises and to keep eye contact with all students. Have the dancers stand and place their feet together in parallel
	Remind dancers to listen carefully and watch the teacher and the assistant as they learn to dance like Angelina Ballerina.		
	Demi-Plié in Parallel, 1st Position, and 2nd position	Class CD, Plié, Track #5, 2:29 None	<p><i>Review 2nd position of the feet with the dancers. Review how to do a demi-plié in 2nd position. Remind dancers to keep backs straight and knees over toes. Once you have reviewed a demi plié in 2nd position, introduce a grand plié in 2nd position. <u>Teach the dancers that their bottoms will never go below their knees in a grand plié. Have the dancers pretend they are in a very narrow room with walls that have just been painted. One wall is 3" from their nose and the other wall is 3" from their backside. As they grand plié, remind them that they must remain free from wet paint.</u></i></p>

		<p>Legs parallel with arms en bas:</p> <ul style="list-style-type: none"> • 2 demi-pliés; arms gently open to demi-seconde from en bas each time the knees bend closing back to en bas as the knees straighten • Port de bras arms: 1st, 5th, 2nd, en bas, 2nd, 5th, 1st, en bas • Rotate open to 1st position and repeat all • Tendu à la seconde and lower heel. Repeat plié and port de bras in 2nd position • Place hands on hips and begin 2 grand pliés in 2nd position. • Tendu closing 1st position, rotate legs parallel, élevé (rise to demi-pointe with straight legs) and balance for 4 measures. • Lower heels and finish with arms en bas and head slightly turned at a 45-degree angle. Hold this position for a count of 3.
Remind dancers to keep knees over toes and their back straight during pliés. Remind the dancers to make a diamond shape with their legs as they demi-plié in 1 st position and the outline of a house in 2 nd position		
Tendu from Parallel & 1st position with Snapping and Clapping	Class CD, Tendu, Track #6, 1:19, None	<p>Hands on hips with legs in parallel:</p> <ul style="list-style-type: none"> • Tendu, stretching right foot/leg to the front (devant) and closing parallel for a total of 3 tendus • With legs parallel, snap fingers, clap hands, snap fingers • 1 tendu right leg, close parallel • Snap fingers, clap hands, snap fingers • 1 tendu right leg, close parallel • Snap fingers, clap hands, snap fingersRepeat entire exercise on left, parallel devant. • Quickly rotate legs to 1st position. • Repeat entire exercise with tendu à la seconde on right and left. • Freeze for 3
Remind the dancers to stretch their leg, foot, and toes each time they tendu. Remind dancers to keep their bodies very still as they perform each tendu.		
Dégagé & Tombé	Class CD, Dégagé; Track #7; 1:32 None	<p>Hands on hips with legs in parallel:</p> <ul style="list-style-type: none"> • Dégagé right devant & close parallel – 2 X's • Dégagé right leg devant; tombé devant; lift to 3" off floor; close parallel • Repeat above on left leg • Repeat both right and left • Freeze for 3
In tombé, the weight shifts onto the extended leg as the knee bends leaving the other leg extended. Gently push back onto the other leg to recover. Remind dancers to brush the floor during each dégagé.		

	Piqué	Class CD; Piqué; Track #8; :28; Optional Repeat, None	<p>Legs parallel with both hands on hips:</p> <ul style="list-style-type: none"> • Dégagé right foot front and piqué 7 times closing parallel on count 8 • With legs in parallel, clap hands together 7 times, placing hands on hips on 8 • Repeat on left leg • Freeze for 3
	Focus on quietly & sharply lifting & lowering toes from floor with straight leg. If arms confuse the young dancers, simplify them by having both rounded forward in 1 st position for piques then open to 2 nd position for passé retire.		
Center	Transition to Center Work		Dancers will remain in their line formations facing the front of the studio.
	Sauté with Passé Retiré	Class CD; Sauté; Track #11; :33; Optional Repeat	<p>Legs parallel with hands on hips:</p> <ul style="list-style-type: none"> • Plié, sauté (jump), plié, straighten legs • Plié, sauté (jump), plié, straighten legs • Passé retiré right foot balance with left leg very straight as arms port de bras – 1st to 2nd and back to hips as foot lowers to parallel • Plié, sauté (jump), plié, straighten legs • Repeat all of combination but Passé retiré left foot • Finish for 3
	Make certain that dancers use minimal rotation in 2 nd . Remind dancers they are to change levels as they rock. Have dancers pretend their scarf is a magic paintbrush that can paint the sky, the ground, and all around.		
Traveling Steps	Transition to Traveling Steps	None	Place dancers in rows/lines on one side of room. With the assistant leading, dancers will travel from one side of the room to the other. Many exercises will be repeated.
	Take the time to tell the dancers which group of dancers will go first, second, etc. Taking turns is a concept they are learning.		
	Bourrée	Class CD; Bourrée: Track #16; 1:21, none	<p><i>Angelina was very excited to be dancing the part of The Sugar Plum Fairy in Camembert Academy's Holiday Showcase. Ms. Mimi was very excited to see how Angelina could dance so light and airy as she listened to the light and airy music. Let's all dance light and airy just as Angelina did in rehearsal as we match our movements to the beautiful music.</i></p> <ul style="list-style-type: none"> • Feet together parallel with arms in demi-seconde. • Rise to demi-pointe, bourrée forward as the right arm floats up to allongé high (left arm remains still) • Bourrée turn right (toward lifted arm)

	<p><u>Or Optional to Play:</u> The Sugar Plum Fairy Variation from the ballet, The Nutcracker (this music is not included with curriculum)</p>	<ul style="list-style-type: none"> • Plié as the right arm lowers to demi-seconde. • Bring right leg passé retire (Options: keep arms demi seconde or port de bras to 1st, 5th, 2nd • Repeat with left arm moving and right arm remaining still; bourrée turn to left; plié parallel • Keep repeating exercise traveling across studio
<p>Remind dancers to take tiny little steps high on their demi pointes as they bourrée. Remind dancers to be light and airy as they float across the floor. Give the dancers specific directions for their turn such as “turn left toward the mirror” or “turn right toward the stereo.” Do not just say turn right or turn left. Remind dancers they will be turning toward their lifted arm and their arm will go first in each turn.</p>		
<p>Fall Theme:</p> <ul style="list-style-type: none"> • The dancers will pretend to be on the stage with Marco and the beautiful fall scenery. • Place down a mat for one tree, a mat down for Marco, and another mat down for the tree on the opposite side of the stage. • The dancers will begin on one side of the stage and bourrée in a curvy pathway behind the tree, in front of Marco, and behind the other tree. • Feet together parallel with arms in demi-seconde. • Rise to demi-pointe, bourrée forward as the arm closest to the tree floats up to allongé high • Bourrée turn toward the lifted arm (and the tree) when the dancer is even with the tree • Plié as the right arm lowers to demi-seconde. • Repeat with opposite arm (closest to Marco) moving while the other arm remains still; bourrée turn to toward Marco when even with Marco; plié parallel • Repeat moving toward the 2nd tree; lifting arm closest to tree; bourrée turn toward the 2nd tree; plié parallel • Bourrée off the stage • Keep repeating exercise traveling across studio <p>Optional: Ask each dancer to hold a silk leaf in their hand</p>		<p>Prop: Show the dancers the Fall Stage Scene & Mats</p>
<p>Pas de chat & Gallops</p>	<p>Class CD: Pas de Chat; Track #13; :35; Repeated</p>	<p>One of Angelina’s favorite steps is pas de chat. Just as she performed them with A.Z. last week, she also loved performing them in The Nutcracker Holiday Showcase. Be sure to make your pas de chats light and airy just like Angelina</p> <ul style="list-style-type: none"> • Legs parallel with hands on hips. • 4 slow pas de chat with legs parallel. • Gallop forward the rest of the way across the studio.

	<p><u>Or Optional to Play:</u> The Sugar Plum Fairy Variation from the ballet, The Nutcracker (this music is not included with curriculum)</p>	<ul style="list-style-type: none">• Next group starts.• Repeat traveling across the floor in the opposite direction. Remind dancers to use their other leg for the pas de chats and gallops.
<p>For the pas de chat, legs will remain in parallel; lift right leg to passé and pretend to jump over a small fence, landing on the right foot as the left foot comes to passé and closes in parallel with the right foot. Remind dancers to land as softly as a cat. Remind dancers to keep their tummy toward the opposite side of the room while galloping.</p>		
<p>Fall Theme: Pas de chat Around the Pile of Leaves</p> <p>Props: All the silk leaves in a pile on the centerline</p> <ul style="list-style-type: none">• Place all the leaves in a pile on the centerline. If you have a large class, place two piles of leaves on the center line.• Ask the dancers to line up on one side of the room. If a large class, ask the dancers to create two lines of dancers. One person from each row will go at a time.• The dancers will begin with their upstage leg extend devant and their arms in a stretched third with opposite arm forward.• The dancer will gallop in a forward direction to the pile of leaves.• The dancer will perform 4 pas de chats circling the pile of leaves.• The dancer will gallop sideways the rest of the way.• Be sure to use the opposite leg on the return.		
<p>Step Passé & Step Passé Hop (In a directional pattern)</p>	<p>Class CD; Skips; Track #17; 1:51; Optional Repeat</p>	<p>In the story, Nutcracker Sweet, Angelina, Marco and A.Z. were very excited about going to Angelina’s house to bake sweets after rehearsal. They all decided to dance their way to Mrs. Thimble’s store to get their baking supplies. Let’s all practice the same step the three mouselings did as they traveled to the store.</p> <ul style="list-style-type: none">• Have dancers tendu right leg devant towards center of studio with their left arm forward.• 4 Step passé traveling forward• 4 Step passé - hops traveling forward• 4 Step passé traveling backward• 4 Step passé - hops traveling backward• Keep repeating across studio

			<ul style="list-style-type: none"> • Every 32 counts a new row begins • Repeat combination traveling from the opposite side of studio
	Remind dancers to bring their foot all the way to their knee each time. Remind dancers to let each leg have a turn. As the combination gets faster, some dancers may not alternate their knees. When the dancers are moving backwards, remind them to look straight forward at something and to keep their tummies lined up with their focal point. This allows dancers to move backwards in a straight line. Dancers will naturally take bigger steps forward than backward, so they will eventually be able to make it across the dance space. Remind dancers to keep the passé-hop as two separate movements and NOT to try to make it a skip yet.		
Creative Movement	Transition to Creative Movement		Ask dancers to spread out around the dance space.
	The creative movement portion of the class is designed to allow the child to explore movement based on a given concept. The children create their own movement within the structure of a given concept		
	Discuss with the dancers what Autumn is and how the leaves on the trees turn to beautiful shades of red and orange and then fall gracefully to the ground. Have the dancers listen to Angelina's description of Autumn and then dance along pretending to be an Autumn leaf twirling just like Angelina loves to do.		
	Autumn	Angelina Says Creative Movement CD; Autumn; Track #3; 1:24	<ul style="list-style-type: none"> • Ask dancers to spread out across the studio and have the class assistant place 1 Angelina mat on the floor for each to dancer to stand on. • Ask the dancers to envision how Angelina would play and dance in her back yard in the village of Chipping Cheddar during the season of Autumn. During Autumn leaves on the trees turn to gorgeous shades of orange, yellow, and red. When leaves fall to the ground they dance and flutter just like a ballerina. <ul style="list-style-type: none"> ○ Ask dancers to make as small of a shape as possible on top of their mat. When the music starts the dancers will begin to grow up and out pretending to be a tree with branches. ○ The wind begins to blow, and the tree limbs and leaves begin to sway side-to-side and forward and backward. ○ Suddenly it is Autumn and the dancers magically turn into falling leaves as they step off their mat and pretend the wind is taking them on a journey. Allow the dancers to create their own leaf dance. ○ As the music ends the dancers gracefully dance to the floor and freeze in a position similar to a fallen leaf. <p><u>Optional Prop:</u> Cut leaf shapes from orange and red construction paper or purchase silk autumn leaves from craft store</p>
	Discuss with the dancers what Autumn is and how the leaves on the trees turn to beautiful shades of red and orange and then fall gracefully to the ground. Have the dancers listen to Angelina's description of Autumn and then dance along pretending to be an Autumn leaf twirling just like Angelina loves to do.		

Angelina's Dance	Transition to Choreography	None	Each week spend time teaching choreography to a special Angelina Ballerina song. Intermix given choreography to special works within the song while allowing other parts of the song to be used for the dancers to create their own choreography (free dance at this age).
	This exercise will allow for both teacher directed and child directed movement. This combination is an excellent technique to use at the end of each dance class		
	Angelina Choreography	Angelina's Song & Dance CD; It's Holiday Time; Track #4; :45, none	<p>Teach lyrics first and then choreography for the Angelina song – <i>It's Holiday Time</i></p> <p><u>It's Holiday Time</u></p> <p><i>Begin with feet parallel; arms demi-seconde</i></p> <p>Bourrée forward</p> <p>Bourrée turning</p> <p>Demi Plié parallel; place hands on hips</p> <p><i>It's here; it's here</i>, 2 parallel sauté; hands on hips</p> <p><i>this magic time of year</i>, 1 echappé sauté; hands on hips</p> <p><i>When the candles burn so bright</i>, Feet parallel; Port de bras: 1st, 5th, 2nd, en bas</p> <p><i>Surprise, surprise</i>, Pantomime “surprise” by bringing open hands with palms forward near shoulders; do one slightly looking right and the other slightly looking left</p> <p><i>just open up your eyes</i>, Pantomime “open up your eyes” by bringing hands near eyes and perform movement of hands as huge eyelashes opening up</p> <p><i>See candy canes all red and white</i>, Pantomime “candy cane” by taking palms together in front of chest and reaching with arms together overhead and then bending to one side making the shape of a candy cane</p> <p>One to - Free Dance</p>
	Teach lyrics first, then movement. Feel free to alter to fit the needs of your students.		
Good-bye	Révèrece - Curtsey & Bow	Class CD, Révèrece, Track #22, 1:19, None	<p>Have dancers return to their line formation in the middle of the studio</p> <ul style="list-style-type: none"> • Feet together parallel with arms en bas • Port de bras with right arm- center, overhead, open side and back to en bas • Repeat with left arm • First port de bras both arms 2 Xs, looking right then left • Bourrée turn right then left • Bring right foot back and curtsey or keep feet together and bow • Repeat on other side • Listen for Angelina's farewell

Dancers say thank you and good-bye to their teachers with a curtsey or bow. Teachers curtsey along to say good-bye and thank the dancers for working hard.		
Stickers & Handouts	Stickers & Handouts	<ul style="list-style-type: none"> • Line up the dancers at the door • Remind everyone to practice at home • Give out any handouts you may have for them • Go down the line and call each dancer by name and thank them for working so hard and for being such a good listener. Place an Angelina Ballerina sticker on the hand of each dancer as you speak to them individually. • Open the studio door and see that the children get to their caregiver.
A duty of the assistant is to stay with any child that hasn't been promptly picked up. Advise the assistant to be ready to distract and comfort a child in this situation. For many young children, they are easily upset if they don't see Mommy or the caregiver right away.		

Teacher's Notes:

Level 2 / Term 2 / Week 5 [Week 15]: Ages 4 ½ - 6**Focus Book:** *Nutcracker Sweet*_(pages 92-97)**Song:** *It's Holiday Time***Class Length:** 45 Minutes**Theme Focus:** Season of Fall / Autumn**Props Needed:** Mats, Scarves, Maracas, Painter's Tape, & Autumn Themed Props

Section of Class	Exercise	Music CD, Track #, Length, Props Needed	Description
			Miscellaneous Information Regarding Exercise
Greeting, Story & Etiquette	Greeting & Roll	Roll Book	Gather dancers into a circle away from the dance area. With everyone seated on the floor, greet dancers and take roll.
	Reading of story; Check for understanding by asking questions	Story Book	<p><u>Nutcracker Sweet</u> (pages 92 - 97)</p> <p>After reading, check for understanding by discussing the following with the dancers.</p> <ol style="list-style-type: none"> 1. What did Angelina & Marco do while baking cookies? (Eat a lot of cookies.) 2. What did A. Z. eat while baking cookies? (Eat an apple). 3. How did Angelina & Marco feel before their holiday showcase? (They felt sick to their tummies.) 4. What instrument did Marco play for the holiday showcase? (A Celeste – looks like a piano but sounds like bells.)
	Please note: some of the questions are more appropriate for the older dancers within this age range. Try to encourage all dancers to participate in the Q & A.		
	Dancer Etiquette	None	<p>Take time to review important rules. Ask the dancers to repeat the dancer rules back to you.</p> <ol style="list-style-type: none"> 1. Eyes on the teacher 2. Keep hands to self 3. Be a first-time listener
	Ask the dancers to always listen carefully when the teacher is talking. Remind them to always look at their teacher when they hear her voice. Remind young dancers to keep their hands to themselves.		
Warm-Up	Setting Up	1 Angelina Mat	Place one Angelina mat in the center of the room. Gather dancers into a circle around the mat. Have dancers hold hands to form a circle and then ask them to stretch their arms open wide making sure they are not touching their neighbor. Ask them to sit like Angelina Ballerina.

Have the class assistant stand directly across from the teacher. If a child is having difficulty focusing or remaining in the circle, place that dancer directly on the side of the class assistant.		
Travel Around the Circle	Class CD, Circle WU, Track #1, 3:51, None	<p>Every two dancers sitting next to each other in the circle will act as partners. The teacher will partner the first student to her left. Continue pattern around circle. If the numbers work so that the last dancer doesn't have a partner, the teacher will go again.</p> <p><i>As Angelina rehearsed her Sugar Plum Fairy dance her teacher reminded her to be light and airy. Angelina was not feeling so light and airy and her tummy was feeling funny. Have the dancers stand two at a time and have one of them pretend to dance light and airy while the other pretends to be Angelina unable to dance light and airy due to how she felt and can only dance very heavily. At the half way around the circle ask the partner to switch their roles.</i></p> <p>The teacher and her partner begin first and then each pair of dancers take a turn traveling around the circle as the remaining dancers clap to the beat of the music. Take time to fully explain the exercise before beginning so the dancers understand the sequence.</p> <p>Listen for Angelina's welcome</p> <p>Each dancer will:</p> <ul style="list-style-type: none"> • Stand like a dancer. • Travel around the circle with partner performing the given step. <i>Today the dancers will take turns dancing light and airy while their partner dances very heavily. Switch roles at the half way point. Curtsey once they arrive back in their original place in the circle.</i> • Sit like dancers. • Begin to clap to the beat of the music while everyone else gets a turn. Clap hands together and then clap hands to top of knees. Keep repeating this pattern. • Once everyone has a turn, ask the dancers to tap various body parts to the beat of the music. Name the body parts so the dancers can learn the names of the parts of their body. <i>Add tempo changes to this portion of the exercise: Tap slowly for 4 and quickly for 8</i>
Remind all seated dancers to help with the music by continuing to clap the beat. The purpose of pretending to be skating is to have the dancers work on sliding one foot forward and pushing off the back foot and stretching through their toes before sliding that foot forward. Continue to have the dancers hold their partner's hands in a skater's hold. Create the pretend play scene of Angelina and her friend Viki skating around the big round pond together.		
Curl & Stretch with Port de bras	Class CD, Stretching, Track #2, 2:16, None	<p><i>Incorporate different port de bras during the opening up sections. Ask the dancers to follow along and repeat the names of all port de bras. Review 1st, 2nd, 3rd, 4th, & 5th positions of the arms. Mix the port de bras positions up and see if the dancers can recognize and name them. Dancers will also balance with their feet off of the floor while in the curled position.</i></p> <p>Curl, Stretch, and Port de bras</p> <ul style="list-style-type: none"> • Ask Dancers to curl into a small shape with their legs curled with knees into chest and back rounded with arms hugging knees. Dancers try to make their bodies into a tight ball. <i>Ask the dancers to take their feet off the floor in</i>

			<p><i>the curl portion of the exercise. This will engage their abdominals more as they explore their balance with only their bottoms touching the floor.</i></p> <ul style="list-style-type: none"> • Gracefully open up curved tight shape into a stretched straight shape with legs extended forward, back sitting tall and straight, with arms opening up overhead just like a flower. • While sitting tall move arms through various port de bras saying the correct name of the port de bras while the dancers repeat after you. <i>Lead the dancers through the 5 positions of the arms.</i> • Repeat entire sequence varying port de bras • Repeat entire sequence but slowly curl back to a straight shape on back on floor and ask dancers to reach and curl forward working abdominals. • Repeat curl and stretch to floor (a little faster), but this time roll over to tummy and pretend to swim arms and legs as eyes look straight to floor then roll over in the opposite direction and swim, roll over to back and roll up reaching across to dancer on opposite side of circle using abdominals to curl up.
	Move gracefully from one stretch to another. Ask the dancers to take their feet off the floor in the curl portion of the exercise. This will engage their abdominals more as they explore their balance with only their bottoms touching the floor.		
	Flexing & Pointing Ankles (with tempo)	Class CD, Flex & Pointe, Track #3, 1:19, None	<p><i>Add tempo to the exercise by asking dancers to flex and point slowly and then quickly. Also ask them to slowly walk their fingers down their legs for 2 then quickly for 4. Continue all the way down and all the way up.</i></p> <ul style="list-style-type: none"> • Alternate flexing & pointing the ankles/feet. Incorporate tempo by doing 2 slow, 2 quick, and 1 slow flexes of ankles. Repeat. • Bend over at the hips and reach as far down legs as possible. Have dancers count to 8 and then roll up. • While sitting tall, rotate legs outward and then inward 4 times. • Bend over at the hips and reach as far down legs as possible. Have dancers count backwards from 8 and then roll up.
	Remind dancers to sit tall and to stretch their knees as they point and flex. Be certain that the dancers are rotating the entire leg from the hip and not just their feet.		
Center Barre	Transition to Center Barre	None	<ul style="list-style-type: none"> • <u>Change dancers to a line formation.</u> • Dancers will form one or two lines facing the front of the studio. The assistant and teacher will turn and face the students to demonstrate the exercises and to keep eye contact with all students. • Have the dancers stand and place their feet together in parallel
	Remind dancers to listen carefully and watch the teacher and the assistant as they learn to dance like Angelina Ballerina.		
	Demi-Plié: Parallel and 1st Position	Class CD, Plié, Track #5, 2:29	<p><i>Review 2nd position of the feet with the dancers. Review how to do a demi-plié in 2nd position. Remind dancers to keep backs straight and knees over toes. Once you have reviewed a demi plié in 2nd position, introduce a grand plié in 2nd position. Teach the dancers that their bottoms will never go below their knees in a grand plié. Have the dancers pretend they are in a very</i></p>

	and 2nd position	None	<p><u>narrow room with walls that have just been painted. One wall is 3" from their nose and the other wall is 3" from their backside. As they grand plié, remind them that they must remain free from wet paint.</u></p> <p>Legs parallel with arms en bas:</p> <ul style="list-style-type: none"> • 2 demi-pliés; arms gently open to demi-seconde from en bas each time the knees bend closing back to en bas as the knees straighten • Port de bras arms: 1st, 5th, 2nd, en bas, 2nd, 5th, 1st, en bas • Rotate open to 1st position and repeat all • Tendu à la seconde and lower heel. Repeat plié and port de bras in 2nd position • Place hands on hips and begin 2 grand pliés in 2nd position. • Tendu closing 1st position, rotate legs parallel, élevé (rise to demi-pointe with straight legs) and balance for 4 measures. • Lower heels and finish with arms en bas and head slightly turned at a 45-degree angle. Hold this position for a count of 3.
	Remind dancers to keep knees over toes during pliés. Focus on teaching dancers to make curved shapes with their arms. Discuss how their bodies will become curved as they create the shape of a candy cane. Remind dancers to keep their knees straight just like the bottom part of a candy cane.		
	Tendu from Parallel & 1st position with Snapping & Clapping	Class CD, Tendu, Track #6, 1:19, None	<p>Hands on hips with legs in parallel:</p> <ul style="list-style-type: none"> • Tendu, stretching right foot/leg to the front (devant) and closing parallel for a total of 3 tendus • With legs parallel, snap fingers, clap hands, snap fingers • 1 tendu right leg, close parallel • Snap fingers, clap hands, snap fingers • 1 tendu right leg, close parallel • Snap fingers, clap hands, snap fingers. Repeat entire exercise on left, parallel devant. • Quickly rotate legs to 1st position. • Repeat entire exercise with tendu à la seconde on right and left. • Freeze for 3
	Remind the dancers to stretch their leg, foot, and toes each time they tendu. Remind dancers to keep their bodies very still as they perform each tendu. Remind dancers when performing their tendu à la seconde to keep both hips facing front and to keep both legs straight. Not all children will be able to snap their fingers and create sound. Review with them on how to place their fingers and give them time to practice. Encourage them to practice their finger snapping at home.		
	Dégagé from Parallel and 1st position	Class CD, Dégagé; Track #7; 1:32None	<p>Leg in parallel with hands on hips:</p> <ul style="list-style-type: none"> • Dégagé right devant & close parallel – 2 X's • Dégagé right leg devant; rotate leg outward; rotate leg parallel; close parallel • Repeat above on left leg • Repeat both right and left

			<ul style="list-style-type: none"> Freeze for 3
	Remind dancers to keep their knees stretched as they tap their entire leg during the piqués. Ask the dancers to count each piqué out loud.		
	Piqué	Class CD, Piqué, Track #8, :28, repeat, None	Legs parallel and both hands on hips <ul style="list-style-type: none"> Dégagé right foot front and piqué 7 times closing parallel on count 8 With legs in parallel, instead of clapping hands together, have dancers take right hand and tap their left side of their body 7 times and place hands on hips on count 8. Repeat on left leg. Tap right side of body with left hand. Freeze for 3
	Remind dancers to keep their knees stretched as they tap their entire leg during the piqués. Ask the dancers to count each piqué out loud.		
Center	Transition to Center Work		Dancers will remain in their line formations facing the front of the studio.
	Sauté with Passé Retiré	Class CD, Sauté, Track #11, :33, None	Legs parallel with hands on hips: <ul style="list-style-type: none"> Plié, sauté (jump), plié, straighten legs Plié, sauté (jump), plié, straighten legs Passé retiré right foot balance with left leg very straight as arms port de bras – 1st to 2nd and back to hips as foot lowers to parallel Plié, sauté (jump), plié, straighten legs Repeat all of combination but Passé retiré left foot Finish for 3
	Remind dancers to push their toes through the floor as they jump off the floor. Remind dancers to always land in a plié after they jump. *Asking dancers to balance right after jumping really works their balance. Remind them to keep their sides of their bodies nice and straight.		
Traveling Steps	Transition to Traveling Steps	None	Place dancers in rows/lines on one side of room. With the assistant leading, dancers will travel from one side of the room to the other. Many exercises will be repeated.
	Take the time to tell the dancers which group of dancers will go first, second, etc. Taking turns is a concept they are learning.		
	Bourrée	Class CD; Bourrée: Track #16; 1:21, Optional: 1	<i>This exercise will repeat from last week; however, instead of having dancers perform the exercise in a row, today they will perform the entire exercise in a follow-the-leader line. Have the assistant be the leader of the line and ask the dancers to always remain directly behind her and to turn just as she does.</i> <i>Angelina was very excited to be dancing the part of The Sugar Plum Fairy in Camembert Academy's Holiday Showcase. Ms. Mimi was very excited to see how Angelina could dance so light and airy as she listened to the light and airy music. Let's all dance light and airy just as Angelina did in rehearsal as we match our movements to the beautiful music.</i>

	scarf per dancer <u>Or Optional</u> <u>to Play:</u> The Sugar Plum Fairy Variation from the ballet, The Nutcracker (this music is not included with curriculum)	<ul style="list-style-type: none"> • Feet together parallel with arms in demi-seconde. • Rise to demi-pointe, bourrée forward as the right arm floats up to allongé high (left arm remains still) • Bourrée turn right (toward lifted arm) • Plié as the right arm lowers to demi-seconde. • Bring right leg passé retire (Options: keep arms demi seconde or port de bras to 1st, 5th, 2nd) • Repeat with left arm moving and right arm remaining still; bourrée turn to left; plié parallel • Keep repeating exercise traveling across studio
Remind dancers to take tiny little steps high on their demi pointes as they bourrée. Remind dancers to be light and airy as they float across the floor. Give the dancers specific directions for their turn such as “turn left toward the mirror” or “turn right toward the stereo.” Do not just say turn right or turn left. Remind dancers they will be turning toward their lifted arm and their arm will go first in each turn. <i>Optional to give each dancer a scarf and have them hold it in the same hand that is floating up. Change hands on the plié parallel.</i>		
<div> <div> Fall Theme: <ul style="list-style-type: none"> • <i>The dancers will pretend to be on the stage with Marco and the beautiful fall scenery.</i> • <i>Place down a mat for one tree, a mat down for Marco, and another mat down for the tree on the opposite side of the stage. For an added challenge, do not put the mats down and ask the dancers to stop on the quarter line for the first tree, centerline for Marco, and opposite quarter line for the other tree.</i> • <i>The dancers will begin on one side of the stage and bourrée in a curvy pathway behind the tree, in front of Marco, and behind the other tree.</i> • <i>Feet together parallel with arms in demi-seconde.</i> • <i>Rise to demi-pointe, bourrée forward as the arm closest to the tree floats up to allongé high</i> • <i>Bourrée turn toward the lifted arm (and the tree) when the dancer is even with the tree</i> • <i>Plié as the right arm lowers to demi-seconde.</i> • <i>Repeat with opposite arm (closest to Marco) moving while the other arm remains still; bourrée turn to toward Marco when even with Marco; plié parallel</i> • <i>Repeat moving toward the 2nd tree; lifting arm closest to tree; bourrée turn toward the 2nd tree; plié parallel</i> • <i>Bourrée off the stage</i> • <i>Keep repeating exercise traveling across studio</i> • <i>Optional: Ask each dancer to hold a silk leaf in their hand.</i> </div> <div> Prop: Show the dancers the Fall Stage Scene </div> </div>		

Pas de chat & Gallops Down the Sidewalk	Class CD: Pas de Chat; Track #13; :35; Repeated, Mats <u>Or Optional to Play:</u> The Sugar Plum Fairy Variation from the ballet, The Nutcracker (this music is not included with curriculum)	<p><i>Angelina, Marco, and A.Z. were so excited to be going to Angelina's house to help Mrs. Mouseling bake goodies. They couldn't wait to get there so they decided to do one of their favorite steps all the way down the sidewalk in Chipping Cheddar to Angelina's house.</i></p> <ul style="list-style-type: none"> Place 3 dancers together in a group. Ask them to stay side-by-side as they travel down the imaginary sidewalk. (Tip: place Angelina mats down creating a sidewalk space across the studio floor and ask dancers to remain on the sidewalk.) Legs parallel with hands on hips. 4 slow pas de chat with legs parallel. Gallop forward the rest of the way across the studio. Next group starts. Repeat traveling across the floor in the opposite direction. Remind dancers to use their other leg for the pas de chats and gallops.
For the pas de chat, legs will remain in parallel; lift right leg to passé and pretend to jump over a small fence, landing on the right foot as the left foot comes to passé and closes in parallel with the right foot. Remind dancers to land as softly as a cat. Remind dancers to keep their tummy toward the opposite side of the room while galloping.		
<div> <div> Fall Theme: Pas de chat Around the Pile of Leaves </div> <div> Props: All the silk leaves in a pile on the centerline </div> </div> <ul style="list-style-type: none"> Place all the leaves in a pile on the centerline. If you have a large class, place two piles of leaves on the center line. Ask the dancers to line up on one side of the room. If a large class, ask the dancers to create two lines of dancers. One person from each row will go at a time. The dancers will begin with their upstage leg extend devant and their arms in a stretched third with opposite arm forward. The dancer will gallop in a forward direction to the pile of leaves. The dancer will perform 4 pas de chats circling the pile of leaves. The dancer will gallop sideways the rest of the way. Be sure to use the opposite leg on the return. For an added challenge...place leaves on both quarter lines and the centerline. Ask the dancers to gallop to the leaves, pas de chat circle the leaf pile, and keep repeating across the studio. 		

Step Passé & Step Passé Hop (In a directional pattern)	Class CD; Skips; Track #17; 1:51; Optional Repeat; None; Optional – 2 scarves per group	<p><i>In the story, Nutcracker Sweet, Angelina, Marco and A.Z. were very excited about going to Angelina's house to bake sweets after rehearsal. They all decided to dance their way to Mrs. Thimble's store to get their baking supplies. Let's all practice the same step the three mouselings did as they traveled to the store.</i></p> <p>**For a variation, have the dancers divided into groups of three representing Angelina, Marco and A.Z. Have them hold hands OR hold each end of a scarf between them as they remain lined up shoulder to shoulder performing the steps crossing the floor.</p> <p>Have dancers tendu right leg devant towards center of studio with their left arm forward.</p> <ul style="list-style-type: none"> • 4 Step passé traveling forward • 4 Step passé - hops traveling forward • 4 Step passé traveling backward • 4 Step passé - hops traveling backward • Keep repeating across studio • Every 32 counts a new row begins • Repeat combination traveling from the opposite side of studio
Remind dancers to bring their foot all the way to their knee each time. Remind dancers to let each leg have a turn. As the combination gets faster, some dancers may not alternate their knees. When the dancers are moving backwards, remind them to look straight forward at something and to keep their tummies lined up with their focal point. This allows dancers to move backwards in a straight line. Dancers will naturally take bigger steps forward than backward, so they will eventually be able to make it across the dance space. Remind dancers to keep the passé-hop as two separate movements and NOT to try to make it a skip yet.		
Skips – slow in ½ of space and faster in the other ½	Class CD; Skips; Track #17; 1:27; Repeat; Painter's Tape or Angelina Mats to mark the halfway mark of the dance space	<p><i>In the story, Nutcracker Sweet, Angelina and her friends were excited to start baking. The last step (previous exercise) they did took them awhile to get to the store so they came up with a wonderful idea to speed things up. They had two more blocks to travel to arrive at Mrs. Thimble's store. For one block they would practice their skips nice and big with pointed feet. Then they decided to go as fast as they can on the last block while performing their skips with pointed toes and high knees. Dancers don't forget to open the door to Mrs. Thimble's store at the end of your skips.</i></p> <ul style="list-style-type: none"> • Start with leg/foot pointed devant and hands on hips. • Step passé hop in a smooth connected movement creating a slow skip to reach centerline. • After crossing the centerline, without stopping, continue skipping across the remaining portion of the floor. • Pantomime opening a door and walking through it. • The next row begins

	<i>Skippping in Autumn</i> <i>Props: Mats & Autumn Themed Paper Circles</i> <ul style="list-style-type: none"> • Spread the mats out all around the dance space. • Place one Autumn themed paper circle on top of each mat • Ask the dancers to spread out and find an empty place in the room • The dancers will skip in a forward direction and in any pathway they choose. • Dancers must be aware to NEVER step on any mat or Autumn image. If they come to a mat, they must parallel pas de chat over the mat and never stop moving. • All dancers will travel at the same time, so it is important to remind the dancers to be aware of the other dancers traveling through space. 		
Creative Movement	Transition to Creative Movement		Ask dancers to spread out around the dance space.
	The creative movement portion of the class is designed to allow the child to explore movement based on a given concept. The children create their own movement within the structure of a given concept		
	Autumn Activities	Angelina Says Creative Movement CD, Autumn, Track #3, 1:24	Ask dancers to name different activities that are unique to Autumn. Ideas to explore are watching beautiful colored leaves fall, raking leaves, jumping into piles of leaves, throwing leaves into the air, etc. <ul style="list-style-type: none"> • Divide dancers into two groups. The class assistant will lead one group and the teacher will lead the other group. • Working as a group, decide on three different Autumn activities to act out in a dance. Have the group leaders help the young dancers decide on how they will dance their story. • One group will act as the audience and the other group will act as the performers. • Have the groups take turns performing their Autumn activities.
	Remind dancers that Autumn is a season of the year and is sometimes also called Fall. Since each group will decide the choreography, they will also decide how to use their music.		
Angelina's Dance	Transition to Choreography	None	Each week spend time teaching choreography to a special Angelina Ballerina song. Intermix given choreography to special works within the song while allowing other parts of the song to be used for the dancers to create their own choreography (free dance at this age).
	This exercise will allow for both teacher directed and child directed movement. This combination is an excellent technique to use at the end of each dance class		

	Angelina Choreography	Angelina's Song & Dance CD; It's Holiday Time; Track #4; :45, none	<p>Teach lyrics first and then choreography for the Angelina song – <i>It's Holiday Time</i></p> <p><u>It's Holiday Time</u></p> <p><i>Begin with feet parallel; arms demi-seconde</i></p> <p>Bourrée forward</p> <p>Bourrée turning</p> <p>Demi Plié parallel; place hands on hips</p> <p><i>It's here; it's here</i>, 2 parallel sauté; hands on hips</p> <p><i>this magic time of year</i>, 1 echappé sauté; hands on hips</p> <p><i>When the candles burn so bright</i>, Feet parallel; Port de bras: 1st, 5th, 2nd, en bas</p> <p><i>Surprise, surprise</i>, Pantomime “surprise” by bringing open hands with palms forward near shoulders; do one slightly looking right and the other slightly looking left</p> <p><i>just open up your eyes</i>, Pantomime “open up your eyes” by bringing hands near eyes and perform movement of hands as huge eyelashes opening up</p> <p><i>See candy canes all red and white</i>, Pantomime “candy cane” by taking palms together in front of chest and reaching with arms together overhead and then bending to one side making the shape of a candy cane</p> <p><i>One to - Free Dance</i></p> <p><u>Teach new lyrics and choreography</u></p> <p><i>Presents around the holiday tree</i>, Walk quickly on demi-pointe in own circle pantomiming looking at beautiful presents.</p> <p><i>They'll be some for you and me</i>, Face forward with legs together parallel; gesture arms/hands “you” (extending arms with palms up to audience) and “me” (bringing thumb of right hand to chest with left hand on hip)</p>
	Teach lyrics first, then movement. Feel free to alter to fit the needs of your students.		
Good-bye	Révérence - Curtsey & Bow	Class CD, Révérence, Track #22, 1:19, None	<p>Have dancers return to their line formation in the middle of the studio</p> <ul style="list-style-type: none"> • Feet together parallel with arms en bas • Port de bras with right arm- center, overhead, open side and back to en bas • Repeat with left arm • First port de bras both arms 2 Xs, looking right then left • Bourrée turn right then left • Bring right foot back and curtsey or keep feet together and bow • Repeat on other side • Listen for Angelina's farewell

Dancers say thank you and good-bye to their teachers with a curtsey or bow. Teachers curtsey along to say good-bye and thank the dancers for working hard.		
Stickers & Handouts	Stickers & Handouts	<ul style="list-style-type: none"> • Line up the dancers at the door • Remind everyone to practice at home • Give out any handouts you may have for them • Go down the line and call each dancer by name and thank them for working so hard and for being such a good listener. Place an Angelina Ballerina sticker on the hand of each dancer as you speak to them individually. • Open the studio door and see that the children get to their caregiver.
A duty of the assistant is to stay with any child that hasn't been promptly picked up. Advise the assistant to be ready to distract and comfort a child in this situation. For many young children, they are easily upset if they don't see Mommy or the caregiver right away.		

Teacher's Notes:

Level 2 / Term 2 / Week 6 [Week 16]: Ages 4 ½ - 6**Focus Book:** *Nutcracker Sweet* (pages 98-104)**Song:** *A Lot of Dancers***Class Length:** 45 Minutes**Theme Focus:** Season of Fall / Autumn**Props Needed:** Mats, Scarves, & Maracas
Painter's Tape, & Autumn Themed Props

Section of Class	Exercise	Music CD, Track #, Length, Props Needed	Description
Greeting, Story & Etiquette	Greeting & Roll	Roll Book	Gather dancers into a circle away from the dance area. With everyone seated on the floor, greet dancers and take roll.
	Reading of story; Check for understanding by asking questions	Story Book	<u>Nutcracker Sweet</u> (pages 98-104) After reading, check for understanding by discussing the following with the dancers. <div><div>1. Why was Angelina uncertain that she could dance? (She had eaten too much sugar and now had an aching stomach)</div><div>2. How did Angelina feel while dancing? (She felt like she was dancing in mud with rocks in her slippers.)</div><div>3. How did Angelina feel about her performance? (She felt sad. It made her heart ache, just like her tummy.)</div><div>4. What did the dancers do after the performance? (Have a party and eat goodies.)</div><div>5. What did Marco & Angelina do during the party? (Sit and watch the other mouselings eat.)</div></div>
	Please note: some of the questions are more appropriate for the older dancers within this age range. Try to encourage all dancers to participate in the Q & A.		
	Dancer Etiquette	None	Ask the dancers to tell you three things they need to remember while taking class <div><div>1. Eyes on the teacher</div><div>2. Keep hands to self</div><div>3. Be a first-time listener</div></div>
	Ask the dancers to always listen carefully when the teacher is talking. Remind them to always look at their teacher when they hear her voice. Remind young dancers to keep their hands to themselves.		

Warm-Up	Setting Up	1 Angelina Mat	Place one Angelina mat in the center of the room. Gather dancers into a circle around the mat. Have dancers hold hands to form a circle and then ask them to stretch their arms open wide making sure they are not touching their neighbor. Ask them to sit like Angelina Ballerina.
	Have the class assistant stand directly across from the teacher. If a child is having difficulty focusing or remaining in the circle, place that dancer directly on the side of the class assistant.		
	Travel Around the Circle	Class CD, Circle WU, Track #1, 3:51, None	<p><i>Angelina wasn't feeling so well due to all the sweets she ate. It made her feel like she was dancing in mud with rocks in her shoes</i></p> <p><i>Have the dancers create their own movements around the circle as if they were trying to dance in mud with rocks in their shoes.</i></p> <p>Listen for Angelina's welcome</p> <p>Each dancer will:</p> <ul style="list-style-type: none"> • Stand like a dancer. • <i>Travel around the circle creating their own interpretation of what it is like to dance in mud with rocks in your shoes.</i> Curtsey once they arrive back in their original place in the circle. • Sit like dancers. • Begin to clap to the beat of the music while everyone else gets a turn. Clap hands together and then clap hands to top of knees. Keep repeating this pattern. • Once everyone has a turn, ask the dancers to tap various body parts to the beat of the music. <i>Add tempo changes to this portion of the exercise: Tap slowly for 4 and quickly for 8.</i>
	Remind all seated dancers to help with the music by continuing to clap the beat. <i>Allow the dancers to create their own interpretation of what it is like to dance in mud with rocks in their shoes. There is no wrong way – this is their interpretation. Before beginning exercise, discuss and explore the many possibilities of what the heavy movement will look</i>		
	Curl & Stretch with Port de bras	Class CD, Stretching, Track #2, 2:16, None	<p><i>Incorporate different port de bras during the opening up sections. Ask the dancers to follow along and repeat the names of all port de bras. Review 1st, 2nd, 3rd, 4th, & 5th positions of the arms. Mix the port de bras positions up and see if the dancers can recognize and name them. Dancers will also balance with their feet off of the floor while in the curled position.</i></p> <p>Curl, Stretch, and Port de bras</p> <ul style="list-style-type: none"> • Ask Dancers to curl into a small shape with their legs curled with knees into chest and back rounded with arms hugging knees. Dancers try to make their bodies into a tight ball. <i>Ask the dancers to take their feet off the floor in the curl portion of the exercise. This will engage their abdominals more as they explore their balance with only their bottoms touching the floor.</i> • Gracefully open up curved tight shape into a stretched straight shape with legs extended forward, back sitting tall and straight, with arms opening up overhead just like a flower. • While sitting tall move arms through various port de bras saying the correct name of the port de bras while the dancers repeat after you. <i>Lead the dancers through the 5 positions of the arms.</i>

			<ul style="list-style-type: none"> Repeat entire sequence varying port de bras <u>Variation:</u> Have dancers balance on their bottoms as they lift their legs and feet from the floor at the same time as their arms float up. The dancers will gently sway their limbs as if they are a flower in the wind or perhaps a piece of seaweed floating in the ocean. Repeat entire sequence but slowly curl back to a straight shape on back on floor and ask dancers to reach and curl forward working abdominals. Repeat curl and stretch to floor (a little faster), but this time roll over to tummy and pretend to swim arms and legs as eyes look straight to floor then roll over in the opposite direction and swim, roll over to back and roll up reaching across to dancer on opposite side of circle using abdominals to curl up.
	<p>Move gracefully from one stretch to another. Remind dancers to take deep breaths and to reach as far as they can with their bodies. Ask the dancers to take their feet off the floor in the curl portion of the exercise. This will engage their abdominals more as they explore their balance with only their bottoms touching the floor.</p>		
	Flexing & Pointing Ankles (with tempo)	Class CD, Flex & Pointe, Track #3, 1:19, None	<p>Add tempo to the exercise by asking dancers to flex and point slowly and then quickly. Also ask them to slowly walk their fingers down their legs for 2 then quickly for 4. Continue all the way down and all the way up.</p> <ul style="list-style-type: none"> Alternate flexing & pointing the ankles/feet. Incorporate tempo by doing 2 slow, 2 quick, and 1 slow flexes of ankles. Repeat. Bend over at the hips and reach as far down legs as possible. Have dancers count to 8 and then roll up. While sitting tall, rotate legs outward and then inward 4 times. Bend over at the hips and reach as far down legs as possible. Have dancers count backwards from 8 and then roll up.
	Remind dancers to sit tall and to stretch their knees as they point and flex. Remind dancers to stretch their knees as they flex and point & rotate legs inward and outward. Remind dancers to keep their legs straight as they bend forward at hips to reach toward their toes.		
Center Barre	Transition to Center Barre	None	<ul style="list-style-type: none"> Change dancers to a line formation. Dancers will form one or two lines facing the front of the studio. The assistant and teacher will turn and face the students to demonstrate the exercises and to keep eye contact with all students. Have the dancers stand and place their feet together in parallel
	Remind dancers to listen carefully and watch the teacher and the assistant as they learn to dance like Angelina Ballerina.		
	Demi-Plié in Parallel, 1st Position, and 2nd position	Class CD, Plié, Track #5, 2:29 None	<p>Review 2nd position of the feet with the dancers. Review how to do a demi-plié in 2nd position. Remind dancers to keep backs straight and knees over toes. Once you have reviewed a demi plié in 2nd position, introduce a grand plié in 2nd position. <u>Teach the dancers that their bottoms will never go below their knees in a grand plié. Have the dancers pretend they are in a very narrow room with walls that have just been painted. One wall is 3" from their nose and the other wall is 3" from their backside. As they grand plié, remind them that they must remain free from wet paint.</u></p> <p>Legs parallel with arms en bas:</p>

		<ul style="list-style-type: none"> • 2 demi-pliés; arms gently open to demi-seconde from en bas each time the knees bend closing back to en bas as the knees straighten • Port de bras arms: 1st, 5th, 2nd, en bas, 2nd, 5th, 1st, en bas • Rotate open to 1st position and repeat all • Tendu à la seconde and lower heel. Repeat plié and port de bras in 2nd position • Place hands on hips and begin 2 grand pliés in 2nd position. • Tendu closing 1st position, rotate legs parallel, élevé (rise to demi-pointe with straight legs) and balance for 4 measures. • Lower heels and finish with arms en bas and head slightly turned at a 45-degree angle. Hold this position for a count of 3.
Remind dancers to keep knees over toes during pliés. Focus on teaching dancers to make curved shapes with their arms. Discuss how their bodies will become curved as they create the shape of a candy cane. Remind dancers to keep their knees straight just like the bottom part of a candy cane.		
Tendu from Parallel & 1st with Snapping & Clapping	Class CD, Tendu, Track #6, 1:19, None	Hands on hips with legs in parallel: <ul style="list-style-type: none"> • Tendu, stretching right foot/leg to the front (devant) and closing parallel for a total of 3 tendus • With legs parallel, snap fingers, clap hands, snap fingers • 1 tendu right leg, close parallel • Snap fingers, clap hands, snap fingers • 1 tendu right leg, close parallel • Snap fingers, clap hands, snap fingersRepeat entire exercise on left, parallel devant. • Quickly rotate legs to 1st position. • Repeat entire exercise with tendu à la seconde on right and left. • Freeze for 3
Remind the dancers to stretch their leg, foot, and toes each time they tendu. Remind dancers to keep their bodies very still as they perform each tendu. Remind dancers when performing their tendu à la seconde to keep both hips facing front and to keep both legs straight. Not all children will be able to snap their fingers and create sound. Review with them on how to place their fingers and give them time to practice. Encourage them to practice finger snapping at home.		
Dégagé	Class CD, Dégagé; Track #7; 1:32 None	Hands on hips with legs in parallel: <ul style="list-style-type: none"> • Dégagé right devant & close parallel – 2 X's • Dégagé right leg devant; rotate leg outward; rotate leg parallel; close parallel • Repeat above on left leg • Repeat both right and left • Finish for 3
Discuss with the dancers how the leg bone rotates in the hip and the hip remains still. Ask the dancers to keep their leotards very still as their leg moves. Remind dancers to brush the floor during each dégagé.		

	Piqué with Passé Retiré	Class CD; Piqué; Track #8; : 28; Optional Repeat	Arms en bas with legs in parallel – port de bras 1 st and 3 rd (leaving left arm devant while opening right arm to 2 nd) <ul style="list-style-type: none"> • Piqué right leg/foot forward tapping floor 3X's (count 1 and 2) – arms in 3rd • Repeat above 2 more X's – arms remain in 3rd • Lift right knee to passé retiré (as left arms lifts to overhead) and then lower to parallel to close (as left arm opens to 2nd) • Repeat pattern on left leg/foot with opposite arm (to begin piqué keep left arm in 2nd and bring right arm devant into 3rd position) • Repeat all • Finish for 3
	Focus on quietly & sharply lifting & lowering toes from floor with straight leg. If arms confuse the young dancers, simplify them by having both rounded forward in 1 st position for piques then open to 2 nd position for passé retire.		
Center	Transition to Center Work		Dancers will remain in their line formations facing the front of the studio.
	Sauté with a partner	Class CD, Sauté, Track #11, :33, None	Pair dancers and have them face each other with their legs in parallel and their hands on their hips <ul style="list-style-type: none"> • Plié, sauté (jump), plié, straighten legs • 3 quick hand claps (own hands) & 3 quick partner hand claps (1 & 2; 3 & 4) • Plié, sauté (jump), plié, straighten legs • 3 quick hand claps (own hands) & 3 quick partner hand claps • Repeat sauté & claps • Take hold of partner's hand and rise to demi-pointe and bourrée sideways in parallel around with partner changing places. • Finish for 3 • Play music and again repeating all of combination finishing back in original place
	Remind dancers to push their toes through the floor as they jump off the floor. Review with dancers how to draw the figure 8's with their scarf. This will be challenging for this age group, but they will eventually be able to copy your movements.		
Traveling Steps	Transition to Traveling Steps	None	Place dancers in rows/lines on one side of room. With the assistant leading, dancers will travel from one side of the room to the other. Many exercises will be repeated.
	Take the time to tell the dancers which group of dancers will go first, second, etc. Taking turns is a concept they are learning.		

Bourrée & Light Dancer Runs	<p>Class CD; Bourrée: Track #16; 1:21; Painter's Tape to divide studio in half OR place an Angelina mat at the half-way point for each dancer in the row</p> <p><u>Or Optional to Play:</u></p> <p>The Sugar Plum Fairy Variation from the ballet, The Nutcracker (this music is not included with curriculum)</p>	<p><i>Place a long piece of painter's tape (or an Angelina mat for each dancer) on the floor to divide the studio floor in half</i></p> <p><i>Angelina was very excited to be dancing the part of The Sugar Plum Fairy in Camembert Academy's Holiday Showcase. Ms. Mimi was very excited to see how Angelina could dance so light and airy as she listened to the light and airy music. Let's all dance light and airy just as Angelina did in rehearsal as we match our movements to the beautiful music.</i></p> <ul style="list-style-type: none"> • Feet together parallel with arms in demi-seconde. • Rise to demi-pointe, bourrée forward as both arms float up to a high V • Plié on the painter's tape as arms lower to demi-seconde • Rise to demi-pointe and hold • *Very lightly, run like a dancer the rest of the way across the dance floor
<p>Remind dancers to take tiny little steps high on their demi pointes as they bourrée. Remind dancers to be light and airy as they float across the floor. Give the dancers specific directions for their turn such as "turn left toward the mirror" or "turn right toward the stereo." Do not just say turn right or turn left. Remind dancers they will be turning toward their lifted arm and their arm will go first in each turn. The counts of this exercise can vary depending on the size of the room. Please adjust accordingly.</p>		

Pas de chat & Gallops Down the Sidewalk	Class CD: Pas de Chat; Track #13; :35; Repeated	<p><i>Angelina has been practicing her pas de chats and gallops quite a bit. She did so well that Ms. Mimi decided to change the combination to give Angelina a little more of a challenge. Let's do the same and now perform 2 pas de chats and then 4 gallops.</i></p> <p>Legs parallel with hands on hips.</p> <ul style="list-style-type: none"> • 2 slow pas de chat with legs parallel. • 4 Gallop forward the rest of the way across the studio. • Next group starts. • Repeat traveling across the floor in the opposite direction. Remind dancers to use their other leg for the pas de chats and gallops.
Remind the dancers to count and to listen to their music. Ask the dancers to explain to you how to do a pas de chat correctly?		
<p><i>Pas de chat & Gallop into Autumn with a Partner</i> <i>Props: 4 paper Tree circles per row of dancers</i></p> <ul style="list-style-type: none"> • <i>Place the dancers in pairs. Place several pairs into rows on one side of the dance space. The dancers will face each other and hold both hands.</i> • <i>Place 4 tree circles on the floor in front of each row of dancers</i> • <i>The dancers will pas de chat sideways parallel over each tree circle. Remind the dancer how big the trees are and in order to get over the tree they must push hard with each pas de chat. Also, remind dancers to jump at the same time so they pas de chat over the trees at the same time.</i> • <i>Once the dancers complete their 4 pas de chats, ask them to turn their bodies to face the direction they are traveling.</i> • <i>The dancers will gallop forward all the way to the opposite side of the studio.</i> • <i>Once the dancers arrive at the opposite end of the studio, ask them to work together to form the shape of a tree and freeze until everyone in the class has become a tree.</i> • <i>Be sure to give the dancers a chance to repeat the exercise so they can practice with their opposite leg for pas de chat and gallop.</i> 		
Step Passé & Step Passé Hop & Skips	Class CD; Skips; Track #17; 1:51; Optional Repeat,	<p><i>In the beginning of the story, Nutcracker Sweet, Angelina was very excited about being able to dance the role of The Sugar Plum Fairy. Have the dancers perform the following exercise just as Angelina imagined she would have performed her role had she not eaten too many sweets. The focus on the movements are to be light and airy and exactly with the music.</i></p> <ul style="list-style-type: none"> • Have dancers tendu right leg devant towards center of studio with their left arm forward. • 4 Step passé traveling forward • 4 Step passé - hops traveling forward • Continuous skips across the floor • Keep repeating across studio • Every 32 counts a new row begins • Repeat combination traveling from the opposite side of studio

<p>Remind dancers to bring their foot all the way to their knee each time. Remind dancers to let each leg have a turn. As the combination gets faster, some dancers may not alternate their knees. Remind dancers to keep the passé-hop as two separate movements and NOT to try to make it a skip yet. Ask the dancers to explain the differences between the three movements. What are the similarities?</p>			
<div><div><p>Skipping in Autumn</p><ul style="list-style-type: none">• Spread the mats out all around the dance space.• Place one Autumn themed paper circle on top of each mat• Ask the dancers to spread out and find an empty place in the room• The dancers will skip in a forward direction and in any pathway they choose.• Dancers must be aware to NEVER step on any mat or Autumn image. If they come to a mat, they must parallel pas de chat over the mat and never stop moving.• All dancers will travel at the same time, so it is important to remind the dancers to be aware of the other dancers traveling through space.</div><div><p>Props: Mats & Autumn Themed Paper Circles</p></div></div>			
Creative Movement	Transition to Creative Movement		Ask dancers to spread out around the dance space.
	The creative movement portion of the class is designed to allow the child to explore movement based on a given concept. The children create their own movement within the structure of a given concept		
	Emotions	Angelina Says Creative Movement CD; Emotions; Track #9; 1:57	<p>Learning to express emotions through movement is an extremely important part of becoming a dancer. To begin this exercise the dancers will sit in a circle and sit on their hands. The dancers will listen to Angelina and dance the emotions using their facial muscles only.</p> <ul style="list-style-type: none">• Dancers begin in a circle, sitting cross-legged with their hands under their bottoms. (This is so they don't move their arms and isolate only their facial muscles.)• Listen to Angelina as she calls out different emotions. Ask dancers to express the emotion using only their face.
	Discuss with the dancers what the different emotions mean. How do we know when someone is happy? When they are sad? The most difficult part of this exercise is for the dancers to isolate their movements to only using their facial muscles. They are going to want to use their hands and upper bodies, but for now, have them sit on their hands to help them limit the muscles used in the exercise. Remember, many children are just learning what an emotion is and by connecting the movements of their bodies to the words, helps them to understand how they naturally experience different emotions and what the word is to define how they are feeling.		
	No Autumn themed exercise today. The above exercise is very important and should be explored as written.		

Angelina's Dance	Transition to Choreography	None	Each week spend time teaching choreography to a special Angelina Ballerina song. Intermix given choreography to special works within the song while allowing other parts of the song to be used for the dancers to create their own choreography (free dance at this age).
	This exercise will allow for both teacher directed and child directed movement. This combination is an excellent technique to use at the end of each dance class		
	Angelina Choreography	Angelina's Song & Dance CD, 12345; Track #3, 1:01;	<p>Review lyrics & choreography from last week – <i>then teach new section.</i></p> <p><u>It's Holiday Time</u></p> <p><i>Begin with feet parallel; arms demi-seconde</i></p> <p>Bourrée forward</p> <p>Bourrée turning</p> <p>Demi Plié parallel; place hands on hips</p> <p><i>It's here; it's here</i>, 2 parallel sauté; hands on hips</p> <p><i>this magic time of year</i>, 1 echappé sauté; hands on hips</p> <p><i>When the candles burn so bright</i>, Feet parallel; Port de bras: 1st, 5th, 2nd, en bas</p> <p><i>Surprise, surprise</i>, Pantomime “surprise” by bringing open hands with palms forward near shoulders; do one slightly looking right and the other slightly looking left</p> <p><i>just open up your eyes</i>, Pantomime “open up your eyes” by bringing hands near eyes and perform movement of hands as huge eyelashes opening up</p> <p><i>See candy canes all red and white</i>, Pantomime “candy cane” by taking palms together in front of chest and reaching with arms together overhead and then bending to one side making the shape of a candy cane</p> <p><i>One to - Free Dance</i></p> <p><i>Presents around the holiday tree</i>, Walk quickly on demi-pointe in own circle pantomiming looking at beautiful presents.</p> <p><i>They'll be some for you and me</i>, Face forward with legs together parallel; gesture arms/hands “you” (extending arms with palms up to audience) and “me” (bringing thumb of right hand to chest with left hand on hip)</p> <p><u>Teach new lyrics & choreography:</u></p> <p><i>Yes, it's holiday time, the best time of year</i>; 4 side gallops to the right;</p> <p><i>We love holiday time-when everybody's here</i>; 4 side gallops to the left</p> <p><i>Yes, it's holiday time-C'mon let's shout a cheer</i>; 7 quick prance runs (with heels up in back) in own circle; jump together parallel</p> <p><i>Hip hooray for holiday time!</i>; 4 quick sauté parallel; showing excitement clapping hands together in front of chest</p> <p><u>Instrumental</u></p>

			Rise parallel with full port de bras; finish with arms demi seconde; standing flat in parallel
Teach lyrics first, then movement. Feel free to alter to fit the needs of your students.			
Good-bye	Révérence - Curtsey & Bow	Class CD, Révérence, Track #22, 1:19, None	Have dancers return to their line formation in the middle of the studio <ul style="list-style-type: none">• Feet together parallel with arms en bas• Port de bras with right arm- center, overhead, open side and back to en bas• Repeat with left arm• First port de bras both arms 2 Xs, looking right then left• Bourrée turn right then left• Bring right foot back and curtsey or keep feet together and bow• Repeat on other side• Listen for Angelina’s farewell
			Dancers say thank you and good-bye to their teachers with a curtsey or bow. Teachers curtsey along to say good-bye and thank the dancers for working hard.
	Stickers & Handouts	Stickers & Handouts	<ul style="list-style-type: none">• Line up the dancers at the door• Remind everyone to practice at home• Give out any handouts you may have for them• Go down the line and call each dancer by name and thank them for working so hard and for being such a good listener. Place an Angelina Ballerina sticker on the hand of each dancer as you speak to them individually.• Open the studio door and see that the children get to their caregiver.
			A duty of the assistant is to stay with any child that hasn’t been promptly picked up. Advise the assistant to be ready to distract and comfort a child in this situation. For many young children, they are easily upset if they don’t see Mommy or the caregiver right away.

Teacher's Notes:

Level 2 / Term 2 / Week 7 [Week 17]: Ages 4 ½ - 6**Focus Book:** *Angelina, Prima Ballerina* (pages 107-113)**Song:** *A Lot of Dancers***Class Length:** 45 Minutes**Theme Focus:** Season of Fall / Autumn**Props Needed:** Mats, Scarves, & Maracas

Painter's Tape, Silk Autumn

Leaves, & Printed Autumn Props

Section of Class	Exercise	Music CD, Track #, Length, Props Needed	Description
			Miscellaneous Information Regarding Exercise
Greeting, Story & Etiquette	Greeting & Roll	Roll Book	Gather dancers into a circle away from the dance area. With everyone seated on the floor, greet dancers and take roll.
	Reading of story; Check for understanding by asking questions	Story Book	<p><i>Angelina, Prima Ballerina</i> (pages 107-113)</p> <p>After reading, check for understanding by discussing the following with the dancers.</p> <ol style="list-style-type: none"> 1. What did Angelina wish for? (That she could dance like the older girls.) 2. What happened to Angelina when she was twirling as she practiced her chaînés? (She twirled into Alice and they both fell down.) 3. What did Marco tell Angelina about his new instrument? (That his new instrument has strings like a violin but is much bigger.)
	Please note: some of the questions are more appropriate for the older dancers within this age range. Try to encourage all dancers to participate in the Q & A.		
	Dancer Etiquette	None	<p>Take time to review important rules. Ask the dancers to repeat the dancer rules back to you.</p> <ol style="list-style-type: none"> 1. Eyes on the teacher 2. Keep hands to self 3. Be a first-time listener
	Ask the dancers to always listen carefully when the teacher is talking. Remind them to always look at their teacher when they hear her voice. Remind young dancers to keep their hands to themselves.		
Warm-Up	Setting Up	1 Angelina Mat	Place one Angelina mat in the center of the room. Gather dancers into a circle around the mat. Have dancers hold hands to form a circle and then ask them to stretch their arms open wide making sure they are not touching their neighbor. Ask them to sit like Angelina Ballerina.

Have the class assistant stand directly across from the teacher. If a child is having difficulty focusing or remaining in the circle, place that dancer directly on the side of the class assistant.		
Travel Around the Circle	Class CD, Circle WU, Track #1, 3:51, None	<p><i>Angelina loves to practice turning. We are going to begin our class today by practicing turning around with a friend.. Pair up each dancer with the person sitting next to her.</i></p> <p>The teacher and assistant will model what to do first. They will stand with their backs to each other and dance around the circle in opposite directions. Once they meet up on the opposite side of the circle, they will hook with their right-to-right elbows or left-to-left elbows and make one full rotation around their partner. They will then face opposite directions and skip away from one another. Once they meet back at their starting places, they will curtsy to each other thanking their partner and signaling the next pair of dancers to stand.</p> <ul style="list-style-type: none"> • Listen for Angelina's welcome • Stand like a dancer. • Travel around the circle performing the given step. <i>Today the dancers will travel around the circle with a partner and follow the same exercise as the teacher and assistant.</i> • Begin to clap to the beat of the music while everyone else gets a turn. Clap hands together and then clap hands to top of knees. Keep repeating this pattern. • Once everyone has a turn, ask the dancers to tap various body parts to the beat of the music. Name the body parts so the dancers can learn the names of the parts of their body. <i>Be sure to add cross body movements in this section. The right hand will touch somewhere on the left side of the body and vice-versa.</i>
There are many benefits to this exercise: The teacher can assess the dancer's understanding of the exercise; gives the dancer a sense of accomplishment by traveling around the circle; encourages musical awareness; requires the dancer to follow a sequence of tasks. Be sure to incorporate cross body tapping into the rhythmic section.		
Curl & Stretch with Port de bras	Class CD, Stretching, Track #2, 2:16, None	<p><i>Incorporate different port de bras during the opening up sections. Ask the dancers to follow along and repeat the names of all port de bras. Review 1st, 2nd, 3rd, 4th, & 5th positions of the arms. Mix the port de bras positions up and see if the dancers can recognize and name them. Dancers will also balance with their feet off of the floor while in the curled position.</i></p> <p>Curl, Stretch, and Port de bras</p> <ul style="list-style-type: none"> • Ask Dancers to curl into a small shape with their legs curled with knees into chest and back rounded with arms hugging knees. Dancers try to make their bodies into a tight ball. <i>Ask the dancers to take their feet off the floor in the curl portion of the exercise. This will engage their abdominals more as they explore their balance with only their bottoms touching the floor.</i> • Gracefully open up curved tight shape into a stretched straight shape with legs extended forward, back sitting tall and straight, with arms opening up overhead just like a flower. • While sitting tall move arms through various port de bras saying the correct name of the port de bras while the dancers repeat after you. <i>Lead the dancers through the 5 positions of the arms.</i>

			<ul style="list-style-type: none">• Repeat entire sequence varying port de bras• <u>Variation:</u> Have dancers balance on their bottoms as they lift their legs and feet from the floor at the same time as their arms float up. The dancers will gently sway their limbs as if they are a flower in the wind or perhaps a piece of seaweed floating in the ocean.• Repeat entire sequence but slowly curl back to a straight shape on back on floor and ask dancers to reach and curl forward working abdominals.• Repeat curl and stretch to floor (a little faster), but this time roll over to tummy and pretend to swim arms and legs as eyes look straight to floor then roll over in the opposite direction and swim, roll over to back and roll up reaching across to dancer on opposite side of circle using abdominals to curl up.
Move gracefully from one stretch to another. Remind dancers to take deep breaths and to reach as far as they can with their bodies. Remind dancers to keep their tummy tight while arms are swaying.			
Flexing & Pointing Ankles (with tempo)	Class CD, Flex & Pointe, Track #3, 1:19, None	<i>Add tempo to the exercise by asking dancers to flex and point slowly and then quickly. Also ask them to slowly walk their fingers down their legs for 2 then quickly for 4. Continue all the way down and all the way up.</i> <ul style="list-style-type: none">• Alternate flexing & pointing the ankles/feet. Incorporate tempo by doing 2 slow, 2 quick, and 1 slow flexes of ankles. Repeat.• Bend over at the hips and reach as far down legs as possible. Have dancers count to 8 and then roll up.• While sitting tall, rotate legs outward and then inward 4 times.• Bend over at the hips and reach as far down legs as possible. Have dancers count backwards from 8 and then roll up.	
Remind dancers to sit tall and to stretch their knees as they point and flex. Remind dancers to stretch their knees as they flex and point & rotate legs inward and outward. Remind dancers to keep their legs straight as they bend forward at hips to reach toward their toes.			
Center Barre	Transition to Center Barre	None	<ul style="list-style-type: none">• <u>Change dancers to a line formation.</u>• Dancers will form one or two lines facing the front of the studio. The assistant and teacher will turn and face the students to demonstrate the exercises and to keep eye contact with all students.• Have the dancers stand and place their feet together in parallel
	Remind dancers to listen carefully and watch the teacher and the assistant as they learn to dance like Angelina Ballerina.		
	Demi-Plié: Parallel; 1st Position; 2nd Position; Add 2nd Position Grand Plié	Class CD, Plié, Track #5, 2:29 None	<i>Review 2nd position of the feet with the dancers. Review how to do a demi-plié in 2nd position. Remind dancers to keep backs straight and knees over toes. Once you have reviewed a demi plié in 2nd position, introduce a grand plié in 2nd position. <u>Teach the dancers that their bottoms will never go below their knees in a grand plié. Have the dancers pretend they are in a very narrow room with walls that have just been painted. One wall is 3" from their nose and the other wall is 3" from their backside. As they grand plié, remind them that they must remain free from wet paint.</u></i> Legs parallel with arms en bas:

			<ul style="list-style-type: none"> • 2 demi-pliés; arms gently open to demi-seconde from en bas each time the knees bend closing back to en bas as the knees straighten • Port de bras arms: 1st, 5th, 2nd, en bas, 2nd, 5th, 1st, en bas • Rotate open to 1st position and repeat all • Tendu à la seconde and lower heel. Repeat plié and port de bras in 2nd position • Place hands on hips and begin 2 grand pliés in 2nd position. • Tendu closing 1st position, rotate legs parallel, élevé (rise to demi-pointe with straight legs) and balance for 4 measures. • Lower heels and finish with arms en bas and head slightly turned at a 45-degree angle. Hold this position for a count of 3.
<p>Remind dancers to keep knees over toes during plié. When the dancers plié the legs will make a diamond shape. When teaching 2nd position demi-plié, have the dancers perform the movement with you. Remind dancers of how their knees and toes must look in the same direction and their bodies must remain very tall and straight.</p> <p><i>Remind dancers to be very smooth and graceful with their movements. Point out to the dancers how the music will guide them and how important it is for dancers to match their movements to what they are hearing in the music.</i></p>			
Tendu from Parallel & 1st position	Class CD, Tendu, Track #6, 1:19, None	Legs in parallel with hands on hips <ul style="list-style-type: none"> • Tendu Devant, stretching right foot forward parallel, flex the ankle, point the ankle; and close parallel • 1 tendu right leg, close parallel • 3 quick hand claps • Repeat all of above starting on the left, then again right & left • Quickly rotate legs to 1st position and repeat entire exercise in slight rotation to tendu à la seconde • Freeze for 3 	
<p>Remind the dancers to stretch their leg, foot, and toes each time they tendu. Remind dancers to keep their bodies very still as they perform each tendu. Remind dancers to keep all ten toes on the floor when they rotate their legs into 1st position. Watch for dancers over-rotating. Remind dancers when performing their tendu à la seconde to keep both hips facing front and to keep both legs straight.</p>			
Dégagé	Class CD, Dégagé; Track #7; 1:32 None	Legs parallel and both hands on hips <ul style="list-style-type: none"> • Dégagé right devant & close parallel – 2 X's • Dégagé right leg devant; rotate leg outward; rotate leg parallel; close parallel • Repeat above on left leg • Repeat both right and left • Finish for 3 	
<p>Discuss with the dancers how the leg bone rotates in the hip and the hip remains still. Ask the dancers to keep their leotards very still as their leg moves. Remind dancers to brush the floor during each dégagé.</p>			

	Piqué	Class CD; Piqué; Track #8; :28; Optional Repeat	<p>Legs parallel with hands on hips</p> <ul style="list-style-type: none"> • Piqué Right leg 4Xs • Holding leg off floor (ct 5) – flex ankle (ct 6); point ankle (ct 7); close parallel (ct 8) • Repeat on left • Repeat on right and left again • Finish for 3
	Focus on quietly & sharply lifting & lowering toes from floor with straight leg. Remind dancers how they must count their music and use their thinking brains to remember when to flex and point their ankle.		
Center	Transition to Center Work		Dancers will remain in their line formations facing the front of the studio.
	Sauté with a partner	Class CD; Rocking; Track #10; 1:06; repeat;	<p>Pair dancers and have them face each other with their legs in parallel and their hands on their hips</p> <ul style="list-style-type: none"> • Plié, sauté (jump), plié, straighten legs • 3 quick hand claps (own hands) & 3 quick partner hand claps (1 & 2; 3 & 4) • Plié, sauté (jump), plié, straighten legs • 3 quick hand claps (own hands) & 3 quick partner hand claps • Repeat sauté & claps • Take hold of partner's hand and rise to demi-pointe and bourrée sideways in parallel around with partner changing places. • Finish for 3 • Play music and again repeating all of combination finishing back in original place
	Remind dancers to push their toes through the floor as they jump off the floor. Review with dancers how to draw the figure 8's with their scarf. This will be challenging for this age group, but they will eventually be able to copy your movements.		
Traveling Steps	Transition to Traveling Steps	None	Place dancers in rows/lines on one side of room. With the assistant leading, dancers will travel from one side of the room to the other. Many exercises will be repeated.
	Take the time to tell the dancers which group of dancers will go first, second, etc. Taking turns is a concept they are learning.		
	Dancer Walks & Bourrée (Just like the older dancers!)	Class CD, Bourrée: Track #16; 1:21; None	<p><i>Angelina dreamed of being able to dance like the older dancers in Camembert Academy. In this exercise have the dancers walk and then bourrée in the same position as in Angelina's favorite photograph hanging in the classroom. (Refer to Teacher Story Manual for position in photograph)</i></p> <ul style="list-style-type: none"> • Dancers will begin with their downstage leg pointed forward with both arms demi-seconde. • 4 Dancer walks forward (focusing on stretching and reaching with toes first)

			<ul style="list-style-type: none"> Step to demi pointe with legs crossed in 5th position with opposite arm allongé over head and other arm extended allongé (ct 5) and bourrée in place (ct 6 & 7); lower to begin again (ct 8) Repeat same combination across the space.
			Show the dancers the photo on page 110 and ask them to copy the position in the photo with their bodies. Have the dancers turn the same direction every time as they cross the studio. For example, cue them, turn toward the mirror. On the repeat, they will do the same, turning their body in the opposite direction.
	Pas de chat & Circling the Mats	Class CD, Pas de Chat; Track #13; :35; Repeated; mats-square and circle shapes	<p><i>Angelina was so determined to float while she danced that she came up with a wonderful exercise to help her practice. Now, let's all give Angelina's special floating exercise a try.</i></p> <ul style="list-style-type: none"> Place mats down in a single row across dance space. Place 3 squares; 1 circle; 3 squares; 1 circle. When placing mats down, take into consideration the size of the children and their ability to travel while dancing. Explain to the dancers that when they see a square mat they must pas de chat over all square mats and when they see a circle mat they must dance in a circle around all of the circle mats. It is very important to either jump over or dance around the mats. So, the dancer's feet will never touch any of the mats in this exercise. Dancers will travel one at a time down the row: 3 parallel pas de chats over square mats Circle around circular mat – this can be bourrée, runs, or anything the dancer would like to do Repeat as the next dancer in line begins
			Place mats down the correct distance for the size of the dancers. Have the dancers take 4 cts for each pas de chat – jump on ct 1, land on ct 2, hold 3, 4; jump on ct 5, land on 6, hold 7, 8. On the circle, make sure dancers travel around on the outside of the mat and finish on the opposite side from where they started. Remind dancer to land lightly just like a cat.
			<p>Fall Themed Pas de Chat:</p> <ul style="list-style-type: none"> Ask the dancers to form a line on one side of dance space. Please note: if your class is large, you will want to form multiple lines. Place 3 square mats down in front of 1st person in line. Randomly place all the remaining mats on the opposite end of the studio space. Be sure to have one mat per dancer. The first dancer will perform 3 parallel pas de chats over the 3 mats The dancer will immediately become a leaf being blown by the wind. The dancer will choose a mat to stop on. Have dancers to choose their leaf shape while all the remaining dancers have their turn. Once everyone is a leaf, describe to the dancers how the wind is blowing in all directions and getting stronger. The special wind causes the dancers to roll (like a log) all the way across the floor. <p style="text-align: right;">Props: Mats</p>
Creative Movement	Transition to Creative Movement		Ask dancers to spread out around the dance space.

The creative movement portion of the class is designed to allow the child to explore movement based on a given concept. The children create their own movement within the structure of a given concept							
<table><tr><td>Emotions</td><td>Angelina Says Creative Movement CD, Emotions; Track #6; 1:57</td><td colspan="2"><p><i>Learning to express emotions through movement is an extremely important part of becoming a dancer. Last week the dancers sat in a circle and sat on their hands and danced the emotions using their facial muscles only.</i></p><ul style="list-style-type: none"><i>This week, the dancers will kneel and go through the same exercise with Angelina using their entire upper body.</i>Dancers begin kneeling in a circle.Listen to Angelina as she calls out different emotions. Ask dancers to express the emotion using only their upper body and face.</td></tr></table>				Emotions	Angelina Says Creative Movement CD, Emotions; Track #6; 1:57	<p><i>Learning to express emotions through movement is an extremely important part of becoming a dancer. Last week the dancers sat in a circle and sat on their hands and danced the emotions using their facial muscles only.</i></p> <ul style="list-style-type: none"><i>This week, the dancers will kneel and go through the same exercise with Angelina using their entire upper body.</i>Dancers begin kneeling in a circle.Listen to Angelina as she calls out different emotions. Ask dancers to express the emotion using only their upper body and face.	
Emotions	Angelina Says Creative Movement CD, Emotions; Track #6; 1:57	<p><i>Learning to express emotions through movement is an extremely important part of becoming a dancer. Last week the dancers sat in a circle and sat on their hands and danced the emotions using their facial muscles only.</i></p> <ul style="list-style-type: none"><i>This week, the dancers will kneel and go through the same exercise with Angelina using their entire upper body.</i>Dancers begin kneeling in a circle.Listen to Angelina as she calls out different emotions. Ask dancers to express the emotion using only their upper body and face.					
Discuss with the dancers what the different emotions mean. How do we know when someone is happy? When they are sad? Remember, many children are just learning what an emotion is and by connecting the movements of their bodies to the words, helps them to understand how they naturally experience different emotions and what the word is to define how they are feeling.							
Fall Theme: The above exercise is extremely important and should be practiced as written.							

Angelina's Dance	Transition to Choreography	None	Each week spend time teaching choreography to a special Angelina Ballerina song. Intermix given choreography to special works within the song while allowing other parts of the song to be used for the dancers to create their own choreography (free dance at this age).
	This exercise will allow for both teacher directed and child directed movement. This combination is an excellent technique to use at the end of each dance class		
	Angelina Choreography	Angelina's Song & Dance CD, 12345; Track #5, 1:03;	<p>Teach lyrics first and then choreography for the Angelina song – <i>A Lot of Dancers</i> Pair up dancers to dance together later in the choreography.</p> <p><u>A Lot of Dancers</u> Standing in parallel with arms en bas Here we are; 1st port de bras of the arms ending with palms up in 2nd ready for the show; pretend to brush off and straight tutu Ballerinas running to and fro; Run around in a circle Before the big ballet; Place hands on hips with feet together parallel a hundred things to do and say; Step passé forward 2 times Everyone counts down to go; Run to face partner and curtsey to each other</p> <p><u>Free Dance Rest of Song</u></p>

	Teach lyrics first, then movement. Feel free to alter to fit the needs of your students.		
Good-bye	Révérence - Curtsey & Bow	Class CD, Révérence, Track #22, 1:19, None	<p>Have dancers return to their line formation in the middle of the studio</p> <ul style="list-style-type: none"> • Feet together parallel with arms en bas • Port de bras with right arm- center, overhead, open side and back to en bas • Repeat with left arm • First port de bras both arms 2 Xs, looking right then left • Bourrée turn right then left • Bring right foot back and curtsey or keep feet together and bow • Repeat on other side • Listen for Angelina's farewell
	Dancers say thank you and good-bye to their teachers with a curtsey or bow. Teachers curtsey along to say good-bye and thank the dancers for working hard.		
	Stickers & Handouts	Stickers & Handouts	<ul style="list-style-type: none"> • Line up the dancers at the door • Remind everyone to practice at home • Give out any handouts you may have for them • Go down the line and call each dancer by name and thank them for working so hard and for being such a good listener. Place an Angelina Ballerina sticker on the hand of each dancer as you speak to them individually. • Open the studio door and see that the children get to their caregiver.
	A duty of the assistant is to stay with any child that hasn't been promptly picked up. Advise the assistant to be ready to distract and comfort a child in this situation. For many young children, they are easily upset if they don't see Mommy or the caregiver right away.		

Teacher Notes:

Level 2 / Term 2 / Week 8 [Week 18]: Ages 4 ½ -6**Focus Book:** *Angelina, Prima Ballerina* (pages 114-125)**Song:** *A Lot of Dancers***Class Length:** 45 Minutes**Theme Focus:** Season of Fall / Autumn**Props Needed:** Mats, Scarves, & Maracas

Painter's Tape, Silk Autumn

Leaves, & Printed Autumn Props

Section of Class	Exercise	Music CD, Track #, Length, Props Needed	Description
			Miscellaneous Information Regarding Exercise
Greeting, Story & Etiquette	Greeting & Roll	Roll Book	Gather dancers into a circle away from the dance area. With everyone seated on the floor, greet dancers and take roll.
	Reading of story; Check for understanding by asking questions	Story Book	<p><i>Angelina, Prima Ballerina</i> (pages 114-125)</p> <p>After reading, check for understanding by discussing the following with the dancers.</p> <ol style="list-style-type: none"> 1. Who did Angelina bump into when she was twirling down the hall? (Ms Mimi, hanging a sign up.) 2. What was the sign about? (Announcing an audition for the Mouskinov Ballet.) 3. What did the dancers in the Ballet Company wear that Angelina was not ready for yet? (Pointe shoes) 4. What type of instrument was Marco playing? (A huge string bass.) 5. What did Angelina find in the lost and found box? (A pair of pointe shoes.) 6. What were the differences in the special shoes (pointe shoes) that Angelina found compared to what she already had? They were made of satin and had a hard flat toe. (They are made so a dancer can dance on their toes.)
	Please note: some of the questions are more appropriate for the older dancers within this age range. Try to encourage all dancers to participate in the Q & A.		
	Dancer Etiquette	None	<p>Take time to review important rules. Ask the dancers to repeat the dancer rules back to you.</p> <ol style="list-style-type: none"> 1. Eyes on the teacher 2. Keep hands to self 3. Be a first-time listener
	Ask the dancers to always listen carefully when the teacher is talking. Remind them to always look at their teacher when they hear her voice. Remind young dancers to keep their hands to themselves.		

Warm-Up	Setting Up	1 Angelina Mat	Place one Angelina mat in the center of the room. Gather dancers into a circle around the mat. Have dancers hold hands to form a circle and then ask them to stretch their arms open wide making sure they are not touching their neighbor. Ask them to sit like Angelina Ballerina.
	Have the class assistant stand directly across from the teacher. If a child is having difficulty focusing or remaining in the circle, place that dancer directly on the side of the class assistant.		
	Travel Around the Circle	Class CD, Circle WU, Track #1, 3:51, None	<p>Repeat the exercise from last week: <i>Angelina loves to practice turning. We are going to begin our class today by practicing turning around with a friend.. Pair up each dancer with the person sitting next to her.</i></p> <p>The teacher and assistant will model what to do first. They will stand with their backs to each other and dance around the circle in opposite directions. Once they meet up on the opposite side of the circle, they will hook with their right-to-right elbows or left-to-left elbows and make one full rotation around their partner. They will then face opposite directions and skip away from one another. Once they meet back at their starting places, they will curtsy to each other thanking their partner and signaling the next pair of dancers to stand.</p> <ul style="list-style-type: none"> • Listen for Angelina's welcome • Stand like a dancer. • Travel around the circle performing the given step. <i>Today the dancers will travel around the circle with a partner and follow the same exercise as the teacher and assistant.</i> • Begin to clap to the beat of the music while everyone else gets a turn. Clap hands together and then clap hands to top of knees. Keep repeating this pattern. • Once everyone has a turn, ask the dancers to tap various body parts to the beat of the music. Name the body parts so the dancers can learn the names of the parts of their body. <i>Be sure to add cross body movements in this section. The right hand will touch somewhere on the left side of the body and vice-versa.</i>
	There are many benefits to this exercise: The teacher can assess the dancer's understanding of the exercise; gives the dancer a sense of accomplishment by traveling around the circle; encourages musical awareness; requires the dancer to follow a sequence of tasks. Be sure to incorporate cross body tapping into the rhythmic section.		
	Flexing & Pointing Ankles/ Rotating Legs Inward & Outward	Class CD, Flex & Pointe; Track #3; 1:19, None	<p><i>Add tempo to the exercise by asking dancers to flex and point slowly and then quickly. Also ask them to slowly walk their fingers down their legs for 2 then quickly for 4. Continue all the way down and all the way up.</i></p> <ul style="list-style-type: none"> • Alternate flexing & pointing the ankles/feet. Incorporate tempo by doing 2 slow, 2 quick, and 1 slow flexes of ankles. Repeat. • Bend over at the hips and reach as far down legs as possible. Have dancers count to 8 and then roll up. • While sitting tall, rotate legs outward and then inward 4 times. • Bend over at the hips and reach as far down legs as possible. Have dancers count backwards from 8 and then roll up.

Remind dancers to sit tall and to stretch their knees as they point and flex. Remind dancers to stretch their knees as they flex and point & rotate legs inward and outward. Remind dancers to keep their legs straight as they bend forward at hips to reach toward their toes.			
Straddle Stretch with Cambré	Class CD, Strength & Stretch; Track #4; 1:37, None	Have dancers sit with legs extended forward with hands resting on knees. <ul style="list-style-type: none">• Open legs to straddle position with hands remaining on knees. Hold ct 2 & 3. Close legs together on ct 4.• Repeat 3 Xs.• On 4th repeat of straddle, keep legs open and place hands on floor in front.• Lift one arm next to ear and bend toward opposite leg – (cambré left with right arm overhead)• Repeat opposite side• Repeat both sides• With legs in straddle, walk fingertips as far forward as possible while keeping legs straight. Hold stretch for 4 cts.• Walk fingertips back in and out as far as possible on each leg; walk fingertips back down and out for another stretch.• Repeat stretch and fingertip walks• Walk fingertips out, holding stretch as the feet flex and point.• Sit tall and bring legs together and shake them out.	
		Have dancers focus on only stretching as far as they can with their knees facing the ceiling. Some children have a tendency to roll inward at the hips resulting in their knees facing forward. Remind dancers to keep their knees stretched. Remind dancers to have their arm on top of their ear when doing the side cambré. On the flex and point, remind dancers to reach with their heels and then reach with their toes. Give them the image of trying to touch the side walls of the room.	
Center Barre	Transition to Center Barre	None	<ul style="list-style-type: none">• <u>Change dancers to a line formation.</u>• Dancers will form one or two lines facing the front of the studio. The assistant and teacher will turn and face the students to demonstrate the exercises and to keep eye contact with all students.• Have the dancers stand and place their feet together in parallel
	Remind dancers to listen carefully and watch the teacher and the assistant as they learn to dance like Angelina Ballerina.		
	Demi-Plié: Parallel; 1st Position; Add 2nd Position	Class CD, Plié, Track #5, 2:29 None	<u>Review 2nd position plié. Remind dancers to keep toes and knees aligned.</u> Legs parallel with arms en bas <ul style="list-style-type: none">• 2 demi-pliés in parallel as Right arm gently opens to demi-seconde from en bas each time the knees bend returning back to en bas as the knees straighten• Combining head movements as the right arm Port de bras to 1st, 2nd, and back to en bas.• Repeat above using only the left arm.• Rotate open to 1st position and repeat all• Tendu à la seconde and lower heel.• Repeat plié in 2nd position with single arm port de bras, right then left.

		<ul style="list-style-type: none"> Place hands on hips and begin 4 grand pliés in 2nd position. Lower heels, tendu close 1st, Finish for 3.
<p>Ask dancers to slightly turn their head as they incorporate the head movements of a dancer with their port de bras. Point out to the dancers how performing a plié changes level. Teach the dancers that their bottoms will never go below their knees in a grand plié. Have the dancers pretend they are in a very narrow room with walls that have just been painted. One wall is 3" from their nose and the other wall is 3" from their back side. As they grand plié, remind them that they must remain free from wet paint. Remind dancers to keep their knees over their toes when performing a plié. Remind dancers to keep their backs straight during exercise</p>		
Tendu from Parallel & 1st position	Class CD, Tendu, Track #6, 1:19, None	<p>Legs in parallel with hands on hips</p> <ul style="list-style-type: none"> Tendu Devant, stretching right foot forward parallel, flex the ankle, point the ankle; and close parallel 1 tendu right leg, close parallel 3 quick hand claps Repeat all of above starting on the left, then again right & left Quickly rotate legs to 1st position and repeat entire exercise in slight rotation to tendu à la seconde Freeze for 3
<p>Remind the dancers to stretch their leg, foot, and toes each time they tendu. Remind dancers to keep their bodies very still as they perform each tendu. Remind dancers to keep all ten toes on the floor when they rotate their legs into 1st position. Watch for dancers over-rotating. Remind dancers when performing their tendu à la seconde to keep both hips facing front and to keep both legs straight.</p>		
Dégagé	Class CD, Dégagé; Track #7; 1:32 None	<p>Legs parallel with hands on hips</p> <ul style="list-style-type: none"> Dégagé right devant & close parallel – 2 X's Dégagé right leg devant; rotate leg outward; rotate leg parallel; close parallel Repeat above on left leg Repeat both right and left Finish for 3
<p>Discuss with the dancers how the leg bone rotates in the hip and the hip remains still. Ask the dancers to keep their leotards very still as their leg moves. Remind dancers to brush the floor during each dégagé.</p>		
Piqué	Class CD; Piqué; Track #8; :28; Optional Repeat; None	<p>Legs parallel with hands on hips</p> <ul style="list-style-type: none"> Piqué Right leg 4Xs Holding leg off floor (ct 5) – flex ankle (ct 6); point ankle (ct 7); close parallel (ct 8) Repeat on left Repeat on right and left again Finish for 3

	Focus on quietly & sharply lifting & lowering toes from floor with straight leg. Remind dancers how they must count their music and use their thinking brains to remember when to flex and point their ankle.		
Center	Transition to Center Work		Dancers will remain in their line formations facing the front of the studio.
	Sauté with a partner (variation)	Class CD; Sauté; Track #11; : 33; Repeat None	<p>This week the dancers will perform a variation of the sauté exercise from last week. Instead of the dancers doing the same thing at the same time, the dancers will now take turns. Assign whether the dancers will be Viki or Gracie. All Gracie dancers will sauté first.</p> <ul style="list-style-type: none"> • Pair dancers and have them face each other with their legs in parallel and their hands on their hips. Assign whether they are Gracie or Viki. • Gracie will Plié, sauté (jump), plié, straighten legs as Viki claps her own hands together 3 times and places them on hips on ct 4. • Reverse – Gracie claps while Viki sautés • Both dancers perform sautés at the same time • Both dancers - 3 quick hand claps (own hands) & 3 quick partner hand claps (1 & 2; 3 & 4) • Repeat entire exercise
	Ask dancers about when they are at the lowest level and the highest level while doing this exercise. Remind dancers to keep tummies tight and legs/ankles together Ask dancers to count the beats of the music as they play their maraca.		
Traveling Steps	Transition to Traveling Steps	None	Place dancers in rows/lines on one side of room. With the assistant leading, dancers will travel from one side of the room to the other. Many exercises will be repeated.
	Take the time to tell the dancers which group of dancers will go first, second, etc. Taking turns is a concept they are learning.		
	Gallops & Arabesque	Class CD; Chasse/Polka; Track #19; 1:45	<p><i>Angelina was so excited to show Alice the special shoes she found in the lost and found box. Angelina excitedly put the special shoes on then performed beautiful gallops finishing in an arabesque.</i></p> <p><i>Divide the dancers into two groups and pair up the dancers so that one can be Angelina and the other will be Alice. (The dancers will trade places on the repeat.)</i></p> <p><i>Assign who is who first. Alice will watch in amazement as Angelina puts on the special shoes. Have the dancers pantomime the roles.</i></p> <ul style="list-style-type: none"> • Both dancers stand. Angelina gallops away as Alice watches. Angelina turns around and gallops back to Alice. • Angelina finishes with a beautiful arabesque as Alice offers her hands for support. • Have the dancers trade roles and repeat exercise.

<p>Dancers pretending to be Angelina can either gallop (forward or sideways) or chassé. Review with the dancers what they think Alice's reaction will be to Angelina. Review with the dancers how to do an arabesque before beginning the exercise. Do not expect the dancers to understand a technically correct arabesque. They are far too young to understand this. But they can stand on one leg with the other lifted behind them.</p>		
<p>Fall Themed Galloping and Arabesque:</p> <ul style="list-style-type: none"> Dancers will gallop across the space and pose in arabesque as a beautiful tree that has lost all of its leaves when it gets to the other side of the dance space 		
<p>Skipping</p>	<p>Class CD; Skips; Track #17; 1:51; Optional Repeat</p>	<p>Place 3 or 4 circle shaped mats equal distance from each other on the floor.</p> <ul style="list-style-type: none"> Dancers begin with their downstage leg pointed forward with their hands on their hips. Dancers skip forward and then continue skipping forward circling around the circle shaped mat. (Dancers are skipping forward in a straight line and then skipping forward in a circle around the mat) Repeat pathway with all circle shaped mats.
<p>Remind dancers to bring their foot all the way to their knee each time. Remind dancers to let each leg have a turn. As the combination gets faster, some dancers may not alternate their knees. Remind dancers that their feet will travel around the mat and not on the mat.</p>		
<p>Fall Themed Skipping:</p> <ul style="list-style-type: none"> Ask the dancers to form a line on one side of dance space. Please note: if your class is large, you will want to form multiple lines. Place 3 or 4 circle mats down in front of 1st person in line. Dancers will pretend to be blowing leaves The first dancer will begin skipping forward then pretend a big wind begins to blow when reaching each mat The wind will force the dancer to move in a circle with each gust and forward as it settles down Variation: Spread circle mats around the dance space. Dancers skip around the room and around the circle mats on the teacher's cue. 		
<p>Pas de chat & Circling the Mats</p>	<p>Class CD, Pas de Chat; Track #13; :35; Repeated</p>	<p>Angelina was so determined to float while she danced that she came up with a wonderful exercise to help her practice. Now, let's all give Angelina's special floating exercise a try.</p> <ul style="list-style-type: none"> Place mats down in a single row across dance space. Place 3 squares; 1 circle; 3 squares; 1 circle. When placing mats down, take into consideration the size of the children and their ability to travel while dancing. Explain to the dancers that when they see a square mat they must pas de chat over all square mats and when they see a circle mat they must dance in a circle around all of the circle mats. It is very important to either jump over or dance around the mats. So, the dancer's feet will never touch any of the mats in this exercise. Dancers will travel one at a time down the row: 3 parallel pas de chats over square mats Circle around circular mat – this can be bourrée, runs, or anything the dancer would like to do Repeat as the next dancer in line begins

Place mats down the correct distance for the size of the dancers. Have the dancers take 4 cts for each pas de chat – jump on ct 1, land on ct 2, hold 3, 4; jump on ct 5, land on 6, hold 7, 8. On the circle, make sure dancers travel around on the outside of the mat and finish on the opposite side from where they started. Remind dancer to land lightly just like a cat.			
Fall Themed Pas de Chat: <div style="float: right;">Props: Mats</div> <ul style="list-style-type: none"> Ask the dancers to form a line on one side of dance space. Please note: if your class is large, you will want to form multiple lines. Place 3 square mats down in front of 1st person in line. Randomly place all the remaining mats on the opposite end of the studio space. Be sure to have one mat per dancer. The first dancer will perform 3 parallel pas de chats over the 3 mats The dancer will immediately become a leaf being blown by the wind. The dancer will choose a mat to stop on. Have dancers to choose their leaf shape while all the remaining dancers have their turn. Once everyone is a leaf, describe to the dancers how the wind is blowing in all directions and getting stronger. <p style="text-align: center;"><i>The special wind causes the dancers to roll (like a log) all the way across the floor.</i></p>			
Creative Movement	Transition to Creative Movement		Ask dancers to spread out around the dance space.
	The creative movement portion of the class is designed to allow the child to explore movement based on a given concept. The children create their own movement within the structure of a given concept		
	Shapes	Angelina Says Creative Movement CD, Shapes; Track #7; 2:21, None	<i>Under the guidance of Angelina Ballerina, the dancers will explore how their bodies can make curved shapes and straight shapes. Dance along with Angelina creating many different shapes with their bodies.</i> <ul style="list-style-type: none"> Listen for Angelina’s guidance Follow Angelina’s directions then freeze while she gives further instructions
	Dancers will explore curved and straight shapes of the body. *Have the dancers move in those beautiful curved or straight shapes. *Ask the dancers at the end of the exercise which shape was their favorite one to make.		
	Autumn Theme: <div style="float: right;">Props: Autumn Leaf Paper Circles</div> <ul style="list-style-type: none"> Be sure to have enough of the Autumn Leaf design paper circles from your Angelina seasonal program. Spread the leaf circles all around the studio. The dancers must travel around the circles, never stepping on them as they dance. The music will be Track #3 Autumn Listen carefully to Angelina as she describes Autumn 		

	<ul style="list-style-type: none"> The teacher will also give extra instructions during the music and ask the dancers to change their shape of their dance into a straight or a curved shape. Once the dancer creates the shape they must try to maintain that shape as they dance around the space. When the music ends, the dancers will find and pick up one leaf circle. They will then try to make their bodies into the same shape as the leaf they are holding. 		
Angelina's Dance	Transition to Choreography	None	Each week spend time teaching choreography to a special Angelina Ballerina song. Intermix given choreography to special works within the song while allowing other parts of the song to be used for the dancers to create their own choreography (free dance at this age).
	This exercise will allow for both teacher directed and child directed movement. This combination is an excellent technique to use at the end of each dance class		
	Angelina Choreography	Angelina's Song & Dance CD, 12345; Track #5, 1:01;	<p>Teach lyrics first and then choreography for the Angelina song – <i>A Lot of Dancers</i></p> <p>Pair up dancers to dance together later in the choreography.</p> <p><u>A Lot of Dancers</u></p> <p>Standing in parallel with arms en bas</p> <p>Here we are; 1st port de bras of the arms ending with palms up in 2nd ready for the show; pretend to brush off and straight tutu</p> <p>Ballerinas running to and fro; Run around in a circle</p> <p>Before the big ballet ; Place hands on hips with feet together parallel</p> <p>a hundred things to do and say; Step passé forward 2 times</p> <p>Everyone counts down to go; Run to face partner and curtsy to each other</p> <p>Teach new lyrics and choreography:</p> <p><i>In ballet we love to work together; Take partner's hands and sway to one direction</i></p> <p><i>Friends will help to make the show much better; Sway to the opposite direction</i></p> <p><i>We're feeling fabulous All the families there for us; Holding hands turn partner around (dancers bourrée sideways and make a complete circle ending back in original place)</i></p> <p><i>So much fun to share; Let go of partner's hands and jump facing forward then bring arms to 5th allonge with palms facing inward</i></p> <p><u>Free Dance Rest of Song</u></p>
	Teach lyrics first, then movement. Feel free to alter to fit the needs of your students.		
Good-bye	Révérence - Curtsey & Bow	Class CD,	<p>Have dancers return to their line formation in the middle of the studio</p> <ul style="list-style-type: none"> Feet together parallel with arms en bas Port de bras with right arm- center, overhead, open side and back to en bas

		Révérence, Track #22, 1:19, None	<ul style="list-style-type: none"> • Repeat with left arm • First port de bras both arms 2 Xs, looking right then left • Bourrée turn right then left • Bring right foot back and curtsey or keep feet together and bow • Repeat on other side • Listen for Angelina's farewell
	Dancers say thank you and good-bye to their teachers with a curtsey or bow. Teachers curtsey along to say good-bye and thank the dancers for working hard.		
	Stickers & Handouts	Stickers & Handouts	<ul style="list-style-type: none"> • Line up the dancers at the door • Remind everyone to practice at home • Give out any handouts you may have for them • Go down the line and call each dancer by name and thank them for working so hard and for being such a good listener. Place an Angelina Ballerina sticker on the hand of each dancer as you speak to them individually. • Open the studio door and see that the children get to their caregiver.
	A duty of the assistant is to stay with any child that hasn't been promptly picked up. Advise the assistant to be ready to distract and comfort a child in this situation. For many young children, they are easily upset if they don't see Mommy or the caregiver right away.		

Teacher's Notes:

Level 2 / Term 2 / Week 9 [Week 19]: Ages 4 ½ - 6**Focus Book:** *Angelina, Prima Ballerina* (pages 126-132)**Song:** *A Lot of Dancers***Class Length:** 45 Minutes**Theme Focus:** Season of Fall / Autumn**Props Needed:** Mats, Scarves,
Painter's Tape, & Autumn Themed Props

Section of Class	Exercise	Music CD, Track #, Length, Props Needed	Description
	Miscellaneous Information Regarding Exercise		
Greeting, Story & Etiquette	Greeting & Roll	Roll Book	Gather dancers into a circle away from the dance area. With everyone seated on the floor, greet dancers and take roll.
	Reading of story; Check for understanding by asking questions	Story Book	<i>Angelina, Prima Ballerina</i> (pages 126-132) After reading, check for understanding by discussing the following with the dancers. <ol style="list-style-type: none">What happened to Angelina every time she let go of the barre with the special shoes on? (She fell down.)What happened to Angelina’s legs and feet? (They became very sore and swollen.)What happened to Marco’s instrument? (He had the wrong one and Ms. Mimi found one that was smaller and just the perfect size for him.)What is an audition? (It is like a try out where dancers or actors come and perform for a director or teacher. Dancers must audition to become members of a company, to dance certain roles, or to get accepted to study in a special program.)
	Please note: some of the questions are more appropriate for the older dancers within this age range. Try to encourage all dancers to participate in the Q & A.		
	Dancer Etiquette	None	Take time to review important rules. Ask the dancers to repeat the dancer rules back to you. <ol style="list-style-type: none">Eyes on the teacherKeep hands to selfBe a first-time listener
	Ask the dancers to always listen carefully when the teacher is talking. Remind them to always look at their teacher when they hear her voice. Remind young dancers to keep their hands to themselves.		

Warm-Up	Setting Up	1 Angelina Mat	Place one Angelina mat in the center of the room. Gather dancers into a circle around the mat. Have dancers hold hands to form a circle and then ask them to stretch their arms open wide making sure they are not touching their neighbor. Ask them to sit like Angelina Ballerina.
	Have the class assistant stand directly across from the teacher. If a child is having difficulty focusing or remaining in the circle, place that dancer directly on the side of the class assistant.		
	Travel Around the Circle	Class CD, Circle WU, Track #1, 3:51, None	<p><i>Marco was very excited about having an instrument just the right size for him. Review with the dancers how Marco would hold and play his bass.</i></p> <p><i>Have the dancers pretend to play a bass just the right size for them for 4 counts before galloping in a forward direction around the circle.</i></p> <p>The teacher will begin and then each dancer will follow traveling around the circle as the remaining dancers clap to the beat of the music. Take time to fully explain the exercise before beginning so the dancers understand the sequence.</p> <p>Listen for Angelina's welcome</p> <p>Each dancer will:</p> <ul style="list-style-type: none"> • Stand like a dancer. • Travel around the circle performing the given step. <u>Today the dancers will pretend to play a bass for 4 counts then forward gallop around the circle.</u> • Curtsey and sit like a dancer. • Begin to clap to the beat of the music while everyone else gets a turn. Clap hands together and then clap hands to top of knees. Keep repeating this pattern. • Once everyone has a turn, ask the dancers to tap various body parts to the beat of the music. Name the body parts so the dancers can learn the names of the parts of their body. <i>Be sure to add cross body movements in this section. The right hand will touch somewhere on the left side of the body and vice-versa.</i>
	There are many benefits to this exercise: The teacher can assess the dancer's understanding of the exercise; gives the dancer a sense of accomplishment by traveling around the circle; encourages musical awareness; requires the dancer to follow a sequence of tasks. Be sure to incorporate cross body tapping into the rhythmic section.		
	Flexing & Pointing Ankles/Rotating Legs Inward & Outward	Class CD; Flex & Pointe; Track #3; 1:19, None	<p><i>Add tempo to the exercise by asking dancers to flex and point slowly and then quickly. Also ask them to slowly walk their fingers down their legs for 2 then quickly for 4. Continue all the way down and all the way up.</i></p> <ul style="list-style-type: none"> • Alternate flexing & pointing the ankles/feet. Incorporate tempo by doing 2 slow, 2 quick, and 1 slow flexes of ankles. Repeat. • Bend over at the hips and reach as far down legs as possible. Have dancers count to 8 and then roll up. • While sitting tall, rotate legs outward and then inward 4 times. • Bend over at the hips and reach as far down legs as possible. Have dancers count backwards from 8 and then roll up.

Remind dancers to sit tall and to stretch their knees as they point and flex. Remind dancers to stretch their knees as they flex and point & rotate legs inward and outward. Remind dancers to keep their legs straight as they bend forward at hips to reach toward their toes.			
	Straddle Stretch with Cambré	Class CD; Strength & Stretch; Track #4; 1:37, None	Have dancers sit with legs extended forward with hands resting on knees. <ul style="list-style-type: none">• Open legs to straddle position with hands remaining on knees. Hold ct 2 & 3. Close legs together on ct 4.• Repeat 3 Xs.• On 4th repeat of straddle, keep legs open and place hands on floor in front.• Lift one arm next to ear and bend toward opposite leg – (cambré left with right arm overhead)• Repeat opposite side• Repeat both sides• With legs in straddle, walk fingertips as far forward as possible while keeping legs straight. Hold stretch for 4 cts.• Walk fingertips back in and out as far as possible on each leg; walk fingertips back down and out for another stretch.• Repeat stretch and fingertip walks• Walk fingertips out, holding stretch as the feet flex and point.• Sit tall and bring legs together and shake them out.
			Have dancers focus on only stretching as far as they can with their knees facing the ceiling. Some children have a tendency to roll inward at the hips resulting in their knees facing forward. Remind dancers to keep their knees stretched. Remind dancers to have their arm on top of their ear when doing the side cambré. On the flex and point, remind dancers to reach with their heels and then reach with their toes. Give them the image of trying to touch the side walls of the room.
Center Barre	Transition to Center Barre	None	<ul style="list-style-type: none">• <u>Change dancers to a line formation.</u>• Dancers will form one or two lines facing the front of the studio. The assistant and teacher will turn and face the students to demonstrate the exercises and to keep eye contact with all students.• Have the dancers stand and place their feet together in parallel
	Remind dancers to listen carefully and watch the teacher and the assistant as they learn to dance like Angelina Ballerina.		
	Demi-Plié: Parallel; 1st Position and 2nd Position	Class CD, Plié, Track #5, 2:29 None	Legs parallel with arms en bas <ul style="list-style-type: none">• 2 demi-pliés in parallel as Right arm gently opens to demi-seconde from en bas each time the knees bend returning back to en bas as the knees straighten• Combining head movements as the right arm Port de bras to 1st, 2nd, and back to en bas.• Repeat above using only the left arm.• Rotate open to 1st position and repeat all• Tendu à la seconde and lower heel.• Repeat plié in 2nd position with single arm port de bras, right then left.• Place hands on hips and begin 4 grand pliés in 2nd position.

		<ul style="list-style-type: none"> • Lower heels, tendu close 1st, • Finish for 3.
<p>Ask dancers to slightly turn their head as they incorporate the head movements of a dancer with their port de bras. Point out to the dancers how performing a plié changes level. Teach the dancers that their bottoms will never go below their knees in a grand plié. Have the dancers pretend they are in a very narrow room with walls that have just been painted. One wall is 3" from their nose and the other wall is 3" from their back side. As they grand plié, remind them that they must remain free from wet paint. Remind dancers to keep their knees over their toes when performing a plié. Remind dancers to keep their backs straight during exercise</p>		
Tendu from Parallel & 1st	Class CD, Tendu, Track #6, 1:19, None	<p>Legs in parallel with hands on hips</p> <ul style="list-style-type: none"> • Tendu Devant, stretching right foot forward parallel, flex the ankle, point the ankle; and close parallel • 1 tendu right leg, close parallel • 3 quick hand claps • Repeat all of above starting on the left, then again right & left • Quickly rotate legs to 1st position and repeat entire exercise in slight rotation to tendu à la seconde • Freeze for 3
<p>Remind the dancers to stretch their leg, foot, and toes each time they tendu. Remind dancers to keep their bodies very still as they perform each tendu. Remind dancers to keep all ten toes on the floor when they rotate their legs into 1st position. Watch for dancers over-rotating. Remind dancers when performing their tendu à la seconde to keep both hips facing front and to keep both legs straight.</p>		
Dégagé with arms in 3rd position	Class CD, Piqué, Track #8, :28, repeat, None	<p>Legs parallel with arms en bas;</p> <ul style="list-style-type: none"> • Port de bras arms to 3rd position – left arm forward • Dégagé right devant 3Xs • Demi-plié switching 3rd position of the arms • Repeat above on left leg • Repeat both right and left • Finish for 3
<p>Point out to the dancers that they have their opposite arm from leg forward. Point out to the dancers that 3rd position of the arms is when one arm is in 2nd and the other is in 1st. Remind dancers to brush the floor during each dégagé. Remind dancers to keep legs stretched through all parts of the dégagé.</p>		
Piqué	Class CD; Piqué; Track #8; :28; Optional Repeat; None	<p>Legs parallel with hands on hips</p> <ul style="list-style-type: none"> • Piqué Right leg 4Xs • Holding leg off floor (ct 5) – flex ankle (ct 6); point ankle (ct 7); close parallel (ct 8) • Repeat on left • Repeat on right and left again • Finish for 3

	Focus on quietly & sharply lifting & lowering toes from floor with straight leg. Remind dancers how they must count their music and use their thinking brains to remember when to flex and point their ankle.		
Center	Transition to Center Work		Dancers will remain in their line formations facing the front of the studio.
	Sauté with a partner (variation)	Class CD; Sauté; Track #11; : 33; Repeat 1 maraca per dancer	<p>This week the dancers will perform a variation of the sauté exercise from last week. Instead of the dancers doing the same thing at the same time, the dancers will now take turns. Assign whether the dancers will be Viki or Gracie. All Gracie dancers will sauté first.</p> <ul style="list-style-type: none"> • Pair dancers and have them face each other with their legs in parallel and their hands on their hips. Assign whether they are Gracie or Viki. • Gracie will Plié, sauté (jump), plié, straighten legs as Viki claps her own hands together 3 times and places them on hips on ct 4. • Reverse – Gracie claps while Viki sautés • Both dancers perform sautés at the same time • Both dancers - 3 quick hand claps (own hands) & 3 quick partner hand claps (1 & 2; 3 & 4) • Repeat entire exercise.
	Remind dancers to stretch their legs as they jump in the air. Remind dancers to always land in a plié after they jump. Remind dancers to gently clap their partner's hands.		
Traveling Steps	Transition to Traveling Steps	None	Place dancers in rows/lines on one side of room. With the assistant leading, dancers will travel from one side of the room to the other. Many exercises will be repeated.
	Take the time to tell the dancers which group of dancers will go first, second, etc. Taking turns is a concept they are learning.		
	Skipping with a Partner	Class CD; Skips; Track #17; 1:51; Optional Repeat; None	<p>Repeat of last week's exercise but this time pair two dancers together. Dancers will skip forward together holding hands and separate by skipping in opposite directions in a circle, returning back to side-by-side position to repeat pattern. Remind the dancers to count the skips traveling forward and the skips in a circle.</p> <ul style="list-style-type: none"> • Side-by-side dancers begin with their outside legs pointed forward with their hands on their hips. • Dancers skip forward 4Xs • Continue skipping forward making a big circle formation. Dancers will circle away from each other and back to each other. • Continue across studio.
Remind dancers to bring their foot all the way to their knee each time Remind dancers to let each leg have a turn. As the combination gets faster, some dancers may not alternate their knees. Remind dancers that their feet will travel around the mat and not on the mat.			

<p>Fall Themed Skipping:</p> <ul style="list-style-type: none"> • Ask the dancers to form a line on one side of dance space. Please note: if your class is large, you will want to form multiple lines. • Dancers will pretend to be blowing leaves as they perform the Skipping with a Partner exercise • Dancers will begin skipping forward with their partner then pretend a big wind begins to blow which causes them to blow away from each other in a circular motion 		
<p>Walking and Entering the Stage</p>	<p>Class CD, Bourrée: Track #14; 1:51 1 scarf per dancer and 1 mat for every 2 dancers</p>	<p>Angelina dreamed of being able to dance with the Mousnikov Ballet. In this next exercise Angelina is dreaming of entering the stage to perform along with one of the Mousnikov dancers.</p> <ul style="list-style-type: none"> • Divide the dancers into pairs. One dancer will be a Mousnikov dancer and the other will pretend to be Angelina. Give one partner a light pink scarf and the other partner a dark pink scarf. • Have the dancers begin on each side of the room. Place one mat per pair of dancers on the floor on the centerline. • Freeze for the music intro, holding their scarves in their downstage hand (demi-seconde) with their upstage leg pointed forward. • Slowly walk forward 4 steps toward their mat and partner, pause briefly showing their extended foot each time • Freeze lower body and bring scarf in down stage hand up and down • Curtsey to partner • Switch scarves with partner • Bourrée backwards holding partner's scarf Dancers repeat exercise • Repeat Exercise
<p>Have dancers slowly walk reaching with their toes in every step. Review with the dancers how to curtsey and exchange scarves. Remind dancers to walk to centerline but not to cross over their dividing mat.</p>		
<p>Fall Theme: Props: Silk Fall Leaves-1 per dancer; 1 mat per 2 dancers; Autumn Stage scene</p> <ul style="list-style-type: none"> • This exercise will be very similar to the Walking & Entering the Stage as described above • Divide the dancers into pairs. One dancer will be a Mousnikov dancer and the other will pretend to be Angelina. • Show the dancers the Autumn Stage Scene and ask them to imagine they are entering • Give each partner a silk Autumn Leaf to hold. Be sure each partner's leaf looks a little differently from their partner's leaf. • Have the dancers begin on each side of the room. Place one mat per pair of dancers on the floor on the centerline. Be aware of the distance between the dancers so they will be able to complete the walks and be on each side of the mat. • Freeze for the music intro, holding their leaf in their downstage hand (arms in demi-seconde) with their upstage leg pointed forward. • Slowly walk forward 4 steps toward their mat and partner, pause briefly showing their extended foot each time • Close legs in parallel • Step sideways in the direction of the hand holding the leaf and curtsey to partner • Switch leaves with partner 		

	<ul style="list-style-type: none"> Rise on demi-pointe and run on demi-pointe backwards to original starting place. Repeat entire exercise but this time begin with leaf in UPSTAGE hand and step sideways toward leaf in UPSTAGE direction 		
	Gallops & Arabesque	Class CD, Chasse/Polka; Track #19; 1:45	<p>Angelina was so excited to show Alice the special shoes she found in the lost and found box. Angelina excitedly put the special shoes on then performed beautiful gallops finishing in an arabesque.</p> <p>Divide the dancers into two groups and pair up the dancers so that one can be Angelina and the other will be Alice. (The dancers will trade places on the repeat.)</p> <p>Assign who is who first. Alice will watch in amazement as Angelina puts on the special shoes. Have the dancers pantomime the roles.</p> <ul style="list-style-type: none"> Both dancers stand. Angelina gallops away as Alice watches. Angelina turns around and gallops back to Alice. Angelina finishes with a beautiful arabesque as Alice offers her hands for support. Have the dancers trade roles and repeat exercise.
	<p>Dancers pretending to be Angelina can either gallop (forward or sideways) or chassé. Review with the dancers what they think Alice's reaction will be to Angelina. Review with the dancers how to do an arabesque before beginning the exercise. Do not expect the dancers to understand a technically correct arabesque. They are far too young to understand this. But they can stand on one leg with the other lifted behind them.</p>		
	<p>Fall Themed Galloping and Arabesque:</p> <ul style="list-style-type: none"> Dancers will gallop across the space and pose in arabesque as a beautiful tree that has lost all of its leaves when it gets to the other side of the dance space 		
Creative Movement	Transition to Creative Movement		Ask dancers to spread out around the dance space.
	The creative movement portion of the class is designed to allow the child to explore movement based on a given concept. The children create their own movement within the structure of a given concept		
	Shapes & Scarves	Angelina Says Creative Movement CD, Shapes; Track #7; 2:21; 1 scarf per two dancers	<ul style="list-style-type: none"> Divide the dancers into pairs. Give them one scarf to share. Have them hold one end each with each using one hand to hold their end. Have the dancers make their scarf and their bodies into the shape that Angelina is calling out. Under the guidance of Angelina Ballerina, the dancers will explore how their bodies can make curved shapes and straight shapes. Dance along with Angelina creating many different shapes with their bodies. Listen for Angelina's guidance Follow Angelina's directions then freeze while she gives further instructions

<p>Dancers will explore curved and straight shapes of the body AND their scarves. Have the dancers move in those beautiful curved or straight shapes. Ask the dancers at the end of the exercise which shape was their favorite one to make.</p>			
<p>Fall Theme</p> <ul style="list-style-type: none"> • Be sure to have enough of the Autumn theme paper circles from your Angelina seasonal program for all dancers. Today you will be using all the designs, not just the leaf ones. • Spread the Autumn circles all around the studio. The dancers must travel around the circles, never stepping on them as they dance. • The music will be Track #3 Autumn • Listen carefully to Angelina as she describes Autumn • The teacher will also give extra instructions during the music and ask the dancers to change their shape of their dance into a straight or a curved shape. Once the dancer creates the shape they must try to maintain that shape as they dance around the space. • When the music ends, the dancers will find and pick up one Autumn circle. They will then try to make their bodies into the same shape as the image they are holding. • Ask the dancers to remain frozen in their shape as you go around and ask them if they are frozen in a straight or curved shape. 		<p>Props: Autumn Themed Paper Circles</p>	
<p>Angelina's Dance</p>	<p>Transition to Choreography</p>	<p>None</p>	<p>Each week spend time teaching choreography to a special Angelina Ballerina song. Intermix given choreography to special works within the song while allowing other parts of the song to be used for the dancers to create their own choreography (free dance at this age).</p>
	<p>This exercise will allow for both teacher directed and child directed movement. This combination is an excellent technique to use at the end of each dance class</p>		
	<p>Angelina Choreography</p>	<p>Angelina's Song & Dance CD, 12345; Track #3, 1:01;</p>	<p>Teach lyrics first and then choreography for the Angelina song – <i>A Lot of Dancers</i> Pair up dancers to dance together later in the choreography. <u>A Lot of Dancers</u> Standing in parallel with arms en bas Here we are; 1st port de bras of the arms ending with palms up in 2nd ready for the show; pretend to brush off and straight tutu Ballerinas running to and fro; Run around in a circle Before the big ballet; Place hands on hips with feet together parallel a hundred things to do and say; Step passé forward 2 times Everyone counts down to go; Run to face partner and curtsy to each other In ballet we love to work together; Take partner's hands and sway to one direction Friends will help to make the show much better; Sway to the opposite direction We're feeling fabulous All the families there for us; Holding hands turn partner around (dancers bourrée sideways and make a complete circle ending back in original place)</p>

			<p><i>So much fun to share; Let go of partner's hands and jump facing forward then bring arms to 5th allonge with palms facing inward</i></p> <p><u>Teach new lyrics and choreography</u></p> <p><i>It takes a lot of dancers to dance in a ballet; Free Dance – Dancer chooses movement</i> <i>And everybody has a part to play; Free Dance – Dancer chooses movement</i> <i>It takes a lot of dancers to dance in a ballet; Free Dance – Dancer chooses movement</i> <i>Let's watch them dance and shout hooray; Free Dance – Dancer chooses movement</i> <i>To each and every dancer on the stage; Free Dance – Dancer chooses movement</i> <i>Finish in favorite pose.</i></p>
	Teach lyrics first, then movement. Feel free to alter to fit the needs of your students.		
Good-bye	Révérance - Curtsey & Bow	Class CD, Révérance, Track #22, 1:19, None	<p>Have dancers return to their line formation in the middle of the studio</p> <ul style="list-style-type: none"> • Feet together parallel with arms en bas • Port de bras with right arm- center, overhead, open side and back to en bas • Repeat with left arm • First port de bras both arms 2 Xs, looking right then left • Bourrée turn right then left • Bring right foot back and curtsey or keep feet together and bow • Repeat on other side • Listen for Angelina's farewell
	Dancers say thank you and good-bye to their teachers with a curtsey or bow. Teachers curtsey along to say good-bye and thank the dancers for working hard.		
	Stickers & Handouts	Stickers & Handouts	<ul style="list-style-type: none"> • Line up the dancers at the door • Remind everyone to practice at home • Give out any handouts you may have for them • Go down the line and call each dancer by name and thank them for working so hard and for being such a good listener. Place an Angelina Ballerina sticker on the hand of each dancer as you speak to them individually. • Open the studio door and see that the children get to their caregiver.
	A duty of the assistant is to stay with any child that hasn't been promptly picked up. Advise the assistant to be ready to distract and comfort a child in this situation. For many young children, they are easily upset if they don't see Mommy or the caregiver right away.		

Teacher's Notes:

Level 2 / Term 2 / Week 10 [Week 20]: Ages 4 ½ - 6**Focus Book:** *Angelina, Prima Ballerina* (pages 133-136)**Song:** *A Lot of Dancers***Class Length:** 45 Minutes**Theme Focus:** Season of Fall / Autumn**Props Needed:** Mats, Scarves, & Maracas
Painter's Tape & Autumn
Theme Props

Section of Class	Exercise	Music CD, Track #, Length, Props Needed	Description
Miscellaneous Information Regarding Exercise			
Greeting, Story & Etiquette	Greeting & Roll	Roll Book	Gather dancers into a circle away from the dance area. With everyone seated on the floor, greet dancers and take roll.
	Reading of story; Check for understanding by asking questions	Story Book	<p><i>Angelina, Prima Ballerina</i> 133-136)</p> <p>After reading, check for understanding by discussing the following with the dancers.</p> <ol style="list-style-type: none"> 1. What did Angelina race to the dance studio to do? (Put her new shoes on for the audition.) 2. What happened when Angelina tried to walk in her special shoes? (Her legs wobbled and she fell down right in front of Ms. Mimi.) 3. What did Ms. Mimi tell Angelina? (She told her she needed more years of training to be able to dance like she dreamed of.) 4. What did Angelina decide to do once she talked with Ms. Mimi? (To continue dreaming her big dreams of becoming a ballerina.)
	Please note: some of the questions are more appropriate for the older dancers within this age range. Try to encourage all dancers to participate in the Q & A.		
	Dancer Etiquette	None	<p>Take time to review important rules. Ask the dancers to repeat the dancer rules back to you.</p> <ol style="list-style-type: none"> 1. Eyes on the teacher 2. Keep hands to self 3. Be a first-time listener
	Ask the dancers to always listen carefully when the teacher is talking. Remind them to always look at their teacher when they hear her voice. Remind young dancers to keep their hands to themselves.		

Warm-Up	Setting Up	1 Angelina Mat	Place one Angelina mat in the center of the room. Gather dancers into a circle around the mat. Have dancers hold hands to form a circle and then ask them to stretch their arms open wide making sure they are not touching their neighbor. Ask them to sit like Angelina Ballerina.
	Have the class assistant stand directly across from the teacher. If a child is having difficulty focusing or remaining in the circle, place that dancer directly on the side of the class assistant.		
	Travel Around the Circle	Class CD, Circle WU, Track #1, 3:51, None	<p><i>Angelina dreamed of being a prima ballerina and loved to dance everywhere she went. She was always dancing on her demi-pointes. Have the dancers dance around the circle high on their demi-pointes and then strike a beautiful ballet pose for 3 counts just before they curtsey.</i></p> <p>The teacher will begin and then each dancer will follow traveling around the circle as the remaining dancers clap to the beat of the music. Take time to fully explain the exercise before beginning so the dancers understand the sequence.</p> <p>Listen for Angelina's welcome</p> <p>Each dancer will:</p> <ul style="list-style-type: none"> • Stand like a dancer. • Travel around the circle performing the given step. <u><i>Today the dancers will dance high on their demi-pointes around the circle, strike a pose for 3 counts and then curtsey before sitting. Ask the dancers to add their choice of port de bras as they travel around the circle.</i></u> • Curtsey and sit like a dancer. • Begin to clap to the beat of the music while everyone else gets a turn. Clap hands together and then clap hands to top of knees. Keep repeating this pattern. • Once everyone has a turn, ask the dancers to tap various body parts to the beat of the music. Name the body parts so the dancers can learn the names of the parts of their body. <i>Be sure to add cross body movements in this section. The right hand will touch somewhere on the left side of the body and vice-versa.</i>
	There are many benefits to this exercise: The teacher can assess the dancer's understanding of the exercise; gives the dancer a sense of accomplishment by traveling around the circle; encourages musical awareness; requires the dancer to follow a sequence of tasks. Be sure to incorporate cross body tapping into the rhythmic section.		
	Flexing & Pointing Ankles/Rotating Legs Inward & Outward	Class CD, Flex & Pointe; Track #3; 1:19, None	<p><i>Add tempo to the exercise by asking dancers to flex and point slowly and then quickly. Also ask them to slowly walk their fingers down their legs for 2 then quickly for 4. Continue all the way down and all the way up.</i></p> <ul style="list-style-type: none"> • Alternate flexing & pointing the ankles/feet. Incorporate tempo by doing 2 slow, 2 quick, and 1 slow flexes of ankles. Repeat. • Bend over at the hips and reach as far down legs as possible. Have dancers count to 8 and then roll up. • While sitting tall, rotate legs outward and then inward 4 times. • Bend over at the hips and reach as far down legs as possible. Have dancers count backwards from 8 and then roll up.

Remind dancers to sit tall and to stretch their knees as they point and flex. Remind dancers to stretch their knees as they flex and point & rotate legs inward and outward. Remind dancers to keep their legs straight as they bend forward at hips to reach toward their toes.			
	Straddle Stretch with Cambré	Class CD, Strength & Stretch; Track #4; 1:37, None	Have dancers sit with legs extended forward with hands resting on knees. <ul style="list-style-type: none">• Open legs to straddle position with hands remaining on knees. Hold ct 2 & 3. Close legs together on ct 4.• Repeat 3 Xs.• On 4th repeat of straddle, keep legs open and place hands on floor in front.• Lift one arm next to ear and bend toward opposite leg – (cambré left with right arm overhead)• Repeat opposite side• Repeat both sides• With legs in straddle, walk fingertips as far forward as possible while keeping legs straight. Hold stretch for 4 cts.• Walk fingertips back in and out as far as possible on each leg; walk fingertips back down and out for another stretch.• Repeat stretch and fingertip walks• Walk fingertips out, holding stretch as the feet flex and point.• Sit tall and bring legs together and shake them out.
			Have dancers focus on only stretching as far as they can with their knees facing the ceiling. Some children have a tendency to roll inward at the hips resulting in their knees facing forward. Remind dancers to keep their knees stretched. Remind dancers to have their arm on top of their ear when doing the side cambré. On the flex and point, remind dancers to reach with their heels and then reach with their toes. Give them the image of trying to touch the side walls of the room.
Center Barre	Transition to Center Barre	None	<ul style="list-style-type: none">• <u>Change dancers to a line formation.</u>• Dancers will form one or two lines facing the front of the studio. The assistant and teacher will turn and face the students to demonstrate the exercises and to keep eye contact with all students.• Have the dancers stand and place their feet together in parallel
	Remind dancers to listen carefully and watch the teacher and the assistant as they learn to dance like Angelina Ballerina.		
	Demi-Plié: Parallel, 1st Position, 2nd Position; with port de bras	Class CD, Plié, Track #5, 2:29 None	Legs parallel with arms en bas <ul style="list-style-type: none">• 2 demi-pliés in parallel as Right arm gently opens to demi-seconde from en bas each time the knees bend returning back to en bas as the knees straighten• Combining head movements as the right arm Port de bras to 1st, 2nd, and back to en bas.• Repeat above using only the left arm.• Rotate open to 1st position and repeat all• Tendu à la seconde and lower heel.• Repeat plié in 2nd position with single arm port de bras, right then left.• Place hands on hips and begin 4 grand pliés in 2nd position.

		<ul style="list-style-type: none"> • Lower heels, tendu close 1st, • Finish for 3.
<p>Ask dancers to slightly turn their head as they incorporate the head movements of a dancer with their port de bras. Point out to the dancers how performing a plié changes level. Teach the dancers that their bottoms will never go below their knees in a grand plié. Have the dancers pretend they are in a very narrow room with walls that have just been painted. One wall is 3" from their nose and the other wall is 3" from their back side. As they grand plié, remind them that they must remain free from wet paint. Remind dancers to keep their knees over their toes when performing a plié. Remind dancers to keep their backs straight during exercise</p>		
Tendu from Parallel & 1st position	Class CD, Tendu, Track #6, 1:19, None	<p>Legs parallel with hands on hips</p> <ul style="list-style-type: none"> • Tendu, lift foot slightly to test balance, lower, close parallel • 2 tendus right leg, close parallel • Repeat L, R, L • Quickly rotate legs to 1st position • Repeat entire exercise in slight rotation to tendu à la seconde. • Finish for 3.
<p>Remind dancers to keep their tummies very still while performing tendu. Remind dancers to keep their weight on their standing (supporting leg) when lifting their tendu leg. This is a great way for the dancers to learn about where their weight needs to be. Remind them to always keep their leotard very still. Remind dancers when performing their tendu à la seconde to keep both hips facing front; both shoulders even and level; and to keep both legs straight.</p>		
Dégagé with arms in 3rd position	Class CD, Dégagé; Track #7; 1:32 None	<p>Legs parallel with arms en bas:</p> <ul style="list-style-type: none"> • Port de bras arms to 3rd position – left arm forward • Dégagé right devant 3Xs • Demi-plié switching 3rd position of the arms • Repeat above on left leg • Repeat both right and left • Finish for 3
<p>Point out to the dancers that they have their opposite arm from leg forward. Point out to the dancers that 3rd position of the arms is when one arm is in 2nd and the other is in 1st. Remind dancers to brush the floor during each dégagé. Remind dancers to keep legs stretched through all parts of the dégagé.</p>		
Piqué	Class CD; Piqué; Track #8; :28;	<p>Legs parallel with hands on hips</p> <ul style="list-style-type: none"> • Piqué right leg 4Xs • Holding leg off floor (ct 5) – rotate leg outward at hip (ct 6); rotate leg parallel (ct 7); close parallel (ct 8) • Repeat on left • Repeat on right and left again

		Optional Repeat	<ul style="list-style-type: none"> Finish for 3
	Focus on quietly & sharply lifting & lowering toes from floor with straight leg. Remind dancers how they must count their music and use their thinking brains to remember when to flex and point their ankle. On rotation of leg; remind dancers to only move their leg and not their hips or leotard.		
Center	Transition to Center Work		Dancers will remain in their line formations facing the front of the studio.
	Sauté	Class CD; Sauté; Track #11; :33; Repeat None	Legs parallel with hands on hips. <ul style="list-style-type: none"> Plié, sauté (jump), plié, stretch legs Plié, sauté (jump), plié, stretch legs Plié, sauté, sauté, sauté Relevé parallel, balance, lower heels Repeat all Finish for 3
	Remind dancers to stretch their legs as they jump in the air. Remind dancers to always land in a plié after they jump. Remind dancers that all the same rules apply to quick sautés as in slow sautés.		
	Échappé	Class CD; Échappé Sauté; Track #12; :38; None	Feet in 1 st position with hands on hips. <ul style="list-style-type: none"> Échappé Sauté: jump to 2nd and back to 1st Échappé Sauté: jump to 2nd and back to 1st Échappé Sauté: jump to 2nd and back to 1st Legs remain in 1st as arms port de bras: 1st, 5th, 2nd, en bas, back to hips
	Remind dancers to keep knees facing same direction as toes. Remind dancers to keep their backs straight and tall. Remind dancers to plié every time they land from a jump.		
Traveling Steps	Transition to Traveling Steps	None	Place dancers in rows/lines on one side of room. With the assistant leading, dancers will travel from one side of the room to the other. Many exercises will be repeated.
	Take the time to tell the dancers which group of dancers will go first, second, etc. Taking turns is a concept they are learning.		
	Skipping with a Partner	Class CD; Skips; Track #17; 1:51; Optional	This is a repeat exercise of last week. Dancers will skip forward together holding hands and separate by skipping in opposite directions in a circle, returning back to side-by-side position to repeat pattern. Remind the dancers to count the skips traveling forward and the skips in a circle. <ul style="list-style-type: none"> Side-by-side dancers begin with their outside legs pointed forward with their hands on their hips. Dancers skip forward 4Xs

	Repeat; None	<ul style="list-style-type: none"> Continue skipping forward making a big circle formation. Dancers will circle away from each other and back to each other. Continue across studio.
Remind dancers to bring their foot all the way to their knee each time Remind dancers to let each leg have a turn. As the combination gets faster, some dancers may not alternate their knees. Remind dancers that their feet will travel around the mat and not on the mat.		
Fall Themed Skipping: <ul style="list-style-type: none"> Ask the dancers to form a line on one side of dance space. Please note: if your class is large, you will want to form multiple lines. Dancers will pretend to be blowing leaves as the perform the Skipping with a Partner exercise Dancers will begin skipping forward with their partner then pretend a big wind begins to blow which causes them to blow away from each other in a circular motion 		
Walking and Entering the Stage	Class CD; Bourrée: Track #14; 1:51; 1 scarf per dancer 1 mat for every two dancers	<p>Angelina dreamed of being able to dance with the Mousnikov Ballet. In this next exercise Angelina is dreaming of entering the stage to perform along with one of the Mousnikov dancers.</p> <p>Divide the dancers into pairs. One dancer will be a Mousnikov dancer and the other will pretend to be Angelina. Give one partner a light pink scarf and the other partner a dark pink scarf.</p> <p>Have the dancers begin on each side of the room. Place one mat per pair of dancers on the floor on the centerline.</p> <ul style="list-style-type: none"> Freeze for the music intro, holding their scarves in their downstage hand (demi-seconde) with their upstage leg pointed forward. Slowly walk forward 4 steps toward their mat and partner, pause briefly showing their extended foot each time Freeze lower body and bring scarf in down stage hand up and down Curtsey to partner Switch scarves with partner Bourrée backwards holding partner's scarf Repeat exercise Repeat Exercise
Have dancers slowly walk reaching with their toes in every step. Review with the dancers how to curtsey and exchange scarves. Remind dancers to walk to centerline but not to cross over their dividing mat.		
Fall Theme: <p>Props: Silk Fall Leaves-1 per dancer; 1 mat per 2 dancers; Autumn Stage scene</p> <ul style="list-style-type: none"> This exercise will be very similar to the Walking & Entering the Stage as described above Divide the dancers into pairs. One dancer will be a Mousnikov dancer and the other will pretend to be Angelina. Show the dancers the Autumn Stage Scene and ask them to imagine they are entering Give each partner a silk Autumn Leaf to hold. Be sure each partner's leaf looks a little differently from their partner's leaf. Have the dancers begin on each side of the room. Place one mat per pair of dancers on the floor on the centerline. Be aware of the distance between the dancers so they will be able to complete the walks and be on each side of the mat. 		

	<ul style="list-style-type: none"> • Freeze for the music intro, holding their leaf in their downstage hand (arms in demi-seconde) with their upstage leg pointed forward. • Slowly walk forward 4 steps toward their mat and partner, pause briefly showing their extended foot each time • Close legs in parallel • Step sideways in the direction of the hand holding the leaf and curtsey to partner • Switch leaves with partner • Rise on demi-pointe and run on demi-pointe backwards to original starting place. Repeat entire exercise but this time begin with leaf in UPSTAGE hand and step sideways toward leaf in UPSTAGE direction 		
	Gallops & Arabesque	Class CD, Chasse/Polka; Track #19; 1:45	<p>Angelina was so excited to show Alice the special shoes she found in the lost and found box. Angelina excitedly put the special shoes on then performed beautiful gallops finishing in an arabesque.</p> <p>Divide the dancers into two groups and pair up the dancers so that one can be Angelina and the other will be Alice. (The dancers will trade places on the repeat.)</p> <p>Assign who is who first. Alice will watch in amazement as Angelina puts on the special shoes. Have the dancers pantomime the roles.</p> <ul style="list-style-type: none"> • Both dancers stand. Angelina gallops away as Alice watches. Angelina turns around and gallops back to Alice. • Angelina finishes with a beautiful arabesque as Alice offers her hands for support. • Have the dancers trade roles and repeat exercise.
	<p>Dancers pretending to be Angelina can either gallop (forward or sideways) or chassé. Review with the dancers what they think Alice's reaction will be to Angelina. Review with the dancers how to do an arabesque before beginning the exercise. Do not expect the dancers to understand a technically correct arabesque. They are far too young to understand this. But they can stand on one leg with the other lifted behind them.</p>		
	<p>Fall Themed Galloping and Arabesque:</p> <ul style="list-style-type: none"> • Dancers will gallop across the space and pose in arabesque as a beautiful tree that has lost all of its leaves when it gets to the other side of the dance space 		
Creative Movement	Transition to Creative Movement		Ask dancers to spread out around the dance space.
	The creative movement portion of the class is designed to allow the child to explore movement based on a given concept. The children create their own movement within the structure of a given concept		

	Shapes & Mirrors	Angelina Says Creative Movement CD; Shapes; Track #7; 2:21	<p><i>Divide the dancers into pairs. Have each pair of dancers walk closer to the mirrors in the room. Explain to the dancers that they are going to play the mirror game. When they look in the mirror and move the image in the mirror is doing the same thing as you. That is because it is you! Ask the dancers to move away from the mirror and to face their partner. Assign with each partner who is going to be the mirror and who is going to be the dancer.</i></p> <ul style="list-style-type: none"> • Under the guidance of Angelina Ballerina, the dancers will explore how their bodies can make curved shapes and straight shapes. Dance along with Angelina creating many different shapes with their bodies. • While listening for Angelina's guidance, the dancer will follow Angelina's directions while the other dancer follows the dancer's movements as if she if the mirror. • Follow Angelina's directions then freeze while she gives further instructions • After a few shapes have been called, have the dancers switch their dancer/mirror roles.
	Dancers will explore curved and straight shapes of the body. Have the dancers move in those beautiful curved or straight shapes. Ask the dancers which role they enjoyed most – being the mirror or the dancer?		
	<p>Fall Theme Props: None</p> <ul style="list-style-type: none"> • Discuss with the dancers some of the things they see during the season of Autumn. How would these Autumn things be shaped? How would they move? • Divide the dancers into pairs and ask each dancer to face their partner. • Once dancer will be the mirror and the other will be the dancer. Assign who will be who first. • Ask the mirror to follow the dancer as the dancer portrays something they have seen in Autumn. • On a hand clap both the mirror and the dancer will freeze. • Ask the mirror to guess what the dancer was moving like. • Change roles and repeat entire exercise with partner. 		
Angelina's Dance	Transition to Choreography	None	Each week spend time teaching choreography to a special Angelina Ballerina song. Intermix given choreography to special works within the song while allowing other parts of the song to be used for the dancers to create their own choreography (free dance at this age).
	This exercise will allow for both teacher directed and child directed movement. This combination is an excellent technique to use at the end of each dance class		
	Angelina Choreography	Angelina's Song & Dance CD, A Lot of Dancers Track #5; 1:03	<p>Teach lyrics first and then choreography for the Angelina song – <i>A Lot of Dancers</i></p> <p>Pair up dancers to dance together later in the choreography.</p> <p><u>A Lot of Dancers</u></p> <p>Standing in parallel with arms en bas</p> <p>Here we are; 1st port de bras of the arms ending with palms up in 2nd ready for the show; pretend to brush off and straight tutu</p> <p>Ballerinas running to and fro; Run around in a circle</p> <p>Before the big ballet; Place hands on hips with feet together parallel</p>

			<p><i>a hundred things to do and say; Step passé forward 2 times</i> <i>Everyone counts down to go; Run to face partner and curtsey to each other</i> <i>In ballet we love to work together; Take partner's hands and sway to one direction</i> <i>Friends will help to make the show much better; Sway to the opposite direction</i> <i>We're feeling fabulous All the families there for us; Holding hands turn partner around (dancers bourrée sideways and make a complete circle ending back in original place)</i> <i>So much fun to share; Let go of partner's hands and jump facing forward then bring arms to 5th allonge with palms facing inward</i> <i>It takes a lot of dancers to dance in a ballet; Free Dance – Dancer chooses movement</i> <i>And everybody has a part to play; Free Dance – Dancer chooses movement</i> <i>It takes a lot of dancers to dance in a ballet; Free Dance – Dancer chooses movement</i> <i>Let's watch them dance and shout hooray; Free Dance – Dancer chooses movement</i> <i>To each and every dancer on the stage; Free Dance – Dancer chooses movement</i> <i>Finish in favorite pose.</i></p>
	Teach lyrics first, then movement. Feel free to alter to fit the needs of your students.		
Good-bye	Révérance - Curtsey & Bow	Class CD, Révérance, Track #22, 1:19, None	<p>Have dancers return to their line formation in the middle of the studio</p> <ul style="list-style-type: none"> • Feet together parallel with arms en bas • Port de bras with right arm- center, overhead, open side and back to en bas • Repeat with left arm • First port de bras both arms 2 Xs, looking right then left • Bourrée turn right then left • Bring right foot back and curtsey or keep feet together and bow • Repeat on other side • Listen for Angelina's farewell
	Dancers say thank you and good-bye to their teachers with a curtsey or bow. Teachers curtsey along to say good-bye and thank the dancers for working hard.		
	Stickers & Handouts	Stickers & Handouts	<ul style="list-style-type: none"> • Line up the dancers at the door • Remind everyone to practice at home • Give out any handouts you may have for them • Go down the line and call each dancer by name and thank them for working so hard and for being such a good listener. Place an Angelina Ballerina sticker on the hand of each dancer as you speak to them individually. • Open the studio door and see that the children get to their caregiver.

	A duty of the assistant is to stay with any child that hasn't been promptly picked up. Advise the assistant to be ready to distract and comfort a child in this situation. For many young children, they are easily upset if they don't see Mommy or the caregiver right away.

Teacher's Notes: