



Term 3

Level 1

Level 2





Term 3 – Winter Level 1 Weekly Lesson Plans

Level 1 / Term 3 / Week 1 [Week 21]: Ages 3 – 4 ½

Focus Book: Perfect Party (pages 139-144)

Song: *The Best for You*

Class Length: 45 Minutes

Theme Focus: Season of Winter

Props Needed: Mats, Scarves

Additional Props: Painter's Tape, Felt Squares – One per color for each dancer: red, orange, yellow, blue, green, purple, pink; cotton balls

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>Perfect Party:</i> (pages 139-144) After reading, check for understanding by discussing the following with the dancers.</p> <ol style="list-style-type: none"> Why did Angelina want to give Ms. Mimi a party? (She loved her & it was her birthday.) Why didn't Marco want to go shopping? (He wanted to stay and work on a special song on his guitar.) Where did Angelina and her friends go to get Ms. Mimi a gift? (They went to The Ballet Shop). What was the first thing Angelina and her friends saw at the shop? (They saw a beautiful pair of silver slippers.)
	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"> 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 and her friends were so excited to put their coins from their piggy banks together and go shopping for a gift for Ms. Mimi. Today we will imagine we have our piggy bank and are going shopping too.</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> <ol style="list-style-type: none"> 1. Stand like a dancer. 2. Travel around the circle performing the given step. <u><i>Today the dancers will stand one at a time; pantomime picking up their piggy bank and listening to the coins jingle as they shake it. Each dancer will hold their piggy bank tightly as they gallop around the circle.</i></u> 3. Curtsey and sit like a dancer. 4. 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. <p>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></p>
	There are many benefits to this exercise: 1) Encourages musical awareness by clapping and tapping to the beat of the music, 2) Requires the dancer to follow a sequence of tasks, and 3) The dancers are also creating greater memory stores by relating to the story through pantomime and imagining they too have a piggy bank and are going shopping for a gift. Give dancers verbal guidance on what to do and cue the next dancer to stand. Be sure to incorporate cross body tapping into the rhythmic section at the end.		
	Curl & Stretch with Port de bras	Class CD, Stretching, Track #2, 2:16, None	<p><u><i>The first part of this exercise remains the same, then the dancers will open to a straddle and add stretches.</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. Repeat entire sequence. Ask dancers to tell you the names of the port de bras this time. Curl into a small shape – squeeze tightly Open up to a stretched shape with legs extended forward and hands on tops of knees, then open legs to straddle and place both hands on floor in front of body. While keeping one arm on the floor, take other arm and cambré sideways then switch arms and cambré the opposite direction. Repeat both again. With both hands on floor, walk fingertips forward creating a stretch through the legs. Remind dancers to keep their knees straight and facing the ceiling. Sit up straight and close legs together on last note.
	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>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. Changing tempo of movements – 2 slow - cts 1-4 2 quick – cts 5&, 6& 1 slow – cts 7,8 Repeat pattern Walk fingertips down legs while reaching toward toes. Hold stretch while counting to 8 and reaching as far down near the toes as possible. Sitting tall on count 8. Repeat exercise
	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; 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 right arm to 1st and 2nd and then left arm to 1st and 2nd. Open legs/feet to small 1st position (barely turned out) and place hands on hips 2 demi-pliés 1st position

		<ul style="list-style-type: none"> • Port de bras right arm to 1st and 2nd and then left arm to 1st and 2nd. • Open legs/feet to small 1st 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 and finish for 3
Remind dancers to keep knees over toes during plié. When the dancers plié the legs will make a diamond shape. 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:	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 • 1 Tendu Devant, holding leg extended (5) • 1 Clap with leg extended in tendu devant (6) • Close Tendu parallel (7) • 1 Clap with legs parallel (8) • Repeat on left foot • Repeat entire exercise • 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. Ask students to count out loud with you as they learn when to hold and when to move.		
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 3X's, closing parallel on count 4 • Demi-plié (ct 5) stretch (ct 6) • With legs parallel, clap hands (7,8) • Repeat on left leg. • 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 out loud and focus on counting and finding the beat of the music, first with their leg		
Passé/Retiré	Class CD; Cou de pied/ Passé/	Legs parallel with hands on hips <ul style="list-style-type: none"> • Parallel Passé/Retiré right leg (up 2 cts, down 2 cts) • With legs in parallel, port de bras left arm 1st, 5th, 2nd, and back to hip. • Repeat as above. • Passé retiré left leg (up 2 cts, down 2 cts)

		Retiré; Track #9; :44; None	<ul style="list-style-type: none"> With legs in parallel, port de bras right arm 1st, 5th, 2nd, and back to hip. Repeat as above
	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. Review with the dancers the meaning of “opposite leg from arm.” <u>Variation</u> : give each dancer a scarf and have them hold it in their opposite hand from their passé leg. Switch hands holding scarf after two repeats.		
Center	Transition to Center Work		Dancers will remain in their line formations facing the front of the studio.
	Sauté with a Friend	Class CD, Sauté, Track #11, :33, None	Pair dancers and have them face each other. Legs parallel with hands on hips <ul style="list-style-type: none"> Plié, Sauté, Plié, straighten legs Plié, Sauté, Plié, straighten legs Clap their own hands 2Xs, their partner’s hands 2Xs, their own again 2Xs, place hands on hips Repeat All
	<i>Point out to the dancers how much Angelina loves to dance with her friends and they are doing the same.</i> Remind dancers to keep tummies tight and legs/ankles together and stretched while in the air. Remind dancers to softly clap each other’s hands.		
	Échappé Sauté with a Friend	Class CD; Échappé Sauté; Track #12; :38; None	Ask dancers to remain with their partners. Legs parallel with arms down by their side, facing their partner. <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 Dancers rise on demi-pointe and take each other’s hands; bourrée changing places; let go hands; lower to parallel flat and bring hands by side to repeat all. Repeat all, on bourrée return back to original starting position.
	<i>Remind dancers to match arms to legs during jump – Open and together. Remind dancers to gently hold hands as they bourrée with their partner while changing places.</i>		
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.		

Pas de chat over the piggy banks	Class CD, Pas de chat; Track #13; :35; Keep Repeating Music; Mats	<p>Place dancers in groups of 4 dancers or 3 dancers and the assistant. Place a row of 4 square mats, 4 circle mats, 4 rectangle mats, 4 oval mats. Assign the dancers a specific shaped mat for their row. (This will help them to remain in their line; i.e. Sally only jumps over square mats, Susie only jumps over oval mats, etc.)</p> <p><i>Ask the dancers to pretend the mats are actually piggy banks and they must jump over each of them with a parallel pas de chat.</i></p> <ul style="list-style-type: none"> • 4 parallel pas de chats • Rise to demi-pointe; quickly bourrée turn 1 time; bourrée forward and away. • Next group of dancers begin.
<p>Angelina and her friends had their coins stored in their piggy banks. Have the dancers imagine they are jumping over piggy banks. A parallel pas de chat begins with feet together; one foot lifts up as the other pushes the body forward, landing on the lifted foot, quickly closing the pushing/jumping leg back to parallel. This is actually a natural way for little ones to jump.</p>		
<p>Winter Theme: Pas de chat over the piles of snow Props: Cotton Balls</p> <ul style="list-style-type: none"> • <i>In this exercise place 4 piles of cotton balls on the studio floor an equal distance from each other. These will represent piles of snow. If it is a large class, make more than one row of cotton balls and have more than 1 dancer complete the exercise at a time.</i> • <i>Dancers will pas de chat over each pile of cotton balls</i> • <i>Rise to demi-pointe; quickly bourrée turn 1 time; bourrée forward and away.</i> • <i>Once they get to the other side of the studio, dancers will turn and look at the “trail” made when they bourréed away from the piles of snow.</i> • <i>Next group of dancers begin.</i> • <i>Have dancers repeat the exercise, but in reverse. Bourrée toward the piles of snow, bourrée turn 1 time, and pas de chat over the piles of snow.</i> 		
Going Shopping for Ms. Mimi (Gallops)	Class CD: Gallops; Track #18; 2:27; 1 scarf per 2 dancers	<p>Assign the dancers into partners. Give one dancer a scarf to hold. The dancer holding the scarf will make the scarf dance while keeping their feet still while watching their partner dance and act. The other partner will perform the gallop and pantomime. They will change places and roles.</p> <p><i>Angelina was so excited about going shopping that she wanted to get to The Ballet Shop very quickly. She decided to gallop instead of just walking because that would be must faster. Once she arrived at the store, she took just a moment to admire the beautiful window display.</i></p> <p><i>The dancers will imagine they too are going shopping and will show their acting abilities as they admire the imaginary store window full of beautiful ballet things.</i></p> <ul style="list-style-type: none"> • One partner moves, dances and acts while the other partner only moves their scarf. • Gallop forward for 8 cts traveling to the opposite side of the room. • Pantomime looking through the beautiful store window. Be sure to gasp and point out all the beautiful things, just like Angelina. • Gallop back to original place. • Take scarf from partner. • The partners now perform the other role

			<ul style="list-style-type: none"> • Exchange scarf.
	<p>Remind dancers that their tummy will be facing forward in the direction they are traveling. Review with the dancers some of the pantomimes that will tell the story of looking into a store window and being very excited about seeing beautiful things. Talk to the dancers about how they will have a certain amount of time (music) for each section of their exercise. Have the assistant perform the exercise while you and they count out loud. By giving the waiting group a scarf to hold and move will keep them involved and engaged in the exercise and not just watching.</p>		
	<p><i>Galloping in Winter Like a Snowman</i> <i>Props: scarves, one per pair of dancers</i></p> <ul style="list-style-type: none"> • <i>This exercise will be slightly different than the exercise described previously.</i> • <i>The dancers will imagine that they are a snowman that comes to life when given a magic scarf.</i> • <i>Dancers will work in pairs and begin by standing side by side pretending to be snowmen.</i> • <i>The teacher and assistant will go to each pair and place a scarf lightly around one of the dancer's neck.</i> • <i>The one that receives the scarf will come to life and gallop 8 times to the opposite side of the studio. Once on the other end, the dancer will twirl in excitement and gallop back to their partner.</i> • <i>The dancer will gently place the scarf around the the partner's neck and stand still pretending to be a snowman.</i> • <i>The second dancer will complete the galloping combination.</i> • <i>Repeat entire exercise.</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		
	Colors	Angelina Says Creative Movement CD; Colors; Track #8; 3:33; Color Squares <i>Purchase felt squares in the following colors:</i>	<p><i>The dancers will listen to Angelina's voice as she guides them in a color dance. Having pieces of felt in the colors called out will help the young dancers learn their colors.</i></p> <p><i>Place all color squares in the center of the room. Have the dancers form a circle around the color squares.</i></p> <ul style="list-style-type: none"> • <i>Listen to Angelina's words as she talks about how colors make her think and feel.</i> • <i>When Angelina calls out a certain color, have the dancers pick up that particular color and dance, matching their movements to the sounds and quality of the music.</i> • <i>When the music stops, freeze and listen carefully for Angelina to call out the next color.</i>

		<p>Red Orange Yellow Green Blue Purple Pink Take each square and cut into 4. Have one of each color for each student, the assistant, and the teacher.</p>	
<p>Be sure to have the children pick up the colors first. Offer gentle guidance to any child not knowing which color to pick up. Softly say the color name again as you slowly move your hand over the correct color. This is a way to model for children and to help them figure out what they are to do next. Ask the dancers to softly say the color name as they dance holding the color. Discuss with the dancers different objects as those named in the exercise. For example, name something red. An apple, a flower, a fire truck, etc. Ask the dancers to make the shapes of and or move like the objects they have named.</p>			
<p>Winter Theme</p>		<p>Props:</p>	
<ul style="list-style-type: none">• <i>Use the Class CD Track # 20; Waltz</i>• <i>Tell the dancers that they are going to go skiing today and as they ski in different pathways (straight, zig-zag, curvy, bent knees, and such), they will collect a rainbow of items.</i>• <i>Ask the dancers to name items of that they may find/see while skiing that are of the same colors of felt mentioned in the Colors activity. Example: For red, they may see a red bird/cardinal, for green they may see the leaves on a tree, etc. Tell the dancers that today you are all going to go out in search of the items mentioned.</i>• <i>The dancers will listen to the teacher as she guides them on this ski activity. Having pieces of felt in the colors called out will help the young dancers learn their colors.</i>• <i>Separate the felt squares by color and place the piles of felt around the studio.</i>• <i>Gather the dancers to the center of the room. Tell them to pretend to put on their ski clothes, then skis.</i>• <i>Start the music and tell them to go to a certain color using a certain pathway. Example: using a curvy pathway, head to the red bird/cardinal.</i>• <i>The dancers should follow your instructions and pick up a red felt square.</i>			

	<ul style="list-style-type: none"> Once all dancers have their square, give another instruction such as bending your knees, ski to the leaves on the tree. The dancers should then move accordingly and pick up a green felt square. Depending on the dancers, they can either hold on to all felt squares throughout the exercise, or they can creat their own pile somewhere in the studio. 		
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, <i>The Best For You</i> ; Track #6; 1:03; None	<p>Teach lyrics first and then choreography for the Angelina song – <i>The Best For You</i></p> <p><u>The Best For You</u></p> <p><i>Friends are great and dreams are too</i></p> <p><i>Both can bring great joy to you</i></p> <p><i>I have a friend I miss but be sure of this</i></p> <p><i>I wish the best for you</i></p> <p><i>Stand in small 1st position with arms demi-seconde</i></p> <p><i>Friends are great and</i> - Port de bras arms to 1st – open right arm, looking right at person to right; open left arm looking at person on left</p> <p><i>dreams are-- too--</i>Bring hands together in front of chest (elbows into body) while looking up (as if thinking of a dream or wish)</p> <p><i>both can bring great</i> - Bring arms to 5th position as you rise to demi-pointe</p> <p><i>joy--to you I have a</i> - Bourrée turn to the right as arms open to seconde position</p> <p><i>friend I miss but be</i> - 3 quick step forward as you place open hands over heart</p> <p><i>sure of this--I wish the</i> - Slowly walk backward 4 steps as arms open forward with palms up</p> <p><i>best for you--</i> Step together 1st position with arms extended forward with palms up (signifying you)</p> <p><i>music and additional verses</i> - 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, 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

			<ul style="list-style-type: none"> • 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 3 / Week 2 [Week 22]: Ages 3 – 4 ½**Focus Book:** Perfect Party (pages 145-151)**Song:** *The Best for You***Class Length:** 45 Minutes**Theme Focus:** Season of Winter**Props Needed:** Mats, Scarves,**Additional Props:** Painter's Tape, Felt Squares – One per color for each dancer: red, orange, yellow, blue, green, purple, pink

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>Perfect Party</i>: (pages 145-151) After reading, check for understanding by discussing the following with the dancers.</p> <ol style="list-style-type: none"> 1. Why didn't Angelina and her friends buy the slippers from the ballet shop? (Because they didn't have enough money.) 2. What did they decide to do instead? (Make their own slippers.) 3. What had Angelina's mom been baking all morning? (A birthday cake for Ms. Mimi.) 4. What did Gracie say after she saw the cake? (That they needed to bake a bigger one.) 5. What happened to their cake? (It turned into a big mess.)
	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>Angelina and her friends were so excited to make the satin slippers for Ms. Mimi that they skipped all the way home so they could get started with their project.</i></p> <p>Have the dancers pretend to be Angelina as they eagerly skip all the way home (around the circle). 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> <ol style="list-style-type: none"> 1. Stand like a dancer. 2. Travel around the circle, one at a time, performing the given step. <i>Today the dancers will happily skip around the circle.</i> 3. Curtsey and sit like a dancer. 4. 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. <p>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></p>
	Give dancers verbal guidance on what to do and cue the next dancer to stand. Be sure to incorporate cross body tapping into the rhythmic section at the end.		
	Curl & Stretch with Port de bras	Class CD, Stretching, Track #2, 2:16, None	<p><u><i>This exercise will remain the same from the previous week.</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. • Repeat entire sequence. Ask dancers to tell you the names of the port de bras this time. • Curl into a small shape – squeeze tightly

			<ul style="list-style-type: none"> • Open up to a stretched shape with legs extended forward and hands on tops of knees, then open legs to straddle and place both hands on floor in front of body. • While keeping one arm on the floor, take other arm and cambré sideways then switch arms and cambré the opposite direction. Repeat both again. • With both hands on floor, walk fingertips forward creating a stretch through the legs. Remind dancers to keep their knees straight and facing the ceiling. Sit up straight and close legs together on last note.
	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>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. Changing tempo of movements – 2 slow - cts 1-4 2 quick – cts 5&, 6& 1 slow – cts 7,8 • Repeat pattern • Walk fingertips down legs while reaching toward toes. • Hold stretch while counting to 8 and reaching as far down near the toes as possible. Sitting tall on count 8. • Repeat exercise
	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; 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 right arm to 1st and 2nd and then left arm to 1st and 2nd. • 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 small 1st 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

		<ul style="list-style-type: none"> • Tendu close 1st, rotate to parallel, rise to demi-pointe and bring arms to 1st; balance; lower heels and finish for 3
Remind dancers to keep knees over toes during plié. When the dancers plié the legs will make a diamond shape. 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:	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 • 1 Tendu Devant, holding leg extended (5) • 1 Clap with leg extended in tendu devant (6) • Close Tendu parallel (7) • 1 Clap with legs parallel (8) • Repeat on left foot • Repeat entire exercise • 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. Ask students to count out loud with you as they learn when to hold and when to move.		
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 3X's, closing parallel on count 4 • Demi-plié (ct 5) stretch (ct 6) • With legs parallel, clap hands (7,8) • Repeat on left leg. • 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 out loud and focus on counting and finding the beat of the music, first with their leg		
Passé/Retiré	Class CD; Cou de pied/ Passé Retiré; Track #9; :44; None	Legs parallel with hands on hips <ul style="list-style-type: none"> • Parallel Passé/Retiré right leg (up 2 cts, down 2 cts) • With legs in parallel, port de bras left arm 1st, 5th, 2nd, and back to hip. • Repeat as above. • Passé retiré left leg (up 2 cts, down 2 cts) • With legs in parallel, port de bras right arm 1st, 5th, 2nd, and back to hip. • Repeat as above

	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. Review with the dancers the meaning of “opposite leg from arm.” <u>Variation:</u> give each dancer a scarf and have them hold it in their opposite hand from their passé leg. Switch hands holding scarf after two repeats.		
Center	Transition to Center Work		Dancers will remain in their line formations facing the front of the studio.
	Sauté with a Friend	Class CD, Sauté, Track #11, :33, None	<p>Pair dancers and have them face each other. Legs parallel with hands on hips</p> <ul style="list-style-type: none"> • Plié, Sauté, Plié, straighten legs • Plié, Sauté, Plié, straighten legs • Clap their own hands 2Xs, their partner’s hands 2Xs, their own again 2Xs, place hands on hips • Repeat All
	<i>Point out to the dancers how much Angelina loves to dance with her friends and they are doing the same.</i> Remind dancers to keep tummies tight and legs/ankles together and stretched while in the air. Remind dancers to softly clap each other’s hands.		
	Échappé Sauté with a Friend	Class CD; Échappé Sauté; Track #12; :38; None	<p>Ask dancers to remain with their partners. Legs parallel with arms down by their side, facing their partner.</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 • Dancers rise on demi-pointe and take each other’s hands; bourrée changing places; let go hands; lower to parallel flat and bring hands by side to repeat all. • Repeat all, on bourrée return back to original starting position.
	<i>Remind dancers to match arms to legs during jump – Open and together.</i> Remind dancers to gently hold hands as they bourrée with their partner while changing places.		
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.		
	Pas de chat over the	Class CD, Pas de chat; Track #13;	<i>In the story today, there were two different birthday cakes. One cake was pretty and little and the other was a mess and humongous.</i>

birthday cakes	:35; Keep Repeating Music; Mats	<p>Place two rows of mats down. In one row, place alternating squares and ovals and in the other row place alternating circles and rectangle. Assign whether the mat represents the little cake or the humongous cake.</p> <p><i>Ask the dancers to pretend the mats are the different sizes of cakes and they must match the size of their pas de chat to the size of cake they are pretending to jump over. Little cake equals little pas de chat and humongous cake equals big pas de chat.</i></p> <ul style="list-style-type: none"> • Parallel pas de chats – alternating little and big over the mats. • Next pair of dancers begins once the previous group has reached the ½ way mark.
<p>A parallel pas de chat begins with feet together; one foot lifts up as the other pushes the body forward, landing on the lifted foot, quickly closing the pushing/jumping leg back to parallel. This is actually a natural way for little ones to jump.</p>		
<p>Winter Theme: Pas de chat over the piles of snow Props: Cotton Balls</p> <ul style="list-style-type: none"> • <i>In this exercise place 4 piles of cotton balls on the studio floor an equal distance from each other. These will represent piles of snow. If it is a large class, make more than one row of cotton balls and have more than 1 dancer complete the exercise at a time.</i> • <i>Dancers will pas de chat over each pile of cotton balls</i> • <i>Rise to demi-pointe; quickly bourrée turn 1 time; bourrée forward and away.</i> • <i>Once they get to the other side of the studio, dancers will turn and look at the “trail” made when they bourréed away from the piles of snow.</i> • <i>Next group of dancers begin.</i> • <i>Have dancers repeat the exercise, but in reverse. Bourrée toward the piles of snow, bourrée turn 1 time, and pas de chat over the piles of snow.</i> 		
Going Shopping for Ms. Mimi (Galops)	Class CD: Gallops; Track #18; 2:27; 1 scarf per 2 dancers	<p><u>Repeat the same exercise from last week.</u></p> <p>Assign the dancers into partners. Give one dancer a scarf to hold. The dancer holding the scarf will make the scarf dance while keeping their feet still while watching their partner dance and act. The other partner will perform the gallop and pantomime. They will change places and roles.</p> <p><i>Angelina was so excited about going shopping that she wanted to get to The Ballet Shop very quickly. She decided to gallop instead of just walking because that would be must faster. Once she arrived at the store, she took just a moment to admire the beautiful window display.</i></p> <p><i>The dancers will imagine they too are going shopping and will show their acting abilities as they admire the imaginary store window full of beautiful ballet things.</i></p> <ul style="list-style-type: none"> • One partner moves, dances and acts while the other partner only moves their scarf. • Gallop forward for 8 cts traveling to the opposite side of the room. • Pantomime looking through the beautiful store window. Be sure to gasp and point out all the beautiful things, just like Angelina. • Gallop back to original place. • Take scarf from partner. • The partners now perform the other role • Exchange scarf.

<p>Remind dancers that their tummy will be facing forward in the direction they are traveling. Review with the dancers some of the pantomimes that will tell the story of looking into a store window and being very excited about seeing beautiful things. Talk to the dancers about how they will have a certain amount of time (music) for each section of their exercise. Have the assistant perform the exercise while you and they count out loud. By giving the waiting group a scarf to hold and move will keep them involved and engaged in the exercise and not just watching.</p>			
<p><i>Galloping in Winter Like a Snowman</i> <i>Props: scarves, one per pair of dancers</i></p> <ul style="list-style-type: none"> <i>This exercise will be slightly different than the exercise described previously.</i> <i>The dancers will imagine that they are a snowman that comes to life when given a magic scarf.</i> <i>Dancers will work in pairs and begin by standing side by side pretending to be snowmen.</i> <i>The teacher and assistant will go to each pair and place a scarf lightly around one of the dancer's neck.</i> <i>The one that receives the scarf will come to life and gallop 8 times to the opposite side of the studio. Once on the other end, the dancer will twirl in excitement and gallop back to their partner.</i> <i>The dancer will gently place the scarf around the the partner's neck and stand still pretending to be a snowman.</i> <i>The second dancer will complete the galloping combination.</i> <i>Repeat entire exercise.</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		
	Colors	<p>Angelina Says Creative Movement CD; Colors; Track #8; 3:33; Color Squares</p> <p><i>Purchase felt squares in the following colors:</i></p> <p><i>Red</i></p>	<p><u><i>Repeat the same exercise from last week.</i></u></p> <p><i>The dancers will listen to Angelina's voice as she guides them in a color dancer. Having pieces of felt in the colors called out will help the young dancers learn their colors.</i></p> <p><i>Place all color squares in the center of the room. Have the dancers form a circle around the color squares.</i></p> <ul style="list-style-type: none"> <i>Listen to Angelina's words as she talks about how colors make her think and feel.</i> <i>When Angelina calls out a certain color, have the dancers pick up that particular color and dance, matching their movements to the sounds and quality of the music.</i> <i>When the music stops, freeze and listen carefully for Angelina to call out the next color.</i>

		<p>Orange Yellow Green Blue Purple Pink Take each square and cut into 4. Have one of each color for each student, the assistant, and the teacher.</p>	
<p>Be sure to have the children pick up the colors first. Offer gentle guidance to any child not knowing which color to pick up. Softly say the color name again as you slowly move your hand over the correct color. This is a way to model for children and to help them figure out what they are to do next. Ask the dancers to softly say the color name as they dance holding the color. Discuss with the dancers different objects as those named in the exercise. For example, name something red. An apple, a flower, a fire truck, etc. Ask the dancers to make the shapes of and or move like the objects they have named.</p>			
<p>Winter Theme</p> <ul style="list-style-type: none"> • Use the Class CD Track # 20; Waltz • Tell the dancers that they are going to go skiing today and as they ski in different pathways (straight, zig-zag, curvy, bent knees, and such), they will collect a rainbow of items. • Ask the dancers to name items of that they may find/see while skiing that are of the same colors of felt mentioned in the Colors activity. Example: For red, they may see a red bird/cardinal, for green they may see the leaves on a tree, etc. Tell the dancers that today you are all going to go out in search of the items mentioned. • The dancers will listen to the teacher as she guides them on this ski activity. Having pieces of felt in the colors called out will help the young dancers learn their colors. • Separate the felt squares by color and place the piles of felt around the studio. • Gather the dancers to the center of the room. Tell them to pretend to put on their ski clothes, then skis. • Start the music and tell them to go to a certain color using a certain pathway. Example: using a curvy pathway, head to the red bird/cardinal. • The dancers should follow your instructions and pick up a red felt square. 		<p>Props:</p>	

	<ul style="list-style-type: none"> Once all dancers have their square, give another instruction such as bending your knees, ski to the leaves on the tree. The dancers should then move accordingly and pick up a green felt square. Depending on the dancers, they can either hold on to all felt squares throughout the exercise, or they can creat their own pile somewhere in the studio. 		
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, <i>The Best for You</i> ; Track #6; 1:03; None	<p>Teach lyrics first and then choreography for the Angelina song – <i>The Best For You</i></p> <p><u>The Best for You</u> <i>Friends are great, and dreams are too</i> <i>Both can bring great joy to you</i> <i>I have a friend I miss but be sure of this</i> <i>I wish the best for you</i></p> <p><i>Stand in small 1st position with arms demi-seconde</i> <i>Friends are great and</i> - Port de bras arms to 1st – open right arm, looking right at person to right; open left arm looking at person on left <i>dreams are-- too--</i>Bring hands together in front of chest (elbows into body) while looking up (as if thinking of a dream or wish) <i>both can bring great</i> - Bring arms to 5th position as you rise to demi-pointe <i>joy--to you I have a</i> - Bourrée turn to the right as arms open to seconde position <i>friend I miss but be</i> - 3 quick step forward as you place open hands over heart <i>sure of this--I wish the</i> - Slowly walk backward 4 steps as arms open forward with palms up <i>best for you--</i> Step together 1st position with arms extended forward with palms up (signifying you)</p> <p>NEW LYRICS & CHOREOGRAPHY</p> <p><i>Where you are and where you go</i> <i>From anywhere you must know</i> <i>I have a friend I miss but be sure of this</i> <i>I wish the best for you</i> <i>Where you are—and</i> - Free Dance</p>

			<p>Where you—go—from - Free Dance</p> <p>An-y where - Free Dance</p> <p>You—must know I have a - Free Dance</p> <p>Friend I miss but be - Free Dance</p> <p>Sure of this—I wish the - Free Dance</p> <p>Best for you— Run to original places in line and stand in 1st position with arms en bas</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 1 / Term 3 / Week 3 [Week 23]: Ages 3 – 4 ½**Focus Book:** Perfect Party (pages 152-155)**Song:** *The Best for You***Class Length:** 45 Minutes**Theme Focus:** Season of Winter**Props Needed:** Mats, Scarves,**Additional Props:** Painter's Tape,

Section of Class	Exercise	Music CD, Track #, Length, Props Needed	Description
Greeting, Story & Etiquette	Miscellaneous Information Regarding Exercise		
	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>Perfect Party:</i> (pages 152-155) After reading, check for understanding by discussing the following with the dancers. <ol style="list-style-type: none">What did Angelina and Polly do while everyone cleaned up? (Polly danced to Marco’s new song and Angelina made up words to go along with the music.)What did Marco’s song do for everyone? (It made them all in a better mood.)What happened when Marco sneezed while carrying the cake? (He lost his grip on the cake and dropped it.)What did Polly have in her bag? (A muffin, crayons, and drawing paper.)
	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">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>Angelina and her friends were so excited to make the humongous cake for Ms. Mimi. However, they were very surprised to see what happened to their cake on the way to the party.</i></p> <p>Have the dancers pretend they are Marco as he carefully carries the cake to the party (around the circle). Have each dancer, on their turn pantomime dropping the cake. As the imaginary cake drops to the floor, have all the seated dancers react to what they are pretending to see. 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> <ol style="list-style-type: none"> 1. Stand like a dancer. 2. Travel around the circle, one at a time, performing the given step as described above. 3. Curtsey and sit like a dancer. 4. 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. <p>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></p>
Give dancers verbal guidance on what to do and cue the next dancer to stand. Encourage all seated dancers to pantomime and react to seeing the cake drop to the floor.		
Curl & Stretch with Port de bras	Class CD, Stretching, Track #2, 2:16, None	<p><u><i>This exercise will remain the same from the previous week.</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. • Repeat entire sequence. Ask dancers to tell you the names of the port de bras this time. • Curl into a small shape – squeeze tightly • Open up to a stretched shape with legs extended forward and hands on tops of knees, then open legs to straddle and place both hands on floor in front of body.

			<ul style="list-style-type: none"> While keeping one arm on the floor, take other arm and cambré sideways then switch arms and cambré the opposite direction. Repeat both again. With both hands on floor, walk fingertips forward creating a stretch through the legs. Remind dancers to keep their knees straight and facing the ceiling. Sit up straight and close legs together on last note.
	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>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. Changing tempo of movements – 2 slow - cts 1-4 2 quick – cts 5&, 6& 1 slow – cts 7,8 Repeat pattern Walk fingertips down legs while reaching toward toes. Hold stretch while counting to 8 and reaching as far down near the toes as possible. Sitting tall on count 8. Repeat exercise
	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; 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 right arm to 1st and 2nd and then left arm to 1st and 2nd. 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 small 1st 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 and finish for 3

Remind dancers to keep knees over toes during plié. When the dancers plié the legs will make a diamond shape. 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:	Class CD, Tendu, Track #6, 1:19, None	Feet parallel with hands on hips <ul style="list-style-type: none"> • 3 Tendu Devant, stretching the right foot forward parallel and closing parallel • 3 Claps • Repeat on left foot; • 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 tendu.		
Piqué with passé retiré	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, • Bring right leg to passé retire (counts 6 & 7) • Close parallel on count 8 • Repeat on left leg. • Finish for 3
Remind dancers to keep their knees stretched as they tap their entire leg during their Piqués. Ask the dancers to count along with you. On the passé retiré, remind dancers to touch the side of their foot/big toe to the side of their knee.		
Passé/Retiré	Class CD; Cou de pied/ Passé/ Retiré; Track #9; :44; None	Legs parallel with hands on hips <ul style="list-style-type: none"> • Passé retiré right leg (up 2 cts, down 2 cts) • Passé retiré left leg (up 2 cts, down 2 cts) • Passé retiré right leg (up 2 cts, down 2 cts) • With legs in parallel, port de bras left arm to 2nd and cambré to the left (bending body at waist) • Repeat above starting with left leg and bending in the opposite direction
Remind dancers to keep their tummies tight as they perform their passé retiré. Remind dancers to look straight forward as they stand on one leg. Ask dancers to follow their hand and arm as they port de bras and cambré.		
Center	Transition to Center Work	Dancers will remain in their line formations facing the front of the studio.

	Sauté with ¼ Turns	Class CD, Sauté, Track #11, :33, 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 • Port de bras 1st; 5th; 2nd; and hands on hips • Sauté ¼ turn 4 times making 1 rotation • Repeat All
	Review with the dancers as to how they will make their tummy face each wall on the ¼ turn sautés. Remind dancers to keep tummies tight and legs/ankles together and stretched while in the air.		
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.		
	Pas de chat over the birthday cakes	Class CD, Pas de chat; Track #13; :35; Keep Repeating Music; Mats	<p><u><i>This is a repeat of last week's exercise.</i></u></p> <p><i>In the story today, there were two different birthday cakes. One cake was pretty and little and the other was a mess and humongous.</i></p> <p>Place two rows of mats down. In one row, place alternating squares and ovals and in the other row place alternating circles and rectangle. Assign whether the mat represents the little cake or the humongous cake.</p> <p><i>Ask the dancers to pretend the mats are the different sizes of cakes and they must match the size of their pas de chat to the size of cake they are pretending to jump over. Little cake equals little pas de chat and humongous cake equals big pas de chat.</i></p> <ul style="list-style-type: none"> • Parallel pas de chats – alternating little and big over the mats. • Next pair of dancers begins once the previous group has reached the ½ way mark.
	A parallel pas de chat begins with feet together; one foot lifts up as the other pushes the body forward, landing on the lifted foot, quickly closing the pushing/jumping leg back to parallel. This is actually a natural way for little ones to jump.		
	<p>Winter Theme: Pas de chat over the piles of snow Props: Cotton Balls</p> <ul style="list-style-type: none"> • <i>In this exercise place 4 piles of cotton balls on the studio floor an equal distance from each other. These will represent piles of snow. If it is a large class, make more than one row of cotton balls and have more than 1 dancer complete the exercise at a time.</i> • <i>Dancers will pas de chat over each pile of cotton balls</i> • <i>Rise to demi-pointe; quickly bourrée turn 1 time; bourrée forward and away.</i> • <i>Once they get to the other side of the studio, dancers will turn and look at the "trail" made when they borurée away from the piles of snow.</i> • <i>Next group of dancers begin.</i> • <i>Have dancers repeat the exercise, but in reverse. Bourrée toward the piles of snow, bourrée turn 1 time, and pas de chat over the piles of snow.</i> 		

	Marching to the Party	Class CD: Marching; Track #15; 2:48; None	<i>Angelina and her friends were very excited to give a surprise party to Ms. Mimi. The mouselings all decided to march down to Camembert Academy to get ready for the party.</i> <ul style="list-style-type: none">• March for 4 cts• 1 Echappé Sauté for 4 cts• Keep repeating across dance space
Remind dancers that their tummy will be facing forward in the direction they are traveling. Talk to the dancers about how they will have a certain amount of time (music) for each section of their exercise. On first crossing, march and sauté slowly. On next crossing, march and jump at a faster tempo.			
Marching into Winter <div>Props: None</div> <ul style="list-style-type: none">• <i>The dancers will pretend to be excited about winter and all of the snow that has fallen to the ground.</i>• <i>Line up dancers on one side of studio. Tell them they are going to a huge field with freshly fallen snow to have lots of fun.</i>• <i>March 4 cts, 1 echappé for 4 cts; continue this pattern across the studio</i>• <i>Once on the other side of the studio, dancers will lay down and move their arms and legs open and closed as if making snow angels</i>• <i>Variation: If you have a white board in your studio, draw the pattern that was made by their feet in the snow.</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		
	Directions	Angelina Says Creative Movement CD; Directions; Track #10; 2:46	<i>The dancers will listen to Angelina’s voice as she guides them in a direction dance</i> <i>Listen to Angelina as she describes the different directions a dancer can dance.</i> <ul style="list-style-type: none">• <i>When Angelina calls out a certain direction, have the dancers free dance in the direction that Angelina has called out while matching their movements to the sounds and quality of the music.</i>• <i>When the music stops, freeze and listen carefully for Angelina to call out the next direction.</i>
	Dancers will explore and dance while moving in different directions. Remind the dancers that the direction refers to how they are moving through space.		
	Winter Theme <div>Props: None</div> <ul style="list-style-type: none">• <i>Dancers will pretend to be a wallaby (or any other animal) looking for food in winter.</i>• <i>The dancers will listen to Angelina’s voice as she guides them in a direction dance</i>• <i>Listen to Angelina as she describes the different directions that a wallaby can move while looking for food.</i>		

	<ul style="list-style-type: none"> When Angelina calls out a certain direction, have the dancers move like a wallaby (hopping/jumping) in the direction that Angelina has called out while matching their movements to the sounds and quality of the music. When the music stops, freeze and listen carefully for Angelina to call out the next direction. 		
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, <i>The Best for You</i> ; Track #6; 1:03; None	<p>Teach lyrics first and then choreography for the Angelina song – <i>The Best for You</i></p> <p><i>The Best for You</i> <i>Friends are great, and dreams are too</i> <i>Both can bring great joy to you</i> <i>I have a friend I miss but be sure of this</i> <i>I wish the best for you</i> <i>Where you are and where you go</i> <i>From anywhere you must know</i> <i>I have a friend I miss but be sure of this</i> <i>I wish the best for you</i></p> <p><i>Stand in small 1st position with arms demi-seconde</i> <i>Friends are great and</i> - Port de bras arms to 1st – open right arm, looking right at person to right; open left arm looking at person on left <i>dreams are-- too--</i>Bring hands together in front of chest (elbows into body) while looking up (as if thinking of a dream or wish) <i>both can bring great</i> - Bring arms to 5th position as you rise to demi-pointe <i>joy--to you I have a</i> - Bourrée turn to the right as arms open to seconde position <i>friend I miss but be</i> - 3 quick step forward as you place open hands over heart <i>sure of this--I wish the</i> - Slowly walk backward 4 steps as arms open forward with palms up <i>best for you--</i> Step together 1st position with arms extended forward with palms up (signifying you) <i>Where you are—and</i> - Free Dance <i>Where you—go—from</i> - Free Dance <i>An-y where</i> - Free Dance <i>You—must know I have a</i> - Free Dance <i>Friend I miss but be</i> - Free Dance</p>

			<p><i>Sure of this—I wish the</i> - Free Dance</p> <p><i>Best for you</i>— Run to original places in line and stand in 1st position with arms en bas</p> <p><u>NEW LYRICS & CHOREOGRAPHY</u></p> <p><i>The world requests we open up</i> <i>And let our best shine through</i> <i>But remember this</i> <i>I have a friend I miss</i> <i>I wish the best for you</i></p> <p><i>Music -----The</i> - Port de bras to 1st position <i>world requests We</i> - Port de bras to 5th position – open to allongé 5th <i>Open up---and</i> - Rise to demi pointe and bourrée turn Xs with arms allongé 5th <i>Let our best shine</i> - Plié and chasse to 1st arabesque tendu <i>Through—but re</i> - hold 1st arabesque tendu <i>Member this—I have a Friend I miss</i> - 3 quick step forward as you place open hands over heart</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 3 / Week 4 [Week 24]: Ages 3 – 4 ½**Focus Book:** Perfect Party (pages 156-160)**Song:** *The Best for You***Class Length:** 45 Minutes**Theme Focus:** Season of Winter**Props Needed:** Mats, Scarves**Additional Props:** Painter's Tape, Snowflake Cutouts

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	Story Book	<i>Perfect Party:</i> (pages 156-160) After reading, check for understanding by discussing the following with the dancers. <div><div>1.</div><div>What did Angelina and her friends say to Ms. Mimi when they saw her? (Surprise!)</div><div>2.</div><div>What was the special gift that Angelina and her friends gave to Ms. Mimi? (They sang a special song written just for her and gave her a celebration.)</div><div>3.</div><div>What did Ms. Mimi think about her gift? (It was the most wonderful gift in the world. To be really good, all a gift needs is to have lots of love in it.)</div></div>
	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. <div><div>1.</div><div>Eyes on the teacher</div><div>2.</div><div>Keep hands to self</div><div>3.</div><div>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 was so pleased that Ms. Mimi loved her gift that she galloped home very excitedly.</i></p> <p>Listen for Angelina's welcome</p> <p>Each dancer will:</p> <ol style="list-style-type: none"> 1. Stand like a dancer. 2. Travel around the circle, one at a time, performing the given step. <u>Today's step is to gallop in a sideways direction around the circle and then gallop in the opposite sideways direction. Each dancer will gallop two times around the circle.</u> 3. Curtsey and sit like a dancer. 4. 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. <p>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></p>
Give dancers verbal guidance on what to do and cue the next dancer to stand.		
Curl & Stretch with Port de bras	Class CD, Stretching, Track #2, 2:16, None	<p><u>This exercise will remain the same from the previous weeks.</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. Ask dancers to tell you the names of the port de bras this time. • Curl into a small shape – squeeze tightly • Open up to a stretched shape with legs extended forward and hands on tops of knees, then open legs to straddle and place both hands on floor in front of body. • While keeping one arm on the floor, take other arm and cambré sideways then switch arms and cambré the opposite direction. Repeat both again. • With both hands on floor, walk fingertips forward creating a stretch through the legs. Remind dancers to keep their knees straight and facing the ceiling. Sit up straight and close legs together on last note.
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>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. Changing tempo of movements – 2 slow - cts 1-4 2 quick – cts 5&, 6& 1 slow – cts 7,8 • Repeat pattern • Walk fingertips down legs while reaching toward toes. • Hold stretch while counting to 8 and reaching as far down near the toes as possible. Sitting tall on count 8. • Repeat exercise
	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; 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 right arm to 1st and 2nd and then left arm to 1st and 2nd. • 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 small 1st 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 and finish for 3
	Remind dancers to keep knees over toes during plié. When the dancers plié the legs will make a diamond shape. 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:	Class CD, Tendu,	<p>Feet parallel with hands on hips</p> <ul style="list-style-type: none"> • 3 Tendu Devant, stretching the right foot forward parallel and closing parallel

		Track #6, 1:19, None	<ul style="list-style-type: none"> • 3 Claps • Repeat on left foot; • 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 tendu.		
	Piqué with passé retiré	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, • Bring right leg to passé retiré (counts 6 & 7) • Close parallel on count 8 • Repeat on left leg. • Finish for 3
	Remind dancers to keep their knees stretched as they tap their entire leg during their Piqués. Ask the dancers to count along with you. On the passé retiré, remind dancers to touch the side of their foot/big toe to the side of their knee.		
	Passé/Retiré	Class CD; Cou de pied/ Passé/ Retiré; Track #9; :44; None	Legs parallel with hands on hips <ul style="list-style-type: none"> • Passé retiré right leg (up 2 cts, down 2 cts) • Passé retiré left leg (up 2 cts, down 2 cts) • Passé retiré right leg (up 2 cts, down 2 cts) • With legs in parallel, port de bras left arm to 2nd and cambré to the left (bending body at waist) • Repeat above starting with left leg and bending in the opposite direction
	Remind dancers to keep their tummies tight as they perform their passé retiré. Remind dancers to look straight forward as they stand on one leg. Ask dancers to follow their hand and arm as they port de bras and cambré.		
Center	Transition to Center Work		Dancers will remain in their line formations facing the front of the studio.
	Rocking forward and backward	Class CD; Rocking/ Temps lié; Tracking #10; 1:06; 1 mat per dancer	Place one mat approximately 1 foot in front of each dancer standing in tendu devant. The dancers will never touch the mat. Begin with tendu right foot front and arms in demi-seconde <ul style="list-style-type: none"> • Plié and rock forward transferring weight to right leg with left leg extended back • Plié and rock backward transferring weight to left leg with right leg extended forward • Repeat forward and backward • Step to demi-pointe and walk high on demi pointe circling around the mat (never touching mat) • Demi-plié 1st position and tendu left foot front to start combination over on the left leg.

	Remind dancers to keep body straight as they plié and stretch during each rock. Remind dancers to walk high on their demi-points. <i>Arms can either: 1) stay on hips or 2) swing overhead on forward rock and down to demi-seconde on backward</i>		
	Sauté with ¼ Turns	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 • Port de bras 1st; 5th; 2nd; and hands on hips • Sauté ¼ turn 4 times making 1 rotation • Repeat All
	Review with the dancers as to how they will make their tummy face each wall on the ¼ turn sautés. Remind dancers to keep tummies tight and legs/ankles together and stretched while in the air.		
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.		
	Traveling in Different Directions	Class CD, Dancer Walks: Track #14; 1:51; Keep Repeating Music; Mats – squares & circles	<i>Last week Angelina taught us about dancing in different directions. This week we are going to do an exercise using the information she taught us. We are going to travel from Angelina's home (a square mat on one side of the dance space) to Camembert Academy (a circle on the opposite side of the dance space).</i> Depending on the number of dancers in class, place two, three, or four of each mats as mentioned above. Divide the dancers and place them in an appropriate number of groups. <ul style="list-style-type: none"> • Begin with 3 slow walks forward • 2 Claps as the body turns with the tummy facing the front of the room. • 3 side steps (tummy facing mirror). Step open and together 3 times while traveling toward the opposite side of the room • 2 Claps as the body turns with the back facing the opposite side of the room. • 3 Slow walks backward • 2 Claps as the body turns to the starting position • Repeat exercise – travel forward; 2 claps; travel sideways; 2 claps; travel backward; 2 claps
	Remind dancers as to whether they are facing forward, sideways, or backward. Ask dancers where their tummies are facing? Ask dancers what part of their body must lead in each direction. Once the dancers have the combination, ask them to repeat it moving at a faster tempo.		

	Winter Theme:		Props: Mats – squares and circles
	<ul style="list-style-type: none"> Dancers will pretend to carefully travel over a narrow icy bridge over a frozen pond. Place a square mat on one side of the dance space to represent the entrance to the bridge and a circle mat on the opposite side of the dance space to represent the bridge's exit. Depending on the number of dancers in class, place two, three, or four of each mats as mentioned above. Divide the dancers and place them in an appropriate number of groups. Begin with 3 slow walks forward 2 Claps as the body turns with the tummy facing the front of the room. 3 side steps (tummy facing mirror). Step open and together 3 times while traveling toward the opposite side of the room 2 Claps as the body turns with the back facing the opposite side of the room. 3 Slow walks backward 2 Claps as the body turns to the starting position The dancers will have faced each wall within the room by the time they exit the icy bridge. Repeat exercise – travel forward; 2 claps; travel sideways; 2 claps; travel backward; 2 claps 		
	Marching to the Party	Class CD: Marching; Track #15; 2:48; None	<p><u>This is a repeat of last week's exercise.</u> Angelina and her friends were very excited to give a surprise party to Ms. Mimi. The mouselings all decided to march down to Camembert Academy to get ready for the party.</p> <ul style="list-style-type: none"> March for 4 cts 1 Echappé Sauté for 4 cts Keep repeating across dance space
	Remind dancers that their tummy will be facing forward in the direction they are traveling. Talk to the dancers about how they will have a certain amount of time (music) for each section of their exercise. On first crossing, march and sauté slowly. On next crossing, march and jump at a faster tempo.		
Creative Movement	Marching into Winter		Props: Snowflake Cutouts
	<ul style="list-style-type: none"> To give the room the feel of winter, randomly place snowflakes on the floor while paying attention to keeping the dance pathway clear. The dancers will pretend to be excited about winter and all of the snow that has fallen to the ground. Line up dancers on one side of studio. Tell them they are going to a huge field with freshly fallen snow to have lots of fun. March 4 cts, 1 echappé for 4 cts; continue this pattern across the studio Once on the other side of the studio, dancers will lay down and move their arms and legs open and closed as if making snow angels Variation: If you have a white board in your studio, draw the pattern that was made by their feet in the snow. 		
	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		

	Directions with a partner	Angelina Says Creative Movement CD; Directions; Track #10; 2:46	<p><u>The dancers will repeat the direction exercise from last week, but this time they will move while holding hands with a partner.</u></p> <p>The dancers will listen to Angelina's voice as she guides them in a direction dance</p> <p>Listen to Angelina as she describes the different directions a dancer can dance.</p> <ul style="list-style-type: none"> When Angelina calls out a certain direction, have the dancers free dance in the direction that Angelina has called out while matching their movements to the sounds and quality of the music. When the music stops, freeze and listen carefully for Angelina to call out the next direction.
	Dancers will explore and dance while moving in different directions. Remind the dancers that the direction refers to how they are moving through space. This is a great exercise for problem solving where dancers need to be mindful of their movement affecting their partner.		
	<p>Winter Theme Props: Snowflake Cutouts</p> <ul style="list-style-type: none"> Randomly place snowflake cutouts on the floor of the dance space to give the room a feel of winter. Dancers will pretend to be a wallaby and her baby looking for food in winter. Explain to dancers that wallabies carry their babies in a pouch. Dancers will hold hands with their partner and pretend to be a parent and her baby. The dancers will listen to Angelina's voice as she guides them in a direction dance Listen to Angelina as she describes the different directions that a wallaby can move while looking for food. When Angelina calls out a certain direction, have the partners move like a wallaby and their baby in the direction that Angelina has called out while matching their movements to the sounds and quality of the music. When the music stops, freeze and listen carefully for Angelina to call out the next direction. 		
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, <i>The Best for You</i> ; Track #6; 1:03; None	<p>Teach lyrics first and then choreography for the Angelina song – <i>The Best for You</i></p> <p><u>The Best for You</u></p> <p><i>Friends are great and dreams are too</i></p> <p><i>Both can bring great joy to you</i></p> <p><i>I have a friend I miss but be sure of this</i></p> <p><i>I wish the best for you</i></p> <p><i>Where you are and where you go</i></p> <p><i>From anywhere you must know</i></p> <p><i>I have a friend I miss but be sure of this</i></p>

			<p><i>I wish the best for you</i> <i>The world requests we open up</i> <i>And let our best shine through</i> <i>But remember this</i> <i>I have a friend I miss</i> <i>I wish the best for you</i></p> <p><i>Stand in small 1st position with arms demi-seconde</i> Friends are great and - Port de bras arms to 1st – open right arm, looking right at person to right; open left arm looking at person on left dreams are-- too--Bring hands together in front of chest (elbows into body) while looking up (as if thinking of a dream or wish) both can bring great - Bring arms to 5th position as you rise to demi-pointe joy--to you I have a - Bourrée turn to the right as arms open to seconde position friend I miss but be - 3 quick step forward as you place open hands over heart sure of this--I wish the - Slowly walk backward 4 steps as arms open forward with palms up best for you-- Step together 1st position with arms extended forward with palms up (signifying you) Where you are—and - Free Dance Where you—go—from - Free Dance An-y where - Free Dance You—must know I have a - Free Dance Friend I miss but be - Free Dance Sure of this—I wish the - Free Dance Best for you— Run to original places in line and stand in 1st position with arms en bas Music -----The - Port de bras to 1st position world requests We - Port de bras to 5th position – open to allongé 5th Open up---and - Rise to demi pointe and bourrée turn Xs with arms allongé 5th Let our best shine - Plié and chasse to 1st arabesque tendu Through—but re - hold 1st arabesque tendu Member this—I have a Friend I miss - 3 quick step forward as you place open hands over heart</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 3 / Week 5 [Week 25]: Ages 3 – 4 ½

Focus Book: Perfect Party (Reread/review the entire story)

Song: *The Best for You*

Class Length: 45 Minutes

Theme Focus: Season of Winter

Props Needed: Mats, Scarves, & Maracas

Additional Props: Painter's Tape, Snowflake Cutouts

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>Perfect Party:</i> Reread or retell the entire story reminding them of important points in their story. 1. Why did Angelina want to give Ms. Mimi a party? (She loved her & it was her birthday.) 2. Why didn't Marco want to go shopping? (He wanted to stay and work on a special song on his guitar.) 3. Where did Angelina and her friends go to get Ms. Mimi a gift? (They went to The Ballet Shop). 4. What was the first thing Angelina and her friends saw at the shop? (They saw a beautiful pair of silver slippers.) 5. Why didn't Angelina and her friends buy the slippers from the ballet shop? (Because they didn't have enough money.) 6. What did they decide to do instead? (Make their own slippers.) 7. What had Angelina's mom been baking all morning? (A birthday cake for Ms. Mimi.) 8. What did Gracie say after she saw the cake? (That they needed to bake a bigger one.) 9. What happened to their cake? (It turned into a big mess.) 10. What did Angelina and Polly do while everyone cleaned up? (Polly danced to Marco's new song and Angelina made up words to go along with the music.) 11. What did Marco's song do for everyone? (It made them all in a better mood.) 12. What happened when Marco sneezed while carrying the cake? (He lost his grip on the cake and dropped it.) 13. What did Polly have in her bag? (A muffin, crayons, and drawing paper.) 14. What did Angelina and her friends say to Ms. Mimi when they saw her? (Surprise!) 15. What was the special gift that Angelina and her friends gave to Ms. Mimi? (They sang a special song written just for her and gave her a celebration.) 16. What did Ms. Mimi think about her gift? (It was the most wonderful gift in the world. To be really good, all a gift needs is to have lots of love in it.)

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>Angelina was so pleased that Ms. Mimi loved their gift that she galloped home very excitedly with her sister Polly. The teacher and the dancer sitting next to her will demonstrate today's step: holding hands, 2 dancers will travel around the circle together pretending to be Angelina & Polly. Stress that the next 2 dancers will follow and the pattern will continue around the circle until all dancers have had a turn. If there is an odd number of dancers, the teacher will go again with the remaining dancer.</i></p> <p>Listen for Angelina's welcome Each dancer will:</p> <ol style="list-style-type: none"> Stand like a dancer. Travel around the circle, with a partner, performing the given step. <u><i>Dancers will stand 2 at a time, hold hands, and gallop forward 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. <p>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></p>
	Give dancers verbal guidance on what to do and cue the next dancer to stand.		

	Curl & Stretch with Port de bras	Class CD, Stretching, Track #2, 2:16, None	<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. Ask dancers to tell you the names of the port de bras this time. Curl into a small shape – squeeze tightly Open up to a stretched shape with legs extended forward and hands on tops of knees, then open legs to straddle and place both hands on floor in front of body. While keeping one arm on the floor, take other arm and cambré sideways then switch arms and cambré the opposite direction. Repeat both again. With both hands on floor, walk fingertips forward creating a stretch through the legs. Remind dancers to keep their knees straight and facing the ceiling. Sit up straight and close legs together on last note.
	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>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. Changing tempo of movements – 2 slow - cts 1-4 2 quick – cts 5&, 6& 1 slow – cts 7,8 Repeat pattern Walk fingertips down legs while reaching toward toes. Hold stretch while counting to 8 and reaching as far down near the toes as possible. Sitting tall on count 8. Repeat exercise
	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; Add 2nd Position	Class CD, Plié, Track #5, 2:29 None	<u>Review 2nd position demi-plié; remind dancers to keep knees over toes with back straight</u> Legs parallel with hands on hips: <ul style="list-style-type: none"> • 2 demi-pliés with hands on hips • Port de bras right arm to 1st and 2nd and then left arm to 1st and 2nd. • 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 small 1st 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 and finish for 3
	Remind dancers to keep knees over toes during plié. When the dancers plié the legs will make a diamond shape. 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:	Class CD, Tendu, Track #6, 1:19, None	Feet parallel with hands on hips <ul style="list-style-type: none"> • 3 Tendu Devant, stretching the right foot forward parallel and closing parallel • 3 Claps • Repeat on left foot; • 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 tendu.		
	Piqué with passé retiré	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, • Bring right leg to passé retiré (count 6 & 7) • Close parallel on count 8 • Repeat on left leg. • Finish for 3
	Remind dancers to keep their knees stretched as they tap their entire leg during their Piqués. Ask the dancers to count along with you.		
	Passé/Retiré	Class CD; Cou de pied/ Passé/	Legs parallel with hands on hips <ul style="list-style-type: none"> • Passé retiré right leg (up 2 cts, down 2 cts) • Passé retiré left leg (up 2 cts, down 2 cts) • Passé retiré right leg (up 2 cts, down 2 cts)

		Retiré; Track #9; :44; None	<ul style="list-style-type: none"> With legs in parallel, port de bras left arm to 2nd and cambré to the left (bending body at waist) Repeat above starting with left leg and bending in the opposite direction
	Remind dancers to keep their tummies tight as they perform their passé retiré. Remind dancers to look straight forward as they stand on one leg. Ask dancers to follow their hand and arm as they port de bras and cambré.		
Center	Transition to Center Work		Dancers will remain in their line formations facing the front of the studio.
	Rocking forward and backward	Class CD; Rocking/ Temps lié; Tracking #10; 1:06; 1 mat per dancer	Place one mat approximately 1 foot in front of each dancer standing in tendu devant. The dancers will never touch the mat. Begin with tendu right foot front and arms in demi-seconde <ul style="list-style-type: none"> Plié and rock forward transferring weight to right leg with left leg extended back Plié and rock backward transferring weight to left leg with right leg extended forward Repeat forward and backward Step to demi-pointe and walk high on demi pointe circling around the mat (never touching mat) Demi-plié 1st position and tendu left foot front to start combination over on the left leg.
	Remind dancers to keep body straight as they plié and stretch during each rock. Remind dancers to walk high on their demi-points. <i>Arms can either: 1) stay on hips or 2) swing overhead on forward rock and down to demi-seconde on backward</i>		
	Sauté with ¼ Turns	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 Port de bras 1st; 5th; 2nd; and hands on hips Sauté ¼ turn 4 times making 1 rotation Repeat All
	Review with the dancers as to how they will make their tummy face each wall on the ¼ turn sautés. Remind dancers to keep tummies tight and legs/ankles together and stretched while in the air.		
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.		

Traveling in Different Directions	Class CD, Dancer Walks: Track #14; 1:51; Keep Repeating Music; Mats – squares & circles	<u><i>This is a repeat of the exercise from the previous week but will add side steps while facing the back of the room.</i></u> <i>We are going to travel from Angelina’s home (a square mat on one side of the dance space) to Camembert Academy (a circle on the opposite side of the dance space).</i> Depending on the number of dancers in class, place two, three, or four of each mats as mentioned above. Divide the dancers and place them in an appropriate number of groups. <ul style="list-style-type: none">• Begin with 3 slow walks forward• 2 Claps as the body turns with the tummy facing the front of the room.• 3 side steps (tummy facing mirror). Step open and together 3 times while traveling toward the opposite side of the room• 2 Claps as the body turns with the back facing the opposite side of the room.• 3 Slow walks backward• 2 Claps as the body turns to the back of the room.• 3 side steps (tummy facing the back of the room). Step open and together 3 times while traveling to the opposite side of the room.• 2 Claps as the body turns to the starting position (tummy facing opposite side of room).• Repeat exercise – travel forward; 2 claps; travel sideways; 2 claps; travel backward; 2 claps; travel sideways facing the back of the room; 2 claps
Remind dancers as to whether they are facing forward, sideways, or backward. Ask dancers where their tummies are facing? Ask dancers what part of their body must lead in each direction. Once the dancers have the combination, ask them to repeat it moving at a faster tempo.		
<div><div>Winter Theme:<ul style="list-style-type: none">• <i>Dancers will pretend to carefully travel over a narrow icy bridge over a frozen pond. Place a square mat on one side of the dance space to represent the entrance to the bridge and a circle mat on the opposite side of the dance space to represent the bridge’s exit.</i>• <i>Depending on the number of dancers in class, place two, three, or four of each mats as mentioned above. Divide the dancers and place them in an appropriate number of groups.</i>• <i>Begin with 3 slow walks forward</i>• <i>2 Claps as the body turns with the tummy facing the front of the room.</i>• <i>3 side steps (tummy facing mirror). Step open and together 3 times while traveling toward the opposite side of the room</i>• <i>2 Claps as the body turns with the back facing the opposite side of the room.</i>• <i>3 Slow walks backward</i>• <i>2 Claps as the body turns to the back of the room.</i>• <i>3 side steps (tummy facing the back of the room). Step open and together 3 times while traveling to the opposite side of the room.</i>• <i>2 Claps as the body turns to the starting position (tummy facing opposite side of room).</i>• <i>Repeat exercise – travel forward; 2 claps; travel sideways; 2 claps; travel backward; 2 claps; travel sideways facing the back of the room, 2 claps</i></div><div>Props: Mats – squares and circles</div></div>		

	Marching to the Party	Class CD: Marching; Track #15; 2:48; None	<p><u><i>This is similar to the previous weeks, but dancers will follow the teacher assistant as she creates a pathway around the studio pretending to travel from Angelina's house to Camembert Academy and vice versa.</i></u></p> <p><i>Angelina and her friends were very excited to give a surprise party to Ms. Mimi. The mouselings all decided to march down to Camembert Academy to get ready for the party.</i></p> <p>Line up dancers in a single file behind the student assistant. Remind dancers to keep in mind that they must not get too close to the person in front of them.</p> <ul style="list-style-type: none"> • March for 4 cts • 1 Echappé Sauté for 4 cts • The student assistant will keep repeating this pattern as she takes the dancers from Angelina's house to Camembert Academy and return home
	Remind dancers that their tummy will be facing forward in the direction they are traveling. Remind dancers to keep in mind that they must not get too close to the person in front of them. Explain to dancers that they must follow the path of the person in front of them, not everyone following right behind the teacher, in order to keep the single file line.		
	<p>Marching into Winter While Following the Leader Props: Snowflake cutouts</p> <ul style="list-style-type: none"> • Randomly place snowflakes around the dance space. • The dancers will pretend to be excited about winter and all of the snow that has fallen to the ground. • Line up dancers behind the student assistant. Tell them they are going to a huge field with freshly fallen snow to have lots of fun. • Dancers will follow the student assistant as she moves randomly around the room following the pattern: March 4 cts, 1 echappé for 4 cts; • After repeating the pattern 4 times, the assistant will direct the dancers to lay down "in the snow" and move their arms and legs open and closed as if making snow angels • The teacher or student assistant will direct dancers to stand and repeat the entire exercise one or more times. 		
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		
	Directions with a trio	Angelina Says Creative Movement CD; Directions; Track #10; 2:46	<p><u><i>The dancers will repeat the direction exercise from last week, but this time they will move as a trio.</i></u></p> <p><i>Place dancers in groups of three with one person in the middle holding hands with 2 other dancers (the other 2 dancers will only be holding the person in the middle's hand – do not form a circle).</i></p> <p><i>The dancers will listen to Angelina's voice as she guides them in a direction dance</i></p> <p><i>Listen to Angelina as she describes the different directions a dancer can dance.</i></p> <ul style="list-style-type: none"> • When Angelina calls out a certain direction, have the dancers free dance in the direction that Angelina has called out while matching their movements to the sounds and quality of the music.

			<ul style="list-style-type: none"> When the music stops, freeze and listen carefully for Angelina to call out the next direction.
	<p>Dancers will explore and dance while moving in different directions. Remind the dancers that the direction refers to how they are moving through space. This is a great exercise for problem solving where dancers need to be mindful of their movement affecting their partner.</p>		
	<p>Winter Theme Props: Snowflake Cutouts</p> <ul style="list-style-type: none"> Randomly place snowflake cutouts on the floor of the dance space to give the room a feel of winter. Dancers will pretend to be a wallaby and her 2 babies looking for food in winter. Explain to dancers that wallabies carry their babies in a pouch, sometimes 2 at a time. Dancers will hold hands with their partners and pretend to be a parent and 2 babies. The dancers will listen to Angelina's voice as she guides them in a direction dance Listen to Angelina as she describes the different directions that a wallaby can move while looking for food. When Angelina calls out a certain direction, have the partners move like a wallaby and their baby in the direction that Angelina has called out while matching their movements to the sounds and quality of the music. When the music stops, freeze and listen carefully for Angelina to call out the next direction. 		
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, <i>The Best for You</i> ; Track #6; 1:03; None	<p>Teach lyrics first and then choreography for the Angelina song – <i>The Best for You</i></p> <p><u>The Best for You</u></p> <p><i>Friends are great, and dreams are too</i></p> <p><i>Both can bring great joy to you</i></p> <p><i>I have a friend I miss but be sure of this</i></p> <p><i>I wish the best for you</i></p> <p><i>Where you are and where you go</i></p> <p><i>From anywhere you must know</i></p> <p><i>I have a friend I miss but be sure of this</i></p> <p><i>I wish the best for you</i></p> <p><i>The world requests we open up</i></p> <p><i>And let our best shine through</i></p> <p><i>But remember this</i></p> <p><i>I have a friend I miss</i></p> <p><i>I wish the best for you</i></p>

			<p><i>Stand in small 1st position with arms demi-seconde</i></p> <p><i>Friends are great and</i> - Port de bras arms to 1st – open right arm, looking right at person to right; open left arm looking at person on left</p> <p><i>dreams are-- too--</i>Bring hands together in front of chest (elbows into body) while looking up (as if thinking of a dream or wish)</p> <p><i>both can bring great</i> - Bring arms to 5th position as you rise to demi-pointe</p> <p><i>joy--to you I have a</i> - Bourrée turn to the right as arms open to seconde position</p> <p><i>friend I miss but be</i> - 3 quick step forward as you place open hands over heart</p> <p><i>sure of this--I wish the</i> - Slowly walk backward 4 steps as arms open forward with palms up</p> <p><i>best for you--</i> Step together 1st position with arms extended forward with palms up (signifying you)</p> <p><i>Where you are—and</i> - Free Dance</p> <p><i>Where you—go—from</i> - Free Dance</p> <p><i>An-y where</i> - Free Dance</p> <p><i>You—must know I have a</i> - Free Dance</p> <p><i>Friend I miss but be</i> - Free Dance</p> <p><i>Sure of this—I wish the</i> - Free Dance</p> <p><i>Best for you—</i> Run to original places in line and stand in 1st position with arms en bas</p> <p><i>Music -----The</i> - Port de bras to 1st position</p> <p><i>world requests We</i> - Port de bras to 5th position – open to allongé 5th</p> <p><i>Open up---and</i> - Rise to demi pointe and bourrée turn Xs with arms allongé 5th</p> <p><i>Let our best shine</i> - Plié and chasse to 1st arabesque tendu</p> <p><i>Through—but re</i> - hold 1st arabesque tendu</p> <p><i>Member this—I have a Friend I miss</i> - 3 quick step forward as you place open hands over heart</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 1 / Term 3 / Week 6 [Week 26]: Ages 3 – 4 ½**Focus Book:** *Shining Star Trophy* (pages 187-191)**Song:** *What's a Friend?***Class Length:** 45 Minutes**Theme Focus:** Season of Winter**Props Needed:** Mats, Scarves, & Maracas**Additional Props:** Painter's Tape, Snowflake Cutouts

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>Shining Star Trophy</i> : (pages 187-191) After reading, check for understanding by discussing the following with the dancers. <div><div>1.</div><div>What was the big news that Ms. Mimi announced to Angelina and her friends? (They were going to have a talent show.)</div><div>2.</div><div>What would the winner win? (A Shining Star Trophy.)</div><div>3.</div><div>What did Angelina imagine doing across the stage for the talent show? (Leap and twirl)</div><div>4.</div><div>What did Alice decide to perform for the talent show? (A gymnastics routine.)</div></div>
	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. <div><div>1.</div><div>Eyes on the teacher</div><div>2.</div><div>Keep hands to self</div><div>3.</div><div>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>Each dancer will perform a very short 8 ct combination before skipping around the circle. <u>Upon standing, facing the center of circle with hands on hips; passé right, passé left, sauté ¼ turn, tendu devant, place opposite arm forward, skip around the circle while swinging arms in opposition.</u></i></p> <p>Listen for Angelina's welcome</p> <p>Each dancer will:</p> <ol style="list-style-type: none"> 1. Stand like a dancer. 2. <u>Facing the center of circle with hands on hips; passé right, passé left, sauté ¼ turn, tendu devant, place opposite arm forward and travel around the circle skipping.</u> 3. Curtsey and sit like a dancer. 4. 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. <p>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></p>
Before sitting like a dancer, you should review the combination with dancers: <i>passé right, passé left, sauté ¼ turn, tendu devant in preparation for skipping and place opposite arm forward.</i> Give dancers verbal guidance on what to do and cue the next dancer to stand.		
Curl & Stretch with Port de bras	Class CD, Stretching, Track #2, 2:16, None	<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. Ask dancers to tell you the names of the port de bras this time. • Curl into a small shape – squeeze tightly • Open up to a stretched shape with legs extended forward and hands on tops of knees, then open legs to straddle and place both hands on floor in front of body. • While keeping one arm on the floor, take other arm and cambré sideways then switch arms and cambré the opposite direction. Repeat both again. • With both hands on floor, walk fingertips forward creating a stretch through the legs. Remind dancers to keep their knees straight and facing the ceiling. Sit up straight and close legs together on last note.
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>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. Changing tempo of movements – -Flex & pointe right foot 4Xs -Flex & pointe left foot 4Xs -Flex & pointe both feet 4 Xs • Walk fingertips down legs while reaching toward toes. • Hold stretch while counting to 8 and reaching as far down near the toes as possible. Sitting tall on count 8. • Repeat exercise
	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; 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 right arm to 1st and 2nd and then left arm to 1st and 2nd. • 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 small 1st 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 and finish for 3
	Remind dancers to keep knees over toes during plié. When the dancers plié the legs will make a diamond shape. 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:	Class CD, Tendu, Track #6, 1:19,	<p>Feet parallel with hands on hips</p> <ul style="list-style-type: none"> • 3 Tendu Devant, stretching the right foot forward parallel and closing parallel • 1 demi-plié, straighten legs and 1 clap • Repeat on left foot;

		None	<ul style="list-style-type: none"> • Repeat all of 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.		
	Dégagé	Class CD; Dégagé; Track #7; 1:32; None	Legs parallel with both hands on hips: <ul style="list-style-type: none"> • Tendu devant; lift foot 3" from floor; lower to tendu; close parallel • 2 Dégagé devant • Repeat all on left • Repeat right and left • Finish for 3
	Remind dancers to only lift their leg 3". Have them show you with their fingers what 3" looks like. Remind dancers to brush their foot for each degage.		
	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 7X's, • Close parallel on count 8 • Repeat on left leg. • Repeat entire exercise • Finish for 3
	Remind dancers to keep their knees stretched as they tap their entire leg during their Piqués. Ask the dancers to count along with you.		
Center	Passé/Retiré	Class CD; Cou de pied/ Passé/ Retiré; Track #9; :44; None	Legs parallel with hands on hips <ul style="list-style-type: none"> • Right leg/foot: Cou de pied (ct 1); Passé retiré (ct 2); cou de pied (ct 3); close parallel (ct 4) • Repeat above on left leg/foot. • Repeat above on right leg/foot. • Élevé & balance (cts 1-3) Lower parallel (ct 4) • Repeat above starting with left leg • Finish for 3
	Have the dancers show you their cou de pied each time. Cou de pied is at the ankle. The dancers will show – ankle, knee, ankle, parallel. Remind dancers to keep their tummies tight as they perform their cou de pied & passé retiré.		
Center	Transition to Center Work		Dancers will remain in their line formations facing the front of the studio.
	Rocking Circle	Class CD; Rocking/	Give each dancer one scarf. Place dancers in a large circle in the middle of the room. Dancers will hold on to the opposite end of their neighbor's scarf to connect the circle. <ul style="list-style-type: none"> • Begin with the right foot extended in tendu devant toward the center of the circle.

		Temps lié; Tracking #10; 1:06; 1 scarf per dancer	<ul style="list-style-type: none"> • Keeping scarves still with arms in demi-seconde; the dancers will all rock forward into the circle • Then dancers will rock backward • Rock Forward • Rock Backward • Rock Forward • Rock Backward • Freezing legs – everyone lifts their arms lifting scarves • Freezing legs – everyone lowers their arms lowering scarves • Quickly switch starting leg and repeat entire exercise
	Remind dancers to keep body straight as they plié and stretch during each rock. Remind dancers to count along with you. Remind dancers not to lift their arms too high since they must think about the dancers next to them.		
	Sauté & Échappé Sauté	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 • Échappé sauté to seconde (open) • Jump closed • Jump open • Jump closed • Repeat All
	Remind dancers to keep tummies tight and legs/ankles together and stretched while in the air. This exercise can be performed parallel or with MINIMAL rotation. Optional to use arms in Échappé sauté by matching arms to legs – legs open = arms open 2 nd & legs closed = arms down by side close to body.		
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.		
	3 Walks & 1 Hop	Class CD: Pas de chat; Track #13; :35; keep repeating	<i>Angelina and her friends loved to perform steps that traveled. Let's also practice a step that travels.</i> Begin with right leg extended devant and hands on hips. <ul style="list-style-type: none"> • Walk – stepping right, left, right • Bring left knee to passé and hop on right foot • Repeat all starting with left leg
	Remind the dancers to allow each leg/knee a turn to come up. Cue – walk 1, 2, 3, hop; 1, 2, 3, hop		

<p>Winter Theme:</p> <ul style="list-style-type: none"> Randomly place snowflake cutouts on the floor of the dance space to give the room a feel of winter. Dancers will pretend to be walking and hopping through the snow. Have them pantomime putting on their snow boots. Begin with right leg extended devant and hands on hips. Walk – stepping right, left, right Dancers will pretend that their toes are getting cold and hop by bringing the left knee to passé and hop on right foot Repeat all starting with left leg traveling in the opposite direction and pretending to be heading home Once they are home, have them pantomime taking off their snow boots <p style="text-align: right;">Props: Snowflake Cutouts</p>		
<p>Galloping, Échappé Sauté & 2 Claps</p>	<p>Class CD: Gallops; Track #18; 2:27; None</p>	<p>Angelina and her friends were all working on their choreography for the talent show. Let's also work on putting several steps together to create a combination.</p> <p>Line up dancers stage left. Try to fit all dancers in a single line facing the front of the room. Assign each dancer a group number. Depending on the number of dancers you have, you will have 2 or 3 groups (or more). To create groups, assign a group number to each dancer. For example, if you have 3 groups you will assign the first dancer # 1, the second dancer # 2, the third dancer # 3, the fourth dancer # 1, the fifth dancer # 2, the sixth dancer # 3, and so on</p> <ul style="list-style-type: none"> With tummies facing the front of the room, dancers will tendu the right leg a la seconde. Group # 1 will side gallop 6 times then bring their feet together in parallel on counts 7, 8 1 Échappé Sauté (jump open -2 cts & close 2 cts) Clap hands 3 times with feet parallel (5, 6, 7); and tendu left leg a la seconde Repeat the combination while traveling back the starting position Group 2 then repeats the same combination then group 3
<p>Remind dancers to keep track of their starting position so that they can return to their own spot. For Échappé Sauté – match arms to legs.</p>		
<p>Galloping in Winter</p> <ul style="list-style-type: none"> Tell dancers that today they are pretending to be polar bears having fun in the winter. With tummies facing the front of the room, dancers will tendu the right leg a la seconde. Group # 1 will side gallop 6 times then bring their feet together in parallel on counts 7, 8 1 Échappé Sauté (jump open -2 cts & close 2 cts) Clap hands 3 times with feet parallel (5, 6, 7); and tendu left leg a la seconde Repeat the combination while traveling back the starting position Group 2 then repeats the same combination then group 3 Variation: The dancers can pretend to be polar bear friends and complete the exercise holding both hands and galloping across the studio together. Then release hands to échappé sauté and clap. Dancers will hold hands again to gallop back to the other side of the studio. <p style="text-align: right;">Props: None</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		
	Winter	Angelina Says Creative Movement CD; Winter; Track #5; 1:57; None	<p><i>Discuss with the dancers how in some places it snows during winter. Talk about how each and every snowflake is different. Ask the dancers to create a special shape with their body. Have them look around the room to be sure they do not look like their classmates. Ask the dancers to keep creating new and different shapes with their body as they move to the winter music.</i></p> <p>Ask dancers to listen carefully as Angelina Ballerina describes the season of winter in Chipping Cheddar. As Angelina describes winter, have the dancers interpret movement for:</p> <ul style="list-style-type: none"> -Cold wind blowing through the trees -Sparkling snowflakes gently falling -Snowflakes are all different <ul style="list-style-type: none"> • Once music starts, have dancers slowly move while creating beautiful shapes just like dancing snowflakes. • At end of music, have dancers freeze in their unique snowflake shape. Go around room and comment on each shape the dancers have created. The dancers can only unfreeze once you have said something about their snowflake.
Discuss with the dancers how it snows in some parts of the world but not others. Everyone still has the season of winter but it can be different depending on where you live. Encourage dancers to create different shapes than their classmates or the class assistant.			
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, <i>The Best For You</i> ; Track #6; 1:03; None	<p>Teach lyrics first and then choreography for the Angelina song – <i>What's a Friend?</i></p> <p><i>What's a Friend?</i></p> <p><i>Someone to share my dream with</i></p> <p><i>Someone to taste ice cream with</i></p> <p><i>I'm glad I've got a friend like you</i></p> <p><i>Someone to face each day with</i></p> <p><i>Someone you feel OK with</i></p> <p><i>And I want you to know</i></p>

			<p><i>I'm your friend too</i></p> <p><i>Someone to share my dream with</i> - Tendu right devant; tendu left devant <i>Someone to taste ice cream with</i> - Passé retiré right; pretend to eat/lick an ice cream cone <i>I'm glad I've got a friend like you</i> - Gallop to the right 3 & 1 temps lié to switch legs & tendu left <i>Someone to face each day with</i> - Gallop to the left 3 and 1 temps lié to switch legs & tendu right <i>Someone you feel OK with</i> - 3 step turn to right (step R, L, R) touch left <i>And I want you to know</i> - 3 step turn to left (step L, R, L) touch right <i>I'm your friend too</i> - Jog forward 4 (heels up in back) with arms forward palms up; Jump to 2nd with hands on hips</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 1 / Term 3 / Week 7 [Week 27]: Ages 3 – 4 ½**Focus Book:** *Shining Star Trophy* (pages 192-197)**Song:** *What's a Friend?***Class Length:** 45 Minutes**Theme Focus:** Season of Winter**Props Needed:** Mats, Scarves, & Maracas**Additional Props:** Painter's Tape,

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	Story Book	<i>Shining Star Trophy</i> : (pages 192-197) After reading, check for understanding by discussing the following with the dancers. <div><div>1.</div><div>What did Angelina want to do for the talent show? (Ballet)</div><div>2.</div><div>What did Angelina want to learn so she could have something special to perform? (A very hard step called a fouette.)</div><div>3.</div><div>What was Angelina having trouble finding time to do? (Practice her routine and special ballet steps.)</div><div>4.</div><div>Who was the special dancer coming to dance with Angelina and her friends in the talent show? (Perry Parmesan, the star of Mousical the Musical)</div></div>
	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. <div><div>1.</div><div>Eyes on the teacher</div><div>2.</div><div>Keep hands to self</div><div>3.</div><div>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><u>Dancers will repeat the exercise from the previous week.</u></p> <p><u>Each dancer will perform a very short 8 ct combination before skipping around the circle. Upon standing, facing the center of circle with hands on hips; passé right, passé left, sauté ¼ turn, tendu devant, place opposite arm forward, skip around the circle while swinging arms in opposition.</u></p> <p>Listen for Angelina's welcome</p> <p>Each dancer will:</p> <ol style="list-style-type: none"> 1. Stand like a dancer. 2. <u>Facing the center of circle with hands on hips; passé right, passé left, sauté ¼ turn, tendu devant, place opposite arm forward and travel around the circle skipping.</u> 3. Curtsey and sit like a dancer. 4. 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. <p>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></p>
Before sitting like a dancer, you should review the combination with dancers: <i>passé right, passé left, sauté ¼ turn, tendu devant in preparation for skipping and place opposite arm forward.</i> Give dancers verbal guidance on what to do and cue the next dancer to stand.		
Curl & Stretch with Port de bras	Class CD, Stretching, Track #2, 2:16, None	<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. Ask dancers to tell you the names of the port de bras this time. • Curl into a small shape – squeeze tightly • Open up to a stretched shape with legs extended forward and hands on tops of knees, then open legs to straddle and place both hands on floor in front of body. • While keeping one arm on the floor, take other arm and cambré sideways then switch arms and cambré the opposite direction. Repeat both again. • With both hands on floor, walk fingertips forward creating a stretch through the legs. Remind dancers to keep their knees straight and facing the ceiling. Sit up straight and close legs together on last note.
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>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. Changing tempo of movements – -Flex & pointe right foot 4Xs -Flex & pointe left foot 4Xs -Flex & pointe both feet 4 Xs • Walk fingertips down legs while reaching toward toes. • Hold stretch while counting to 8 and reaching as far down near the toes as possible. Sitting tall on count 8. • Repeat exercise
	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; 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 right arm to 1st and 2nd and then left arm to 1st and 2nd. • 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 small 1st 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 and finish for 3
	Remind dancers to keep knees over toes during plié. When the dancers plié the legs will make a diamond shape. 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:	Class CD, Tendu, Track #6, 1:19,	<p>Feet parallel with hands on hips</p> <ul style="list-style-type: none"> • 3 Tendu Devant, stretching the right foot forward parallel and closing parallel • 1 demi-plié, straighten legs and 1 clap • Repeat on left foot;

		None	<ul style="list-style-type: none"> • Repeat all of 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.		
	Dégagé	Class CD; Dégagé; Track #7; 1:32; None	Legs parallel with both hands on hips: <ul style="list-style-type: none"> • Tendu devant; lift foot 3" from floor; lower to tendu; close parallel • 2 Dégagé devant • Repeat all on left • Repeat right and left • Finish for 3
	Remind dancers to only lift their leg 3". Have them show you with their fingers what 3" looks like. Remind dancers to brush their foot for each degage.		
	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 6X's, • Close parallel on count 7 • 1 clap on count 8 • Repeat on left leg. • Repeat entire exercise • Finish for 3
	Remind dancers to keep their knees stretched as they tap their entire leg during their Piqués. Ask the dancers to count along with you.		
	Passé/Retiré	Class CD; Cou de pied/ Passé/ Retiré; Track #9; :44; None	Legs parallel with hands on hips <ul style="list-style-type: none"> • Right leg/foot: Cou de pied (ct 1); Passé retiré (ct 2); cou de pied (ct 3); close parallel (ct 4) • Repeat above on left leg/foot. • Repeat above on right leg/foot. • Élevé & balance (cts 1-3) Lower parallel (ct 4) • Repeat above starting with left leg • Finish for 3
	Have the dancers show you their cou de pied each time. Cou de pied is at the ankle. The dancers will show – ankle, knee, ankle, parallel. Remind dancers to keep their tummies tight as they perform their cou de pied & passé retiré.		
Center	Transition to Center Work		Dancers will remain in their line formations facing the front of the studio.
	Rocking Circle	Class CD; Rocking/	<u>Dancers will repeat the exercise from the previous week.</u>

		Temps lié; Tracking #10; 1:06; 1 scarf per dancer	<p>Give each dancer one scarf. Place dancers in a large circle in the middle of the room. Dancers will hold on to the opposite end of their neighbor's scarf to connect the circle.</p> <ul style="list-style-type: none"> • Begin with the right foot extended in tendu devant toward the center of the circle. • Keeping scarves still with arms in demi-seconde; the dancers will all rock forward into the circle • Then dancers will rock backward • Rock Forward • Rock Backward • Rock Forward • Rock Backward • Freezing legs – everyone lifts their arms lifting scarves • Freezing legs – everyone lowers their arms lowering scarves • Quickly switch starting leg and repeat entire exercise
	Remind dancers to keep body straight as they plié and stretch during each rock. Remind dancers to count along with you. Remind dancers not to lift their arms too high since they must think about the dancers next to them.		
	Sauté & Échappé Sauté	Class CD, Sauté, Track #11, :33, 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 • Échappé sauté to seconde (open) • Jump closed • Jump open • Jump closed • Repeat All
	Remind dancers to keep tummies tight and legs/ankles together and stretched while in the air. This exercise can be performed parallel or with MINIMAL rotation. Optional to use arms in Échappé sauté by matching arms to legs – legs open = arms open 2 nd & legs closed = arms down by side close to body.		
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.		
	3 Walks & 1 Hop	Class CD: Pas de chat; Track #13; :35;	<p><i>Angelina and her friends loved to perform steps that traveled. Let's also practice a step that travels.</i></p> <p>Begin with right leg extended devant and hands on hips.</p> <ul style="list-style-type: none"> • Walk – stepping right, left, right • Bring left knee to passé and hop on right foot

	keep repeating	<ul style="list-style-type: none"> Repeat all starting with left leg
Remind the dancers to allow each leg/knee a turn to come up. Cue – walk 1, 2, 3, hop; 1, 2, 3, hop		
<p>Winter Theme: Props: Snowflake Cutouts</p> <ul style="list-style-type: none"> Randomly place snowflake cutouts on the floor of the dance space to give the room a feel of winter. Dancers will pretend to be walking and hopping through the snow. Have them pantomime putting on their snow boots. Begin with right leg extended devant and hands on hips. Walk – stepping right, left, right Dancers will pretend that their toes are getting cold and hop by bringing the left knee to passé and hop on right foot Repeat all starting with left leg traveling in the opposite direction and pretending to be heading home Once they are home, have them pantomime taking off their snow boots 		
Galloping & Skipping with a Friend	Class CD: Gallops; Track #18; 2:27; None	<p>Angelina loved dancing with her friends – Alice; Viki; and Gracie. They were all so excited about Perry Parmesan coming to perform with them in the talent show that they could hardly wait to get home to share the news with Mrs. Mouseling. The four mouselings decided to dance in pairs all the way home galloping and skipping along the way.</p> <p>Pair the dancers together, standing side-by-side and holding hands; with downstage leg extended in tendu and outside hand on hip.</p> <ul style="list-style-type: none"> Each pair of dancers will skip across the dance space Once they arrive at the other side of the studio they will immediately turn tummy to tummy and hold both of their partner’s hands. The dancers will gallop back to their starting point. The next group of dancers will begin.
Ask 2 pairs – 4 dancers to gallop/skip at a time. Once they complete their skipping and gallops, the next 2 pairs – 4 dancers will begin. Remind waiting dancers to freeze their bodies while watching the other dancers		
<p>Going Ice Skating with a Friend in Winter Props: None</p> <ul style="list-style-type: none"> Tell dancers they are going ice skating with a friend. They are so excited and cannot wait to get there. Pair dancers and have them hold hands facing each other. Because they are so excited, they are going to gallop to the iced pond while holding their friend’s hands. Dancers gallop to the other side of the dance space. Once at the pond, dancers pretend to put on ice skates. Dancers then hold one hand and skate around the studio side by side as if it were a pond covered in ice. Point out that the dancers are side by side in relation to each other. Then have one dancer move in front of the other. The dancer in back of the leader will place her hands on the leader’s shoulders or hips and they will ice skate around the room. Have dancers switch places so that both get to be the leader. Point out that the dancers are in front of and in back of in relation to each other. Have one dancers stand still while the other dancers around her. Have the dancers switch roles. Point out that they are now moving around each other. 		

	<ul style="list-style-type: none"> Have dancers pretend to take off their skates and return to their starting point by skipping. 		
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		
	Winter	Angelina Says Creative Movement CD; Winter; Track #5; 1:57; None	<p><i>The dancers will repeat their winter exercise from last week; however, this week they will repeat the exercise with a partner. Discuss with the dancers how snowflakes can stick together but they are still each individually unique in their shape. Ask the dancers to remain connected to their partner with the scarf and to dance as individual snowflakes connected.</i></p> <p><i>Discuss with the dancers how in some places it snows during winter. Talk about how each and every snowflake is different. Ask the dancers to create a special shape with their body. Have them look around the room to be sure they do not look like their classmates. Ask the dancers to keep creating new and different shapes with their body as they move to the winter music.</i></p> <p>Ask dancers to listen carefully as Angelina Ballerina describes the season of winter in Chipping Cheddar.</p> <p>As Angelina describes winter, have the dancers interpret movement for:</p> <ul style="list-style-type: none"> -Cold wind blowing through the trees -Sparkling snowflakes gently falling -Snowflakes are all different <ul style="list-style-type: none"> Once music starts, have dancers slowly move while creating beautiful shapes just like dancing snowflakes. At end of music, have dancers freeze in their unique snowflake shape. Go around room and comment on each shape the dancers have created. The dancers can only unfreeze once you have said something about their snowflake.
	Allow the dancers to create their own movement under your guidance. With the help of Angelina, the dancers will learn about different energy such as moving sharply, smoothly, heavily, and lightly. Discuss with the dancers different things that move with these four different types of energy to give them a better idea of the concept.		
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, <i>The Best for You</i> ; Track #6; 1:03; None	<p>Teach lyrics first and then choreography for the Angelina song – <i>What's a Friend?</i></p> <p><u>The Best for You</u></p> <p><i>Someone to share my dream with</i> <i>Someone to taste ice cream with</i> <i>I'm glad I've got a friend like you</i> <i>Someone to face each day with</i> <i>Someone you feel OK with</i> <i>And I want you to know</i> <i>I'm your friend too</i></p> <p><i>Someone to share my dream with</i> - Tendu right devant; tendu left devant <i>Someone to taste ice cream with</i> - Passé retiré right; pretend to eat/lick an ice cream cone <i>I'm glad I've got a friend like you</i> - Gallop to the right 3 & 1 temps lié to switch legs & tendu left <i>Someone to face each day with</i> - Gallop to the left 3 and 1 temps lie to switch legs & tendu right <i>Someone you feel OK with</i> - 3 step turn to right (step R, L, R) touch left <i>And I want you to know</i> - 3 step turn to left (step L, R, L) touch right <i>I'm your friend too</i> - Jog forward 4 (heels up in back) with arms forward palms up; Jump to 2nd with hands on hips</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

			<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 3 / Week 8 [Week 28]: Ages 3 – 4 ½**Focus Book:** *Shining Star Trophy* (pages 198-203)**Song:** *What's a Friend?***Class Length:** 45 Minutes**Theme Focus:** Season of Winter**Props Needed:** Mats, Scarves, & Maracas**Additional Props:** Painter's Tape,

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>Shining Star Trophy</i> : (pages 198-203) After reading, check for understanding by discussing the following with the dancers. 1. What did Angelina and her friends practice? (Their high kicks.) 2. What did Angelina want to learn so she could have something special to perform? (A very hard step called a fouette.) 3. What did Angelina’s friends help her do? (Practice her fouettes and routine for the talent show.)
	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>Angelina and her friends were very excited to have Perry Parmesan come to perform with them. Today we will practice our kicks as well before we skip around the circle. Each dancer will stand and kick right, left, right, and left just like Perry Parmesan; then skip around the circle.</i></p> <p>Listen for Angelina's welcome</p> <p>Each dancer will:</p> <ol style="list-style-type: none"> 1. Stand like a dancer. 2. <i>Kick right, left, right, and left just like Perry Parmesan; then skip around the circle.</i> 3. Curtsey and sit like a dancer. 4. 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. <p>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></p>
	Give dancers verbal guidance on what to do and cue the next dancer to stand.		
	Curl & Stretch with Port de bras	Class CD, Stretching, Track #2, 2:16, None	<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. Ask dancers to tell you the names of the port de bras this time. • Curl into a small shape – squeeze tightly • Open up to a stretched shape with legs extended forward and hands on tops of knees, then open legs to straddle and place both hands on floor in front of body. • While keeping one arm on the floor, take other arm and cambré sideways then switch arms and cambré the opposite direction. Repeat both again. • With both hands on floor, walk fingertips forward creating a stretch through the legs. Remind dancers to keep their knees straight and facing the ceiling. Sit up straight and close legs together on last note.
	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>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. Changing tempo of movements – -Flex & pointe right foot 4Xs -Flex & pointe left foot 4Xs -Flex & pointe both feet 4 Xs • Walk fingertips down legs while reaching toward toes. • Hold stretch while counting to 8 and reaching as far down near the toes as possible. Sitting tall on count 8. • Repeat exercise
	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; 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 right arm to 1st and 2nd and then left arm to 1st and 2nd. • 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 small 1st 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 and finish for 3
	Remind dancers to keep knees over toes during plié. When the dancers plié the legs will make a diamond shape. 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:	Class CD, Tendu, Track #6, 1:19,	<p>Feet parallel with hands on hips</p> <ul style="list-style-type: none"> • 3 Tendu Devant, stretching the right foot forward parallel and closing parallel • 1 demi-plié, straighten legs and 1 clap • Repeat on left foot;

		None	<ul style="list-style-type: none"> • Repeat all of 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.		
	Dégagé	Class CD; Dégagé; Track #7; 1:32; None	Legs parallel with both hands on hips: <ul style="list-style-type: none"> • Tendu devant; lift foot 3" from floor; lower to tendu; close parallel • 2 Dégagé devant • Repeat all on left • Repeat right and left • Finish for 3
	Remind dancers to only lift their leg 3". Have them show you with their fingers what 3" looks like. Remind dancers to brush their foot for each degage.		
	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 7X's, • Close parallel on count 7 • 1 clap on count 8 • Repeat on left leg. • Repeat entire exercise • Finish for 3
	Remind dancers to keep their knees stretched as they tap their entire leg during their Piqués. Ask the dancers to count along with you		
	Passé/Retiré	Class CD; Cou de pied/ Passé/ Retiré; Track #9; :44; None	Legs parallel with hands on hips. <ul style="list-style-type: none"> • Passé retiré right leg (2 cts) lower parallel (2 cts) • Élevé & balance (cts 1-3) Lower parallel (ct 4) • Repeat above starting with left leg • Repeat again on right leg • Élevé parallel while bringing arms to 1st position; bourrée turn to the right as arms port de bras to 5th, and 2nd; lower parallel plié on ct 8. • Finish for 3
Remind dancers to look straight forward as they stand on one leg and to keep their tummies tight as they perform their passé retiré.			
Center	Transition to Center Work		Dancers will remain in their line formations facing the front of the studio.
	Rocking Circle	Class CD; Rocking/	Give each dancer one scarf. Place dancers in a large circle in the middle of the room. Dancers will hold on to the opposite end of their neighbor's scarf to connect the circle.

		Temps lié; Tracking #10; 1:06; 1 scarf per dancer	<ul style="list-style-type: none"> • Begin with the right foot extended in tendu devant toward the center of the circle. • Keeping scarves still with arms in demi-seconde; the dancers will all rock forward into the circle • Then dancers will rock backward • Rock Forward • Rock Backward • Rock Forward • Rock Backward • Freezing legs – everyone lifts their arms lifting scarves • Freezing legs – everyone lowers their arms lowering scarves • Quickly switch starting leg and repeat entire exercise
	Remind dancers to keep body straight as they plié and stretch during each rock. Remind dancers to count along with you. Remind dancers not to lift their arms too high since they must think about the dancers next to them.		
	Sauté & Échappé Sauté	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 • Échappé sauté to seconde (open) • Jump closed • Jump open • Jump closed • Repeat All
	Remind dancers to keep tummies tight and legs/ankles together and stretched while in the air. This exercise can be performed parallel or with MINIMAL rotation. Optional to use arms in Échappé sauté by matching arms to legs – legs open = arms open 2 nd & legs closed = arms down by side close to body.		
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.		
	3 Walks & 1 Hop	Class CD: Pas de chat; Track #13; :35;	<i>Angelina and her friends loved to perform steps that traveled. Let's also practice a step that travels.</i> Begin with right leg extended devant and hands on hips. <ul style="list-style-type: none"> • Walk – stepping right, left, right • Bring left knee to passé and hop on right foot • Repeat all starting with left leg

	keep repeating	
Remind the dancers to allow each leg/knee a turn to come up. Cue – walk 1, 2, 3, hop; 1, 2, 3, hop		
<p>Winter Theme:</p> <ul style="list-style-type: none"> Randomly place snowflake cutouts on the floor of the dance space to give the room a feel of winter. Dancers will pretend to be walking and hopping through the snow. Have them pantomime putting on their snow boots. Begin with right leg extended devant and hands on hips. Walk – stepping right, left, right Dancers will pretend that their toes are getting cold and hop by bringing the left knee to passé and hop on right foot Repeat all starting with left leg traveling in the opposite direction and pretending to be heading home Once they are home, have them pantomime taking off their snow boots <p style="text-align: right;">Props: Snowflake Cutouts</p>		
Galloping & Skipping with a Friend	Class CD: Gallops; Track #18; 2:27; None	<p>Angelina loved dancing with her friends – Alice; Viki; and Gracie. They were all so excited about Perry Parmesan coming to perform with them in the talent show that they could hardly wait to get home to share the news with Mrs. Mouseling. The four mouselings decided to dance in pairs all the way home galloping and skipping along the way.</p> <p>Pair the dancers together, standing side-by-side and holding hands; with downstage leg extended in tendu and outside hand on hip.</p> <ul style="list-style-type: none"> Each pair of dancers will skip across the dance space Once they arrive at the other side they will immediately turn tummy to tummy and hold both of their partner's hands. The dancers will gallop back to their starting point. The next group of dancers will begin.
Ask 2 pairs – 4 dancers to gallop/skip at a time. Once they complete their skipping and gallops, the next 2 pairs – 4 dancers will begin. Remind waiting dancers to freeze their bodies while watching the other dancers		
<p>Going Ice Skating with a Friend in Winter</p> <ul style="list-style-type: none"> This is a repeat of last week's exercise. Tell dancers they are going ice skating with a friend. They are so excited and cannot wait to get there. Pair dancers and have them hold hands facing each other. Because they are so excited, they are going to gallop to the iced pond while holding their friend's hands. Dancers gallop to the other side of the dance space. Once at the pond, dancers pretend to put on ice skates. Dancers then hold one hand and skate around the studio side by side as if it were a pond covered in ice. Point out that the dancers are side by side in relation to each other. Then have one dancer move in front of the other. The dancer in back of the leader will place her hands on the leader's shoulders or hips and they will ice skate around the room. Have dancers switch places so that both get to be the leader. Point out that the dancers are in front of and in back of in relation to each other. <p style="text-align: right;">Props: None</p>		

	<ul style="list-style-type: none"> Have one dancers stand still while the other dancers around her. Have the dancers switch roles. Point out that they are now moving around each other. Have dancers pretend to take off their skates and return to their starting point by skipping. 		
	Marching, Échappé Sauté & 3 Claps	Class CD: Marching; Track #15; 2:48; None	<p>Angelina and her friends were all working on their choreography for the talent show. Let's also work on putting several steps together to create a combination.</p> <p>Place dancers in groups and remind them to travel keeping their lines straight.</p> <ul style="list-style-type: none"> March quickly for 8 1 Échappé Sauté (jump open -2 cts & close 2 cts) Clap hands 3 times with feet parallel (5, 6, 7); freeze on ct 8 Repeat all as next group starts marching
	Remind dancers to pick up their knees high with each march. For marching, arms can swing in opposition or place hands on hips. For Échappé Sauté – match arms to legs.		
	Whale Watching in Winter <ul style="list-style-type: none"> Have dancers line up behind the student assistant. Spread out pictures of whales (approximately 4) Tell dancers they are going Whale Watching on the beach and every time they spot a whale they are going to jump with excitement and clap 3 times. Because it is winter, they must bundle up in warm winter clothes. Dancers pretend to put on a winter coat with a hood and mittens. Dancers will follow the assistant around the room and pretend to be marching along the beach looking out at the water. When the assistant comes up to a picture of a whale, the dancers will Échappé Sauté and clap 3 times. Continue this pattern around the room having the dancers pretend to be searching for and spotting the whales. You may even want them to pretend to use binoculars. 		Props: Pictures of Whales
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		
	Energy	Angelina Says Creative Movement CD; Energy; Track #11; 3:45; None	<p>Today Angelina is going to teach us about moving with different energy: sharp, smooth, heavy, & light. Explain/review the meaning of each word/concept.</p> <p>Listen and follow Angelina's guidance.</p> <ul style="list-style-type: none"> Dancers will create their own movement based on the concept of energy. Freeze to listen for another type of energy to be called out.

<p>Allow the dancers to create their own movement under your guidance. With the help of Angelina, the dancers will learn about different energy such as moving sharply, smoothly, heavily, and lightly. Discuss with the dancers different things that move with these four different types of energy to give them a better idea of the concept.</p>			
<p>Winter Theme Props: None</p> <ul style="list-style-type: none"> • Use the Class CD #21 Jumps/Leaps music or any other song you feel appropriate. • Explain to dancers that in some places, winters can be very harsh: blizzards occur (a snowstorm with high winds which makes it hard to see), roads and other surfaces become covered in ice; several feet of snow falls in certain places, etc. Yet, in some places the weather is very nice with comfortable temperatures and lots of sunlight. • Tell dancers that they are going to move with different kinds of energy depending on the weather condition that the teacher identifies. • Have dancers spread out around the room. • Call out various types of weather and have dancers move according to the weather condition. For example, dancers may dance light if the weather is nice with comfortable temperatures and lots of sunlight or they may move sharp during a blizzard. 			
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, <i>The Best for You</i> ; Track #6; 1:03; None	<p>Teach lyrics first and then choreography for the Angelina song – <i>What's a Friend?</i></p> <p><u>The Best for You</u> <i>Someone to share my dream with</i> <i>Someone to taste ice cream with</i> <i>I'm glad I've got a friend like you</i> <i>Someone to face each day with</i> <i>Someone you feel OK with</i> <i>And I want you to know</i> <i>I'm your friend too</i></p> <p><i>Someone to share my dream with</i> - Tendu right devant; tendu left devant <i>Someone to taste ice cream with</i> - Passé retiré right; pretend to eat/lick an ice cream cone <i>I'm glad I've got a friend like you</i> - Gallop to the right 3 & 1 temps lié to switch legs & tendu left <i>Someone to face each day with</i> - Gallop to the left 3 and 1 temps lie to switch legs & tendu right <i>Someone you feel OK with</i> - 3 step turn to right (step R, L, R) touch left <i>And I want you to know</i> - 3 step turn to left (step L, R, L) touch right</p>

			<i>I'm your friend too</i> - Jog forward 4 (heels up in back) with arms forward palms up; Jump to 2 nd with hands on hips
	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 1 / Term 3 / Week 9 [Week 29]: Ages 3 – 4 ½

Focus Book: *Shining Star Trophy* (pages 204-208)

Song: *What's a Friend?*

Class Length: 45 Minutes

Theme Focus: Season of Winter

Props Needed: Mats, Scarves, & Maracas

Additional Props: Painter's Tape,

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>Shining Star Trophy</i>: (pages 204-208)</p> <p>After reading, check for understanding by discussing the following with the dancers.</p> <ol style="list-style-type: none"> Who was last to perform her routine? (Angelina Ballerina) How many fouettes did Angelina do? (She did 8.) Who won the talent show? (Angelina)
	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"> 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 was so excited to complete her fouette turns! Today you will turn like Angelina.</i></p> <p>Listen for Angelina's welcome</p> <p>Each dancer will:</p> <ol style="list-style-type: none"> 1. Stand like a dancer. 2. <i>Dancers will twirl/turn one time then skip or gallop around the circle. Dancers will twirl/turn one time when they return to their spots.</i> 3. Curtsey and sit like a dancer. 4. 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. <p>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></p>
	Give dancers verbal guidance on what to do and cue the next dancer to stand.		
	Curl & Stretch with Port de bras	Class CD, Stretching, Track #2, 2:16, None	<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. Ask dancers to tell you the names of the port de bras this time. • Curl into a small shape – squeeze tightly • Open up to a stretched shape with legs extended forward and hands on tops of knees, then open legs to straddle and place both hands on floor in front of body. • While keeping one arm on the floor, take other arm and cambré sideways then switch arms and cambré the opposite direction. Repeat both again. • With both hands on floor, walk fingertips forward creating a stretch through the legs. Remind dancers to keep their knees straight and facing the ceiling. Sit up straight and close legs together on last note.
	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>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. Changing tempo of movements – <ul style="list-style-type: none"> -Flex & pointe right foot 4Xs -Flex & pointe left foot 4Xs -Flex & pointe both feet 4 Xs • Walk fingertips down legs while reaching toward toes. • Hold stretch while counting to 8 and reaching as far down near the toes as possible. Sitting tall on count 8. • Repeat exercise
	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; 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 right arm to 1st and 2nd and then left arm to 1st and 2nd. • 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 small 1st 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 and finish for 3
	Remind dancers to keep knees over toes during plié. When the dancers plié the legs will make a diamond shape. 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:	Class CD, Tendu, Track #6, 1:19,	<p>Feet parallel with hands on hips</p> <ul style="list-style-type: none"> • 3 Tendu Devant, stretching the right foot forward parallel and closing parallel • 1 demi-plié, straighten legs and 1 clap • Repeat on left foot;

		None	<ul style="list-style-type: none"> • Repeat all of 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.		
	Dégagé & Piqué	Class CD; Dégagé; Track #7; 1:32; None	Legs parallel with both hands on hips: <ul style="list-style-type: none"> • 2 Dégagé devant with right leg • 1 Dégagé devant; 2 piqués; close parallel • Repeat all on left • Repeat right and left • Finish for 3
	Remind dancers to only lift their leg 3" off of the floor while performing a dégagé. Have them show you with their fingers what 3" looks like. Remind dancers to brush their foot for each degage. Remind dancers to keep their knees stretched as they tap their entire leg during their Piqués.		
	Passé/Retiré	Class CD; Cou de pied/ Passé/ Retiré; Track #9; :44; None	Legs parallel with hands on hips. <ul style="list-style-type: none"> • Passé retiré right leg (2 cts) lower parallel (2 cts) • Élevé & balance (cts 1-3) Lower parallel (ct 4) • Repeat above starting with left leg • Repeat again on right leg • Élevé parallel while bringing arms to 1st position; bourrée turn to the right as arms port de bras to 5th, and 2nd; lower parallel plié on ct 8. • Finish for 3
Remind dancers to look straight forward as they stand on one leg and to keep their tummies tight as they perform their passé retiré.			
Center	Transition to Center Work		Dancers will remain in their line formations facing the front of the studio.
	Rocking Circle	Class CD; Rocking/ Temps lié; Tracking #10; 1:06; 1 scarf per dancer	Give each dancer one scarf. Place dancers in a large circle in the middle of the room. Dancers will hold on to the opposite end of their neighbor's scarf to connect the circle. <ul style="list-style-type: none"> • Begin with the right foot extended in tendu devant toward the center of the circle. • Keeping scarves still with arms in demi-seconde; the dancers will all rock forward into the circle • Then dancers will rock backward • Rock Forward • Rock Backward • Rock Forward • Rock Backward

			<ul style="list-style-type: none"> Freezing legs – everyone lifts their arms lifting scarves Freezing legs – everyone lowers their arms lowering scarves Quickly switch starting leg and repeat entire exercise
	Remind dancers to keep body straight as they plié and stretch during each rock. Remind dancers to count along with you. Remind dancers not to lift their arms too high since they must think about the dancers next to them.		
	Sauté & Échappé Sauté	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 Échappé sauté to seconde (open) Jump closed Jump open Jump closed Repeat All
	Remind dancers to keep tummies tight and legs/ankles together and stretched while in the air. This exercise can be performed parallel or with MINIMAL rotation. Optional to use arms in Échappé sauté by matching arms to legs – legs open = arms open 2 nd & legs closed = arms down by side close to body.		
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.		
	3 Walks & 1 Hop	Class CD: Pas de chat; Track #13; :35; keep repeating	<i>Angelina and her friends loved to perform steps that traveled. Let's also practice a step that travels.</i> Begin with right leg extended devant and hands on hips. <ul style="list-style-type: none"> Walk – stepping right, left, right Bring left knee to passé and hop on right foot Repeat all starting with left leg
	Remind the dancers to allow each leg/knee a turn to come up. Cue – walk 1, 2, 3, hop; 1, 2, 3, hop		

<p>Winter Theme:</p> <ul style="list-style-type: none"> Randomly place snowflake cutouts on the floor of the dance space to give the room a feel of winter. Dancers will pretend to be walking and hopping through the snow. Have them pantomime putting on their snow boots. Begin with right leg extended devant and hands on hips. Walk – stepping right, left, right Dancers will pretend that their toes are getting cold and hop by bringing the left knee to passé and hop on right foot Repeat all starting with left leg traveling in the opposite direction and pretending to be heading home Once they are home, have them pantomime taking off their snow boots <p>Props: Snowflake Cutouts</p>		
<p>Galloping & Skipping with a Friend</p>	<p>Class CD: Gallops; Track #18; 2:27; None</p>	<p>Angelina loved dancing with her friends – Alice; Viki; and Gracie. They were all so excited about Perry Parmesan coming to perform with them in the talent show that they could hardly wait to get home to share the news with Mrs. Mouseling. The four mouselings decided to dance in pairs all the way home galloping and skipping along the way.</p> <p>Pair the dancers together, standing side-by-side and holding hands; with downstage leg extended in tendu and outside hand on hip.</p> <ul style="list-style-type: none"> Each pair of dancers will skip across the dance space Once they arrive at the other side they will immediately turn tummy to tummy and hold both of their partner's hands. The dancers will gallop back to their starting point. The next group of dancers will begin.
<p>Ask 2 pairs – 4 dancers to gallop/skip at a time. Once they complete their skipping and gallops, the next 2 pairs – 4 dancers will begin. Remind waiting dancers to freeze their bodies while watching the other dancers</p>		
<p>Going Ice Skating with a Friend in Winter</p> <p>Props: None</p> <ul style="list-style-type: none"> This is a repeat of last week's exercise. Tell dancers they are going ice skating with a friend. They are so excited and cannot wait to get there. Pair dancers and have them hold hands facing each other. Because they are so excited, they are going to gallop to the iced pond while holding their friend's hands. Dancers gallop to the other side of the dance space. Once at the pond, dancers pretend to put on ice skates. Dancers then hold one hand and skate around the studio side by side as if it were a pond covered in ice. Point out that the dancers are side by side in relation to each other. Then have one dancer move in front of the other. The dancer in back of the leader will place her hands on the leader's shoulders or hips and they will ice skate around the room. Have dancers switch places so that both get to be the leader. Point out that the dancers are in front of and in back of in relation to each other. Have one dancers stand still while the other dancers around her. Have the dancers switch roles. Point out that they are now moving around each other. Have dancers pretend to take off their skates and return to their starting point by skipping 		

	Marching, Échappé Sauté & Maracas	Class CD: Marching; Track #15; 2:48; None	<p><i>Angelina and her friends were all working on their choreography for the talent show. Let's also work on putting several steps together to create a combination.</i></p> <p>Place dancers in groups and remind them to travel keeping their lines straight.</p> <ul style="list-style-type: none"> • March quickly for 8 • 1 Échappé Sauté (jump open -2 cts & close 2 cts) • Clap hands 3 times with feet parallel (5, 6, 7); freeze on ct 8 • Repeat all as next group starts marching
	Remind dancers to pick up their knees high with each march. For marching, arms can swing in opposition or place hands on hips. For Échappé Sauté – match arms to legs.		
	<p>Whale Watching in Winter Props: Pictures of Whales</p> <ul style="list-style-type: none"> • Have dancers line up behind the student assistant. Spread out pictures of whales (approximately 4) • Tell dancers they are going Whale Watching on the beach and every time they spot a whale they are going to jump with excitement and clap 3 times. Because it is winter, they must bundle up in warm winter clothes. Dancers pretend to put on a winter coat with a hood and mittens. • Dancers will follow the assistant around the room and pretend to be marching along the beach looking out at the water. When the assistant comes up to a picture of a whale, the dancers will Échappé Sauté and clap 3 times. Continue this pattern around the room having the dancers pretend to be searching for and spotting the whales. You may even want them to pretend to use binoculars. 		
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		
	Energy	Angelina Says Creative Movement CD; Energy; Track #11; 3:45; None	<p><i>Today we are going to review with Angelina moving with different energy: sharp, smooth, heavy, & light. Explain/review the meaning of each word/concept.</i></p> <p>Listen and follow Angelina's guidance.</p> <ul style="list-style-type: none"> • Dancers will create their own movement based on the concept of energy. • Freeze to listen for another type of energy to be called out.
	Allow the dancers to create their own movement under your guidance. With the help of Angelina, the dancers will learn about different energy such as moving sharply, smoothly, heavily, and lightly. Discuss with the dancers different things that move with these four different types of energy to give them a better idea of the concept.		
	<p>Winter Theme Props: None</p> <ul style="list-style-type: none"> • Use the Class CD #21 Jumps/Leaps music or any other song you feel appropriate. 		

	<ul style="list-style-type: none"> • Explain to dancers that in some places, winters can be very harsh: blizzards occur (a snowstorm with high winds which makes it hard to see), roads and other surfaces become covered in ice; several feet of snow falls in certain places, etc. Yet, in some places the weather is very nice with comfortable temperatures and lots of sunlight. • Tell dancers that they are going to move with different kinds of energy depending on the weather condition that the teacher identifies. • Have dancers spread out around the room. • Call out various types of weather and have dancers move according to the weather condition. For example, dancers may dance light if the weather is nice with comfortable temperatures and lots of sunlight or they may move sharp during a blizzard. 		
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, <i>The Best for You</i> ; Track #6; 1:03; None	<p>Teach lyrics first and then choreography for the Angelina song – <i>What's a Friend?</i></p> <p><u>The Best for You</u> <i>Someone to share my dream with</i> <i>Someone to taste ice cream with</i> <i>I'm glad I've got a friend like you</i> <i>Someone to face each day with</i> <i>Someone you feel OK with</i> <i>And I want you to know</i> <i>I'm your friend too</i></p> <p><i>Someone to share my dream with</i> - Tendu right devant; tendu left devant <i>Someone to taste ice cream with</i> - Passé retiré right; pretend to eat/lick an ice cream cone <i>I'm glad I've got a friend like you</i> - Gallop to the right 3 & 1 temps lié to switch legs & tendu left <i>Someone to face each day with</i> - Gallop to the left 3 and 1 temps lié to switch legs & tendu right <i>Someone you feel OK with</i> - 3 step turn to right (step R, L, R) touch left <i>And I want you to know</i> - 3 step turn to left (step L, R, L) touch right <i>I'm your friend too</i> - Jog forward 4 (heels up in back) with arms forward palms up; Jump to 2nd with hands on hips</p>
	Teach lyrics first, then movement. Feel free to alter to fit the needs of your students.		
Good-bye	Révérence -	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

	Curtsey & Bow	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 3 / Week 10 [Week 30]: Ages 3 – 4 ½

Focus Book: *Shining Star Trophy* Review

Song: *What's a Friend?*

Class Length: 45 Minutes

Theme Focus: Season of Winter

Props Needed: Mats, Scarves, & Maracas

Additional Props: Painter's Tape,

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>Shining Star Trophy</i> – Reread or retell the story then review important events.</p> <ol style="list-style-type: none"> 1. What was the big news that Ms. Mimi announced to Angelina and her friends? (They were going to have a talent show.) 2. What would the winner win? (A Shining Star Trophy.) 3. What did Angelina imagine doing across the stage for the talent show? (Leap and twirl) 5. What did Alice decide to perform for the talent show? (A gymnastics routine.) 6. What did Angelina want to do for the talent show? (Ballet) 7. What did Angelina want to learn so she could have something special to perform? (A very hard step called a fouette.) 8. What was Angelina having trouble finding time to do? (Practice her routine and special ballet steps.) 9. Who was the special dancer coming to dance with Angelina and her friends in the talent show? (Perry Parmesan, the star of Mousical the Musical) 10. What did Angelina and her friends practice? (Their high kicks.) 11. What did Angelina want to learn so she could have something special to perform? (A very hard step called a fouette.) 12. What did Angelina's friends help her do? (Practice her fouettes and routine for the talent show.) 13. Who was last to perform her routine? (Angelina Ballerina) 14. How many fouettes did Angelina do? (8) 15. Who won the talent show? (Angelina)
	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><u><i>Dancers will perform the same exercise from the previous week.</i></u> <i>Angelina was so excited to complete her fouette turns! Today you will turn like Angelina.</i> Listen for Angelina's welcome Each dancer will:</p> <ol style="list-style-type: none"> 1. Stand like a dancer. 2. <i>Dancers will twirl/turn one time then skip or gallop around the circle. Dancers will twirl/turn one time when they return to their spots.</i> 3. Curtsey and sit like a dancer. 4. 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. <p>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></p>
	Give dancers verbal guidance on what to do and cue the next dancer to stand.		
	Curl & Stretch with Port de bras	Class CD, Stretching, Track #2, 2:16, None	<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. Ask dancers to tell you the names of the port de bras this time. • Curl into a small shape – squeeze tightly • Open up to a stretched shape with legs extended forward and hands on tops of knees, then open legs to straddle and place both hands on floor in front of body.

			<ul style="list-style-type: none"> While keeping one arm on the floor, take other arm and cambré sideways then switch arms and cambré the opposite direction. Repeat both again. With both hands on floor, walk fingertips forward creating a stretch through the legs. Remind dancers to keep their knees straight and facing the ceiling. Sit up straight and close legs together on last note.
	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>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. Changing tempo of movements – <ul style="list-style-type: none"> -Flex & pointe right foot 4Xs -Flex & pointe left foot 4Xs -Flex & pointe both feet 4 Xs Walk fingertips down legs while reaching toward toes. Hold stretch while counting to 8 and reaching as far down near the toes as possible. Sitting tall on count 8. Repeat exercise
	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"> 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: Parallel and 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 right arm to 1st and 2nd and then left arm to 1st and 2nd. 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 small 1st 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 and finish for 3
	Remind dancers to keep knees over toes during plié. When the dancers plié the legs will make a diamond shape. 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:	Class CD, Tendu, Track #6, 1:19, None	Feet parallel with hands on hips <ul style="list-style-type: none"> • 3 Tendu Devant, stretching the right foot forward parallel and closing parallel • 1 demi-plié, straighten legs and 1 clap • Repeat on left foot; • Repeat all of 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.		
Dégagé	Class CD; Dégagé; Track #7; 1:32; None	Legs parallel with both hands on hips: <ul style="list-style-type: none"> • Tendu devant; lift foot 3" from floor; lower to tendu; close parallel • 2 Dégagé devant • Repeat all on left • Repeat right and left • Finish for 3
Remind dancers to only lift their leg 3". Have them show you with their fingers what 3" looks like. Remind dancers to brush their foot for each degage.		
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 7X's, • Close parallel on count 7 • 1 clap on count 8 • Repeat on left leg. • Repeat entire exercise • Finish for 3
Remind dancers to keep their knees stretched as they tap their entire leg during their Piqués. Ask the dancers to count along with you		
Passé/Retiré	Class CD; Cou de pied/ Passé/ Retiré; Track #9; :44; None	Legs parallel with hands on hips. <ul style="list-style-type: none"> • Passé retiré right leg (2 cts) lower parallel (2 cts) • Élevé & balance (cts 1-3) Lower parallel (ct 4) • Repeat above starting with left leg • Repeat again on right leg • Élevé parallel while bringing arms to 1st position; bourrée turn to the right as arms port de bras to 5th, and 2nd; lower parallel plié on ct 8. • Finish for 3

	Remind dancers to look straight forward as they stand on one leg and to keep their tummies tight as they perform their passé retiré.		
Center	Transition to Center Work		Dancers will remain in their line formations facing the front of the studio.
	Rocking Circle	Class CD; Rocking/ Temps lié; Tracking #10; 1:06; 1 scarf per dancer	<p>Give each dancer one scarf. Place dancers in a large circle in the middle of the room. Dancers will hold on to the opposite end of their neighbor's scarf to connect the circle.</p> <ul style="list-style-type: none"> • Begin with the right foot extended in tendu devant toward the center of the circle. • Keeping scarves still with arms in demi-seconde; the dancers will all rock forward into the circle • Then dancers will rock backward • Rock Forward • Rock Backward • Rock Forward • Rock Backward • Freezing legs – everyone lifts their arms lifting scarves • Freezing legs – everyone lowers their arms lowering scarves • Quickly switch starting leg and repeat entire exercise
	Remind dancers to keep body straight as they plié and stretch during each rock. Remind dancers to count along with you. Remind dancers not to lift their arms too high since they must think about the dancers next to them.		
	Sauté & Échappé Sauté	Class CD, Sauté, Track #11, :33, 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 • Échappé sauté to seconde (open) • Jump closed • Jump open • Jump closed • Repeat All
	Remind dancers to keep tummies tight and legs/ankles together and stretched while in the air. This exercise can be performed parallel or with MINIMAL rotation. Optional to use arms in Échappé sauté by matching arms to legs – legs open = arms open 2 nd & legs closed = arms down by side close to body.		
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.		

3 Walks & 1 Hop	Class CD: Pas de chat; Track #13; :35; keep repeating	<p><i>Angelina and her friends loved to perform steps that traveled. Let's also practice a step that travels.</i></p> <p>Begin with right leg extended devant and hands on hips.</p> <ul style="list-style-type: none"> • Walk – stepping right, left, right • Bring left knee to passé and hop on right foot • Repeat all starting with left leg
Remind the dancers to allow each leg/knee a turn to come up. Cue – walk 1, 2, 3, hop; 1, 2, 3, hop		
<p>Winter Theme:</p> <ul style="list-style-type: none"> • Tell dancers they are going to pretend to warm up around the camp fire on a cold winter night. • Have dancers make a circle and pretend that a campfire is in the middle of the room. Tell them it has been a very cold day and they are anxious to warm up before making s'mores! • Dancers will move around the campfire by walking 3 steps and then hop once. Have them complete this step 8 times. Remind them not to get too close to the fire. • Dancers will stop and face the fire. They will pretend to make s'mores with graham crackers, a big marshmallow and a piece of chocolate. They will hold out their stick and enjoy eating the treat once it is warmed up. <p style="text-align: right;">Props:</p>		
Marching, Échappé Sauté & 2 Claps	Class CD: Marching; Track #15; 2:48; None	<p><i>Angelina and her friends were all working on their choreography for the talent show. Let's also work on putting several steps together to create a combination.</i></p> <p>Place dancers in groups and remind them to travel keeping their lines straight.</p> <ul style="list-style-type: none"> • March quickly for 8 • 1 Échappé Sauté (jump open -2 cts & close 2 cts) • Clap hands 3 times with feet parallel (5, 6, 7); freeze on ct 8 • Repeat all as next group starts marching
Remind dancers to pick up their knees high with each march. For marching, arms can swing in opposition or place hands on hips. For Échappé Sauté – match arms to legs.		
<p>Whale Watching in Winter</p> <ul style="list-style-type: none"> • Have dancers line up behind the student assistant. Spread out pictures of whales (approximately 4) • Tell dancers they are going Whale Watching on the beach and every time they spot a whale they are going to jump with excitement and clap 3 times. Because it is winter, they must bundle up in warm winter clothes. Dancers pretend to put on a winter coat with a hood and mittens. • Dancers will follow the assistant around the room and pretend to be marching along the beach looking out at the water. When the assistant comes up to a picture of a whale, the dancers will Échappé Sauté and clap 3 times. Continue this pattern around the room having the dancers pretend to be searching for and spotting the whales. You may even want them to pretend to use binoculars. <p style="text-align: right;">Props: Pictures of Whales</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		
	Energy & Direction	Angelina Says Creative Movement CD; Energy; Track #11; 3:45; None	<p><i>Last week Angelina taught us about moving with different energy. Today we are going to add another movement concept to the concept of energy. Angelina will call out which type of energy she wants us to dance with and immediately after she speaks and as the music starts, I will call out the direction I would like for you to move in while also moving in a specific energy. Let's listen carefully for Angelina's voice and then my voice to create our special dance. Listen and follow Angelina's guidance.</i></p> <ul style="list-style-type: none"> • Dancers will create their own movement based on the concept of energy. • Freeze to listen for another type of energy to be called out
	Allow the dancers to create their own movement under your guidance. With the help of Angelina, the dancers will learn about different energy such as moving sharply, smoothly, heavily, and lightly. Discuss with the dancers different things that move with these four different types of energy to give them a better idea of the concept.		
	<p>Winter Theme Props: None</p> <ul style="list-style-type: none"> • <i>This is the same exercise as previously learned, but will add the element of direction.</i> • <i>Use the Class CD #21 Jumps/Leaps music or any other song you feel appropriate.</i> • <i>Explain to dancers that in some places, winters can be very harsh: blizzards occur (a snowstorm with high winds which makes it hard to see), roads and other surfaces become covered in ice; several feet of snow falls in certain places, etc. Yet, in some places the weather is very nice with comfortable temperatures and lots of sunlight.</i> • <i>Tell dancers that they are going to move with different kinds of energy depending on the weather condition that the teacher identifies.</i> • <i>Have dancers spread out around the room.</i> • <i>Call out various types of weather and have dancers move according to the weather condition. Also call out a direction in which you would like for them to move: forward, backward, sideways, high, low, etc.</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, <i>The Best for You</i> ; Track #6; 1:03; None	<p>Teach lyrics first and then choreography for the Angelina song – <i>What's a Friend? <u>The Best for You</u></i></p> <p><i>Someone to share my dream with</i> <i>Someone to taste ice cream with</i> <i>I'm glad I've got a friend like you</i> <i>Someone to face each day with</i> <i>Someone you feel OK with</i> <i>And I want you to know</i> <i>I'm your friend too</i></p> <p><i>Someone to share my dream with</i> - Tendu right devant; tendu left devant <i>Someone to taste ice cream with</i> - Passé retiré right; pretend to eat/lick an ice cream cone <i>I'm glad I've got a friend like you</i> - Gallop to the right 3 & 1 temps lié to switch legs & tendu left <i>Someone to face each day with</i> - Gallop to the left 3 and 1 temps lié to switch legs & tendu right <i>Someone you feel OK with</i> - 3 step turn to right (step R, L, R) touch left <i>And I want you to know</i> - 3 step turn to left (step L, R, L) touch right <i>I'm your friend too</i> - Jog forward 4 (heels up in back) with arms forward palms up; Jump to 2nd with hands on hips</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

			<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:



Term 3 – Winter Level 2 Weekly Lesson Plans

Level 2 / Term 3 / Week 1 [Week 21]: Ages 4 ½ -6

Focus Book: Perfect Party (pages 139-144)

Song: *The Best for You*

Class Length: 45 Minutes

Theme Focus: Season of Winter

Props Needed: Mats, Scarves

Additional Props: Painter's Tape, Felt Squares – One per color for each dancer: red, orange, yellow, blue, green, purple, pink; cotton balls

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>Perfect Party:</i> (pages 139-144)</p> <p>After reading, check for understanding by discussing the following with the dancers.</p> <ol style="list-style-type: none"> Why did Angelina want to give Ms. Mimi a party? (She loved her & it was her birthday.) Why didn't Marco want to go shopping? (He wanted to stay and work on a special song on his guitar.) Where did Angelina and her friends go to get Ms. Mimi a gift? (They went to The Ballet Shop). What was the first thing Angelina and her friends saw at the shop? (They saw a beautiful pair of silver slippers.) What did Angelina promise to Marco? (That she and the other dancers would help him with the song after they found the perfect present for Ms. Mimi.)
	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>Angelina and her friends were so excited to put their coins from their piggy banks together and go shopping for a gift for Ms. Mimi. Today we will imagine we have our piggy bank and are going shopping too.</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> <ol style="list-style-type: none"> 1. Stand like a dancer. 2. Travel around the circle performing the given step. <u><i>Today the dancers will stand one at a time; pantomime picking up their piggy bank and listening to the coins jingle as they shake it. Each dancer must shake their piggy bank two times. One time while standing in passé on the right foot and then again on the other. Each dancer will hold their piggy bank tightly as they gallop around the circle.</i></u> 3. Curtsey and sit like a dancer. 4. 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. <p>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></p>
	There are many benefits to this exercise: 1) Encourages musical awareness by clapping and tapping to the beat of the music, 2) Requires the dancer to follow a sequence of tasks, and 3) The dancers are also creating greater memory stores by relating to the story through pantomime and imagining they too have a		

piggy bank and are going shopping for a gift. Remind all seated dancers to help with the music by continuing to clap the beat. Increase difficulty of cross-body tapping combinations			
Flexing & Pointing Ankles/Rotating Legs Inward & Outward	Class CD; Flex & Pointe; Track #3; 1:19; None	<u>Create new patterns and combinations of the movements</u> <u>To increase strength – lift leg 3” from floor while flexing and pointing ankle. Lift right leg; flex and point 3Xs; lower; repeat with other leg. Repeat both legs.</u> Sitting with legs stretched out in front with hands resting on top of knees. <ul style="list-style-type: none">• Create new pattern for flexing & pointing• Bending over at the hips and reaching 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.• Bending over at the hips and reaching as far down legs as possible. Have dancers count backwards from 8 and then roll up.	
		Remind dancers to stretch their knees as they flex and point & rotate legs inward and outward. Remind dancers to sit tall and to stretch their knees as they point, flex, and rotate their legs.	
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	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. • Lower heels, tendu close 1st • Finish for 3.
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. <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 back side. As they grand plié, remind them that they must remain free from wet paint.</u> Remind dancers to keep their knees over their toes when performing a plié. Remind dancers to keep their backs straight during exercise.		
Tendu:	Class CD, Tendu, Track #6, 1:19, None	Feet parallel with hands on hips <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.
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.		
Dégagé	Class CD, Dégagé; Track #7; 1:32, None	Legs parallel with arms en bas: <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

			<ul style="list-style-type: none"> • Repeat both right and left • Finish for 3
	Point out to the dancers that they have their opposite arm from leg forward. Point out to the dancers that 3 rd position of the arms is when one arm is in 2 nd and the other is in 1 st . Remind dancers to brush the floor during each dégagé. Remind dancers to keep legs stretched through all parts of the dégagé.		
	Piqué & Passé/Retiré	Class CD; Piqué; Track #8; :28; Optional Repeat; None	Legs parallel with hands on hips <ul style="list-style-type: none"> • Dégagé right leg devant on ct 1 • 2 Piqué parallel devant - cts 2, 3 • Close parallel – ct 4 • Passé parallel (cts 5,6,7) • Close parallel (ct 8) • Repeat all of above 2 times • Passé retire parallel & balance • Finish for 3. • Start music over and repeat entire exercise on left leg.
	Focus on quietly & sharply lifting & lowering toes from floor with straight leg. Remind dancers to only move their leg and not their hips or leotard while doing their piques.		
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, 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, 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 Sauté	Class CD; Échappé Sauté; Track #12; :38; None	Dancers begin 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.		
	Pas de chat over the piggy banks	Class CD, Pas de chat; Track #13; :35; Keep Repeating Music; Mats	Place dancers in groups of 4 dancers or 3 dancers and the assistant. Place a row of 4 square mats, 4 circle mats, 4 rectangle mats, 4 oval mats. Assign the dancers a specific shaped mat for their row. (This will help them to remain in their line; i.e. Sally only jumps over square mats, Susie only jumps over oval mats, etc.) <i>Ask the dancers to pretend the mats are actually piggy banks and they must jump over each of them with a parallel pas de chat.</i> <ul style="list-style-type: none"> • 4 parallel pas de chats with right leg • Rise to demi-pointe; quickly bourrée turning right 1 time; bourrée forward and away. • Next group of dancers begin. <i>Repeat traveling in opposite direction using left foot for pas de chats and bourrée turning left</i>
	Angelina and her friends had their coins stored in their piggy banks. Have the dancers imagine they are jumping over piggy banks. A parallel pas de chat begins with feet together; one foot lifts up as the other pushes the body forward, landing on the lifted foot, quickly closing the pushing/jumping leg back to parallel. Have dancers focus on lifting their foot/knee all the way to their opposite knee with each pas de chats. Point out to the dancers that each pas de chat has two passés.		
	Winter Theme: Pas de chat over the piles of snow <div style="float: right;">Props: Cotton Balls</div> <ul style="list-style-type: none"> • In this exercise place 4 piles of cotton balls on the studio floor an equal distance from each other. These will represent piles of snow. If it is a large class, make more than one row of cotton balls and have more than 1 dancer complete the exercise at a time. • Dancers will pas de chat over each pile of cotton balls • Rise to demi-pointe; quickly bourrée turn 1 time; bourrée forward and away. • Once they get to the other side of the studio, dancers will turn and look at the “trail” made when they bouréed away from the piles of snow. • Next group of dancers begin. • Have dancers repeat the exercise, but in reverse. Bourée toward the piles of snow, bourrée turn 1 time, and pas de chat over the piles of snow. 		
	Going Shopping for Ms. Mimi (Gallops)	Class CD: Gallops; Track #18; 2:27; 1 scarf	Assign the dancers into partners. Give one dancer a scarf to hold. The dancer holding the scarf will make the scarf dance while keeping their feet still while watching their partner dance and act. The other partner will perform the gallop and pantomime. They will change places and roles.

	per 2 dancers	<p><i>Angelina was so excited about going shopping that she wanted to get to The Ballet Shop very quickly. She decided to gallop instead of just walking because that would be must faster. Once she arrived at the store, she took just a moment to admire the beautiful window display.</i></p> <p><i>The dancers will imagine they too are going shopping and will show their acting abilities as they admire the imaginary store window full of beautiful ballet things.</i></p> <ul style="list-style-type: none"> • One partner moves, dances and acts while the other partner only moves their scarf. • Gallop forward for 8 cts traveling to the opposite side of the room. • Pantomime looking through the beautiful store window. Be sure to gasp and point out all the beautiful things, just like Angelina. • Gallop back to original place. • Take scarf from partner. • The partners now perform the other role • Exchange scarf.
<p>Remind dancers that their tummy will be facing forward in the direction they are traveling. Review with the dancers some of the pantomimes that will tell the story of looking into a store window and being very excited about seeing beautiful things. Talk to the dancers about how they will have a certain amount of time (music) for each section of their exercise. Have the assistant perform the exercise while you and they count out loud. By giving the waiting group a scarf to hold and move will keep them involved and engaged in the exercise and not just watching.</p>		
<p><i>Galloping in Winter Like a Snowman</i></p> <ul style="list-style-type: none"> • <i>This exercise will be slightly different than the exercise described previously.</i> • <i>The dancers will imagine that they are a snowman that comes to life when given a magic scarf.</i> • <i>Dancers will work in pairs and begin by standing side by side pretending to be snowmen.</i> • <i>The teacher and assistant will go to each pair and place a scarf lightly around one of the dancer's neck.</i> • <i>The one that receives the scarf will come to life and gallop 8 times to the opposite side of the studio. Once on the other end, the dancer will twirl in excitement and gallop back to their partner.</i> • <i>The dancer will gently place the scarf around the the partner's neck and stand still pretending to be a snowman.</i> • <i>The second dancer will complete the galloping combination.</i> • <i>Repeat entire exercise.</i> 		<p><i>Props: scarves, one per pair of dancers</i></p>
4 Skips and 4 Forward Gallops & Arabesque	<p>Class CD; Chasse/ Polka; Track #19; 1:45; None</p>	<p><i>Angelina and her friends were so excited to be going to the ballet shop to find a gift for Ms. Mimi that they decided to add skips to their gallops. Angelina loves to put skips with gallops. She likes to do 4 of each so that is what we are going to do.</i></p> <ul style="list-style-type: none"> • Begin with right foot pointed forward while pretending to be holding a piggy bank. • Skip 4 times forward • Gallop 4 times forward with right foot • If room, repeat 4 skips and 4 gallops

			<ul style="list-style-type: none"> • Chassé forward into a beautiful arabesque while extending the arms forward with hands together (palms up) as if carefully holding and lifting the piggy. • Next line travels with skip/gallop/arabesque combo. • All repeat with left leg forward
			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 and work on their balance. Slowly go over which leg does what before beginning. Have the dancers slowly take the steps along with you but without any jumps.
			<p>Searching for Animals in Winter Props:</p> <ul style="list-style-type: none"> • Dancers pretend that they have binoculars and are going out to search for snowy owls. Someone claims to have spotted one in a nearby tree. • Tell dancers that they are so excited, so they will skip and gallop, then freeze in arabesque when they think they see a snowy owl. In arabesque, dancers will pretend to look through binoculars observing the bird. • Begin with right foot pointed forward while pretending to be holding binoculars. • Skip 4 times forward • Gallop 4 times forward with right foot • If room, repeat 4 skips and 4 gallops • Chassé forward into a beautiful arabesque while pretending to look at the the snowy owl through the imaginary binoculars • Next line travels with skip/gallop/arabesque combo. • Ask dancers to imagine what their tracks must look like in the snow – one foot in front of the other for the skips, lines for the ga • All repeat with left leg forward
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
	Colors	Angelina Says Creative Movement CD; Colors; Track #8; 3:33; Color Squares	<p>The dancers will listen to Angelina's voice as she guides them in a color dancer. Having pieces of felt in the colors called out will help the young dancers learn their colors.</p> <p>Place all color squares in the center of the room. Have the dancers form a circle around the color squares.</p> <ul style="list-style-type: none"> • Listen to Angelina's words as she talks about how colors make her think and feel. • When Angelina calls out a certain color, have the dancers pick up that particular color and dance, matching their movements to the sounds and quality of the music. • When the music stops, freeze and listen carefully for Angelina to call out the next color.

	<p><i>Purchase felt squares in the following colors: Red Orange Yellow Green Blue Purple Pink Take each square and cut into 4. Have one of each color for each student, the assistant, and the teacher.</i></p>	
<p>Dancers will explore and dance with various colors. Ask the dancers to softly name something that is that color as they dance holding the color. Dancers can also move like the object they have called out. For example: red – fire truck. The dancer would then move around as if it is a fire truck going to a fire. The challenge in this exercise is to quickly think of an object that is a particular color and then to move the body as that object.</p>		
<p>Winter Theme</p> <ul style="list-style-type: none">• <i>Use the Class CD Track # 20; Waltz</i>• <i>Tell the dancers that they are going to go skiing today and as they ski in different pathways (straight, zig-zag, curvy, bent knees, and such), they will collect a rainbow of items.</i>• <i>Ask the dancers to name items of that they may find/see while skiing that are of the same colors of felt mentioned in the Colors activity. Example: For red, they may see a red bird/cardinal, for green they may see the leaves on a tree, etc. Tell the dancers that today you are all going to go out in search of the items mentioned.</i>• <i>The dancers will listen to the teacher as she guides them on this ski activity. Having pieces of felt in the colors called out will help the young dancers learn their colors.</i>• <i>Separate the felt squares by color and place the piles of felt around the studio.</i>		<p>Props:</p>

	<ul style="list-style-type: none"> • Gather the dancers to the center of the room. Tell them to pretend to put on their ski clothes, then skis. • Start the music and tell them to go to a certain color using a certain pathway. Example: using a curvy pathway, head to the red bird/cardinal. • The dancers should follow your instructions and pick up a red felt square. • Once all dancers have their square, give another instruction such as bending your knees, ski to the leaves on the tree. The dancers should then move accordingly and pick up a green felt square. • Depending on the dancers, they can either hold on to all felt squares throughout the exercise, or they can creat their own pile somewhere in the studio. 		
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, <i>The Best for You</i> ; Track #6; 1:03; None	<p>Teach lyrics first and then choreography for the Angelina song – <i>The Best for You</i></p> <p><u>The Best for You</u> <i>Friends are great, and dreams are too</i> <i>Both can bring great joy to you</i> <i>I have a friend I miss but be sure of this</i> <i>I wish the best for you</i></p> <p><i>Stand in small 1st position with arms demi-seconde</i> <i>Friends are great and</i> - Port de bras arms to 1st – open right arm, looking right at person to right; open left arm looking at person on left <i>dreams are-- too--</i>Bring hands together in front of chest (elbows into body) while looking up (as if thinking of a dream or wish) <i>both can bring great</i> - Bring arms to 5th position as you rise to demi-pointe <i>joy--to you I have a</i> - Bourrée turn to the right as arms open to seconde position <i>friend I miss but be</i> - 3 quick step forward as you place open hands over heart <i>sure of this--I wish the</i> - Slowly walk backward 4 steps as arms open forward with palms up <i>best for you--</i> Step together 1st position with arms extended forward with palms up (signifying you) <i>music and additional verses</i> - Free Dance</p>
	Teach lyrics first, then movement. Feel free to alter to fit the needs of your students.		
Good-bye	Révérence -	Class CD,	Have dancers return to their line formation in the middle of the studio

	Curtsey & Bow	Révérence, Track #22, 1:19, None	<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 3 / Week 2 [Week 22]: Ages 4 ½ - 6

Focus Book: Perfect Party (pages 145-151)

Song: *The Best for You*

Class Length: 45 Minutes

Theme Focus: Season of Winter

Props Needed: Mats, Scarves,

Additional Props: Painter's Tape, Felt Squares – One per color for each dancer: red, orange, yellow, blue, green, purple, pink

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>Perfect Party:</i> (pages 145-151)</p> <p>After reading, check for understanding by discussing the following with the dancers.</p> <ol style="list-style-type: none"> 1. Why didn't Angelina and her friends buy the slippers from the ballet shop? (Because they didn't have enough money.) 2. What did they decide to do instead? (Make their own slippers.) 3. What had Angelina's mom been baking all morning? (A birthday cake for Ms. Mimi.) 4. What did Gracie say after she saw the cake? (That they needed to bake a bigger one.) 5. What happened to their cake? (It turned into a big mess.) 6. What did Gracie announce about the slippers? (She accidentally cut a hole in the toe and they were ruined)
	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>Angelina and her friends were so excited to make the satin slippers for Ms. Mimi that they skipped all the way home so they could get started with their project.</i></p> <p>Have the dancers pretend to be Angelina as they eagerly skip all the way home (around the circle). 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> <ol style="list-style-type: none"> 1. Stand like a dancer. 2. Travel around the circle, one at a time, performing the given step. <i>Today the dancers will happily skip around the circle.</i> 3. Curtsey and sit like a dancer. 4. 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. <p>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></p>
	Remind all seated dancers to help with the music by continuing to clap the beat. Increase difficulty of cross-body tapping combinations.		
	Flexing & Pointing Ankles/Rotating Legs Inward & Outward	Class CD; Flex & Pointe; Track #3; 1:19; None	<p><u>Create new patterns and combinations of the movements</u></p> <p><u>To increase strength – lift leg 3" from floor while flexing and pointing ankle. Lift right leg; flex and point 3Xs; lower; repeat with other leg. Repeat both legs.</u></p> <p>Sitting with legs stretched out in front with hands resting on top of knees.</p> <ul style="list-style-type: none"> • Create new pattern for flexing & pointing • Bending over at the hips and reaching 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. • Bending over at the hips and reaching 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.		

	Roll Backs, Leg Lifts, and Straddle Stretch with Cambré	Class CD, Strength & Stretch; Track #4; 1:37, None	<p>Have dancers sit with legs extended forward with hands crossed on opposite shoulders.</p> <ul style="list-style-type: none"> • Using abdominal muscles, roll back to a straight line on floor. • Lift right leg to ceiling while pointing toes and stretching knee. Lower leg. • Using abdominal muscles, roll up; some dancers will have difficulty with this – have them try different arm positions 1. Reach arms forward, reaching for the dancer on the opposite side of them; or 2. Press hands into side of thighs, squeezing arms against legs helping them to roll up. • Open legs to straddle – extending right arm overhead. • Cambré with right arm bending to left. • Sit up straight and lower arm. • Walk fingers forward, bending at hips, stretching inner thighs. • Walk fingers back up and place hands on knees. • Close legs, sitting with a very straight back • Repeat all but this time lift left leg and cambré with left arm.
	While in straddle, have dancers focus on 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. Encourage dancers as they roll up. This will be challenging, so keep it fun and positive.		
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>Legs parallel with arms en bas</p> <ul style="list-style-type: none"> • 1 demi-plié in parallel as both arms gently open to demi-seconde from en bas each time the knees bend returning back to en bas as the knees straighten • 1 elevé & lower as arms remain en bas • Repeat demi-plié & elevé • Port de bras arms – 1st; 2nd; 3rd; 4th; 5th; slowly open arms to 2nd and en bas; changing feet to 1st on ct 8. • Repeat all of above in 1st position – remind dancers to push through floor to elevé and to keep ankles strong and straight! (Open to 2nd position on ct 8) • Repeat all in 2nd position. • Place hands on hips and begin 3 grand pliés in 2nd position. • 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 backside. 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>Feet 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. Freeze 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 & Tombé	Class CD, Dégagé; Track #7; 1:32, None	<p>Legs parallel and both hands on hips</p> <ul style="list-style-type: none"> • Dégagé right devant; • Tombé onto right leg; • Push back onto left leg with right leg 3" from floor • Close right leg parallel • 1 Dégagé right devant; close parallel • Port de bras right arm only – 1st; 2nd; place hand on hip • Repeat above on left leg & port de bras with left arm • Repeat both right and left • Finish for 3Finish for 3
<p>Remind dancers to brush the floor during each dégagé. Remind dancers to keep legs stretched through all parts of the dégagé. Even though tombé means to fall – remind dancers to keep their bodies long and straight and to lightly place leg on floor during tombé.</p>		
Piqué & Passé Retiré	Class CD; Piqué; Track #8; :28; Optional	<p>Legs parallel with hands on hips</p> <ul style="list-style-type: none"> • Dégagé right leg devant on ct 1 • 2 Piqué parallel devant - cts 2, 3 • Close parallel – ct 4 • Passé parallel (cts 5,6,7) • Close parallel (ct 8)

		Repeat; None	<ul style="list-style-type: none"> • Repeat all of above 2 times • Passé retire parallel & balance • Finish for 3. • Start music over and repeat entire exercise on left leg.
	Focus on quietly & sharply lifting & lowering toes from floor with straight leg. Remind dancers to only move their leg and not their hips or leotard while doing their piques.		
Center	Transition to Center Work		Dancers will remain in their line formations facing the front of the studio.
	Sauté with a Friend	Class CD, Sauté, Track #11, :33, None	Pair dancers and have them face each other. Legs parallel with hands on hips <ul style="list-style-type: none"> • #1 Dancer: Plié, sauté (jump), plié, straighten legs - #2 Dancer: Freezes • #2 Dancer: Plié, sauté (jump), plié, straighten legs - #1 Dancer: Freezes • Both clap their own hands 2Xs, their partner's hands 2Xs • Both Dancers #1 & #2: Plié, sauté (jump), plié, straighten legs • Repeat All
	Remind dancers to stretch their legs as they jump in the air. Remind dancers to always land in a plié after they jump. Be prepared for lots of giggles with this exercise!		
	Échappé Sauté with a Friend	Class CD; Échappé Sauté; Track #12; :38; None	Ask dancers to remain with their partners. Legs parallel with arms down by their side, facing their partner. <ul style="list-style-type: none"> • Échappé Sauté: jump open to parallel 2nd (arms raise to 2nd) and back to 1st (arms lower to en bas) • Échappé Sauté: jump to 2nd (arms raise to 2nd) and back to 1st (arms lower to en bas) • Dancers rise on demi-pointe and take each other's hands; bourrée changing places; • Lower to 1st position plié; stretch legs as arms lift to 5th position; open to 2nd position; lower to en bas • Repeat all, on bourrée return back to original starting position.
	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. Remind dancers to work as a team.		
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.		

Pas de chat over the birthday cakes	Class CD, Pas de chat; Track #13; :35; Keep Repeating Music; Mats	<p><i>In the story today, there were two different birthday cakes. One cake was pretty and little and the other was a mess and humongous.</i></p> <p>Place two rows of mats down. In one row, place alternating squares and ovals and in the other row place alternating circles and rectangle. Assign whether the mat represents the little cake or the humongous cake.</p> <p><i>Ask the dancers to pretend the mats are the different sizes of cakes and they must match the size of their pas de chat to the size of cake they are pretending to jump over. Little cake equals little pas de chat and humongous cake equals big pas de chat.</i></p> <ul style="list-style-type: none"> • Parallel pas de chats – alternating little and big over the mats. • Next pair of dancers begins once the previous group has reached the ½ way mark.
A parallel pas de chat begins with feet together; one foot lifts up as the other pushes the body forward, landing on the lifted foot, quickly closing the pushing/jumping leg back to parallel. This is actually a natural way for little ones to jump.		
<p>Winter Theme: Pas de chat over the piles of snow Props: Cotton Balls</p> <ul style="list-style-type: none"> • <i>In this exercise place 4 piles of cotton balls on the studio floor an equal distance from each other. These will represent piles of snow. If it is a large class, make more than one row of cotton balls and have more than 1 dancer complete the exercise at a time.</i> • <i>Dancers will pas de chat over each pile of cotton balls</i> • <i>Rise to demi-pointe; quickly bourrée turn 1 time; bourrée forward and away.</i> • <i>Once they get to the other side of the studio, dancers will turn and look at the “trail” made when they bouréed away from the piles of snow.</i> • <i>Next group of dancers begin.</i> • <i>Have dancers repeat the exercise, but in reverse. Bourée toward the piles of snow, bourrée turn 1 time, and pas de chat over the piles of snow.</i> 		
Going Shopping for Ms. Mimi (Gallops)	Class CD: Gallops; Track #18; 2:27; 1 scarf per 2 dancers	<p><u>Repeat the same exercise from last week.</u></p> <p>Assign the dancers into partners. Give one dancer a scarf to hold. The dancer holding the scarf will make the scarf dance while keeping their feet still while watching their partner dance and act. The other partner will perform the gallop and pantomime. They will change places and roles.</p> <p><i>Angelina was so excited about going shopping that she wanted to get to The Ballet Shop very quickly. She decided to gallop instead of just walking because that would be must faster. Once she arrived at the store, she took just a moment to admire the beautiful window display.</i></p> <p><i>The dancers will imagine they too are going shopping and will show their acting abilities as they admire the imaginary store window full of beautiful ballet things.</i></p> <ul style="list-style-type: none"> • One partner moves, dances and acts while the other partner only moves their scarf. • Gallop forward for 8 cts traveling to the opposite side of the room. • Pantomime looking through the beautiful store window. Be sure to gasp and point out all the beautiful things, just like Angelina. • Gallop back to original place.

		<ul style="list-style-type: none"> • Take scarf from partner. • The partners now perform the other role • Exchange scarf.
Remind dancers that their tummy will be facing forward in the direction they are traveling. Review with the dancers some of the pantomimes that will tell the story of looking into a store window and being very excited about seeing beautiful things. Talk to the dancers about how they will have a certain amount of time (music) for each section of their exercise. Have the assistant perform the exercise while you and they count out loud. By giving the waiting group a scarf to hold and move will keep them involved and engaged in the exercise and not just watching.		
<i>Galloping in Winter Like a Snowman</i>		<i>Props: scarves, one per pair of dancers</i>
<ul style="list-style-type: none"> • <i>This exercise will be slightly different than the exercise described previously.</i> • <i>The dancers will imagine that they are a snowman that comes to life when given a magic scarf.</i> • <i>Dancers will work in pairs and begin by standing side by side pretending to be snowmen.</i> • <i>The teacher and assistant will go to each pair and place a scarf lightly around one of the dancer's neck.</i> • <i>The one that receives the scarf will come to life and gallop 8 times to the opposite side of the studio. Once on the other end, the dancer will twirl in excitement and gallop back to their partner.</i> • <i>The dancer will gently place the scarf around the the partner's neck and stand still pretending to be a snowman.</i> • <i>The second dancer will complete the galloping combination.</i> • <i>Repeat entire exercise.</i> 		
4 Skips and 4 Forward Gallops & Arabesque while remaining side-by-side	Class CD; Chasse/ Polka; Track #19; 1:45; None	<i>Angelina and her friends were so excited to be going to the ballet shop to find a gift for Ms. Mimi that they decided to add skips to their gallops. Angelina loves to put skips with gallops. She likes to do 4 of each so that is what we are going to do.</i> <ul style="list-style-type: none"> • Begin with right foot pointed forward while pretending to be holding a piggy bank. • Remind dancers to stay in one straight light as they dance across the dance space. • Skip 4 times forward • Gallop 4 times forward with right foot • If room, repeat 4 skips and 4 gallops • Chassé forward into a beautiful arabesque while extending the arms forward with hands together (palms up) as if carefully holding and lifting the piggy. • Next line travels with skip/gallop/arabesque combo. • All repeat with left leg forward
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 and work on their balance. Slowly go over which leg does what before beginning. Have the dancers slowly take the steps along with you but without any jumps.		

	<p><i>Galloping in Winter Like a Snowman</i> <i>Props: scarves, one per pair of dancers</i></p> <ul style="list-style-type: none"> <i>Dancers will pretend to be excited about going to see the winter lights with their friends. They are so excited that they will skip and gallop to get there.</i> <i>Line up dancers on one side of the dance space. Remind them not to go ahead of their friends and instead stay side-by-side in a nice row.</i> <i>Begin with right foot pointed forward while pretending to be holding a piggy bank.</i> <i>Skip 4 times forward, Gallop 4 times forward with right foot, and If room allows, repeat 4 skips and 4 gallops</i> <i>Dancers will pretend to arrive at the lights and chassé forward into a beautiful arabesque while pantomiming their amazement at the beauty of the lights.</i> <i>Next line travels with skip/gallop/arabesque combo.</i> <i>All repeat with left leg forward</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		
	Colors	<p>Angelina Says Creative Movement CD; Colors; Track #8; 3:33; Color Squares</p> <p><i>Purchase felt squares in the following colors:</i></p> <p><i>Red</i></p> <p><i>Orange</i></p> <p><i>Yellow</i></p> <p><i>Green</i></p> <p><i>Blue</i></p> <p><i>Purple</i></p>	<p><u><i>Repeat the same exercise from last week.</i></u></p> <p><i>The dancers will listen to Angelina's voice as she guides them in a color dancer. Having pieces of felt in the colors called out will help the young dancers learn their colors.</i></p> <p><i>Place all color squares in the center of the room. Have the dancers form a circle around the color squares.</i></p> <ul style="list-style-type: none"> <i>Listen to Angelina's words as she talks about how colors make her think and feel.</i> <i>When Angelina calls out a certain color, have the dancers pick up that particular color and dance, matching their movements to the sounds and quality of the music.</i> <i>When the music stops, freeze and listen carefully for Angelina to call out the next color.</i>

		<p><i>Pink</i> <i>Take each square and cut into 4. Have one of each color for each student, the assistant, and the teacher.</i></p>	
<p>Be sure to have the children pick up the colors first. Offer gentle guidance to any child not knowing which color to pick up. Softly say the color name again as you slowly move your hand over the correct color. This is a way to model for children and to help them figure out what they are to do next. Ask the dancers to softly say the color name as they dance holding the color. Discuss with the dancers different objects as those named in the exercise. For example, name something red. An apple, a flower, a fire truck, etc. Ask the dancers to make the shapes of and or move like the objects they have named.</p>			
<p><i>Winter Theme</i></p> <ul style="list-style-type: none"> • <i>Use the Class CD Track # 20; Waltz</i> • <i>Tell the dancers that they are going to go skiing today and as they ski in different pathways (straight, zig-zag, curvy, bent knees, and such), they will collect a rainbow of items.</i> • <i>Ask the dancers to name items of that they may find/see while skiing that are of the same colors of felt mentioned in the Colors activity. Example: For red, they may see a red bird/cardinal, for green they may see the leaves on a tree, etc. Tell the dancers that today you are all going to go out in search of the items mentioned.</i> • <i>The dancers will listen to the teacher as she guides them on this ski activity. Having pieces of felt in the colors called out will help the young dancers learn their colors.</i> • <i>Separate the felt squares by color and place the piles of felt around the studio.</i> • <i>Gather the dancers to the center of the room. Tell them to pretend to put on their ski clothes, then skis.</i> • <i>Start the music and tell them to go to a certain color using a certain pathway. Example: using a curvy pathway, head to the red bird/cardinal.</i> • <i>The dancers should follow your instructions and pick up a red felt square.</i> • <i>Once all dancers have their square, give another instruction such as bending your knees, ski to the leaves on the tree. The dancers should then move accordingly and pick up a green felt square.</i> • <i>Depending on the dancers, they can either hold on to all felt squares throughout the exercise, or they can creat their own pile somewhere in the studio.</i> 		<p><i>Props:</i></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, <i>The Best for You</i> ; Track #6; 1:03; None	<p>Teach lyrics first and then choreography for the Angelina song – <i>The Best for You</i></p> <p><u>The Best for You</u></p> <p><i>Friends are great, and dreams are too</i> <i>Both can bring great joy to you</i> <i>I have a friend I miss but be sure of this</i> <i>I wish the best for you</i></p> <p><i>Stand in small 1st position with arms demi-seconde</i> <i>Friends are great and</i> - Port de bras arms to 1st – open right arm, looking right at person to right; open left arm looking at person on left <i>dreams are-- too--</i>Bring hands together in front of chest (elbows into body) while looking up (as if thinking of a dream or wish) <i>both can bring great</i> - Bring arms to 5th position as you rise to demi-pointe <i>joy--to you I have a</i> - Bourrée turn to the right as arms open to seconde position <i>friend I miss but be</i> - 3 quick step forward as you place open hands over heart <i>sure of this--I wish the</i> - Slowly walk backward 4 steps as arms open forward with palms up <i>best for you--</i> Step together 1st position with arms extended forward with palms up (signifying you)</p> <p>NEW LYRICS & CHOREOGRAPHY</p> <p><i>Where you are and where you go</i> <i>From anywhere you must know</i> <i>I have a friend I miss but be sure of this</i> <i>I wish the best for you</i></p> <p><i>Where you are—and</i> - Free Dance <i>Where you—go—from</i> - Free Dance <i>An-y where</i> - Free Dance <i>You—must know I have a</i> - Free Dance <i>Friend I miss but be</i> - Free Dance</p>

			<p><i>Sure of this—I wish the</i> - Free Dance</p> <p><i>Best for you—</i> Run to original places in line and stand in 1st position with arms en bas</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 3 / Week 3 [Week 23]: Ages 4 ½ - 6

Focus Book: Perfect Party (pages 152-155)

Song: *The Best for You*

Class Length: 45 Minutes

Theme Focus: Season of Winter

Props Needed: Mats, Scarves,

Additional Props: Painter's Tape,

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>Perfect Party:</i> (pages 152-155)</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 and Polly do while everyone cleaned up? (Polly danced to Marco's new song and Angelina made up words to go along with the music.) 2. What did Marco's song do for everyone? (It made them all in a better mood.) 3. What happened when Marco sneezed while carrying the cake? (He lost his grip on the cake and dropped it.) 4. What did Polly have in her bag? (A muffin, crayons, and drawing paper.) 5. What did Angelina and her friends do for party decorations? (They found daisies and ivy outside in the ground and pulled it to put on the table. They made a birthday card from the items Polly had in her bag.)
	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>Angelina and her friends were so excited to make the humongous cake for Ms. Mimi. However, they were very surprised to see what happened to their cake on the way to the party.</i></p> <p>Have the dancers pretend they are Marco as he carefully carries the cake to the party (around the circle). Have each dancer, on their turn pantomime dropping the cake. As the imaginary cake drops to the floor, have all the seated dancers react to what they are pretending to see. 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> <ol style="list-style-type: none"> 1. Stand like a dancer. 2. Travel around the circle, one at a time, performing the given step as described above. 3. Curtsey and sit like a dancer. 4. 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. <p>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></p>
Give dancers verbal guidance on what to do and cue the next dancer to stand. Encourage all seated dancers to pantomime and react to seeing the cake drop to the floor.		
Flexing & Pointing Ankles/Rotating Legs Inward & Outward	Class CD; Flex & Pointe; Track #3; 1:19; None	<p><u>Create new patterns and combinations of the movements</u></p> <p><u>To increase strength – lift leg 3" from floor while flexing and pointing ankle. Lift right leg; flex and point 3Xs; lower; repeat with other leg. Repeat both legs.</u></p> <p>Sitting with legs stretched out in front with hands resting on top of knees.</p> <ul style="list-style-type: none"> • Create new pattern for flexing & pointing • Bending over at the hips and reaching 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. • Bending over at the hips and reaching 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.		

	Roll Backs, Leg Lifts, and Straddle Stretch with Cambré	Class CD, Strength & Stretch; Track #4; 1:37, None	<p>Have dancers sit with legs extended forward with hands crossed on opposite shoulders.</p> <ul style="list-style-type: none"> • Using abdominal muscles, roll back to a straight line on floor. • Lift right leg to ceiling while pointing toes and stretching knee. Lower leg. • Using abdominal muscles, roll up; some dancers will have difficulty with this – have them try different arm positions 1. Reach arms forward, reaching for the dancer on the opposite side of them; or 2. Press hands into side of thighs, squeezing arms against legs helping them to roll up. • Open legs to straddle – extending right arm overhead. • Cambré with right arm bending to left. • Sit up straight and lower arm. • Walk fingers forward, bending at hips, stretching inner thighs. • Walk fingers back up and place hands on knees. • Close legs, sitting with a very straight back • Repeat all but this time lift left leg and cambré with left arm.
	While in straddle, have dancers focus on 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. Encourage dancers as they roll up. This will be challenging, so keep it fun and positive.		
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>Legs parallel with arms en bas</p> <ul style="list-style-type: none"> • 1 demi-plié in parallel as both arms gently open to demi-seconde from en bas each time the knees bend returning back to en bas as the knees straighten • 1 elevé & lower as arms remain en bas • Repeat demi-plié & elevé • Port de bras arms – 1st; 2nd; 3rd; 4th; 5th; slowly open arms to 2nd and en bas; changing feet to 1st on ct 8. • Repeat all of above in 1st position – remind dancers to push through floor to elevé and to keep ankles strong and straight! (Open to 2nd position on ct 8) • Repeat all in 2nd position. • Place hands on hips and begin 3 grand pliés in 2nd position. • 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 backside. 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>Feet parallel with hands on hips</p> <ul style="list-style-type: none"> • Tendu parallel devant; rotate leg outward from hip; rotate leg back to parallel; close parallel • 1 parallel tendu devant right leg, close parallel • 1 élevé & lower in parallel • Repeat all of above on left leg • Quickly rotate legs to 1st position • Tendu a la seconde; rotate leg inward from hip; rotate leg outward to a la seconde; close 1st • 1 tendu a la seconde right leg, close 1st • 1 élevé & lower in 1st • Repeat all of above on left leg • Finish for 3.
<p>Remind dancers to keep their tummies very still while performing tendu. Remind dancers when performing the tendu a la seconde to keep both hips and shoulders facing forward and level with the ankle facing the mirror (not the front of the foot). Remind dancers to keep knees stretched throughout all tendus.</p>		
Dégagé & Tombé	Class CD, Dégagé; Track #7; 1:32, None	<p>Legs parallel and both hands on hips</p> <ul style="list-style-type: none"> • Dégagé right devant; • Tombé onto right leg; • Push back onto left leg with right leg 3" from floor • Close right leg parallel • 1 Dégagé right devant; close parallel • Port de bras right arm only – 1st; 2nd; place hand on hip • Repeat above on left leg & port de bras with left arm • Repeat both right and left • Finish for 3
<p>Remind dancers to keep their knees stretched as they tap their entire leg during their Piqués. Ask the dancers to count along with you. On the passé retiré, remind dancers to touch the side of their foot/big toe to the side of their knee.</p>		
Piqué & Passé/Retiré	Class CD; Piqué;	<p>Legs parallel with hands on hips</p> <ul style="list-style-type: none"> • Dégagé right leg devant on ct 1

		Track #8; :28; None	<ul style="list-style-type: none"> • 1 Piqué parallel devant - ct 2 • Close parallel – ct 3 • Freeze on count 4 • Repeat above 2 more times • Passé parallel (cts 5,6,7) • Close parallel (ct 8) • Repeat all on left • Finish for 3. • Start music over and repeat exercise on left leg.
	Focus on quietly & sharply lifting & lowering toes from floor with straight leg. Remind dancers to only move their leg and not their hips or leotard while doing their piques.		
Center	Transition to Center Work		Dancers will remain in their line formations facing the front of the studio.
	Sauté with a Friend	Class CD, Sauté, Track #11, :33, None	Pair dancers and have them face each other. Legs parallel with hands on hips <ul style="list-style-type: none"> • #1 Dancer: Plié, sauté (jump), plié, straighten legs - #2 Dancer: Freezes • #2 Dancer: Plié, sauté (jump), plié, straighten legs - #1 Dancer: Freezes • Both clap their own hands 2Xs, their partner's hands 2Xs • Both Dancers #1 & #2: Plié, sauté (jump), plié, straighten legs • Repeat All
	Remind dancers to stretch their legs as they jump in the air. Remind dancers to always land in a plié after they jump. Be prepared for lots of giggles with this exercise!		
	Échappé Sauté with a Friend	Class CD; Échappé Sauté; Track #12; :38; None	Ask dancers to remain with their partners. Legs parallel with arms down by their side, facing their partner. <ul style="list-style-type: none"> • Échappé Sauté: jump open to parallel 2nd (arms raise to 2nd) and back to 1st (arms lower to en bas) • Échappé Sauté: jump to 2nd (arms raise to 2nd) and back to 1st (arms lower to en bas) • Dancers rise on demi-pointe and take each other's hands; bourrée changing places; • Lower to 1st position plié; stretch legs as arms lift to 5th position; open to 2nd position; lower to en bas Repeat all, on bourrée return back to original starting position.
	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. Remind dancers to work as a team.		

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.		
	Pas de chat over the birthday cakes with Bourré	Class CD, Pas de chat; Track #13; :35; Keep Repeating Music; Mats	<p><i>In the story today, there were two different birthday cakes. One cake was pretty and little and the other was a mess and humongous. Today the dancers are going to imagine they are jumping over the different sizes of cakes without the scaffolding help of the mats.</i></p> <ul style="list-style-type: none"> Arms port de bras to demi-seconde; legs parallel 1 Parallel pas de chat right – little 1 Parallel pas de chat right – humongous Elevé parallel as the arms open to allongé and bourrée turn to the right; Lower in plié and lower arms to demi seconde. Repeat all of above but using left leg and turning left Next group of dancers begin – right and left
	A parallel pas de chat begins with feet together; one foot lifts up as the other pushes the body forward, landing on the lifted foot, quickly closing the pushing/jumping leg back to parallel. Have dancers focus on lifting their foot/knee all the way to their opposite knee with each pas de chat. Point out to the dancers that each pas de chat has two passés.		
	<p>Winter Theme: Pas de chat over the piles of snow Props: Cotton Balls</p> <ul style="list-style-type: none"> <i>In this exercise place 4 piles of cotton balls on the studio floor an equal distance from each other. These will represent piles of snow. If it is a large class, make more than one row of cotton balls and have more than 1 dancer complete the exercise at a time.</i> <i>Dancers will pas de chat over each pile of cotton balls</i> <i>Rise to demi-pointe; quickly bourrée turn 1 time; bourrée forward and away.</i> <i>Once they get to the other side of the studio, dancers will turn and look at the “trail” made when they bouréed away from the piles of snow.</i> <i>Next group of dancers begin.</i> <i>Have dancers repeat the exercise, but in reverse. Bourée toward the piles of snow, bourrée turn 1 time, and pas de chat over the piles of snow.</i> 		
	Marching to the Party with different tempos	Class CD: Marching; Track #15; 2:48; None	<p><i>Angelina and her friends were very excited to give a surprise party to Ms. Mimi. The mouselings all decided to march down to Camembert Academy to get ready for the party.</i></p> <p><i>Today dancers will incorporate Marching Variations using Tempo & Relationship to others</i></p> <p><i>Dancers line up on one side of the studio. Form more than one line if necessary. Tummies are turned toward the other side of the studio. Remind dancers that they will want to keep the same distance from each dancer while traveling across the floor.</i></p> <ul style="list-style-type: none"> <i>Pattern:</i>

			<p> <i>March R</i> <i>March L</i> <i>March R, L, R</i> <i>Clap hands together</i> <i>March L</i> <i>March R</i> <i>March L, R, L</i> <i>Clap hands together</i> </p> <ul style="list-style-type: none"> • <i>Keep repeating across the dance space.</i>
<p>Tempo – the speed of the movement – some marches are slower, and some are faster. Relationship to others – ask the dancers to remain side-by-side to each other as they march across the dance space. Remind dancers to march with high knees and to place foot down on the floor on the down beat count.</p>			
<p>Winter Theme</p> <ul style="list-style-type: none"> • <i>Dancers will pretend to march through the snow and stop to throw snowballs</i> • <i>Pattern:</i> <p> <i>March R</i> <i>March L</i> <i>March R, L, R</i> <i>Bend down, pretending to form a snowball, and throw it across the field of snow</i> <i>March L</i> <i>March R</i> <i>March L, R, L</i> <i>Bend down, pretending to form a snowball, and throw it across the field of snow</i> </p> <ul style="list-style-type: none"> • <i>Keep repeating across the dance space.</i> 		<p>Props: None</p>	
<p>Side gallops & temps lié to change</p>	<p>Class CD; Chasse/ Polka; Track #19; 1:45: 6 oval mats placed in center of room</p>	<p> <i>Angelina and her friends were so happy to have figured out how to decorate for Ms. Mimi's birthday table. They were admiring all of the beautiful daisies and ivy on the round table and decided to share their excitement and joy by dancing in a circle around the table. We are going to do the same! Let's form a large circle and let's pretend each mat in the center of the circle is one of the daises Angelina and her friends placed on the table as decorations.</i> </p> <ul style="list-style-type: none"> • Have dancers form a large circle and hold the hands of the dancers on each side of them. • Extend right leg to a la seconde • Side Gallop 6 times to the right • Temps lié to the right and point the left leg • Side Gallop 6 times to the left • Temps lié to the left and point the right leg • Side Gallop 6 times to the right • Temps lié to the right and point the left leg 	

			<ul style="list-style-type: none"> Let go of neighbor's hand as each dancer marches in own circle turning around in self space for 6 marches while clapping hands 6 times Hold hands to form circle and point left leg
	Remind dancers of the importance of never pulling on their neighbor's hand/arm. Remind dancers to count their gallops. When asking dancers to extend their right or left leg- also give them a direction of toward something. If teaching with an assistant, it works very well to have half the circle point their leg to the assistant and the other half to point their leg to the teacher. The assistant should always be across from the teacher in all circle work.		
	<p>Winter Theme Props: None</p> <ul style="list-style-type: none"> <i>Dancers will pretend to be standing around the campfire with their friends. They want to warm up and decide they should move around. They also hold hands in order to keep their hands warm.</i> <i>Have dancers form a large circle and hold the hands of the dancers on each side of them.</i> <i>Extend right leg to a la seconde</i> <i>Side Gallop 6 times to the right</i> <i>Temps lié to the right and point the left leg</i> <i>Side Gallop 6 times to the left</i> <i>Temps lié to the left and point the right leg</i> <i>Side Gallop 6 times to the right</i> <i>Temps lié to the right and point the left leg</i> <i>Let go of neighbor's hand as each dancer marches in own circle turning around in self space for 6 marches while clapping hands 6 times</i> <i>Hold hands to form circle and point left 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		
	Directions	Angelina Says Creative Movement CD; Directions; Track #10; 2:46	<p><i>The dancers will listen to Angelina's voice as she guides them in a direction dance</i> <i>Listen to Angelina as she describes the different directions a dancer can dance.</i></p> <ul style="list-style-type: none"> <i>When Angelina calls out a certain direction, have the dancers free dance in the direction that Angelina has called out while matching their movements to the sounds and quality of the music.</i> <i>When the music stops, freeze and listen carefully for Angelina to call out the next direction.</i>

	Dancers will explore and dance while moving in different directions. Remind the dancers that the direction refers to how they are moving through space.		
	Winter Theme Props: None <ul style="list-style-type: none"> • Dancers will pretend to be a wallaby (or any other animal) looking for food in winter. • The dancers will listen to Angelina's voice as she guides them in a direction dance • Listen to Angelina as she describes the different directions that a wallaby can move while looking for food. • When Angelina calls out a certain direction, have the dancers move like a wallaby (hopping/jumping) in the direction that Angelina has called out while matching their movements to the sounds and quality of the music. • When the music stops, freeze and listen carefully for Angelina to call out the next direction. 		
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, <i>The Best for You</i> ; Track #6; 1:03; None	<p>Teach lyrics first and then choreography for the Angelina song – <i>The Best for You</i></p> <p><u>The Best for You</u> <i>Friends are great, and dreams are too</i> <i>Both can bring great joy to you</i> <i>I have a friend I miss but be sure of this</i> <i>I wish the best for you</i> <i>Where you are and where you go</i> <i>From anywhere you must know</i> <i>I have a friend I miss but be sure of this</i> <i>I wish the best for you</i></p> <p><i>Stand in small 1st position with arms demi-seconde</i> <i>Friends are great and</i> - Port de bras arms to 1st – open right arm, looking right at person to right; open left arm looking at person on left <i>dreams are-- too--</i>Bring hands together in front of chest (elbows into body) while looking up (as if thinking of a dream or wish) <i>both can bring great</i> - Bring arms to 5th position as you rise to demi-pointe <i>joy--to you I have a</i> - Bourrée turn to the right as arms open to seconde position <i>friend I miss but be</i> - 3 quick step forward as you place open hands over heart <i>sure of this--I wish the</i> - Slowly walk backward 4 steps as arms open forward with palms up</p>

			<p>best for you-- Step together 1st position with arms extended forward with palms up (signifying you)</p> <p>Where you are—and - Free Dance</p> <p>Where you—go—from - Free Dance</p> <p>An-y where - Free Dance</p> <p>You—must know I have a - Free Dance</p> <p>Friend I miss but be - Free Dance</p> <p>Sure of this—I wish the - Free Dance</p> <p>Best for you— Run to original places in line and stand in 1st position with arms en bas</p> <p><u>NEW LYRICS & CHOREOGRAPHY</u></p> <p>The world requests we open up And let our best shine through But remember this I have a friend I miss I wish the best for you</p> <p>Music -----The - Port de bras to 1st position world requests We - Port de bras to 5th position – open to allongé 5th Open up---and - Rise to demi pointe and bourrée turn Xs with arms allongé 5th Let our best shine - Plié and chasse to 1st arabesque tendu Through—but re - hold 1st arabesque tendu Member this—I have a Friend I miss - 3 quick step forward as you place open hands over heart</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 3 / Week 4 [Week 24]: Ages 4 ½ - 6

Focus Book: Perfect Party (pages 156-160)

Song: *The Best for You*

Class Length: 45 Minutes

Theme Focus: Season of Winter

Props Needed: Mats, Scarves, Maracas

Additional Props: Painter's Tape,

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>Perfect Party</i> : (pages 156-160) After reading, check for understanding by discussing the following with the dancers. <div><div>1.</div><div>What did Angelina and her friends say to Ms. Mimi when they saw her? (Surprise!)</div></div> <div><div>2.</div><div>What was the special gift that Angelina and her friends gave to Ms. Mimi? (They sang a special song written just for her and gave her a celebration.)</div></div> <div><div>3.</div><div>What did Ms. Mimi think about her gift? (It was the most wonderful gift in the world. To be really good, all a gift needs is to have lots of love in it.)</div></div>
	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. <div><div>1.</div><div>Eyes on the teacher</div></div> <div><div>2.</div><div>Keep hands to self</div></div> <div><div>3.</div><div>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 was so pleased that Ms. Mimi loved her gift that she galloped home very excitedly.</i></p> <p>Listen for Angelina's welcome</p> <p>Each dancer will:</p> <ol style="list-style-type: none"> 1. Stand like a dancer. 2. Travel around the circle, one at a time, performing the given step. <u>Today's step is to gallop in a sideways direction around the circle and then gallop in the opposite sideways direction. Each dancer will gallop two times around the circle.</u> 3. Curtsey and sit like a dancer. 4. 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. <p>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></p>
Give dancers verbal guidance on what to do and cue the next dancer to stand.		
Flexing & Pointing Ankles/Rotating Legs Inward & Outward	Class CD; Flex & Pointe; Track #3; 1:19; None	<p><u>Create new patterns and combinations of the movements</u></p> <p><u>To increase strength – lift leg 3" from floor while flexing and pointing ankle. Lift right leg; flex and point 3Xs; lower; repeat with other leg. Repeat both legs.</u></p> <p>Sitting with legs stretched out in front with hands resting on top of knees.</p> <ul style="list-style-type: none"> • Create new pattern for flexing & pointing • Bending over at the hips and reaching 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. • Bending over at the hips and reaching 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.		
Roll Backs, Leg Lifts, and Straddle Stretch with Cambré	Class CD, Strength & Stretch; Track #4; 1:37, None	<p>Have dancers sit with legs extended forward with hands crossed on opposite shoulders.</p> <ul style="list-style-type: none"> • Using abdominal muscles, roll back to a straight line on floor. • Lift right leg to ceiling while pointing toes and stretching knee. Lower leg. • Using abdominal muscles, roll up; some dancers will have difficulty with this – have them try different arm positions <ol style="list-style-type: none"> 1. Reach arms forward, reaching for the dancer on the opposite side of them; or 2. Press hands into side of thighs, squeezing arms against legs helping them to roll up. • Open legs to straddle – extending right arm overhead. • Cambré with right arm bending to left. • Sit up straight and lower arm.

			<ul style="list-style-type: none"> • Walk fingers forward, bending at hips, stretching inner thighs. • Walk fingers back up and place hands on knees. • Close legs, sitting with a very straight back • Repeat all but this time lift left leg and cambré with left arm.
	While in straddle, have dancers focus on 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. Encourage dancers as they roll up. This will be challenging, so keep it fun and positive.		
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; & 2nd Position	Class CD, Plié, Track #5, 2:29 None	<p>Legs parallel with arms en bas</p> <ul style="list-style-type: none"> • 1 demi-plié in parallel as both arms gently open to demi-seconde from en bas each time the knees bend returning back to en bas as the knees straighten • 1 elevé & lower as arms remain en bas • Repeat demi-plié & elevé • Port de bras arms – 1st; 2nd; 3rd; 4th; 5th; slowly open arms to 2nd and en bas; changing feet to 1st on ct 8. • Repeat all of above in 1st position – remind dancers to push through floor to elevé and to keep ankles strong and straight! (Open to 2nd position on ct 8) • Repeat all in 2nd position. • Place hands on hips and begin 3 grand pliés in 2nd position. • Tendu close 1st & finish for 3.
	Remind dancers to keep knees over toes during plié. When the dancers plié the legs will make a diamond shape. 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 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 parallel devant; rotate leg outward from hip; rotate leg back to parallel; close parallel • 1 parallel tendu devant right leg, close parallel • 1 elevé & lower in parallel • Repeat all of above on left leg

			<ul style="list-style-type: none"> • Quickly rotate legs to 1st position • Tendu a la seconde; rotate leg inward from hip; rotate leg outward to a la seconde; close 1st • 1 tendu a la seconde right leg, close 1st • 1 elev� & lower in 1st • Repeat all of above on left leg • Finish for 3.
			Remind dancers to keep their tummies very still while performing tendu. Remind dancers when performing the tendu a la seconde to keep both hips and shoulders facing forward and level with the ankle facing the mirror (not the front of the foot). Remind dancers to keep knees stretched throughout all tendus.
	D�gag� & Tomb�	Class CD, D�gag�; Track #7; 1:32, None	Legs parallel and both hands on hips <ul style="list-style-type: none"> • D�gag� right devant; • Tomb� onto right leg; • Push back onto left leg with right leg 3" from floor • Close right leg parallel • 1 D�gag� right devant; close parallel • Port de bras right arm only – 1st; 2nd; place hand on hip • Repeat above on left leg & port de bras with left arm • Repeat both right and left • Finish for 3
			Remind dancers to keep their knees stretched as they tap their entire leg during their Piqu�s. Ask the dancers to count along with you. On the pass� retir�, remind dancers to touch the side of their foot/big toe to the side of their knee.
	Piqu� & Pass�/Retir�	Class CD; Piqu�; Track #8; :28; None	Legs parallel with hands on hips <ul style="list-style-type: none"> • D�gag� right leg devant on ct 1 • 1 Piqu� parallel devant - ct 2 • Close parallel – ct 3 • Freeze on count 4 • Repeat above 2 more times • Pass� parallel (cts 5,6,7) • Close parallel (ct 8) • Repeat all on left • Finish for 3. • Start music over and repeat exercise on left leg.

	Focus on quietly & sharply lifting & lowering toes from floor with straight leg. Remind dancers to only move their leg and not their hips or leotard while doing their piques.		
Center	Transition to Center Work		Dancers will remain in their line formations facing the front of the studio.
	Sauté with ¼ turns	Class CD, Sauté, Track #11, :33, None	Legs parallel with hands on hips <ul style="list-style-type: none"> • Plié, ¼ turn sauté to right, plié, stretch legs • Plié, ¼ turn sauté to right, plié, stretch legs • Plié, ¼ turn sauté to right, plié, stretch legs • Plié, ¼ turn sauté to right, plié, stretch legs (returning back to facing front) • Repeat all of above with ¼ turns to left • Repeat All
	Remind dancers to stretch their legs as they jump in the air. Remind dancers to always land in a plié after they jump. Point out to the dancers that four ¼ turns make one full rotation. Discuss with the dancers where their tummy will be facing with each ¼ turn.		
	Échappé Sauté	Class CD; Échappé Sauté; Track #12; :38; None	Legs parallel with arms down by their side. <ul style="list-style-type: none"> • Échappé Sauté: jump open to parallel 2nd (arms raise to 2nd) and back to 1st (arms lower to en bas) • Échappé Sauté: jump to 2nd (arms raise to 2nd) and back to 1st (arms lower to en bas) • Rise on demi-pointe and bourrée turn right • Lower to 1st position plié; stretch legs as arms lift to 5th position; open to 2nd position; lower to en bas • Repeat all, and bourrée turn left
	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.		
	Temps lié & bourrées	Class CD: Bourrée; Track #16; 1:21; 1 scarf per dancer	<i>Young dancers will work on moving gracefully while performing temps lié & bourrées with the help of the scarves.</i> <ul style="list-style-type: none"> • Tendu right leg to a la seconde while holding two ends of a scarf in front of the body. (The scarf will drape making a curved half moon shape.) • Temps lié right, left, right, while scarf gracefully sways in same directions; bring left foot forward • Temps lié forward, backward, forward; pause • Step to demi-pointe and bourrée forward as scarf floats upward; plié on ct 8

		<ul style="list-style-type: none"> • Repeat across floor • On return start with left leg
Remind dancers of how many temps liés they will be doing in each direction; right, left, right = 3; forward, backward, forward = 3. Give the dancers a direction such as right towards the mirror to help guide them to feel confident knowing which direction to move. Children at this age do not know right and left.		
Winter Theme: <ul style="list-style-type: none"> • Dancers will pretend to be out and about on a winter day. The days have been much colder than usual, but on this day the temperature is just cool. Dancers will lightly wrap the scarves around their necks and pretend to head out the door. • Dancers will pretend to walk along the sidewalk and begin to feel a little warm, so they decide to take off their scarf and do a little dance with it. • Tendu right leg to a la seconde while holding two ends of a scarf in front of the body. (The scarf will drape making a curved half moon shape.) • Temps lié right, left, right, while scarf gracefully sways in same directions; bring left foot forward • Temps lié forward, backward, forward; pause • Step to demi-pointe and bourrée forward as scarf floats upward; plié on ct 8 • Repeat across floor • On return start with left leg 		Props: 1 scarf per dancer
Marching to the Party while playing the maracas	Class CD: Marching; Track #15; 2:48; 1 maraca per dancer	<p>Angelina and her friends were very excited to be giving Ms. Mimi a surprise birthday party. The mouselings all decided to march down to Camembert Academy to get ready for the party.</p> <ul style="list-style-type: none"> • Alternate playing a maraca without marching, marching without playing, and doing both at the same time. • Play maraca alone: Pattern – slow, slow, quick, quick, quick • March without playing maraca: <ul style="list-style-type: none"> March R – ct 1 March L – ct 2 March R, L, R – ct 3 & 4 • March and play pattern at the same time. Repeat • Keep repeating across the dance space.
Tempo – the speed of the movement – some marches are slower and some are faster. Relationship to others – ask the dancers to remain side-by-side to each other as they march across the dance space. Remind dancers to march with high knees and to place foot down on the floor on the down beat		
Winter Theme <ul style="list-style-type: none"> • Dancers will pretend to march through the snow and stop to throw snowballs • Pattern: <ul style="list-style-type: none"> March R March L March R, L, R Bend down, pretending to form a snowball, and throw it across the field of snow March L 		Props: None

<div>March R</div> <div>March L, R, L</div> <ul style="list-style-type: none">Bend down, pretending to form a snowball, and throw it across the field of snowKeep repeating across the dance space.		
<div>Side gallops & temps lié to change</div>	<div>Class CD; Chasse/ Polka; Track #19; 1:45; 6 oval mats placed in center of room</div>	<div>Angelina and her friends were so happy to have figured out how to decorate for Ms. Mimi’s birthday table. They were admiring all of the beautiful daisies and ivy on the round table and decided to share their excitement and joy by dancing in a circle around the table. We are going to do the same! Let’s form a large circle and let’s pretend each mat in the center of the circle is one of the daises Angelina and her friends placed on the table as decorations.</div> <ul style="list-style-type: none">Have dancers form a large circle and hold the hands of the dancers on each side of them.Extend right leg to a la secondeSide Gallop 6 times to the rightTemps lié to the right and point the left legSide Gallop 6 times to the leftTemps lié to the left and point the right legSide Gallop 6 times to the rightTemps lié to the right and point the left legLet go of neighbor’s hand as each dancer marches in own circle turning around in self space for 6 marches while clapping hands 6 times <div>Hold hands to form circle and point left leg</div>
<div>Remind dancers of the importance of never pulling on their neighbor’s hand/arm. Remind dancers to count their gallops. When asking dancer’s to extend their right or left leg- also give them a direction of toward something. If teaching with an assistant, it works very well to have half the circle point their leg to the assistant and the other half to point their leg to the teacher. The assistant should always be across from the teacher in all circle work.</div>		
<div>Winter Theme</div> <div>Props: None</div> <ul style="list-style-type: none">Dancers will pretend to be standing around the campfire with their friends. They want to warm up and decide they should move around. They also hold hands in order to keep their hands warm.Have dancers form a large circle and hold the hands of the dancers on each side of them.Extend right leg to a la secondeSide Gallop 6 times to the rightTemps lié to the right and point the left legSide Gallop 6 times to the leftTemps lié to the left and point the right legSide Gallop 6 times to the rightTemps lié to the right and point the left legLet go of neighbor’s hand as each dancer marches in own circle turning around in self space for 6 marches while clapping hands 6 times		

	<ul style="list-style-type: none"> Hold hands to form circle and point left leg 		
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		
	Directions with a partner	Angelina Says Creative Movement CD; Directions; Track #10; 2:46	<p><u>The dancers will repeat the direction exercise from last week, but this time they will move while holding hands with a partner.</u></p> <p>The dancers will listen to Angelina's voice as she guides them in a direction dance</p> <p>Listen to Angelina as she describes the different directions a dancer can dance.</p> <ul style="list-style-type: none"> When Angelina calls out a certain direction, have the dancers free dance in the direction that Angelina has called out while matching their movements to the sounds and quality of the music. When the music stops, freeze and listen carefully for Angelina to call out the next direction.
	Dancers will explore and dance while moving in different directions. Remind the dancers that the direction refers to how they are moving through space. This is a great exercise for problem solving where dancers need to be mindful of their movement affecting their partner.		
	<p>Winter Theme</p> <ul style="list-style-type: none"> Randomly place snowflake cutouts on the floor of the dance space to give the room a feel of winter. Dancers will pretend to be a wallaby and her baby looking for food in winter. Explain to dancers that wallabies carry their babies in a pouch. Dancers will hold hands with their partner and pretend to be a parent and her baby. The dancers will listen to Angelina's voice as she guides them in a direction dance Listen to Angelina as she describes the different directions that a wallaby can move while looking for food. When Angelina calls out a certain direction, have the partners move like a wallaby and their baby in the direction that Angelina has called out while matching their movements to the sounds and quality of the music. When the music stops, freeze and listen carefully for Angelina to call out the next direction. <p style="text-align: right;">Props: Snowflake Cutouts</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, <i>The Best for You</i> ; Track #6; 1:03; None	<p>Teach lyrics first and then choreography for the Angelina song – <i>The Best for You</i></p> <p><u>The Best for You</u> <i>Friends are great, and dreams are too</i> <i>Both can bring great joy to you</i> <i>I have a friend I miss but be sure of this</i> <i>I wish the best for you</i> <i>Where you are and where you go</i> <i>From anywhere you must know</i> <i>I have a friend I miss but be sure of this</i> <i>I wish the best for you</i> <i>The world requests we open up</i> <i>And let our best shine through</i> <i>But remember this</i> <i>I have a friend I miss</i> <i>I wish the best for you</i></p> <p><i>Stand in small 1st position with arms demi-seconde</i> <i>Friends are great and</i> - Port de bras arms to 1st – open right arm, looking right at person to right; open left arm looking at person on left <i>dreams are-- too--</i>Bring hands together in front of chest (elbows into body) while looking up (as if thinking of a dream or wish) <i>both can bring great</i> - Bring arms to 5th position as you rise to demi-pointe <i>joy--to you I have a</i> - Bourrée turn to the right as arms open to seconde position <i>friend I miss but be</i> - 3 quick step forward as you place open hands over heart <i>sure of this--I wish the</i> - Slowly walk backward 4 steps as arms open forward with palms up <i>best for you--</i> Step together 1st position with arms extended forward with palms up (signifying you) <i>Where you are—and</i> - Free Dance <i>Where you—go—from</i> - Free Dance <i>An-y where</i> - Free Dance <i>You—must know I have a</i> - Free Dance <i>Friend I miss but be</i> - Free Dance <i>Sure of this—I wish the</i> - Free Dance <i>Best for you—</i> Run to original places in line and stand in 1st position with arms en bas</p>

			<p>Music -----The - Port de bras to 1st position</p> <p>world requests We - Port de bras to 5th position – open to allongé 5th</p> <p>Open up---and - Rise to demi pointe and bourrée turn Xs with arms allongé 5th</p> <p>Let our best shine - Plié and chasse to 1st arabesque tendu</p> <p>Through—but re - hold 1st arabesque tendu</p> <p>Member this—I have a Friend I miss - 3 quick step forward as you place open hands over heart</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 3 / Week 5 [Week 25]: Ages 4 ½ - 6

Focus Book: Perfect Party (Reread/review the entire story)

Song: *The Best for You*

Class Length: 45 Minutes

Theme Focus: Season of Winter

Props Needed: Mats, Scarves, & Maracas

Additional Props: Painter's Tape,

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>Perfect Party:</i> Reread or retell the entire story.</p> <p>After reading, check for understanding by discussing the following with the dancers.</p> <ol style="list-style-type: none">Why did Angelina want to give Ms. Mimi a party? (She loved her & it was her birthday.)Why didn't Marco want to go shopping? (He wanted to stay and work on a special song on his guitar.)Where did Angelina and her friends go to get Ms. Mimi a gift? (They went to The Ballet Shop).What was the first thing Angelina and her friends saw at the shop? (They saw a beautiful pair of silver slippers.)What did Angelina promise to Marco? (That she and the other dancers would help him with the song after they found the perfect present for Ms. Mimi.) Why didn't Angelina and her friends buy the slippers from the ballet shop? (Because they didn't have enough money.)What did they decide to do instead? (Make their own slippers.)What had Angelina's mom been baking all morning? (A birthday cake for Ms. Mimi.)What did Gracie say after she saw the cake? (That they needed to bake a bigger one.)What happened to their cake? (It turned into a big mess.)What did Gracie announce about the slippers? (She accidentally cut a hole in the toe and they were ruined)What did Angelina and Polly do while everyone cleaned up? (Polly danced to Marco's new song and Angelina made up words to go along with the music.)What did Marco's song do for everyone? (It made them all in a better mood.)What happened when Marco sneezed while carrying the cake? (He lost his grip on the cake and dropped it.)What did Polly have in her bag? (A muffin, crayons, and drawing paper.)What did Angelina and her friends do for party decorations? (They found daisies and ivy outside in the ground and pulled it to put on the table. They made a birthday card from the items Polly had in her bag.)

			<div>16. What did Angelina and her friends say to Ms. Mimi when they saw her? (Surprise!)</div> <div>17. What was the special gift that Angelina and her friends gave to Ms. Mimi? (They sang a special song written just for her and gave her a celebration.)</div> <div>18. What did Ms. Mimi think about her gift? (It was the most wonderful gift in the world. To be really good, all a gift needs is to have lots of love in it.)</div>
Please note: some of the questions are more appropriate for the older dancers within this age range.			
	<div>Dancer Etiquette</div>	None	<div>Take time to review important rules. Ask the dancers to repeat the dancer rules back to you.</div> <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	<div>Angelina was so pleased that Ms. Mimi loved her gift that she galloped home very excitedly.</div> <div>Listen for Angelina’s welcome</div> <div>Each dancer will:</div> <div><div>5. Stand like a dancer.</div><div>6. Travel around the circle, one at a time, performing the given step. <u>Today’s step is to gallop in a sideways direction around the circle and then gallop in the opposite sideways direction. Each dancer will gallop two times around the circle.</u></div><div>7. Curtsey and sit like a dancer.</div><div>8. 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.</div></div> <div>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></div>
	Give dancers verbal guidance on what to do and cue the next dancer to stand.		

	Flexing & Pointing Ankles/Rotating Legs Inward & Outward	Class CD; Flex & Pointe; Track #3; 1:19; None	<p><u>Create new patterns and combinations of the movements</u> <u>To increase strength – lift leg 3” from floor while flexing and pointing ankle. Lift right leg; flex and point 3Xs; lower; repeat with other leg. Repeat both legs.</u></p> <p>Sitting with legs stretched out in front with hands resting on top of knees.</p> <ul style="list-style-type: none"> • Create new pattern for flexing & pointing • Bending over at the hips and reaching 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. • Bending over at the hips and reaching 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.		
	Roll Backs, Leg Lifts, and Straddle Stretch with Cambré	Class CD, Strength & Stretch; Track #4; 1:37, None	<p>Have dancers sit with legs extended forward with hands crossed on opposite shoulders.</p> <ul style="list-style-type: none"> • Using abdominal muscles, roll back to a straight line on floor. • Lift right leg to ceiling while pointing toes and stretching knee. Lower leg. • Using abdominal muscles, roll up; some dancers will have difficulty with this – have them try different arm positions 1. Reach arms forward, reaching for the dancer on the opposite side of them; or 2. Press hands into side of thighs, squeezing arms against legs helping them to roll up. • Open legs to straddle – extending right arm overhead. • Cambré with right arm bending to left. • Sit up straight and lower arm. • Walk fingers forward, bending at hips, stretching inner thighs. • Walk fingers back up and place hands on knees. • Close legs, sitting with a very straight back • Repeat all but this time lift left leg and cambré with left arm.
While in straddle, have dancers focus on 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. Encourage dancers as they roll up. This will be challenging, so keep it fun and positive.			
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; & 2nd Position	Class CD, Plié, Track #5, 2:29 None	<p>Legs parallel with arms en bas</p> <ul style="list-style-type: none"> • 1 demi-plié in parallel as both arms gently open to demi-seconde from en bas each time the knees bend returning back to en bas as the knees straighten • 1 élevé & lower as arms remain en bas • Repeat demi-plié & élevé • Port de bras arms – 1st; 2nd; 3rd; 4th; 5th; slowly open arms to 2nd and en bas; changing feet to 1st on ct 8. • Repeat all of above in 1st position – remind dancers to push through floor to élevé and to keep ankles strong and straight! (Open to 2nd position on ct 8) • Repeat all in 2nd position. • Place hands on hips and begin 3 grand pliés in 2nd position. • Tendu close 1st & 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. <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	<p>Feet parallel with hands on hips</p> <ul style="list-style-type: none"> • Tendu parallel devant; rotate leg outward from hip; rotate leg back to parallel; close parallel • 1 parallel tendu devant right leg, close parallel • 1 élevé & lower in parallel • Repeat all of above on left leg • Quickly rotate legs to 1st position • Tendu a la seconde; rotate leg inward from hip; rotate leg outward to a la seconde; close 1st • 1 tendu a la seconde right leg, close 1st • 1 élevé & lower in 1st • Repeat all of above on left leg • Finish for 3.
<p>Remind dancers to keep their tummies very still while performing tendu. Remind dancers when performing the tendu a la seconde to keep both hips and shoulders facing forward and level with the ankle facing the mirror (not the front of the foot). Remind dancers to keep knees stretched throughout all tendus.</p>		
Dégagé & Tombé	Class CD, Dégagé; Track #7; 1:32, None	<p>Legs parallel and both hands on hips</p> <ul style="list-style-type: none"> • Dégagé right devant; • Tombé onto right leg; • Push back onto left leg with right leg 3" from floor • Close right leg parallel

			<ul style="list-style-type: none"> • 1 Dégagé right devant; close parallel • Port de bras right arm only – 1st; 2nd; place hand on hip • Repeat above on left leg & port de bras with left arm • Repeat 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 along with you. On the passé retiré, remind dancers to touch the side of their foot/big toe to the side of their knee.		
	Piqué & Passé/Retiré	Class CD; Piqué; Track #8; :28; None	Legs parallel with hands on hips <ul style="list-style-type: none"> • Dégagé right leg devant on ct 1 • 1 Piqué parallel devant - ct 2 • Close parallel – ct 3 • Freeze on count 4 • Repeat above 2 more times • Passé parallel (cts 5,6,7) • Close parallel (ct 8) • Repeat all on left • Finish for 3. • Start music over and repeat exercise on left leg.
	Focus on quietly & sharply lifting & lowering toes from floor with straight leg. Remind dancers to only move their leg and not their hips or leotard while doing their piques.		
Center	Transition to Center Work		Dancers will remain in their line formations facing the front of the studio.
	Sauté with ¼ turns	Class CD, Sauté, Track #11, :33, None	Legs parallel with hands on hips <ul style="list-style-type: none"> • Plié, ¼ turn sauté to right, plié, stretch legs • Plié, ¼ turn sauté to right, plié, stretch legs • Plié, ¼ turn sauté to right, plié, stretch legs • Plié, ¼ turn sauté to right, plié, stretch legs (returning back to facing front) • Repeat all of above with ¼ turns to left • Repeat All
	Remind dancers to stretch their legs as they jump in the air. Remind dancers to always land in a plié after they jump. Point out to the dancers that four ¼ turns make one full rotation. Discuss with the dancers where their tummy will be facing with each ¼ turn.		

	Échappé Sauté	Class CD; Échappé 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 (arms raise to 2nd) and back to 1st (arms lower to en bas) • Échappé Sauté: jump to 2nd (arms raise to 2nd) and back to 1st (arms lower to en bas) • Rise on demi-pointe and bourrée turn right • Lower to 1st position plié; stretch legs as arms lift to 5th position; open to 2nd position; lower to en bas • Repeat all, and bourrée turn left
	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.		
	Temps lié & bourrées	Class CD: Bourrée; Track #16; 1:21; 1 scarf per dancer	<p><i>Young dancers will work on moving gracefully while performing temps lié & bourrées with the help of the scarves.</i></p> <ul style="list-style-type: none"> • Tendu right leg to a la seconde while holding two ends of a scarf in front of the body. (The scarf will drape making a curved half moon shape.) • Temps lié right, left, right, while scarf gracefully sways in same directions; bring left foot forward • Temps lié forward, backward, forward; pause • Step to demi-pointe and bourrée forward as scarf floats upward; plié on ct 8 • Repeat across floor • On return start with left leg
	Remind dancers of how many temps liés they will be doing in each direction; right, left, right = 3; forward, backward, forward = 3. Give the dancers a direction such as right towards the mirror to help guide them to feel confident knowing which direction to move. Children at this age do not know right and left.		
	<p>Winter Theme:</p> <ul style="list-style-type: none"> • <i>Dancers will pretend to be out and about on a winter day. The days have been much colder than usual, but on this day the temperature is just cool. Dancers will lightly wrap the scarves around their necks and pretend to head out the door.</i> • <i>Dancers will pretend to walk along the sidewalk and begin to feel a little warm, so they decide to take off their scarf and do a little dance with it.</i> • <i>Tendu right leg to a la seconde while holding two ends of a scarf in front of the body. (The scarf will drape making a curved half moon shape.)</i> • <i>Temps lié right, left, right, while scarf gracefully sways in same directions; bring left foot forward</i> • <i>Temps lié forward, backward, forward; pause</i> • <i>Step to demi-pointe and bourrée forward as scarf floats upward; plié on ct 8</i> • <i>Repeat across floor</i> • <i>On return start with left leg</i> <p style="text-align: right;">Props: 1 scarf per dancer</p>		

Marching to the Party while playing the maracas	Class CD: Marching; Track #15; 2:48; 1 maraca per dancer	<p><i>Angelina and her friends were very excited to be giving Ms. Mimi a surprise birthday party. The mouselings all decided to march down to Camembert Academy to get ready for the party.</i></p> <ul style="list-style-type: none"> • <i>Alternate playing a maraca without marching, marching without playing, and doing both at the same time.</i> • <i>Play maraca alone: Pattern – slow, slow, quick, quick, quick</i> • <i>March without playing maraca:</i> <i>March R – ct 1</i> <i>March L – ct 2</i> <i>March R, L, R – ct 3 & 4</i> • <i>March and play pattern at the same time. Repeat</i> • <i>Keep repeating across the dance space.</i>
<p>Tempo – the speed of the movement – some marches are slower and some are faster. Relationship to others – ask the dancers to remain side-by-side to each other as they march across the dance space. Remind dancers to march with high knees and to place foot down on the floor on the down beat</p>		
<p>Winter Theme</p> <ul style="list-style-type: none"> • <i>Dancers will pretend that they are going to visit their grandmother whose has baked them a special treat.</i> • <i>March while playing maraca:</i> <i>March R – ct 1</i> <i>March L – ct 2</i> <i>March R, L, R – ct 3 & 4</i> • <i>Repeat the pattern across the dance space. Once on the other side, dancers will pretend to knock on the door at grandmother's house and eat their special treat.</i> • <i>When it is time for them to return home, they realize a great deal of snow has fallen and they will need their snow shoes for the trip home.</i> • <i>Dancers pretend to put on snow shoes.</i> • <i>While traveling back across the dance space, dancers will complete the same exercise of Marching 2 slow and 3 quick but now in a much slower tempo dramatizing what it would be like walking in snow shoes. If you would like to switch music, you may use Class CD #4, Stretch and Strengthen.</i> 		Props: None
Side gallops & temps lié to change	Class CD; Chasse/ Polka; Track #19; 1:45; 6 oval mats placed in center of room	<p><i>Angelina and her friends were so happy to have figured out how to decorate for Ms. Mimi's birthday table. They were admiring all of the beautiful daisies and ivy on the round table and decided to share their excitement and joy by dancing in a circle around the table. We are going to do the same! Let's form a large circle and let's pretend each mat in the center of the circle is one of the daises Angelina and her friends placed on the table as decorations.</i></p> <ul style="list-style-type: none"> • <i>Have dancers form a large circle and hold the hands of the dancers on each side of them.</i> • <i>Extend right leg to a la seconde</i> • <i>Side Gallop 6 times to the right</i> • <i>Temps lié to the right and point the left leg</i> • <i>Side Gallop 6 times to the left</i> • <i>Temps lié to the left and point the right leg</i>

			<ul style="list-style-type: none"> • Side Gallop 6 times to the right • Temps lié to the right and point the left leg • Let go of neighbor's hand as each dancer marches in own circle turning around in self space for 6 marches while clapping hands 6 times <p>Hold hands to form circle and point left leg</p>
			Remind dancers of the importance of never pulling on their neighbor's hand/arm. Remind dancers to count their gallops. When asking dancers to extend their right or left leg- also give them a direction of toward something. If teaching with an assistant, it works very well to have half the circle point their leg to the assistant and the other half to point their leg to the teacher. The assistant should always be across from the teacher in all circle work.
			<p>Winter Theme Props: None</p> <ul style="list-style-type: none"> • Dancers will pretend to be standing around the campfire with their friends. They want to warm up and decide they should move around. They also hold hands in order to keep their hands warm. • Have dancers form a large circle and hold the hands of the dancers on each side of them. • Extend right leg to a la seconde • Side Gallop 6 times to the right • Temps lié to the right and point the left leg • Side Gallop 6 times to the left • Temps lié to the left and point the right leg • Side Gallop 6 times to the right • Temps lié to the right and point the left leg • Let go of neighbor's hand as each dancer marches in own circle turning around in self space for 6 marches while clapping hands 6 times • Hold hands to form circle and point left leg
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
	Directions with a partner	Angelina Says Creative Movement CD; Directions;	<p><u>The dancers will repeat the direction exercise from last week, but this time they will move while holding hands with 2 partners.</u></p> <p>The dancers will listen to Angelina's voice as she guides them in a direction dance</p> <p>Listen to Angelina as she describes the different directions a dancer can dance.</p> <ul style="list-style-type: none"> • When Angelina calls out a certain direction, have the dancers free dance in the direction that Angelina has called out while matching their movements to the sounds and quality of the music. • When the music stops, freeze and listen carefully for Angelina to call out the next direction.

		Track #10; 2:46	
	Dancers will explore and dance while moving in different directions. Remind the dancers that the direction refers to how they are moving through space. This is a great exercise for problem solving where dancers need to be mindful of their movement affecting their partner.		
	<div> <div> Winter Theme </div> <div> <ul style="list-style-type: none"> Randomly place snowflake cutouts on the floor of the dance space to give the room a feel of winter. Dancers will pretend to be a wallaby and her 2 babies looking for food in winter. Explain to dancers that wallabies carry their babies in a pouch, sometimes 2 at a time. Dancers will hold hands with their partners and pretend to be a parent and 2 babies. The dancers will listen to Angelina's voice as she guides them in a direction dance Listen to Angelina as she describes the different directions that a wallaby can move while looking for food. When Angelina calls out a certain direction, have the partners move like a wallaby and their baby in the direction that Angelina has called out while matching their movements to the sounds and quality of the music. When the music stops, freeze and listen carefully for Angelina to call out the next direction. </div> <div> Props: Snowflake Cutouts </div> </div>		
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, <i>The Best for You</i> ; Track #6; 1:03; None	Teach lyrics first and then choreography for the Angelina song – <i>The Best for You</i> <u>The Best for You</u> <i>Friends are grea, and dreams are too</i> <i>Both can bring great joy to you</i> <i>I have a friend I miss but be sure of this</i> <i>I wish the best for you</i> <i>Where you are and where you go</i> <i>From anywhere you must know</i> <i>I have a friend I miss but be sure of this</i> <i>I wish the best for you</i> <i>The world requests we open up</i> <i>And let our best shine through</i> <i>But remember this</i> <i>I have a friend I miss</i>

			<p><i>I wish the best for you</i></p> <p><i>Stand in small 1st position with arms demi-seconde</i></p> <p><i>Friends are great and</i> - Port de bras arms to 1st – open right arm, looking right at person to right; open left arm looking at person on left</p> <p><i>dreams are-- too--</i>Bring hands together in front of chest (elbows into body) while looking up (as if thinking of a dream or wish)</p> <p><i>both can bring great</i> - Bring arms to 5th position as you rise to demi-pointe</p> <p><i>joy--to you I have a</i> - Bourrée turn to the right as arms open to seconde position</p> <p><i>friend I miss but be</i> - 3 quick step forward as you place open hands over heart</p> <p><i>sure of this--I wish the</i> - Slowly walk backward 4 steps as arms open forward with palms up</p> <p><i>best for you--</i> Step together 1st position with arms extended forward with palms up (signifying you)</p> <p><i>Where you are—and</i> - Free Dance</p> <p><i>Where you—go—from</i> - Free Dance</p> <p><i>An-y where</i> - Free Dance</p> <p><i>You—must know I have a</i> - Free Dance</p> <p><i>Friend I miss but be</i> - Free Dance</p> <p><i>Sure of this—I wish the</i> - Free Dance</p> <p><i>Best for you—</i> Run to original places in line and stand in 1st position with arms en bas</p> <p><i>Music -----The</i> - Port de bras to 1st position</p> <p><i>world requests We</i> - Port de bras to 5th position – open to allongé 5th</p> <p><i>Open up---and</i> - Rise to demi pointe and bourrée turn Xs with arms allongé 5th</p> <p><i>Let our best shine</i> - Plié and chasse to 1st arabesque tendu</p> <p><i>Through—but re</i> - hold 1st arabesque tendu</p> <p><i>Member this—I have a Friend I miss</i> - 3 quick step forward as you place open hands over heart</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 2 / Term 3 / Week 6 [Week 26]: Ages 4 ½ - 6

Focus Book: *Shining Star Trophy* (pages 187-191)

Song: *What's a Friend?*

Class Length: 45 Minutes

Theme Focus: Season of Winter

Props Needed: Mats, Scarves, & Maracas

Additional Props: Painter's Tape,

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>Shining Star Trophy</i>: (pages 187-191)</p> <p>After reading, check for understanding by discussing the following with the dancers.</p> <ol style="list-style-type: none"> 1. What was the big news that Ms. Mimi announced to Angelina and her friends? (They were going to have a talent show.) 2. What would the winner win? (A Shining Star Trophy.) 3. What did Angelina imagine doing across the stage for the talent show? (Leap and twirl) 4. What did Alice decide to perform for the talent show? (A gymnastics routine.) 5. What did Alice imagine doing onstage? (Flips and handstands)
	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	<i>Each dancer will perform a very short 8 ct combination before skipping around the circle. <u>Upon standing, facing the center of circle; passé right with left hand forward in 3rd position, passé left switching to right arm forward in 3rd position, sauté ¼ turn with hands on hips, tendu devant, place opposite arm forward, skip around the circle while swinging arms in opposition.</u></i> Listen for Angelina’s welcome Each dancer will: <ol style="list-style-type: none">1. Stand like a dancer.2. <u>Facing the center of circle; passé right with left hand forward in 3rd position, passé left switching to right arm forward in 3rd position, sauté ¼ turn with hands on hips, tendu devant, place opposite arm forward and travel around the circle skipping.</u>3. Curtsey and sit like a dancer.4. 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>	
Before sitting like a dancer, you should review the combination with dancers: <i>passé right, passé left, sauté ¼ turn, tendu devant in preparation for skipping and place opposite arm forward.</i> Give dancers verbal guidance on what to do and cue the next dancer to stand.			
Rotating; Flexing; Pointing & Stretching	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">• Flex and pointe ankles/feet 2 times• Rotate outward and parallel with pointed feet 2 times• Walk fingers down legs as far as possible while keeping knees straight and hold stretch; sitting tall on count 8• Repeat all of above• Quickly open legs to straddle – flex and pointe ankles/feet 4 times• Walk fingers forward increasing stretch of inner thighs; hold; sit up on count 8• Repeat all of above	
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. Remind dancers to keep their knees facing the ceiling as they stretch forward in straddle			
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.

		<ul style="list-style-type: none"> 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 & Grande Plié with Port de bras	Class CD, Plié, Track #5, 2:29 None	<p>Legs parallel with arms en bas:</p> <ul style="list-style-type: none"> 2 demi-pliés parallel with slight opening of arms to demi-seconde and return to en bas on straightening of legs Port de bras to 1st; 5th, 2nd, en bas Open legs/feet to 1st position Demi-pliés 1st position with slight opening of arms to demi-seconde and return to en bas on straightening of legs Port de bras to 1st; 5th, 2nd, en bas Tendu and lower heel in 2nd position – minimal rotation 2 demi plies in 2nd position with slight opening of arms to demi-seconde and return to en bas on straightening of leg Port de bras to 1st; 5th, 2nd and hold 3 Grand Pliés with arms in 2nd position Tendu close 1st, rotate to parallel, rise to demi-pointe and balance with arms in 1st 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 and finish for 3
Discuss with the dancers the importance of counting their music and moving smoothly with straight backs.		
Tendu Parallel & 1st Position adding rotation	Class CD, Tendu, Track #6, 1:19, None	<p>Feet parallel with hands on hips</p> <ul style="list-style-type: none"> Tendu parallel devant; rotate tendu leg outward and parallel 3 times; close parallel. Quickly rotate both legs to 1st position Tendu a la seconde; rotate tendu leg inward and outward 3 times; close 1st position. SLOWLY tendu devant in rotation from 1st position; SLOWLY close to 1st position; repeat. SLOWLY tendu a la seconde in rotation from 1st position; SLOWLY close to 1st position; repeat. Quickly rotate legs to parallel. Repeat entire exercise on left leg
Remind dancers to keep their tummies very still while performing tendu. Remind dancers when performing their tendu a la seconde to keep both hips and shoulders facing forward and level. Remind dancers to keep knees stretched throughout all tendus. Review with dancers how their foot leaves and returns to 1 st position during tendu devant.		
Piqué from 1st position	Class CD, Piqué, Track #8, :28, repeat, None	<p>Legs in 1st position with hands on hips:</p> <ul style="list-style-type: none"> Dégagé right leg a la seconde –count 1 Piqué 2 times – counts 2 – 3 Close to 1st position.

			<ul style="list-style-type: none"> • Repeat all 2 more times on right • 1 demi-plié • Repeat all of above on left • Finish for 3
Remind dancers to keep their hips facing the front. Remind dancers that the piqué is with their entire leg and only the toes touch the floor with each tap.			
	Passé/Retiré & Développé	Class CD; Cou de pied/ Passé/ Retiré; Track #9; :44; None	<p>Legs parallel with hands on hips</p> <ul style="list-style-type: none"> • Right leg/foot: parallel cou de pied; passé; cou de pied lower parallel • Repeat on left leg • Right leg: parallel cou de pied; passé; développé parallel devant (hold 2 counts) • Return right leg to passé; bring arms to 1st position; hold balance; lower to parallel. • Repeat above starting with left leg • Finish for 3
Remind dancers to go through cou de pied each time they passé. Review how to point the foot/ankle. Remind dancers to keep supporting leg straight as the développé leg opens. Remind dancers to keep tummies strong and tight.			
Center	Transition to Center Work		Dancers will remain in their line formations facing the front of the studio.
	Échappé Sauté and Sauté from 1st Position	Class CD; Échappé Sauté; Track #12; :38; Optional Repeat; None	<p>Begin with legs in 1st position and hands on hips.</p> <ul style="list-style-type: none"> • Plié, Échappé Sauté landing in plié in 2nd, jump and land in plié 1st position; stretch legs in first position • Repeat Échappé Sauté • Plié, sauté in 1st position, plié in 1st position, stretch legs • Repeat sauté in 1st position • Start entire combination over
	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 push the floor away with each jump. Keep backs long and straight during all landings.		
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.		

Parallel Waltz	Class CD: Waltz; Track #20; 1:42: None	<p>Teach the Waltz step using various wording such as low, high, high, and bend, stretch, stretch.</p> <ul style="list-style-type: none"> • Begin with right leg extended parallel tendu devant and arms in demi-seconde. • Step in demi-plié on right on count 1; step high on left demi-pointe on count 2; step high on right demi-pointe on count 3 • Step in demi-plié on left on count 1; step high on right demi-pointe on count 2; step high on left demi-pointe on count 3 • Continue the above pattern across the dance space
<p>Alternate the words used to cue the dancers. Examples of what you can use: Low, high, high; 1, 2, 3; Bend, stretch, stretch; & Down, up, up. Have the dancers say the words that best help them understand how to do a waltz.</p>		
<p>Winter Theme: Props: 1 scarf per dancer (equal number of dark and light pink)</p> <ul style="list-style-type: none"> • <i>Distribute one scarf to each dancer and have them wrap the scarf around themselves like a shawl.</i> • <i>Dancers will pretend it is a cold winter day.</i> • <i>Dancers will waltz around the dance space.</i> • <i>The teacher will clap to cue the dancers to exchange scarves with a dancer that has a different shade of pink. Dancers will curtsy to each other and continue to waltz around the dance space.</i> 		
Marching with a Partner	Class CD: Marching; Track #15; 2:48; None	<p>Place 4 mats (about 4 or 5 feet apart) in a straight line across the dance space.</p> <ul style="list-style-type: none"> • Pair the dancers and give one dancer in each pair a scarf. • Have the dancer holding the scarf line up with the line of 4 mats. • <i>The dancer holding the scarf will stop on the mat. The dancer not holding the scarf will march around the stopped dancer.</i> • Have the dancers march forward while remaining side by side for 8 counts • When the dancer reaches the mat, she will freeze on the mat and the partner will march in front of her and around her creating a circle around the frozen dancer. This will take 8 counts. • Once the dancers are side by side again the dancers repeat 8 marches forward while remaining side by side; the dancer holding the scarf freezes on the mat for 8 counts while the other dancer marches around her. • This pattern continues across the dance space. • All dancers get a turn. • All dancers trade places with their partner and then repeat the pattern returning across the dance space.
<p>Remind the dancers that if they are holding the scarf and are in line with the mats – their job is to stop and freeze. Remind the dancers that if they are not holding a scarf or have a mat in their pathway – their job is to march around their partner</p>		
<p>Dress the Snowman Props: None</p> <ul style="list-style-type: none"> • <i>Dancers will form a large circle around the teacher assistant. Assign each dancer a #1 or a #2 – alternating 1, 2, 1, 2, etc.</i> 		

	<ul style="list-style-type: none"> Dancers will march around the assistant 1 complete rotation. Point out to the dancers that their home place in the circle is lined up with something noticeable on the assistant such as her bun, ear, tummy, back of shoulder, eyes, etc. Remind the assistant to remain very still as a snowman would be. Once dancers are back in their home place, the #1 dancers will pretend to pick up an item that they will use to dress the snowman, march forward toward the snowman, place their pretend item on the student assistant, and march backward to their home place. Repeat with the #2 dancers. Repeat entire exercise having the circle rotate in the opposite direction. Once the snowman is fully dressed, the snowman will come alive and dance and the children must copy the dance of the snowman. Then the sun will come out and slowly melt the snowman as the children also melt. 		
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		
	Winter	Angelina Says Creative Movement CD; Winter; Track #5; 1:57; None	<p>Discuss with the dancers how in some places it snows during winter. Talk about how each and every snowflake is different. Ask the dancers to create a special shape with their body. Have them look around the room to be sure they do not look like their classmates. Ask the dancers to keep creating new and different shapes with their body as they move to the winter music.</p> <p>Ask dancers to listen carefully as Angelina Ballerina describes the season of winter in Chipping Cheddar. As Angelina describes winter, have the dancers interpret movement for:</p> <ul style="list-style-type: none"> -Cold wind blowing through the trees -Sparkling snowflakes gently falling -Snowflakes are all different <ul style="list-style-type: none"> Once music starts, have dancers slowly move while creating beautiful shapes just like dancing snowflakes. At end of music, have dancers freeze in their unique snowflake shape. Go around room and comment on each shape the dancers have created. The dancers can only unfreeze once you have said something about their snowflake.
	Discuss with the dancers how it snows in some parts of the world but not others. Everyone still has the season of winter but it can be different depending on where you live. Encourage dancers to create different shapes than their classmates or the class assistant.		
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, <i>What's a Friend?</i> ; Track #8; ;23; None	<p>Teach lyrics first and then choreography for the Angelina song – <i>What's a Friend?</i></p> <p><u>What's a Friend?</u></p> <p><i>Someone to share my dream with</i></p> <p><i>Someone to taste ice cream with</i></p> <p><i>I'm glad I've got a friend like you</i></p> <p><i>Someone to face each day with</i></p> <p><i>Someone you feel OK with</i></p> <p><i>And I want you to know</i></p> <p><i>I'm your friend too</i></p> <p><i>Someone to share my dream with</i> - Tendu right devant; tendu left devant</p> <p><i>Someone to taste ice cream with</i> - Passé retiré right; pretend to eat/lick an ice cream cone</p> <p><i>I'm glad I've got a friend like you</i> - Gallop to the right 3 & 1 temps lié to switch legs & tendu left</p> <p><i>Someone to face each day with</i> - Gallop to the left 3 and 1 temps lié to switch legs & tendu right</p> <p><i>Someone you feel OK with</i> - 3 step turn to right (step R, L, R) touch left</p> <p><i>And I want you to know</i> - 3 step turn to left (step L, R, L) touch right</p> <p><i>I'm your friend too</i> - Jog forward 4 (heels up in back) with arms forward palms up; Jump to 2nd with hands on hips</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 3 / Week 7 [Week 27]: Ages 4 ½ - 6

Focus Book: *Shining Star Trophy* (pages 192-197)

Song: *What's a Friend?*

Class Length: 45 Minutes

Theme Focus: Season of Winter

Props Needed: Mats, Scarves, & Maracas

Additional Props: Painter's Tape,

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>Shining Star Trophy</i>: (pages 192-197)</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 want to do for the talent show? (Ballet) 2. What did Angelina want to learn so she could have something special to perform? (A very hard step called a fouette.) 3. What did Ms. Mimi say about fouettes? (Ms. Mimi always says it takes a lot of practice to make them look easy.) 4. What was Angelina having trouble finding time to do? (Practice her routine and special ballet steps.) 5. Who was the special dancer coming to dance with Angelina and her friends in the talent show? (Perry Parmesan, the star of Mousical the Musical)
	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><u>Dancers will repeat the exercise from the previous week.</u></p> <p><u>Each dancer will perform a very short 8 ct combination before skipping around the circle. Upon standing, facing the center of circle; passé right with left hand forward in 3rd position, passé left switching to right arm forward in 3rd position, sauté ¼ turn with hands on hips, tendu devant, place opposite arm forward, skip around the circle while swinging arms in opposition.</u></p> <p>Listen for Angelina's welcome</p> <p>Each dancer will:</p> <ol style="list-style-type: none"> 1. Stand like a dancer. 2. <u>Facing the center of circle; passé right with left hand forward in 3rd position, passé left switching to right arm forward in 3rd position, sauté ¼ turn with hands on hips, tendu devant, place opposite arm forward and travel around the circle skipping.</u> 3. Curtsey and sit like a dancer. 4. 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. <p>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></p>
Before sitting like a dancer, you should review the combination with dancers: <i>passé right, passé left, sauté ¼ turn, tendu devant in preparation for skipping and place opposite arm forward.</i> Give dancers verbal guidance on what to do and cue the next dancer to stand.		
Rotating; Flexing; Pointing & Stretching	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"> • Flex and pointe ankles/feet 2 times • Rotate outward and parallel with pointed feet 2 times • Walk fingers down legs as far as possible while keeping knees straight and hold stretch; sitting tall on count 8 • Repeat all of above • Quickly open legs to straddle – flex and pointe ankles/feet 4 times • Walk fingers forward increasing stretch of inner thighs; hold; sit up on count 8 • Repeat all of above
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. Remind dancers to keep their knees facing the ceiling as they stretch forward in straddle		

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 & Grande Plié with Port de bras	Class CD, Plié, Track #5, 2:29 None	<p>Legs parallel with arms en bas:</p> <ul style="list-style-type: none"> • 2 demi-pliés parallel with slight opening of arms to demi-seconde and return to en bas on straightening of legs • Port de bras to 1st, 5th, 2nd, en bas • Open legs/feet to 1st position • Demi-pliés 1st position with slight opening of arms to demi-seconde and return to en bas on straightening of legs • Port de bras to 1st; 5th, 2nd, en bas • Tendu and lower heel in 2nd position – minimal rotation • 2 demi plies in 2nd position with slight opening of arms to demi-seconde and return to en bas on straightening of leg • Port de bras to 1st; 5th, 2nd and hold • 3 Grand Pliés with arms in 2nd position • Tendu close 1st, rotate to parallel, rise to demi-pointe and balance with arms in 1st 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 and finish for 3
	Discuss with the dancers the importance of counting their music and moving smoothly with straight backs.		
	Tendu Parallel & 1st Position adding rotation	Class CD, Tendu, Track #6, 1:19, None	<p>Feet parallel with hands on hips</p> <ul style="list-style-type: none"> • Tendu parallel devant; rotate tendu leg outward and parallel 3 times; close parallel. • Quickly rotate both legs to 1st position • Tendu a la seconde; rotate tendu leg inward and outward 3 times; close 1st position. • SLOWLY tendu devant in rotation from 1st position; SLOWLY close to 1st position; repeat. • SLOWLY tendu a la seconde in rotation from 1st position; SLOWLY close to 1st position; repeat. • Quickly rotate legs to parallel. • Repeat entire exercise on left leg
	Remind dancers to keep their tummies very still while performing tendu. Remind dancers when performing their tendu a la seconde to keep both hips and shoulders facing forward and level. Remind dancers to keep knees stretched throughout all tendus. Review with dancers how their foot leaves and returns to 1 st position during tendu devant.		
	Piqué from 1st position	Class CD, Piqué, Track	<p>Legs in 1st position with hands on hips:</p> <ul style="list-style-type: none"> • Dégagé right leg a la seconde –count 1

		#8, :28, repeat, None	<ul style="list-style-type: none"> • Piqué 2 times – counts 2 – 3 • Close to 1st position. • Repeat all 2 more times on right • 1 demi-plié • Repeat all of above on left • Finish for 3
	Remind dancers to keep their hips facing the front. Remind dancers that the piqué is with their entire leg and only the toes touch the floor with each tap.		
	Passé/Retiré & Développé	Class CD; Cou de pied/ Passé/ Retiré; Track #9; :44; None	Legs parallel with hands on hips <ul style="list-style-type: none"> • Right leg/foot: parallel cou de pied; passé; cou de pied lower parallel • Repeat on left leg • Right leg: parallel cou de pied; passé; développé parallel devant (hold 2 counts) • Return right leg to passé; bring arms to 1st position; hold balance; lower to parallel. • Repeat above starting with left leg • Finish for 3
	Remind dancers to go through cou de pied each time they passé. Review how to point the foot/ankle. Remind dancers to keep supporting leg straight as the développé leg opens. Remind dancers to keep tummies strong and tight.		
Center	Transition to Center Work		Dancers will remain in their line formations facing the front of the studio.
	Échappé Sauté and Sauté from 1st Position	Class CD; Échappé Sauté; Track #12; :38; Optional Repeat; None	Begin with legs in 1 st position and hands on hips. <ul style="list-style-type: none"> • Plié, Échappé Sauté landing in plié in 2nd, jump and land in plié 1st position; stretch legs in first position • Repeat Échappé Sauté • Plié, sauté in 1st position, plié in 1st position, stretch legs • Repeat sauté in 1st position • Start entire combination over
	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 push the floor away with each jump. Keep backs long and straight during all landings.		
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.		
Parallel Waltz with a Partner	Class CD: Waltz; Track #20; 1:42: 1 scarf per pair of dancers	<p>Place dancers in pairs and give them one scarf to each hold on to. Ask the pair of dancers to remain connected by the scarf as they remain side by side while waltzing across the room together</p> <ul style="list-style-type: none"> • Begin with right leg extended parallel tendu devant and arms in demi-seconde. • Step in demi-plié on right on count 1; step high on left demi-pointe on count 2; step high on right demi-pointe on count 3 • Step in demi-plié on left on count 1; step high on right demi-pointe on count 2; step high on left demi-pointe on count 3 • Continue the above pattern across the dance space
Alternate the words used to cue the dancers. Examples of what you can use: Low, high, high; 1, 2, 3; Bend, stretch, stretch; & Down, up, up. Have the dancers say the words that best help them understand how to do a waltz.		
<p>Winter Theme: Props: 1 scarf per dancer (equal number of dark and light pink)</p> <ul style="list-style-type: none"> • Distribute one scarf to each dancer and have them wrap the scarf around themselves like a shawl. • Dancers will pretend it is a cold winter day. • Dancers will waltz around the dance space. • The teacher will clap one time to cue the dancers to exchange scarves with a dancer that has a different shade of pink. This week dancers will waltz side by side. The teacher will clap 2 times and dancers will curtsy to each other and waltz away. The teacher will clap one time again and the dancers will find a new partner and the pattern is repeated. 		
Marching with a Partner	Class CD: Marching; Track #15; 2:48; 1 scarf per pair of dancers	<p>Repeat exercise from last week. However, this week the dancers will not have the mat to help them remember to stop marching. However, they will still have the scarf to help remind them. Review the exercise with all of the dancers.</p> <p>Pair the dancers and give one dancer in each pair a scarf.</p> <p><i>The dancer holding the scarf will march 8 counts and then freeze for 8 counts. The dancer not holding the scarf will march forward for 8 counts and then march around the frozen dancer for 8 counts.</i></p> <ul style="list-style-type: none"> • Have the dancers march forward while remaining side by side for 8 counts • When the dancer reaches the mat, she will freeze on the mat and the partner will march in front of her and around her creating a circle around the frozen dancer. • Once the dancers are side by side again the dancers repeat 8 marches forward while remaining side by side; the dancer holding the scarf freezes on the mat for 8 counts while the other dancer marches around her. • This pattern continues across the dance space. • After all dancers have marched across the dance space have them trade places with their partner and then repeat the pattern returning across the dance space.
Remind the dancers that if they are holding the scarf --their job is to stop and freeze. Remind the dancers that if they are not holding a scarf – their job is to march around their partner		

	<p>Dress the Snowman</p> <ul style="list-style-type: none"> Dancers will form a large circle around the teacher assistant. Assign each dancer a #1 or a #2 – alternating 1, 2, 1, 2, etc. Dancers will march around the assistant 1 complete rotation. Point out to the dancers that their home place in the circle is lined up with something noticeable on the assistant such as her bun, ear, tummy, back of shoulder, eyes, etc. Remind the assistant to remain very still as a snowman would be. Once dancers are back in their home place, the #1 dancers will pretend to pick up an item that they will use to dress the snowman, march forward toward the snowman, place their pretend item on the student assistant, and march backward to their home place. Repeat with the #2 dancers. Repeat entire exercise having the circle rotate in the opposite direction. Once the snowman is fully dressed, the snowman will come alive and dance and the children must copy the dance of the snowman. Then the sun will come out and slowly melt the snowman as the children also melt <p>Props: None</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		
	Winter	Angelina Says Creative Movement CD; Winter; Track #5; 1:57; None	<p><u>The dancers will repeat their winter exercise from last week; however, this week they will repeat the exercise with a partner.</u> Discuss with the dancers how snowflakes can stick together but they are still each individually unique in their shape. Ask the dancers to remain connected to their partner with the scarf and to dance as individual snowflakes connected.</p> <p>Discuss with the dancers how in some places it snows during winter. Talk about how each and every snowflake is different. Ask the dancers to create a special shape with their body. Have them look around the room to be sure they do not look like their classmates. Ask the dancers to keep creating new and different shapes with their body as they move to the winter music.</p> <p>Ask dancers to listen carefully as Angelina Ballerina describes the season of winter in Chipping Cheddar. As Angelina describes winter, have the dancers interpret movement for:</p> <ul style="list-style-type: none"> -Cold wind blowing through the trees -Sparkling snowflakes gently falling -Snowflakes are all different <ul style="list-style-type: none"> Once music starts, have dancers slowly move while creating beautiful shapes just like dancing snowflakes. At end of music, have dancers freeze in their unique snowflake shape. Go around room and comment on each shape the dancers have created. The dancers can only unfreeze once you have said something about their snowflake.

	Allow the dancers to create their own movement under your guidance. With the help of Angelina, the dancers will learn about different energy such as moving sharply, smoothly, heavily, and lightly. Discuss with the dancers different things that move with these four different types of energy to give them a better idea of the concept.		
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, <i>What's a Friend?</i> ; Track #8; ;23; None	<p>Teach lyrics first and then choreography for the Angelina song – <i>What's a Friend?</i></p> <p><i>Someone to share my dream with</i> <i>Someone to taste ice cream with</i> <i>I'm glad I've got a friend like you</i> <i>Someone to face each day with</i> <i>Someone you feel OK with</i> <i>And I want you to know</i> <i>I'm your friend too</i></p> <p><i>Someone to share my dream with</i> - Tendu right devant; tendu left devant <i>Someone to taste ice cream with</i> - Passé retiré right; pretend to eat/lick an ice cream cone <i>I'm glad I've got a friend like you</i> - Gallop to the right 3 & 1 temps lié to switch legs & tendu left <i>Someone to face each day with</i> - Gallop to the left 3 and 1 temps lié to switch legs & tendu right <i>Someone you feel OK with</i> - 3 step turn to right (step R, L, R) touch left <i>And I want you to know</i> - 3 step turn to left (step L, R, L) touch right <i>I'm your friend too</i> - Jog forward 4 (heels up in back) with arms forward palms up; Jump to 2nd with hands on hips</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

			<ul style="list-style-type: none"> • 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 3 / Week 8 [Week 28]: Ages 4 ½ - 6**Focus Book:** *Shining Star Trophy* (pages 198-203)**Song:** *What's a Friend?***Class Length:** 45 Minutes**Theme Focus:** Season of Winter**Props Needed:** Mats, Scarves, & Maracas**Additional Props:** Painter's Tape,

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	Story Book	<i>Shining Star Trophy</i> : (pages 198-203) After reading, check for understanding by discussing the following with the dancers. <div><div>1.</div><div>What did Angelina and her friends practice? (Their high kicks.)</div><div>2.</div><div>What did Angelina want to learn so she could have something special to perform? (A very hard step called a fouette.)</div><div>3.</div><div>What did Angelina’s friends help her do? (Practice her fouettes and routine for the talent show.)</div></div>
	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. <div><div>1.</div><div>Eyes on the teacher</div><div>2.</div><div>Keep hands to self</div><div>3.</div><div>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 and her friends were very excited to have Perry Parmesan come to perform with them. Today we will practice our kicks as well before we skip around the circle. Each dancer will stand and kick right, left, right, and left just like Perry Parmesan; then skip around the circle.</i></p> <p>Listen for Angelina's welcome</p> <p>Each dancer will:</p> <ol style="list-style-type: none"> 1. Stand like a dancer. 2. <i>Perform the 4 high kicks then travel around the circle skipping.</i> 3. Curtsey and sit like a dancer. 4. 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. <p>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></p>
	Remind all seated dancers to help with the music by continuing to clap the beat. Increase difficulty of cross-body tapping combinations toward the end of the combination. Create longer clapping sequence patterns for the dancers to remember and reverse.		
	Rotating; Flexing; Pointing & Stretching	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"> • Flex and pointe ankles/feet 2 times • Rotate outward and parallel with pointed feet 2 times • Walk fingers down legs as far as possible while keeping knees straight and hold stretch; sitting tall on count 8 • Repeat all of above • Quickly open legs to straddle – flex and pointe ankles/feet 4 times • Walk fingers forward increasing stretch of inner thighs; hold; sit up on count 8 • Repeat all of above
	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. Remind dancers to keep their knees facing the ceiling as they stretch forward in straddle		
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 & Grande Plié with Port de bras	Class CD, Plié, Track #5, 2:29 None	<p>Legs parallel with arms en bas:</p> <ul style="list-style-type: none"> • 2 demi-pliés parallel with slight opening of arms to demi-seconde and return to en bas on straightening of legs • Port de bras to 1st; 5th, 2nd, en bas • Open legs/feet to 1st position • Demi-pliés 1st position with slight opening of arms to demi-seconde and return to en bas on straightening of legs • Port de bras to 1st; 5th, 2nd, en bas • Tendu and lower heel in 2nd position – minimal rotation • 2 demi plies in 2nd position with slight opening of arms to demi-seconde and return to en bas on straightening of leg • Port de bras to 1st; 5th, 2nd and hold • 3 Grand Pliés with arms in 2nd position • Tendu close 1st, rotate to parallel, rise to demi-pointe and balance with arms in 1st 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 and finish for 3
Discuss with the dancers the importance of counting their music and moving smoothly with straight backs.		
Tendu Parallel & 1st	Class CD, Tendu, Track #6, 1:19, None	<p>Feet parallel with hands on hips</p> <ul style="list-style-type: none"> • 3 tendu devant, stretching the right foot forward parallel and closing parallel • 1 demi-plié, straighten legs and 1 clap • Repeat on left foot; • Quickly rotate legs to 1st • Repeat above pattern with tendu a la seconde from 1st • Keep legs in 1st position. • Repeat all of pattern with tendu devant in rotation • Repeat all of pattern with tendu a la seconde • Finish for 3
Remind dancers to keep their tummies very still while performing tendu. Remind dancers when performing their tendu a la seconde to keep both hips and shoulders facing forward and level. Remind dancers to keep knees stretched throughout all tendus. Review with dancers how their foot leaves and returns to 1 st position during tendu devant.		
Piqué from 1st	Class CD, Piqué, Track #8, :28, repeat, None	<p>Legs in 1st position with hands on hips:</p> <ul style="list-style-type: none"> • Dégagé right leg a la seconde –count 1 • Piqué 2 times – counts 2 – 3 • Close to 1st position. • Repeat all 2 more times on right • 1 demi-plié

			<ul style="list-style-type: none"> Repeat all of above on left Finish for 3
	Remind dancers to keep their hips facing the front. Remind dancers that the piqué is with their entire leg and only the toes touch the floor with each tap.		
	Passé/Retiré	Class CD; Cou de pied/ Passé/ Retiré; Track #9; :44; None	Legs parallel with hands on hips <ul style="list-style-type: none"> Right leg/foot: parallel cou de pied; passé; cou de pied lower parallel Repeat on left leg Right leg: parallel cou de pied; passé; développé parallel devant (hold 2 counts) Return right leg to passé; bring arms to 1st position; hold balance; lower to parallel. Repeat above starting with left leg Finish for 3
	Remind dancers to go through cou de pied each time they passé. Review how to point the foot/ankle. Remind dancers to keep supporting leg straight as the développé leg opens. Remind dancers to keep tummies strong and tight.		
Center	Transition to Center Work		Dancers will remain in their line formations facing the front of the studio.
	Sauté from 1st position	Class CD, Sauté, Track #11, :33, None	Begin with legs in 1 st position and hands on hips. <ul style="list-style-type: none"> Plié, sauté in 1st position, plié in 1st position, stretch legs; repeat 8 times 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 to push the floor away with each jump. Keep backs long and straight during all landings. Remind dancers to open knees over toes creating a big diamond shape with their legs as they land their jumps.		
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.		
	Parallel Waltz with a Partner	Class CD: Waltz; Track #20; 1:42: 1 scarf	Place dancers in pairs and give them one scarf to each hold on to. Ask the pair of dancers to remain connected by the scarf as they remain side by side while waltzing across the room together <ul style="list-style-type: none"> Begin with right leg extended parallel tendu devant and arms in demi-seconde. Step in demi-plié on right on count 1; step high on left demi-pointe on count 2; step high on right demi-pointe on count 3

	per pair of dancers	<ul style="list-style-type: none"> Step in demi-plié on left on count 1; step high on right demi-pointe on count 2; step high on left demi-pointe on count 3 Continue the above pattern across the dance space
Alternate the words used to cue the dancers. Examples of what you can use: Low, high, high; 1, 2, 3; Bend, stretch, stretch; & Down, up, up. Have the dancers say the words that best help them understand how to do a waltz.		
<p>Winter Theme: Props: 1 scarf per dancer (equal number of dark and light pink)</p> <ul style="list-style-type: none"> Distribute one scarf to each dancer and have them wrap the scarf around themselves like a shawl. Dancers will pretend it is a cold winter day. Dancers will waltz around the dance space. The teacher will clap one time to cue the dancers to exchange scarves with a dancer that has a different shade of pink. This week dancers will waltz side by side. The teacher will clap 2 times and dancers will curtsy to each other and waltz away. The teacher will clap one time again and the dancers will find a new partner and the pattern is repeated. 		
Marching with a Partner	Class CD: Marching; Track #15; 2:48; 1 scarf per pair of dancers	<p>Repeat exercise from last week. Review the exercise with all of the dancers.</p> <p>Pair the dancers and give one dancer in each pair a scarf.</p> <p><i>The dancer holding the scarf will march 8 counts and then freeze for 8 counts. The dancer not holding the scarf will march forward for 8 counts and then march around the frozen dancer for 8 counts.</i></p> <ul style="list-style-type: none"> Have the dancers march forward while remaining side by side for 8 counts When the dancer reaches the mat, she will freeze on the mat and the partner will march in front of her and around her creating a circle around the frozen dancer. Once the dancers are side by side again the dancers repeat 8 marches forward while remaining side by side; the dancer holding the scarf freezes on the mat for 8 counts while the other dancer marches around her. This pattern continues across the dance space. After all dancers have marched across the dance space have them trade places with their partner and then repeat the pattern returning across the dance space.
Remind the dancers that if they are holding the scarf --their job is to stop and freeze. Remind the dancers that if they are not holding a scarf – their job is to march around their partner		
<p>Marching with a Friend to go Snow Skiing Props: None</p> <ul style="list-style-type: none"> Tell dancers that they are going to pretend to go snow skiing with a friend. They are so excited that they are going to march along with their friend and take turns circling each other after 8 marches. Have dancers stand next to their partner (assign one dancer the number 1 and the other dancer the number 2). Tell them when it is time to circle the partner after 8 marches, the #1 will march around the #2 while the #2 stands still. After marching 8 counts a second time, the #2 will circle the #1. Begin by having dancers pantomime gathering their ski equipment. Dancers march forward while remaining side-by-side for 8 counts. #1 will circle #2. Dancers march forward again and #2 will circle #1. 		

	<ul style="list-style-type: none"> • Dancers will pretend to put on their ski equipment and ski side-by-side around the studio. • Dancers return to the spot where they put on their ski equipment and pantomime taking it off. • Dancers return to the opposite side of the room where they first begin by marching 8 times and circling each other. • Dancers will pretend to put away their ski equipment. 		
	Marching, Échappé Sauté & 2 Claps	Class CD: Marching; Track #15; 2:48; None	<p>Angelina and her friends were all working on their choreography for the talent show. Let's also work on putting several steps together to create a combination.</p> <p>Place dancers in groups and remind them to travel keeping their lines straight.</p> <ul style="list-style-type: none"> • March quickly for 8 • 1 Échappé Sauté (jump open -2 cts & close 2 cts) • Clap hands 3 times with feet parallel (5, 6, 7); freeze on ct 8 • Repeat all as next group starts marching
	Remind dancers to pick up their knees high with each march. For marching, arms can swing in opposition or place hands on hips. For Échappé Sauté – match arms to legs.		
	Whale Watching in Winter		Props: Pictures of Whales
	<ul style="list-style-type: none"> • Have dancers line up behind the student assistant. Spread out pictures of whales (approximately 4) • Tell dancers they are going Whale Watching on the beach and every time they spot a whale they are going to jump with excitement and clap 3 times. Because it is winter, they must bundle up in warm winter clothes. Dancers pretend to put on a winter coat with a hood and mittens. • Dancers will follow the assistant around the room and pretend to be marching along the beach looking out at the water. When the assistant comes up to a picture of a whale, the dancers will Échappé Sauté and clap 3 times. Continue this pattern around the room having the dancers pretend to be searching for and spotting the whales. You may even want them to pretend to use binoculars. 		
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		
	Energy	Angelina Says Creative Movement CD; Energy; Track #11; 3:45; None	<p>Today Angelina is going to teach us about moving with different energy: sharp, smooth, heavy, & light. Explain/review the meaning of each word/concept.</p> <p>Listen and follow Angelina's guidance.</p> <ul style="list-style-type: none"> • Dancers will create their own movement based on the concept of energy. • Freeze to listen for another type of energy to be called out.

			<p>Allow the dancers to create their own movement under your guidance. With the help of Angelina, the dancers will learn about different energy such as moving sharply, smoothly, heavily, and lightly. Discuss with the dancers different things that move with these four different types of energy to give them a better idea of the concept.</p> <p>Winter Theme Props: None</p> <ul style="list-style-type: none"> • Use the Class CD #21 Jumps/Leaps music or any other song you feel appropriate. • Explain to dancers that in some places, winters can be very harsh: blizzards occur (a snowstorm with high winds which makes it hard to see), roads and other surfaces become covered in ice; several feet of snow falls in certain places, etc. Yet, in some places the weather is very nice with comfortable temperatures and lots of sunlight. • Tell dancers that they are going to move with different kinds of energy depending on the weather condition that the teacher identifies. • Have dancers spread out around the room. • Call out various types of weather and have dancers move according to the weather condition. For example, dancers may dance light if the weather is nice with comfortable temperatures and lots of sunlight or they may move sharp during a blizzard.
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, What's a Friend?; Track #8; ;23; None	<p>Teach lyrics first and then choreography for the Angelina song – <i>What's a Friend?</i></p> <p>Someone to share my dream with Someone to taste ice cream with I'm glad I've got a friend like you Someone to face each day with Someone you feel OK with And I want you to know I'm your friend too</p> <p>Someone to share my dream with - Tendu right devant; tendu left devant Someone to taste ice cream with - Passé retiré right; pretend to eat/lick an ice cream cone I'm glad I've got a friend like you - Gallop to the right 3 & 1 temps lié to switch legs & tendu left Someone to face each day with - Gallop to the left 3 and 1 temps lie to switch legs & tendu right Someone you feel OK with - 3 step turn to right (step R, L, R) touch left</p>

			<p><i>And I want you to know</i> - 3 step turn to left (step L, R, L) touch right</p> <p><i>I'm your friend too</i> - Jog forward 4 (heels up in back) with arms forward palms up; Jump to 2nd with hands on hips</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 3 / Week 9 [Week 29]: Ages 4 ½ - 6

Focus Book: *Shining Star Trophy* (pages 204-208)

Song: *What's a Friend?*

Class Length: 45 Minutes

Theme Focus: Season of Winter

Props Needed: Mats, Scarves, & Maracas

Additional Props: Painter's Tape,

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>Shining Star Trophy</i> : (pages 204-208) After reading, check for understanding by discussing the following with the dancers. 1. Who was last to perform her routine? (Angelina Ballerina) 2. How many fouettes did Angelina do? (She did 8.) 3. Who won the talent show? (Angelina)
	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>Angelina was so excited to complete her fouette turns! Today you will turn like Angelina.</i></p> <p>Listen for Angelina's welcome</p> <p>Each dancer will:</p> <ol style="list-style-type: none"> Stand like a dancer. <i>Dancers will twirl/turn one time then skip or gallop around the circle. Dancers will twirl/turn one time when they return to their spots.</i> 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. <p>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></p>
	Give dancers verbal guidance on what to do and cue the next dancer to stand.		
	Rotating; Flexing; Pointing & Stretching	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"> Flex and pointe ankles/feet 2 times Rotate outward and parallel with pointed feet 2 times Walk fingers down legs as far as possible while keeping knees straight and hold stretch; sitting tall on count 8 Repeat all of above Quickly open legs to straddle – flex and pointe ankles/feet 4 times Walk fingers forward increasing stretch of inner thighs; hold; sit up on count 8 Repeat all of above
	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. Remind dancers to keep their knees facing the ceiling as they stretch forward in straddle		
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 & Grande Plié with Port de bras	Class CD, Plié, Track #5, 2:29 None	<p>Legs parallel with arms en bas:</p> <ul style="list-style-type: none"> 2 demi-pliés parallel with slight opening of arms to demi-seconde and return to en bas on straightening of legs Port de bras to 1st; 5th, 2nd, en bas Open legs/feet to 1st position

		<ul style="list-style-type: none"> • Demi-pliés 1st position with slight opening of arms to demi-seconde and return to en bas on straightening of legs • Port de bras to 1st; 5th, 2nd, en bas • Tendu and lower heel in 2nd position – minimal rotation • 2 demi plies in 2nd position with slight opening of arms to demi-seconde and return to en bas on straightening of leg • Port de bras to 1st; 5th, 2nd and hold • 3 Grand Pliés with arms in 2nd position • Tendu close 1st, rotate to parallel, rise to demi-pointe and balance with arms in 1st 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 and finish for 3
Discuss with the dancers the importance of counting their music and moving smoothly with straight backs.		
Tendu Parallel & 1st	Class CD, Tendu, Track #6, 1:19, None	Feet parallel with hands on hips <ul style="list-style-type: none"> • 3 tendu devant, stretching the right foot forward parallel and closing parallel • 1 demi-plié, straighten legs and 1 clap • Repeat on left foot; • Quickly rotate legs to 1st • Repeat above pattern with tendu a la seconde from 1st • Keep legs in 1st position. • Repeat all of pattern with tendu devant in rotation • Repeat all of pattern with tendu a la seconde • Finish for 3
Remind dancers to keep their tummies very still while performing tendu. Remind dancers when performing their tendu a la seconde to keep both hips and shoulders facing forward and level. Remind dancers to keep knees stretched throughout all tendus. Review with dancers how their foot leaves and returns to 1 st position during tendu devant.		
Passé/Retiré	Class CD; Cou de pied/ Passé/ Retiré; Track #9; :44; None	Legs parallel with hands on hips <ul style="list-style-type: none"> • Right leg/foot: parallel cou de pied; passé; cou de pied lower parallel • Repeat on left leg • Right leg: parallel cou de pied; passé; développé parallel devant (hold 2 counts) • Return right leg to passé; bring arms to 1st position; hold balance; lower to parallel. • Repeat above starting with left leg • Finish for 3
Remind dancers to keep their hips facing the front. Remind dancers that the piqué is with their entire leg and only the toes touch the floor with each tap.		

	Passé/Retiré	Class CD; Cou de pied/ Passé/ Retiré; Track #9; :44; None	<p>Legs parallel with hands on hips.</p> <ul style="list-style-type: none"> • Passé retiré right leg (2 cts) lower parallel (2 cts) • Élevé & balance (cts 1-3) Lower parallel (ct 4) • Repeat above starting with left leg • Repeat again on right leg • Élevé parallel while bringing arms to 1st position; bourrée turn to the right as arms port de bras to 5th, and 2nd; lower parallel plié on ct 8. • Finish for 3
	Remind dancers to go through cou de pied each time they passé. Review how to point the foot/ankle. Remind dancers to keep supporting leg straight as the développé leg opens. Remind dancers to keep tummies strong and tight.		
Center	Transition to Center Work		Dancers will remain in their line formations facing the front of the studio.
	Sauté from 1st position	Class CD, Sauté, Track #11, :33, None	<p>Begin with legs in 1st position and hands on hips.</p> <ul style="list-style-type: none"> • Plié, sauté in 1st position, plié in 1st position, stretch legs; repeat 8 times • 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 to push the floor away with each jump. Keep backs long and straight during all landings. Remind dancers to open knees over toes creating a big diamond shape with their legs as they land their jumps.		
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.		
	Parallel Waltz with a Partner	Class CD: Waltz; Track #20; 1:42: 1 scarf per pair of dancers	<p>Place dancers in pairs and give them one scarf to each hold on to. Ask the pair of dancers to remain connected by the scarf as they remain side by side while waltzing across the room together</p> <ul style="list-style-type: none"> • Begin with right leg extended parallel tendu devant and arms in demi-seconde. • Step in demi-plié on right on count 1; step high on left demi-pointe on count 2; step high on right demi-pointe on count 3 • Step in demi-plié on left on count 1; step high on right demi-pointe on count 2; step high on left demi-pointe on count 3 • Continue the above pattern across the dance space

Alternate the words used to cue the dancers. Examples of what you can use: Low, high, high; 1, 2, 3; Bend, stretch, stretch; & Down, up, up. Have the dancers say the words that best help them understand how to do a waltz.			
<div><div>Winter Theme:<ul style="list-style-type: none">Distribute one scarf to each dancer and have them wrap the scarf around themselves like a shawl.Dancers will pretend it is a cold winter day.Dancers will waltz around the dance space.The teacher will clap one time to cue the dancers to exchange scarves with a dancer that has a different shade of pink. This week dancers will waltz side by side. The teacher will clap 2 times and dancers will curtsy to each other and waltz away. The teacher will clap one time again and the dancers will find a new partner and the pattern is repeated.</div><div>Props: 1 scarf per dancer (equal number of dark and light pink)</div></div>			
Marching and Turning with a Partner	Class CD: Marching; Track #15; 2:48; None	Place dancers in rows on opposite sides of the studio facing each other. Point out to each dancer that their partner is on the opposite side of the studio <ul style="list-style-type: none">Have the dancers march forward toward their partner for 8 countsWhen the partners reach each other, they will connect their right arms and march around in one complete circleDancers will march back to their starting positionsRepeat the entire exercise	
		Review with dancers which arm is their right arm. Have them practice marching around in a circle with their partner.	
<div><div>Dress the Snowman<ul style="list-style-type: none">Dancers will form a large circle around the teacher assistant. Assign each dancer a #1 or a #2 – alternating 1, 2, 1, 2, etc.Dancers will march around the assistant 1 complete rotation. Point out to the dancers that their home place in the circle is lined up with something noticeable on the assistant such as her bun, ear, tummy, back of shoulder, eyes, etc. Remind the assistant to remain very still as a snowman would be.Once dancers are back in their home place, the #1 dancers will pretend to pick up an item that they will use to dress the snowman, march forward toward the snowman, place their pretend item on the student assistant, and march backward to their home place.Repeat with the #2 dancers.Repeat entire exercise having the circle rotate in the opposite direction.Once the snowman is fully dressed, the snowman will come alive and dance and the children must copy the dance of the snowman. Then the sun will come out and slowly melt the snowman as the children also melt.</div><div>Props: None</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		

	Energy	Angelina Says Creative Movement CD; Energy; Track #11; 3:45; None	<p><i>Today we are going to review with Angelina moving with different energy: sharp, smooth, heavy, & light. Explain/review the meaning of each word/concept.</i></p> <p>Listen and follow Angelina's guidance.</p> <ul style="list-style-type: none"> • Dancers will create their own movement based on the concept of energy. • Freeze to listen for another type of energy to be called out.
	<p>Allow the dancers to create their own movement under your guidance. With the help of Angelina, the dancers will learn about different energy such as moving sharply, smoothly, heavily, and lightly. Discuss with the dancers different things that move with these four different types of energy to give them a better idea of the concept.</p>		
	<p>Winter Theme Props: None</p> <ul style="list-style-type: none"> • <i>Use the Class CD #21 Jumps/Leaps music or any other song you feel appropriate.</i> • <i>Explain to dancers that in some places, winters can be very harsh: blizzards occur (a snowstorm with high winds which makes it hard to see), roads and other surfaces become covered in ice; several feet of snow falls in certain places, etc. Yet, in some places the weather is very nice with comfortable temperatures and lots of sunlight.</i> • <i>Tell dancers that they are going to move with different kinds of energy depending on the weather condition that the teacher identifies.</i> • <i>Have dancers spread out around the room.</i> • <i>Call out various types of weather and have dancers move according to the weather condition. For example, dancers may dance light if the weather is nice with comfortable temperatures and lots of sunlight or they may move sharp during a blizzard.</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, <i>What's a Friend?</i> ; Track #8; ;23; None	<p>Teach lyrics first and then choreography for the Angelina song – <i>What's a Friend?</i></p> <p><i>Someone to share my dream with</i> <i>Someone to taste ice cream with</i> <i>I'm glad I've got a friend like you</i> <i>Someone to face each day with</i> <i>Someone you feel OK with</i> <i>And I want you to know</i></p>

			<p><i>I'm your friend too</i></p> <p><i>Someone to share my dream with</i> - Tendu right devant; tendu left devant <i>Someone to taste ice cream with</i> - Passé retiré right; pretend to eat/lick an ice cream cone <i>I'm glad I've got a friend like you</i> - Gallop to the right 3 & 1 temps lié to switch legs & tendu left <i>Someone to face each day with</i> - Gallop to the left 3 and 1 temps lié to switch legs & tendu right <i>Someone you feel OK with</i> - 3 step turn to right (step R, L, R) touch left <i>And I want you to know</i> - 3 step turn to left (step L, R, L) touch right <i>I'm your friend too</i> - Jog forward 4 (heels up in back) with arms forward palms up; Jump to 2nd with hands on hips</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 3 / Week 10 [Week 30]: Ages 4 ½ - 6

Focus Book: *Shining Star Trophy* Review

Song: *What's a Friend?*

Class Length: 45 Minutes

Theme Focus: Season of Winter

Props Needed: Mats, Scarves, & Maracas

Additional Props: Painter's Tape,

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>Shining Star Trophy</i> – Reread or retell the story then review important events. 1. What was the big news that Ms. Mimi announced to Angelina and her friends? (They were going to have a talent show.) 2. What would the winner win? (A Shining Star Trophy.) 3. What did Angelina imagine doing across the stage for the talent show? (Leap and twirl) 4. What did Alice decide to perform for the talent show? (A gymnastics routine.) 5. What did Angelina want to do for the talent show? (Ballet) 6. What did Angelina want to learn so she could have something special to perform? (A very hard step called a fouette.) 7. What was Angelina having trouble finding time to do? (Practice her routine and special ballet steps.) 8. Who was the special dancer coming to dance with Angelina and her friends in the talent show? (Perry Parmesan, the star of Mousical the Musical) 9. What did Angelina and her friends practice? (Their high kicks.) 10. What did Angelina want to learn so she could have something special to perform? (A very hard step called a fouette.) 11. What did Angelina’s friends help her do? (Practice her fouettes and routine for the talent show.) 12. Who was last to perform her routine? (Angelina Ballerina) 13. How many fouettes did Angelina do? (8) 14. Who won the talent show? (Angelina)
	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><u><i>Dancers will perform the same exercise from the previous week.</i></u> <i>Angelina was so excited to complete her fouette turns! Today you will turn like Angelina.</i> Listen for Angelina's welcome Each dancer will:</p> <ol style="list-style-type: none"> 1. Stand like a dancer. 2. <i>Dancers will twirl/turn one time then skip or gallop around the circle. Dancers will twirl/turn one time when they return to their spots.</i> 3. Curtsey and sit like a dancer. 4. 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. <p>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></p>
	Give dancers verbal guidance on what to do and cue the next dancer to stand.		
	Rotating; Flexing; Pointing & Stretching	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"> • Flex and pointe ankles/feet 2 times • Rotate outward and parallel with pointed feet 2 times • Walk fingers down legs as far as possible while keeping knees straight and hold stretch; sitting tall on count 8 • Repeat all of above • Quickly open legs to straddle – flex and pointe ankles/feet 4 times • Walk fingers forward increasing stretch of inner thighs; hold; sit up on count 8 • Repeat all of above

	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. Remind dancers to keep their knees facing the ceiling as they stretch forward in straddle		
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 & Grande Plié with Port de bras	Class CD, Plié, Track #5, 2:29 None	<p>Legs parallel with arms en bas:</p> <ul style="list-style-type: none"> • 2 demi-pliés parallel with slight opening of arms to demi-seconde and return to en bas on straightening of legs • Port de bras to 1st; 5th, 2nd, en bas • Open legs/feet to 1st position • Demi-pliés 1st position with slight opening of arms to demi-seconde and return to en bas on straightening of legs • Port de bras to 1st; 5th, 2nd, en bas • Tendu and lower heel in 2nd position – minimal rotation • 2 demi plies in 2nd position with slight opening of arms to demi-seconde and return to en bas on straightening of leg • Port de bras to 1st; 5th, 2nd and hold • 3 Grand Pliés with arms in 2nd position • Tendu close 1st, rotate to parallel, rise to demi-pointe and balance with arms in 1st 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 and finish for 3
	Discuss with the dancers the importance of counting their music and moving smoothly with straight backs.		
	Tendu Parallel & 1st	Class CD, Tendu, Track #6, 1:19, None	<p>Feet parallel with hands on hips</p> <ul style="list-style-type: none"> • 3 tendu devant, stretching the right foot forward parallel and closing parallel • 1 demi-plié, straighten legs and 1 clap • Repeat on left foot; • Quickly rotate legs to 1st • Repeat above pattern with tendu a la seconde from 1st • Keep legs in 1st position. • Repeat all of pattern with tendu devant in rotation • Repeat all of pattern with tendu a la seconde • Finish for 3

Remind dancers to keep their tummies very still while performing tendu. Remind dancers when performing their tendu a la seconde to keep both hips and shoulders facing forward and level. Remind dancers to keep knees stretched throughout all tendus. Review with dancers how their foot leaves and returns to 1 st position during tendu devant.		
Piqué with Passé/Retiré	Class CD, Piqué, Track #8, :28, repeat, None	Hands on hips with legs in parallel: <ul style="list-style-type: none"> • Dégagé right leg parallel devant–count “and” • Piqué 3 times – counts 1,2,3 • Bring foot to passé – count 4 • Repeat all of above 2 times • Keep leg in passé and port de bras arms 1st, 5th, 2nd and place hands on hips as the leg lowers to parallel • Repeat all of above on left • Finish for 3
Remind dancers to keep their hips facing the front. Remind dancers that the piqué is with their entire leg and only the toes touch the floor with each tap.		
Passé/Retiré	Class CD; Cou de pied/ Passé/ Retiré; Track #9; :44; None	Legs parallel with hands on hips <ul style="list-style-type: none"> • Right leg/foot: parallel cou de pied; passé; cou de pied lower parallel • Repeat on left leg • Right leg: parallel cou de pied; passé; développé parallel devant (hold 2 counts) • Return right leg to passé; bring arms to 1st position; hold balance; lower to parallel. • Repeat above starting with left leg • Finish for 3
Remind dancers to look straight forward as they stand on one leg and to keep their tummies tight as they perform their passé retiré.		
Center	Transition to Center Work	Dancers will remain in their line formations facing the front of the studio.
	Sauté from 1st position	Class CD, Sauté, Track #11, :33, None <ul style="list-style-type: none"> • Begin with legs in 1st position and hands on hips. • Plié, sauté in 1st position, plié in 1st position, stretch legs; repeat 8 times • 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 to push the floor away with each jump. Keep backs long and straight during all landings. Remind dancers to open knees over toes creating a big diamond shape with their legs as they land their jumps.	

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.		
	Forward Waltz and Bourrée Turn with a Friend	Class CD: Waltz; Track #20; 1:42:	Place dancers in rows on opposite sides of the studio facing each other. Point out to each dancer that their partner is on the opposite side of the studio <ul style="list-style-type: none"> • Dancers will waltz to their partner 8 times and meet their partner in the middle • Once they come face to face with their partner, they will hold hands, rise on demi pointe and bourrée one complete circle around • Dancers will curtsy to their partner, turn, and waltz back to their starting position • Repeat the entire exercise (Optional: change partners)
	Alternate the words used to cue the dancers. Examples of what you can use: Low, high, high; 1, 2, 3; Bend, stretch, stretch; & Down, up, up. Have the dancers say the words that best help them understand how to do a waltz.		
	Winter Theme: <div> <ul style="list-style-type: none"> • Dancers will pretend they are going to a Winter Ball. Have them pantomime dressing in a lavish ball gown (with the optional or pretend items) then arriving at the ball. • Dancers will then engage in a partner dance. • Place dancers in rows on opposite sides of the studio facing each other and point out to each dancer that their partner is on the opposite side of the studio • Dancers will waltz to their partner 8 times and meet their partner in the middle • Once they come face to face with their partner, they will hold hands, rise on demi pointe and bourrée one complete circle around • Dancers will curtsy to their partner, turn, and waltz back to their starting position • Repeat the entire exercise (Optional: change partners) </div> Props: Optional items such as a small crown or boa		
	Marching and Turning with a Partner	Class CD: Marching; Track #15; 2:48; None	Place dancers in rows on opposite sides of the studio facing each other. Point out to each dancer that their partner is on the opposite side of the studio <ul style="list-style-type: none"> • Have the dancers march forward toward their partner for 8 counts • When the partners reach each other, they will connect their right arms and march around in one complete circle • Dancers will march back to their starting positions • Repeat the entire exercise
	Review with dancers which arm is their right arm. Have them practice marching around in a circle with their partner.		
	Dress the Snowman <div> <ul style="list-style-type: none"> • Dancers will form a large circle around the teacher assistant. Assign each dancer a #1 or a #2 – alternating 1, 2, 1, 2, etc. </div> Props: None		

	<ul style="list-style-type: none"> Dancers will march around the assistant 1 complete rotation. Point out to the dancers that their home place in the circle is lined up with something noticeable on the assistant such as her bun, ear, tummy, back of shoulder, eyes, etc. Remind the assistant to remain very still as a snowman would be. Once dancers are back in their home place, the #1 dancers will pretend to pick up an item that they will use to dress the snowman, march forward toward the snowman, place their pretend item on the student assistant, and march backward to their home place. Repeat with the #2 dancers. Repeat entire exercise having the circle rotate in the opposite direction. Once the snowman is fully dressed, the snowman will come alive and dance and the children must copy the dance of the snowman. Then the sun will come out and slowly melt the snowman as the children also melt. 		
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		
	Energy & Direction	Angelina Says Creative Movement CD; Energy; Track #11; 3:45; None	<p>Last week Angelina taught us about moving with different energy. Today we are going to add another movement concept to the concept of energy. Angelina will call out which type of energy she wants us to dance with and immediately after she speaks and as the music starts, I will call out the direction I would like for you to move in while also moving in a specific energy. Let's listen carefully for Angelina's voice and then my voice to create our special dance. Listen and follow Angelina's guidance.</p> <ul style="list-style-type: none"> Dancers will create their own movement based on the concept of energy. Freeze to listen for another type of energy to be called out
	Allow the dancers to create their own movement under your guidance. With the help of Angelina, the dancers will learn about different energy such as moving sharply, smoothly, heavily, and lightly. Discuss with the dancers different things that move with these four different types of energy to give them a better idea of the concept.		
	Winter Theme <ul style="list-style-type: none"> This is the same exercise as previously learned but will add the element of direction. Use the Class CD #21 Jumps/Leaps music or any other song you feel appropriate. Explain to dancers that in some places, winters can be very harsh: blizzards occur (a snowstorm with high winds which makes it hard to see), roads and other surfaces become covered in ice; several feet of snow falls in certain places, etc. Yet, in some places the weather is very nice with comfortable temperatures and lots of sunlight. Tell dancers that they are going to move with different kinds of energy depending on the weather condition that the teacher identifies. Have dancers spread out around the room. 		Props: None

	<ul style="list-style-type: none"> Call out various types of weather and have dancers move according to the weather condition. Also call out a direction in which you would like for them to move: forward, backward, sideways, high, low, etc. 		
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, <i>What's a Friend?</i> ; Track #8; ;23; None	<p>Teach lyrics first and then choreography for the Angelina song – <i>What's a Friend?</i></p> <p><i>Someone to share my dream with</i> <i>Someone to taste ice cream with</i> <i>I'm glad I've got a friend like you</i> <i>Someone to face each day with</i> <i>Someone you feel OK with</i> <i>And I want you to know</i> <i>I'm your friend too</i></p> <p><i>Someone to share my dream with</i> - Tendu right devant; tendu left devant <i>Someone to taste ice cream with</i> - Passé retiré right; pretend to eat/lick an ice cream cone <i>I'm glad I've got a friend like you</i> - Gallop to the right 3 & 1 temps lié to switch legs & tendu left <i>Someone to face each day with</i> - Gallop to the left 3 and 1 temps lie to switch legs & tendu right <i>Someone you feel OK with</i> - 3 step turn to right (step R, L, R) touch left <i>And I want you to know</i> - 3 step turn to left (step L, R, L) touch right <i>I'm your friend too</i> - Jog forward 4 (heels up in back) with arms forward palms up; Jump to 2nd with hands on hips</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

			<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: