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Angelina Ballerina™ Dance Academy Curriculum was authored by Beverly F. Spell

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Teacher Information

Level 1

Ages 3 – 4 ½

Level 2

Ages 4 ½ - 6

Curriculum Length

Four 10-Week Session Terms

Class Length

45 Minutes

Class Frequency

1 Per Week

Curriculum Objective

To teach Angelina Ballerina™ themed group pre-ballet and creative movement classes that will promote creative learning and lay the foundation for correct and age appropriate dance technique. With the help of Angelina Ballerina™ and developmentally focused teaching, each individual student will have fun while learning how to dance.

Curriculum Goals for Each Student

Promote confidence, creativity, and physical health; appreciation of the arts; learning correct and age appropriate dance technique; learning correct behavior and teamwork in a group setting; and a love for learning through reading, dancing, music and imaginative play.

Curriculum Format

The Level 1 and Level 2 curriculum each consists of four terms with 10-week sessions of lesson plans. Each 10-week session or term will focus on a different season of the year - Session 1 = Summer, Session 2 = Fall, Session 3 = Winter, and Session 4 = Spring.

In addition to incorporating themed seasonal exercises, each individual class will also focus on reading a particular section of an Angelina Ballerina™ story, checking for understanding through questions and answers and applying a base theme from the story to the class. The stories can be found in the Teacher's Story Manual.

The movement portion of each class has been designed with considerations of the level of physical and cognitive ability of children within each age range of Levels 1 and 2. Knowing that this specific age group may have many variances within each aspect of development, the curriculum has been designed to challenge while never overwhelming the individual child.

Individual Class Format

The following list displays the exact structure for each Angelina Ballerina™ Dance Academy class. *The times listed are approximate*; knowing that the length within each segment may fluctuate depending on if a new skill is being introduced or some other factor that may alter the length of each segment. As the young dancers learn the format and structure of the program, transition times should lessen and more time will be spent on teaching skill development and exploring movement with the help of Angelina Ballerina™.

- Greeting & Angelina Ballerina™ Focus Story – *approximately 5 minutes*
- Warm-Up – *approximately 8 minutes*
- Center Barre – *approximately 5 minutes*
- Center – *approximately 5 minutes*
- Traveling Steps – *approximately 8 minutes*
- Creative Movement – *approximately 5 minutes*
- Angelina Ballerina Dance – *approximately 5 minutes*
- Good-bye – *approximately 4 minutes*

The Angelina Ballerina™ Dance Academy Curriculum provides teachers with the tools and knowledge necessary for the creation of a successful learning environment. Young dancers enrolled in the Angelina program will acquire motor, cognitive, and social skills that will enable them to have fun while learning to dance as they are also growing developmentally. Instructors are encouraged to: 1) Provide positive attention and praise throughout each class; 2) Let the students know you see them working hard and making great progress; 3) Be sure to make the praise specific by calling the child's name and describing the student's positive behavior; 4) Keep the tone in every class a positive one.

It is also important to teach with as many different modalities as possible. The dictionary defines a modality as the means that you use as a teacher to help a student learn a skill. In a dance class, different types of modalities that can be used are verbal and auditory instruction (saying and singing), visual instruction, tactile stimulation, imagery, pretend play, props such as mats, scarves, or musical instruments, drawing on a white board, handouts, etc. The more modalities used in teaching, the greater chance to reach the many different learning styles of individual students in the classroom.

Important Considerations for Students Ages 3 – 4 ½ Years Old

Teachers of the Level 1 Angelina Ballerina™ Dance Academy Curriculum will be introducing students to important concepts such as taking turns, sharing, listening to simple instructions/directions, and interacting with other students, the teacher and the assistant teacher. The young dancers in this program will also be introduced to dance and movement activities that will increase basic coordination, increase balance, develop fine and gross motor skills, encourage creativity, and experience the joy of moving to music.

The attention span of a class of 3 – 4 ½ year olds is short with the younger age range exhibiting an even shorter level of concentration than the upper age range. The vocabulary of this age range is expanding exponentially. These basic facts must be kept in mind while teaching each and every student in the class. Do not expect the 3-year-old students to acquire the same skill development as the 4 ½-year old students. Treat each student individually and encourage positive participation and the joy of movement while learning to dance like Angelina Ballerina™.

Important Considerations for Students Ages 4 ½ -6 Years Old

Teachers of the Level 2 Angelina Ballerina™. Dance Academy Curriculum will continue to focus on many of the same important concepts taught in the Level 1 program. Exercises promoting turn taking, sharing, listening to instructions and interacting with other dancers and teachers in the classroom continue to be built into the structure of the class format. However, the expectations are higher in the older age group due to the child's increased understanding and ability to comply.

Physically, the dancers in the 4 ½ - 6-year-old age range have bodies that are more developed in proportions therefore allowing for greater balance and coordination. The ability to naturally skip also appears in most 5 year olds. Six year olds are more fluid in their movement than most five year olds. The five and six year olds also have greater understanding of language and an increased vocabulary. The students in this age range have a better ability to concentrate allowing for longer and more complicated exercises

As suggested in the younger program, it is important to treat each student individually and encourage positive participation and the joy of movement while learning to dance like Angelina Ballerina™.

Recommended Class Size

For children in both the 3-4 ½ year old age range and the 4 ½ - 6 year old age range, it is recommended to limit your class sizes to 12 students. For 12 students, it is also essential that a class assistant be present in every class to assist the teacher and the students. If it is impossible to have a class assistant, it is recommended to limit your classes to 8 students.

Class Assistant

Having a class assistant in each Angelina Ballerina™ Dance Academy class can help at many levels. The class assistant is there to assist the teacher by demonstrating, being a positive role model, and to help with transitions before, during, and after each class. A good class assistant is one who loves children and dance. They must also have an awareness of what is going on around them and the discipline to remain focused on their duties and the teacher's needs. Responsible teen dancers within your studio make excellent class assistants. As the director, take the time to arrange adequate training of the class assistants prior to the beginning of the program.

Responsibilities of the class assistant:

- It is important that the class assistant dress like a dancer.
- It is important that the class assistant arrive 15 minutes before class is to begin and be able to stay at least 5 or 10 minutes afterward.

- The duties of the class assistant begin immediately by always greeting and acknowledging the students and their parents.
- The assistant should report to the teacher to find out how she can assist her before class.
- Before class is to begin, the assistant should gather the students next to the door of the studio. This is a great time to play the game “Angelina Says” with the waiting dancers.
- The class assistant will act as a demonstrator for the teacher.
- While the students are in a circle formation the assistant should remain directly across from the teacher. The assistant should also face the students when standing or demonstrating in lines. In most traveling exercises the assistant will lead the dancers across the studio.
- The class assistant should help with handing out and putting away all dance props.
- The class assistant should help distribute any handouts that need to be given to the dancers at the end of the class.
- The class assistant should wait with any child that is not picked up promptly at the end of class. A young child can become very anxious when he or she does not see a family member immediately upon exiting the studio. The assistant should engage the child by helping them change their shoes, assisting with dressing, and talking with them until their parent arrives.
- It is crucial that the class assistant always acts as a positive role model for the young dancers. The assistant should always greet the students with a smile inside the studio as well as when away from the studio. Young dancers look up to the class assistant and it is important for the assistant to understand how valuable their role is within the Angelina Ballerina™ Dance Academy program.
- It is important to leave all correcting of technique of the individual students to the teacher. The class assistant may redirect a disengaged student by lightly touching the student’s shoulder and then looking at the teacher. This is called redirection and is a very useful technique to use when teaching children in a group setting. It is also beneficial for the assistant to stand near the student that may have issues with becoming easily distracted.

Pre-Class Preparation

Once the students arrive, all focus needs to be on the students and not any pre-class preparation. In order to provide dancers with the best learning environment it is crucial to have your music, props, lesson plans, Teacher Story Manual, stickers (to be handed out at the end of class), and any handouts ready before class begins. Teaching this young age requires that the children remain engaged at all times. A 3-year-old has a very limited attention span and turning your back to find music or to decide what to do next will result in valuable teaching time lost by having to redirect their focus on you again. It is also essential for the teacher to have thoroughly read the lesson plan to familiarize themselves with each exercise, the music, and the props needed for that particular lesson. Another benefit of the Angelina Ballerina™ Dance Academy is to take advantage of information contained within the training videos provided in the video

companion section of the website. These videos offer support for teachers with examples on how to present particular exercises and/or lessons.

Young Dancers and Rotation

Level 1: Dancers in the 3 – 4 ½ year old age range are discovering their balance and awareness of their bodies as they move through space. Even though ballet is an art form that is based on rotation from the hips while moving through the five positions of the feet, asking this age group to perform with their legs in rotations adds a level of difficulty for which they are not developmentally ready. Performing a select few exercises with their legs minimally rotated will be fine and will challenge them in a positive manner.

Level 2: Dancers in the 4 ½ - 6-year-old age range are better able to work in a limited amount of turnout. However, the focus of each lesson still needs to be on increasing balance, gross motor development, and musical awareness and not how much the dancer's feet turn out.

It will be noted on each exercise as to whether the dancer is to begin in parallel, legs together with knees and toes pointed forward, or if they are to begin in a very small first position. When asking the dancers to use minimal rotation, have them look down at their feet and ask them to form a V with their feet. Even if they are not grasping the concept of knees over toes, get in the habit of saying, “knees over toes” as you lay the groundwork for later work.

Another important aspect of working in rotation is for the class assistant to use the same amount of rotation that is being asked of the young dancers. Children learn by copying and if the class assistant is an accomplished dancer with great turnout the younger child will try to do the same with her feet. This could be a problem for the child that is not ready to work in extensive rotation.

The focal point of every Angelina Ballerina™ Dance Academy class is for young children to experience the joy of movement with the help of Angelina Ballerina. Allowing the children to work in parallel will give them the opportunity to move more freely as they develop their gross motor skills, balance, and love for dance.

Pretend Play

Children ages 2-7 learn and categorize information through pretend play. Incorporating pretend play into movement classes ensures the young dancers will remain engaged and excited about learning. The Angelina Ballerina™ Dance Academy program is founded on young dancers imagining their connection to the beloved Angelina Ballerina™ character. This is a form of pretend play. Each lesson focuses on an aspect within a portion of an Angelina story and also from an experience that happens during certain seasons of the year. Important concepts in dance and within seasons of the year will also be taught using pretend play. Making pretend play an integral part of teaching young children to dance will guarantee students eager to return to class to learn more.

Another enjoyable way to incorporate pretend play into each class is by including Angelina's different friends into the traveling exercises. Take characters and story lines from the Angelina story that was read at the beginning of class and incorporate them into what the dancers are doing during traveling exercises. Examples of ideas will be presented in the individual lesson plans but it is suggested for you to expand on this concept by allowing your creativity along with the young dancer's excitement to develop and integrate the many different combinations of character development, styles of movement, and story lines.

During the creative movement portion of each class, the dancers will have an opportunity to create their own movement within a specified structure. For example, dancers will have an opportunity to decide on how they will move in order to create their own interpretation of a movement concept such as level, size, direction, etc. The young dancers will also explore a different season of the year within each 10-week term. It is important for the teacher to allow the students to create their own movement and how it relates to the lessons being learned. DO NOT give too many instructions. There is no wrong way. This is the child's movement. Allow the students to create and figure out the movement as they understand and wish to interpret. This is child directed dance and is a very important aspect of developing a creative dancer. It is also important for the assistant and the teacher to participate in this portion of class as well. If there is a student not participating it may be due to shyness or not understanding. Go to that child and give smiles of encouragement and offer your hand to dance along with you.

The Importance of Repetition

Children learn through repetition. In the Angelina Ballerina™ Dance Academy program students will be attending class for 45 minutes one time each week. Due to the limited amount of class time, it is important to repeat many of the exercises for several weeks so the young dancers will truly learn the correct concept being presented. We know that a 3-year-old child cannot perform a technically correct tendu, no matter how many times she tries; but through repetition she will become proficient in extending her leg to the front with her toes somewhat pointed when the teacher says and demonstrates the word tendu.

Throughout the lesson plans there will also be similar lessons presented each week within level 1 and level 2 of the Angelina Ballerina™ Dance Academy program. Concepts will be presented in the younger age group and the student in the 3-4 ½ year old level 1 program will learn based on where they are developmentally at that given point. The same concepts with some variations will be presented in the 4 ½ - 6-year-old level 2 program, but due to the children being able to comprehend at a higher developmental level, the repetition of material is beneficial to all children participating.

The class format will always remain the same in the Angelina Ballerina™ Dance Academy program. Knowing what comes next comforts children. The structure of the class format will remain the same throughout the year, even when working on performance choreography.

Cross-body Movements

Movements that laterally cross the midline of the body are called cross-body movements. An example of a cross-body movement is when the right hand touches the left knee. Rhythmically tapping in a cross-body fashion is very beneficial for the developing child because it has been proven to make new connections in the brain causing the right and left hemispheres to work together resulting in better communication between parts of the brain. *Every warm-up should contain some form of cross-body type movement.* Create various hand clapping and tapping games using repeating patterns for the young dancers to have fun with as they tap their right hand to their left side of their body and their left hand to some part of their right side of their body.

Terminology

Children are like sponges when it comes to learning a new language. Ballet terms are in French. Without drilling the dancers into learning terminology, expose them to the information by saying the French term with the definition as you teach the classes. Ask the dancers to repeat the terminology information back to you. For example: saying, “Plié is to bend. Plié is a French word and in ballet it means to bend your knees. Dancers, can you say the word plié with me?” This information is age appropriate and will lay the foundation for future classical ballet training. The French terms will be listed in each weekly lesson plan along with their definitions. The following week, review the information by asking the dancers, “Who can show me how to do a plié? What are we bending?” Be sure to compliment the dancers for remembering. This constant casual repetition will assist the dancers in learning the language of ballet. You may even ask the dancers to say plié as they complete the movement.

Themed Term Activities

This curriculum has been divided into four different sections or terms. Each term includes ten weekly lesson plans. Each section or term focuses on a different season of the year beginning with Summer for Term 1, Fall for Term 2, Winter for Term 3, and Spring for Term 4. These seasonal activities are optional but recommended for adding variety into your classes. All seasonal lessons will take place in the Across the Floor and Creative Movement sections of class. Additional props will be needed for each season. For example, in the season of Summer the dancers will use beach balls and sand buckets during some of the activities. Please read through the curriculum to make sure you have the proper seasonal props on hand prior to the start of the new term. It will be necessary to have enough props for each dancer in class and the teacher and assistant. The seasonal lesson plans are shaded in gray and the required props are written on the top right hand of each description.

Terms & Definitions

The following terms will be introduced at some point during this curriculum’s four 10-week session terms. Additional terms that do not appear on this list may also be introduced in the program. When introducing young dancers to the various terms below, it is important to allow many opportunities to explore the individual movements and ideas. It is also critical for new information to always be introduced in a fun and creative environment. Do not expect mastery of any of the movement skills listed below in this age group. The terms below will be

presented to the dancers in a manner that will be appropriate to the cognitive and physical development of children in the 3 – 4 ½ year old age group. For example, pas de chat will be taught in parallel and presented with a pretend play storyline to encourage jumping from one foot to the other as if the dancer is jumping over an imaginary object.

The terms listed below are a sample of what young dancer will learn in the Angelina Ballerina™ Dance Academy Curriculum and in no way represents everything they will learn or be exposed to in the curriculum.

<i>Action Words</i>	Movements such as bending, twisting, stretching, swinging, pushing, pulling, swaying, turning, spinning, kicking, shaking, wiggling, gliding, bouncing, etc.
<i>Adagio (ah DAHZHO)</i>	A series of exercises in slow, controlled movements to develop balance
<i>Allegro (a LAY groh)</i>	A sequence of steps done to a quick tempo
<i>Allongé (a lawn ZHAY)</i>	Extended, outstretched
<i>Arabesque (a ra BESK)</i>	A position of the body supported on one leg with the other leg extended behind
<i>Ballerina (bahl leh reenah)</i>	Principal female dancer
<i>Balance</i>	Evenly distributing weight while remaining steady
<i>Barre (bar)</i>	A horizontal bar which a dancer holds for support and balance
<i>Bourrée (boo RAY)</i>	Small quick steps in relevé
<i>Center Stage</i>	In the middle of the stage
<i>Chassé (sha-SAY)</i>	Chased
<i>Cou-de-pied (koo duh PYAY)</i>	Neck of the foot – ankle
<i>Coupé (koo PAY)</i>	Cut

<i>Dancer Walks</i>	Transferring weight from one foot to the other with toes reaching and touching floor first and then rolling to heels
<i>Dégagé</i> (day-ga-ZHAY)	Disengaged
<i>Demi</i> (duh MEE)	Half
<i>Demi-Plié</i> (duh MEE plee-AY)	A half bending of the knees
<i>Demi-Seconde of the Arms</i>	A halfway position of seconde and en bas
<i>Derrière</i> (deh-RYEHR)	Behind, back
<i>Devant</i> (duh VAHN)	In front
<i>Directions</i>	Movement qualities such as forward, backward, sideways, up, and down
<i>Downstage</i>	Toward the front of the stage
<i>Échappé</i> (ay-sha-PAY)	Escape
<i>Échappé Sauté</i> (ay-sha-PAY soh TAY)	Escaped jump – Jump open and jump closed
<i>Élevé</i> (el uh VAY)	To rise to demi-pointe
<i>Emotion</i>	How a person feels. Emotions can change the way a dancer moves. Examples of emotions are happy, sad, angry, frightened, confident, silly, excited, etc.
<i>En bas</i> (ahn bah)	Low: arms are rounded at a low level in front of the body
<i>Energy</i>	Movement qualities such as sharp, smooth, heavy, and light
<i>Fifth Position of the Arms</i>	Arms are rounded overhead
<i>First Position of the Arms</i>	Arms rounded in front of body
<i>First Position of the Feet</i>	For this age group: using a small amount of rotation, heels together and toes and knees

	facing away from each other; form the letter V with the feet
<i>Gallop</i>	A combination of a walk and a run where one leg chases the other
<i>General Space</i>	The space we travel through
<i>Grande</i> (grahn)	Big
<i>Hop</i>	A jump on one foot, landing on the same foot
<i>Jump</i>	Jumping off both feet, landing on both feet
<i>Leap</i>	A jump beginning on one foot and landing on the other foot
<i>Level</i>	Movement qualities such as high, medium, and low
<i>Marching</i>	A steady step lifting one knee up and then the other while traveling forward or backward and swinging arms in opposition
<i>Pathway</i>	Moving while traveling straight, curvy, and zig-zag
<i>Parallel</i>	When both feet are facing forward; no turnout
<i>Parts of the Body</i>	Head, eyes, nose, ears, mouth, face, neck, shoulders, chest, tummy, back, hips, legs, thighs, knees, ankles, feet, toes, heels, arms, elbows, hands, fingers, etc.
<i>Pas de chat</i> (pah duh shah)	Step of the cat
<i>Passé</i> (pa SAY)	Passed; a movement in which the foot of the working leg passes the knee of the supporting leg
<i>Petit</i> (puh TEE)	Small
<i>Piqué</i> (pee KAY)	Pricked

<i>Pirouette</i> (peer WET)	A turn on one leg (dancers in this age group are not ready for pirouettes)
<i>Place</i>	The space a body takes up – a body can dance in one place or dance in many places
<i>Plié</i> (plee AY)	A bending of the knees
<i>Port de bras</i> (pawr duh brah)	Movement of the arms
<i>Positions of the Arms</i>	For this age group: en bas; 1 st position; 2 nd position; 5 th position; demi-seconde
<i>Positions of the Feet</i>	For this age group: parallel; 1 st position; 2 nd position
<i>Relationships to Others & Objects</i>	Near, side-by-side, in front of, in back of, away from, toward, under, over, inside, outside, same, opposite, etc.
<i>Relevé</i> (ruhl VAY)	Raising of the body to demi-pointe or pointe
<i>Retiré</i> (ruh-tee RAY)	Withdrawn; the position of the foot touching the side of the opposite knee
<i>Révérence</i> (ray-vay-RAHNSS)	Curtsey or bow
<i>Rocking</i>	Transfer of weight – can be side to side or forward and backward
<i>Sauté</i> (soh TAY)	To jump
<i>Seconde, à la</i> (ah lah suh GAWND)	To the second
<i>Second Position of the Arms</i>	The arms are rounded and form a downward slope slightly forward of the side of the body
<i>Self-space</i>	The space your body takes up
<i>Shapes</i>	Bodies can make curved or straight shapes
<i>Size</i>	Small, big, wide, narrow

<i>Skipping</i>	A combination of a step and a hop performed in an uneven rhythm
<i>Spinning</i>	Rotating body multiple times
<i>Stretching</i>	Extending muscles; making body more flexible
<i>Tempo</i>	The speed of movement and music; fast, slow, or moderate
<i>Temps lié</i> (than lyay)	Connected
<i>Tendu</i> (tahn-DEW)	Stretched ankle and foot
<i>Tombé</i> (tawn BAY)	Fallen
<i>Upstage</i>	Toward the back of the stage
<i>Waltz</i>	3 steps (down, up, up) performed in $\frac{3}{4}$ time

Creating the Best Learning Environment

The goal of the Angelina Ballerina™ Dance Academy Curriculum is to provide young dancers with the best studio-learning environment. By incorporating the information found within this curriculum and following the guidelines of the weekly lesson plans, teachers will be successful in creating young dancers with increased motor development, greater confidence, and a love for movement and music.

Angelina Ballerina™ Brand Information

About the Angelina Ballerina Series

Angelina Ballerina™: The Next Steps, is a CGI – Animated Series that follows the dance filled adventures of Angelina Ballerina, the remarkable little mouse who dreams of becoming a prima ballerina. The series captures the joys and frustrations of growing up as Angelina discovers that life is not always a perfect ballet, and the steps along the way can be difficult and confusing.

Based on the original best-selling children's book series by author Katharine Holabird and illustrator Helen Craig, the new Angelina Ballerina: The Next Steps follows the now 8-year old Angelina as she embarks on the next stage in life at a new school where she experiences new forms of music and dance. The series sees Angelina living on the other side of Chipping Cheddar, attending Camembert Academy, a school for the performing arts, and making friends with a cast of colorful characters, including her new teacher, Ms. Mimi. Angelina Ballerina: The Next Steps also celebrates music and brings to life many forms of dance for Angelina including ballet, modern, tap, jazz, classic and ethnic. As an 8-year old ballerina, her life revolves around dancing and performance, family, friendship and following her dreams. Angelina always works hard to reach her goals and learns from her mistakes. As little girls share in Angelina's experiences, they're inspired to go after their big dreams too!

All About Angelina

Angelina is an imaginative, clever, determined little mouseling who is passionate about dancing and life. Both on and off stage, 8-year-old Angelina is a feisty spirit bursting with energy. She is constantly plié-ing, pirouetting, and jeté-ing with exuberance! While she sometimes has the tendency to be unfocused about anything that does not involve dance, Angelina's talent and determination ultimately allow her to persevere-and be the star of the show.

Angelina twirls, skips, and leaps through life, dreaming of dancing like a real ballet star. Anything can trigger one of her vivid daydreams, in which she usually imagines herself in an important performance. This little mouseling has HUGE emotions-Angelina can feel envious of little sister Polly, ecstatic about dancing on stage with her best friend Alice, and tearful about forgetting her book bag-all in one morning.

Angelina's dreams don't always go according to plan, but luckily there are positive lessons to learn along the way. And when Angelina makes a mistake, she's quick to apologize and try to make amends. She is sympathetic, and if she makes a mess she'll help clean it up-unless she's so busy she doesn't notice.

Angelina's Friends

Alice Nimbletoe: Angelina's oldest and 'best-est' friend from their early years together at Miss Lilly's ballet school. Alice is optimistic, enthusiastic and always up for a new adventure. She is kind, compassionate and has a heart of gold. Discovering a natural ability for gymnastics, Alice traded in her ballet slippers to pursue her dreams of becoming a world-class gymnast.

Viki: Fun-loving, easy-going, entertaining and extroverted, Viki is an exciting new friend for Angelina at Camembert Academy. She loves ethnic and unusual forms of dance, and she will be the first to try anything new. She is bold and encourages Angelina to try out all that Camembert has to offer.

Gracie: Angelina's favorite rival, Gracie is meticulous and a tad self-absorbed and can be quite a teacher's pet in order to get Ms. Mimi's attention. Like Angelina, Gracie loves being the star of the show, but often uses those occasions to brag. Though she prefers modern dance, Gracie is still undecided as to what kind of dancer she really wants to be. Though Gracie sometimes drives Angelina mad, Angelina knows Gracie has a good heart, and the competition keeps Angelina on their toes.

Marco: Marco is a student from the exotic tropical country of Costa Mousa. A music lover, Marco is also wildly enthusiastic about sport, especially soccer and basketball. Marco has taught himself to play multiple instruments. Marco can bring out the wild, slightly raucous side of Angelina, and sometimes they have to be separated when they sit together in school.

A.Z. (aka "Adam Zac Hariah"): A.Z. is a mouseling who is obsessed with hip-hop dance and music. Instead of walking, he "struts" around appearing cool in the eyes of the other students. Having recently moved to the small town of Chipping Cheddar from the city, A.Z. has a city-mouse attitude. He is the trendsetter at Camembert Academy, always in the know about the latest cultural phenomenon, such as the latest handshake, line dance or the cheese du jour.

Ms. Mimi: The head teacher at Camembert Academy is everyone's role model. She is modern, young, pretty, fun, warm and caring. She adores little mouselings as much as they adore her and loves to inspire them with her own vivid imagination. Ms. Mimi is a good listener and has an innate understanding of psychology, always guiding her students to work out issues for themselves.

Polly Mouseling: Sharing her big sister's love of ballet, Polly is an eager student whenever Angelina take the time to teach her some of the basics. And if there are steps she cannot copy, Polly is happy to make up her own, much to Angelina's dismay. With the innocence of a 4-year-old, Polly tells it like it is, often revealing a profound wisdom that comes from simply speaking from the heart. Polly is the quintessential little sister and one of her favorite all-time activities is putting on shows with Angelina for their number one fans, their parents, Mr. and Mrs. Mouseling.

Common Angelina Phrases & Terms

Make an effort to incorporate many of the following common phrases and terms used by Angelina into your classes.

- Be a Dancer
- Take a Bow
- Feel the Rhythm
- Dance, Dance, Dance
- Everybody Dance
- Prima Ballerina
- It's Showtime
- Dancing Princess
- Star of the Show
- Like my Moves
- Love 2 Dance
- Dance with Me
- Dance Off
- Just Dance
- Inspiring Young Dancers
- Little Dancer, Big Dreams
- Little Star, Big Dreams
- On with the Dance
- Star of the Show
- The World is My Stage
- Step to It
- Step It Up
- Reach for the Stars
- Life is a Dance
- Practice Makes Perfect
- Try Your Best
- Daydreamer
- The World Is My Stage
- Follow Your Toes
- Fun and Sweet
- Dancing Princess
- Little Star
- Tiny Dancer
- Ballet Baby
- Shining Star
- Broadway Bound
- Feel the Music

- Fancy Footwork
- Born to Dance
- Star of the Show
- Twinkle Toes
- Put Your Best Toe Forward
- Ta Da!
- Stupendous
- Absolutely Positively
- Really Truly
- Encore
- Follow Your Dreams
- I Adore Pink
- I'm a Dancing Princess
- Dancing is the Very Best Thing
- Isn't Ballet the Best Thing Ever?
- Point Your Toes
- Excellent
- Sooooo Amazing
- Happy Dancing
- Brilliant

Music Information

Music CDs

The Angelina Ballerina™ Dance Academy Curriculum includes three different CDs.

1. Angelina Ballerina™ Dance Academy Class CD
2. Angelina Says Creative Movement CD
3. Angelina's Song and Dance CD

Each CD is to be used during a particular portion of the weekly class. The exact track and information regarding music is provided in the weekly lesson plan chart.

- Welcome and Warm-Up – Angelina Ballerina™ Dance Academy Class CD
- Center Barre - Angelina Ballerina™ Dance Academy Class CD
- Center - Angelina Ballerina™ Dance Academy Class CD
- Traveling Steps - Angelina Ballerina™ Dance Academy Class CD
- Creative Movement - Angelina Says Creative Movement CD
- Angelina Ballerina Dance – Angelina's Song and Dance CD
- Good-bye - Angelina Ballerina™ Dance Academy Class CD

The voice of Angelina Ballerina™ has been included in the first and last track of the class CD. Angelina will greet and welcome the dancers at the beginning of every class. This greeting can be found at the beginning of track #1 just prior to the beginning of the circle warm-up music. Both the welcome greeting and the warm-up music are on track #1 of the class cd. Angelina will also bid the dancers farewell at the end of every class. This farewell can be found at the end of the Révérence music on track #22 of the Class CD. Both the welcome greeting and the farewell from Angelina should be played in every class.

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Angelina Ballerina Dance Academy Class CD

Warm-UP Circle

1. Angelina Welcome Greeting & Circle Warm UP	2/4	3:51
2. Stretch with port de bras	$\frac{3}{4}$	2:16
3. Flex/Point	2/4	1:18
4. Stretch & Strengthen	4/4	1:37

Center Barre

5. Demi-Plié & Port de bras	$\frac{3}{4}$	2:29
6. Tendu	2/4	1:19
7. Dégagé	4/4	1:32
8. Piqué	$\frac{3}{8}$:38
9. Cou-de-pied & Passé Retiré	4/4	:44

Center Work

10. Rocking/Temp lié	$\frac{3}{4}$	1:06
11. Sauté	2/4	:33
12. Échappé Sauté	4/4	:38
13. Pas de chat	$\frac{6}{8}$:35

Traveling Steps

14. Dancer Walks	4/4	1:51
15. Marching	4/4	2:48
16. Bourrée	4/4	1:21
17. Skips	$\frac{6}{8}$	1:27
18. Gallop	2/4	2:27
19. Chassé/Polka	$\frac{6}{8}$	1:45
20. Waltz	$\frac{3}{4}$	1:42
21. Leap/Jumps	4/4	2:16

Class Ending

22. Révérence with Angelina Farewell	$\frac{3}{4}$	1:19
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Angelina Says Creative Movement CD

Angelina Ballerina™ teaches the dancers basic movement concepts and creative movement through specific themes.

1. Place 2:03

Movement Concept: Place – moving in one place or all about the space

2. Levels 4:05

Movement Concept: Levels - high, medium, low

3. Autumn 1:24

Creative Movement: Seasons

4. Tempo 2:22

Movement Concept: Tempo – fast, moderate, slow

5. Winter 1:57

Creative Movement: Seasons

6. Emotion 1:59

Creative Movement: Emotions change the way we move

7. Shapes 2:21

Movement Concept: Shapes – curved or straight

8. Colors 3:33

Creative Movement: Colors make us feel differently and think of different things

9. Spring 2:06

Creative Movement: Seasons

10. Direction 2:46

Movement Concept: Directions – forward, backward, sideways, up, down

11. Energy 3:45

Movement Concept: Energy – sharp, smooth, light, heavy

12. Action Words 2:34

Movement Concept: Action Words – bend, twist, stretch, swing, push, pull, sway, turn, spin, kick, shake, wiggle, glide, bounce

13. Locomotor 2:24

Movement Concept: Locomotor – walk, run, jump, hop, march, leap, gallop, skate, skip

14. Summer 1:43

Creative Movement: Seasons

Angelina's Song & Dance CD

Spend several weeks teaching choreography and encouraging the young dancers to create their own free dance to each of the following Angelina songs. Ideas for choreography will appear in each weekly lesson plan. Please adjust the choreography to fit your students' needs and abilities. Encourage the dances to create their own choreography through free dance. For the shorter songs, you may want to repeat them to give the dancers more opportunity to free dance.

- | | |
|-----------------------------|------|
| 1. I Will Be a Star | :47 |
| 2. Dancing Butterfly | :49 |
| 3. One Two Three Four Five | 1:01 |
| 4. Holiday Time | :45 |
| 5. A Lot of Dancers | 1:03 |
| 6. The Best for You | 1:03 |
| 7. That Makes You My Friend | :32 |
| 8. What's a Friend | :23 |
| 9. Best Toe Forward | :38 |

Lyrics for Angelina Songs

I Will Be A Star

I can see what my future's going to be,
If I practice at the barre.
Not time for rest, if I'm to be the best
Only then I'll be a star

Imagine how they'll cheer when I finally appear,
I will be a star leaping in the air
I will be a star en pointe without a care
I will be a star; they'll throw flowers everywhere,
Yes, I will be a star; I know I will be a star

Dancing Butterfly

See me dancing like a butterfly
Open my wings and I'm floating thro' the sky
Twirling, swirling; that's me I'm never shy
Oh, no, 'cos I'm your dancing butterfly

I'll be dancing like a butterfly
With each flutter, I try to catch your eye
When I'm swooping; I'm really saying hi,
That's me I am your dancing butterfly
I am your dancing butterfly

One Two Three Four Five

Did you know that counting can be fun?
Let's begin a song with number one
Then numbers two and three
Come next in line and soon you'll see
That the magic has begun
Number four to move it right a long
The next position in our counting song
And then the number five will bring your ballet shoes alive
Places everyone for every ballerina just before they point a toe
Must know their numbers one to five
And with these five positions you'll be ready for the show
And your ballet will come to life
Let's count together
One two three four five

It's Holiday Time

It's here; it's here, this magic time of year
When the candles burn so bright
Surprise, surprise, just open up your eyes
See candy canes all red and white
Presents around the holiday tree
They'll be some for you and me
Yes, it's holiday time – the best time of year
We love holiday time – When everybody's here
Yes, it's holiday time – C'mom let's shout a cheer
Hip hooray for holiday time!

It Takes a Lot of Dancers

Here we are ready for the show
Ballerinas running to and fro
Before the big ballet a hundred things to do and say
Everyone counts down to go
In ballet, we love to work together
Friends will help to make the show much better
We're feeling fabulous
All the families there for us
So much fun to share
It takes a lot of dancers to dance in a ballet
Let's watch the dance and shout hooray
To each and every dancer on the stage

The Best For You

Friends are great and dreams are too
Both can bring great joy to you
I have a friend I miss but be sure of this
I wish the best for you
Where you are and where you go
From anywhere you must know
I have a friend I miss but be sure of this
I wish the best for you
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

That Makes You My Friend

Someone sure to be
The someone next to me
You're that someone once again
And that makes you my friend
Someone tried and true
In old times and the new
You're that someone once again
And that makes you my friend
Someone with a heart
Who's helpful from the start
You're that someone once again
And that makes you my friend
Someone really kind
Who's never hard to find
You're that someone once again
And that make you my friend

What's a Friend

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

Best Toe Forward

Change can be a little hard to swallow
You never know where you will be tomorrow
The future's fresh and bright
So why not take a giant bite
You'll amaze them when you put
You're best toe forward
When you're reaching for the stars
And step-by-step you'll find the way
So, put you're
Best toe forward everyday



Term 1 Lesson Plans - Summer

Week 1 – Level 1: Ages 3 – 4 ½

Focus Book: Angelina's New School (pages 1-13)

Song: I Will Be A Star

Class Length: 45 Minutes

Theme Focus: Season of Summer

Props Needed: Mats, Scarves

Section of Class	Exercise	Music CD, Track #, Length, Props Needed	Description
Miscellaneous Information Regarding Exercise			
Greeting, Story & Etiquette (8-10 Minutes)	Greeting & Roll	Roll Book	Gather dancers into a circle away from the dance area. With everyone seated on the floor, greet dancers, introduce assistant and take roll.
	It may be helpful for dancers to wear nametags on the first day of class. It is important for the teacher to be able to call children by their name.		
	Reading of story; Check for understanding by asking	Story Book	<p>Angelina's New School (pages 1-13)</p> <p>Introduce the focus book the dancers will be reading over the next few weeks. Read pages 1-13. Be sure to show the dancers the pictures as you read. After reading, check for understanding by discussing the following with the dancers:</p> <ol style="list-style-type: none"> 1. Why is Angelina so excited today? (It is because it is the first day of school) 2. What did Angelina say when she saw her new school? ("It's absolutely, positively beautiful!") 3. Who did Angelina meet at her new school? (Her new friends Marco, Gracie and Viki.) 4. Gracie showed Angelina the big stage. What did Angelina say about the stage? ("What a stupendous stage!")
	<p>Some dancers will be more verbal than others. Encourage the shy child by asking yes/no questions during discussion.</p> <p>Many of your students are experiencing the same feelings of excitement and uncertainty as they come to a new studio for their first dance class. There also may be students in your class that were anxious when they separated from their parent. This is normal. Angelina's dad gave her a kiss and told her good-bye and she went to meet her new friends. Some of your students will do exactly that while others may be a little clingy to their caregiver. Distract the young apprehensive dancer and try to refocus her attention.</p>		
	Dancer Etiquette	None	<p>Take time in this first class to review two very important rules. Ask the dancers to repeat the dancer rules back to you.</p> <ol style="list-style-type: none"> 1. Eyes on the teachers

2. Keep hands to self			
<p>As the year progresses more etiquette will be added to the class lesson. When reminding dancers about keeping their eyes on the teacher (say your name) and point to your eyes and ask that they do the same. Later on, this can become a visual cue without actually having to say the words. It is also a technique the class assistant can use, by looking or lightly touching the distracted child on the shoulder, and then the assistant points to her eyes and then toward the teacher. Teach the children to point to their own eyes when the assistant or teacher does.</p> <p>*It is also advised to give the young dancers something to do with their hands by asking them to wiggle their fingertips, clasp their hands together, or put them on their hips while they are waiting.</p> <p>*Do not expect the young dancers to know how to behave in a dance class. For many, this may be their first experience in a group setting. Tell and show exactly what you want them to do so they can learn proper dance etiquette.</p>			
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 wiggle their fingers as they place them on their hips. Next, ask them to place their shoes together (their feet in parallel).
	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. Do not stop the music during any part of the warm-up. Keep the dancers engaged by moving from one exercise to the next. Remember to teach with smiles and imaginative play!		
	Rhythmic Clapping, Tapping & Marching	Class CD, Circle WU, Track #1, 3:51, None	<ul style="list-style-type: none"> Legs parallel, hands on hips in large circle Listen for Angelina's Welcome Dancers tap toes 1 foot at time to the beat of the music – R & L Change taps to marches, adding handclaps Feet together, begin rhythmically tapping body parts called out by teachers. Include same side and cross-body tapping Keep repeating, alternating marches and tapping
	Add variety by turning & traveling marches. Try to tap as many different body parts as possible, reinforcing the names of the parts. Have the dancers repeat after you as you say the name of each body part. Focus on keeping a steady tempo.		
	Sitting like Angelina Ballerina	As music changes; None	Have dancers follow along as everyone sits on the floor just like Angelina Ballerina
	Sitting like Angelina Ballerina: slide one knee back to kneel; place both knees side by side; gracefully drop seat to floor; swing legs around to sit cross legged; remind dancers to keep back long and straight; place hands on knees.		
	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 level of the arms in each port de bras. For example, low for en bas; middle for 1st; high for 5th; and open for 2nd.

			<ul style="list-style-type: none"> • Repeat entire sequence varying the sequence of the port de bras. • Repeat entire sequence but slowly curl back to a straight shape with back on the floor and ask dancers to reach and curl up and forward working abdominals. • Repeat curl and stretch to floor but this time roll over to tummy and pretend to swim arms and legs as eyes look straight to floor then roll over in the opposite direction and swim, roll over to back and roll up reaching across to dancer on opposite side of circle using abdominals to curl body up to sitting.
	<p>Move gracefully from one stretch to another. Remind dancers to take deep breaths and to reach as far as they can with their bodies. This exercise has a tremendous amount of beneficial motor development work going on. Emphasize the contrast of squeezing in curl and stretching in stretch. Sitting tall to work back and abdominals. Rolling down and up strengthening abdominals. Dancers may need help with this in the beginning. Prone swimming strengthens entire body and promotes coordination.</p>		
	Flexing & Pointing Ankles	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 • Bend over at the hips and walking fingertips down legs stretching hamstrings; hold stretch as the fingers tickle the toes; walk fingertips all the way up body and reach stretching over head • Repeat all
	<p>Remind dancers to sit tall with a tall, straight back. Remind dancers to try to keep legs straight as they bend forward at the hips. Do not say touch toes because it will be impossible for some dancers to do so – cue with reach as far as you can.</p>		
Center Barre	Transition to Center Barre	Keep 1 mat in center of circle	<p>Dancers remain in a circle formation in the middle of the room for center barre.</p> <ul style="list-style-type: none"> • Have the dancers stand and place their feet together parallel. • Explain to the dancers that Angelina Ballerina and all ballerinas always start dance class with pli�� and other exercises.
	<p>3 & 4-year-old are learning the awareness of their body in space and discovering their sense of balance during movement. Center barre exercises are extremely helpful to increase a young child’s ability to balance. Do not use the actual barre because young children will depend on it too much and fail to increase their ability to balance. Using a barre before a young child is ready also develops bad habits that later have to be corrected. Ask dancers to always finish each center barre and center exercises in a still position. Young dancers enjoy calling this “freeze for 3” meaning they hold still while they count to 3 in their head. A “finished position” in ballet is with the head slightly turned at a 45-degree angle, arms en bas, and feet in the required position. This can be done in silence or with remaining music.</p>		
	Demi-Pli��	Class CD, Pli��, Track #5, 2:29, None	<p>Legs parallel with hands on hips</p> <ul style="list-style-type: none"> • 4 demi-pli��s in parallel with hands on hips • Port de bras circling arms low (en bas), middle (1st), high (5th), open (2nd) • Bend over at hips and pretend to pick up a huge round balloon and bring it overhead and let it go so that it will fly away as arms open to 2nd and then place hands back on hips • Repeat above • Finish for 3

	Focus on teaching dancers to make curved shapes with their arms. Have dancers repeat (saying) level of arms with you - low, medium, high, open. Later on, this will be changed to the actual name of the port de bras positions. Using pretend play, ask the dancers to share the color of their imaginary balloon.		
	Tendu	Class CD, Tendu, Track #6, 1:19, None	Legs parallel with hands on hips <ul style="list-style-type: none"> • Tendu, stretching right foot/leg to the front (center of circle) and close parallel • Repeat on left foot and then again on right foot • With legs together, clap hands 2 times • Repeat on left, right, left, clap 2 • Finish for 3
	At this age, focus is for the dancers to bring the leg to their front with the foot extended toward the center mat. Do not expect to see a technically correct tendu at this age.		
	Piqué	Class CD, Piqué, Track #8, :28, repeat, None	Legs parallel with hands on hips <ul style="list-style-type: none"> • Stretch right foot to the front and lightly tap leg/foot on the floor 6 Xs, close parallel • Repeat on left leg • Finish for 3
	Focus on quietly & sharply lifting & lowering toes from floor with straight leg		
Center	Transition to Center Work	1 scarf per dancer	For now, keep the dancers in a circle formation for the center work.
	Have the Assistant help you hand out the scarves to each dancer. Show the dancers how to hold the scarf in the center so it doesn't touch the floor.		
	Rocking	Class CD, Temp lié, Track #10, 1:06, Scarves	Legs in 2 nd position with scarf in right hand and left hand on hip <ul style="list-style-type: none"> • Plié & rock to right as scarf swings to right • Plié & rock to left as scarf swings to left • Plié & rock to right as scarf swings to right • Hold last position and freeze, change scarf to left hand • Repeat all starting left • Repeat right and left • Finish for 3 – ask dancers to freeze in their chosen position with scarf held high
	Use minimal rotation in 2 nd . Hold scarf in middle. Remind dancers to make scarf gracefully dance. Have assistant pick up scarves after exercise		
	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 • Repeat sequence two more times • Balance by stretching arms overhead (optional to rise on demi-pointes) and making huge #1 shape, lower arms (and heels) • Finish for 3
	Teach dancers to push through floor on jumps & balances. Keep bodies long, straight, and still while balancing.		

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
	Depending on the number of dancers within the class, place them in 1, 2, or 3 groups. Lightly touch the top of their head and say the number group they are in. After signifying who is in what group, ask the dancers in group 1 to raise their hand. Ask them which group they are in. Tell them to lower their hands and then repeat with all other groups. Ask the dancers to look to each side to see who they are standing next to. Dancers in this age group are learning awareness of their bodies in space, and taking the time to do these techniques will save time later on in class.		
	Bourrée with Scarves and Mats	Class CD, Bourrée, Track #16, 1:21, 2 mats & 1 scarf per dancer	Place 2 mats for each dancer in the row equally spaced across studio. <ul style="list-style-type: none"> • Have the students choose whether they want to be Angelina, Marco, Viki or Gracie as they dance across the floor. Have the dancers pretend they are in Camembert Academy taking class with Ms. Mimi. • Legs parallel with scarf in right hand (demi-seconde) and left hand on hip. • Rise to demi-pointe, bourrée forward as right arm & scarf float upward – can be forward or to the side. • Plié parallel on mat as scarf arm lowers and dancer places scarf in other hand. • Repeat pattern across floor • Bourrée off as next group starts • Repeat exercise traveling across floor from other direction
	Remind dancers to take tiny little steps as they bourrée. Ask them to gracefully float their scarves up and down as they dance. Plié and change scarf arms while standing on mat. Have assistant pick up scarves and mats at completion of exercise.		
	Summer Theme: Exploring the Beach Props: 6 Mats, 6 Seashell Cards <ul style="list-style-type: none"> • Place 6 mats down in a zig-zag pattern. • Place 1 of the 6 different seashell images on top of each mat • Line up the dancers on one end of the dance space in a single file line. • Ask the first dancer to bourrée for 4 counts toward the first mat and seashell. • For the next four counts ask the dancer to pantomime looking for and finding a beautiful seashell. • Dancer then moves on toward the next shell while the next dancer starts. • Continue on until all dancers have explored all six seashells. 		
	Marching with My New Friend	Class CD, Marching, Track #15, 2:48, 1 scarf per dancer	Place dancers side by side in pairs, preferably with someone they just met for the first time. <ul style="list-style-type: none"> • Have the dancers introduce themselves to their partner • Have the dancers each hold one end of the same scarf as they march side by side across the dance space • Every 8 counts ask a new pair to start marching • Change partners and have the dancers meet and dance with somebody else on the return
	The assistant and one dancer will begin marching. The assistant will be responsible for helping the dancers to form their line once they arrive at the other end of the classroom.		
	Summer Theme: Props: Sand buckets with shovels (optional) <ul style="list-style-type: none"> • Perform the exercise just as explained above but this time have the dancers pretend they are marching together on their way to the beach. • Have the dancers introduce themselves to their partner 		

	<ul style="list-style-type: none"> • Ask the dancers to pretend to share holding the handle of a beach bucket. The dancers can pretend the bucket is heavy or light as they march side by side across the sand. Your choice if the dancers actually have a bucket to hold or if they pretend and pantomime holding the bucket. • Once the dancers arrive on the opposite side of the room have them pantomime sitting in the sand and building a sand castle with their new friend. Be sure to pretend to use the sand tools from their bucket as they work. • Every 8 counts ask a new pair to start marching • Change partners and have the dancers meet and dance with somebody else on the return 		
Creative Movement	Transition to Creative Movement	1 Angelina mat in center of room	Place a mat in the center of the room and ask the dancers to form a circle around it
	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		
	Place	Angelina Says Creative Movement CD, Place, Track #1, 2:03, 1 mat per dancer	Place a mat on the floor in front of each dancer <ul style="list-style-type: none"> • Ask the dancers to step on the mats • Without music, explain to the dancers that sometimes we dance moving in one place and other times we dance while moving all over the space • When the music is turned on the dancers are going to play a game with Angelina Ballerina. She is going to call out whether she wants them to dance in one place on top of their special mat or traveling all around the space. The dancers can choose to do any type of movement as they explore dancing in one place or all about the space. • When the music stops playing, the dancers are to freeze and listen carefully for Angelina to tell them what to do next.
	Place is a basic movement concept. When young dancers are learning about movement the concept of place will help them to understand that dance is performed either in one place or all-around space. This is an important first concept to learn so the dancers understand that dance such as pli� and tendu is performed in one place while leaps and gallops are performed moving all around the space. Discuss different type of things that move in one place such as a tree or flower blowing in the wind and things that move all about the space like a bird or a horse.		
	Summer Theme: <ul style="list-style-type: none"> • For variation have the dancers pretend they are enjoying summertime as they dance with Angelina Ballerina at the beach. • Ask dancers to form a large circle in the center of the room. Place one mat down in front of each dancer. • For one place, the dancers can pretend to be sitting on a beach towel (their mat) and practicing their port de bras in the sunshine • For all about the space, the dancers can pretend to be walking in the thick and uneven sand. Perhaps they smooth out the sand by sliding each foot across the sand (chass�). • Alternate between one place and all about the space as the music cues the dancers. 		
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 Will Be a Star, Track #1, :47, None	<p>Refer to the Video Companion Guide on the Angelina Ballerina Dance Academy website for actual demonstration of choreography. Teach the words to the song first then teach the first steps. Allow children to free dance the rest of the song.</p> <ul style="list-style-type: none"> • I Will Be a Star – begin standing 1st, arms port de bras demi-seconde • I can see what my futures going to be – point to self then eyes, port de bras 1st then arms open palms up • If I practice at the barre – pretend to place L hand on barre, port de bras R hand and do a plié • No time for rest - step look right, step look left • If I'm to be the best – march in place 4Xs • Only then I'll be a star – walk forward 4Xs as arms port de bras through 1st, 5th, finishing allongé 5th with palms facing inward
	Each week the dancers will work a few minutes on the Angelina dance. Focus on the dancers using imaginative play as they pretend to be Angelina Ballerina performing her song. Each week the dancers will learn more choreography to complete their dance at the end of the four weeks.		
Good-bye	Révérance - Curtsey & Bow	Class CD, Révérence, Track #22, 1:19, None	<p>Have dancers return to the circle 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 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:

Week 2 – Level 1: Ages 3 – 4 ½**Focus Book:** Angelina's New School (pages 14-21)**Song:** I Will Be A Star**Class Length:** 45 Minutes**Theme Focus:** Season of Summer**Props Needed:** Mats, Scarves

The 2nd class lesson plan will be very similar to the 1st class so that the dancers can learn the structure of the class and become familiar with their teachers, classmates, and what they are to do as they learn to dance like Angelina. Repetition and structure are very important in the learning process. The following lesson plan should require less verbal instruction from the teacher, which will result in more dance time from the previous lesson.

Section of Class	Exercise	Music CD, Track #, Length, Props Needed	Description		
Miscellaneous Information Regarding Exercise					
Greeting, Story & Etiquette (8-10 Minutes)	Greeting & Roll	Roll Book	Gather dancers into a circle away from the dance area. With everyone seated on the floor, greet dancers, introduce assistant and take roll		
	Depending on the size of the class and how many new students’ names you are learning in a week, it may be helpful to use nametags one more time.				
	Reading of story; Check for understanding by asking	Story Book	Angelina’s New School (pages 14-21) After reading, check for understanding by discussing the following with the dancers. 1. Angelina was so excited to be at her new school that she tripped and _____? (She fell down) 2. Who helped Angelina stand? (Gracie) 3. Who were the dancers waiting for? (Ms. Mimi) 4. What did they do while they waited? (They practiced) 5. What did Marco play? (The violin) 6. What kind of dance did Viki dance? (An Irish jig) 7. What did Gracie dance? (Jazz) 8. What did Angelina want to dance? (Ballet)		
			Encourage all of the dancers to participate in the Q & A. For shy, non-verbal young dancers, ask yes/no questions to encourage interaction. For many students in your class, they may be just like Angelina and be unfamiliar with Irish and Jazz dancing. Please note: some of the questions are more appropriate for the older dancers within this age range.		
			Dancer Etiquette	None	Take time in this first class to review two very important rules. Ask the dancers to repeat the dancer rules back to you. 1. Eyes on the teachers 2. Keep hands to self 3. Add this week’s dance etiquette rule of <i>Be a first time listener</i> .
			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.		

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 wiggle their fingers as they place them on their hips. Next, ask them to place their shoes together (their feet in parallel).
	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. Do not stop the music during any part of the warm-up. Keep the dancers engaged by moving from one exercise to the next. Remember to teach with smiles and imaginative play!		
	Rhythmic Clapping, Tapping & Marching	Class CD, Circle WU, Track #1, 3:51, None	<ul style="list-style-type: none"> • Legs parallel, hands on hips in large circle • Listen for Angelina's Welcome • Dancers tap toes 1 foot at time to the beat of the music – R & L • Change taps to marches, adding handclaps • Feet together, begin rhythmically tapping body parts called out by teachers. • Include same side and cross-body tapping • Keep repeating, alternating marches and tapping
	Add variety by turning & traveling marches. Try to tap as many different body parts as possible, reinforcing the names of the parts. Have the dancers repeat after you as you say the name of each body part. Focus on keeping a steady tempo.		
	Sitting like Angelina Ballerina	As music changes; None	Have dancers follow along as everyone sits on the floor just like Angelina Ballerina
	Sitting like Angelina Ballerina: slide one knee back to kneel; place both knees side by side; gracefully drop seat to floor; swing legs around to sit cross legged; remind dancers to keep back long and straight; place hands on knees.		
	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 level of the arms in each port de bras. For example, low for en bas; middle for 1st; high for 5th; and open for 2nd. • Repeat entire sequence varying the sequence of the port de bras. • Repeat entire sequence but slowly curl back to a straight shape with back on the floor and ask dancers to reach and curl up and forward working abdominals. • Repeat curl and stretch to floor but this time roll over to tummy and pretend to swim arms and legs as eyes look straight to floor then roll over in the opposite direction and swim, roll over to back and roll up reaching across to dancer on opposite side of circle using abdominals to curl body up to sitting.
	Move gracefully from one stretch to another. Remind dancers to take deep breaths and to reach as far as they can with their bodies.		

	Flexing & Pointing Ankles	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 • Bend over at the hips and walking fingertips down legs stretching hamstrings; hold stretch as the fingers tickle the toes; walk fingertips all the way up body and reach stretching over head • Repeat all
	Remind dancers to sit tall with a tall, straight back.		
Center Barre	Transition to Center Barre	Keep 1 mat in center of circle	<p>Dancers remain in a circle formation in the middle of the room for center barre.</p> <ul style="list-style-type: none"> • Have the dancers stand and place their feet together parallel. • Explain to the dancers that Angelina Ballerina and all ballerinas always start dance class with plié and other exercises.
	<p>3 & 4-year-old are learning the awareness of their body in space and discovering their sense of balance during movement. Center barre exercises are extremely helpful to increase a young child's ability to balance. Do not use the actual barre because young children will depend on it too much and fail to increase their ability to balance. Using a barre before a young child is ready also develops bad habits that later have to be corrected. Ask dancers to always finish each center barre and center exercises in a still position. Young dancers enjoy calling this "freeze for 3" meaning they hold still while they count to 3 in their head. A "finished position" in ballet is with the head slightly turned at a 45-degree angle, arms en bas, and feet in the required position. This can be done in silence or with remaining music.</p>		
	Demi-Plié	Class CD, Plié, Track #5, 2:29, None	<p>Legs parallel with hands on hips</p> <ul style="list-style-type: none"> • 4 demi-pliés in parallel with hands on hips • Port de bras circling arms low (en bas), middle (1st), high (5th), open (2nd) • Bend over at hips and pretend to pick up a huge round balloon and bring it overhead and let it go so that it will fly away as arms open to 2nd and then place hands back on hips • Repeat above • Finish for 3
	<p>Focus on teaching dancers to make curved shapes with their arms. Have dancers repeat (saying) level of arms with you low, medium, high, open. Later on, this will be changed to the actual name of the port de bras positions. Using pretend play, ask the dancers to share the color of their imaginary balloon.</p>		
	Tendu	Class CD, Tendu, Track #6, 1:19, None	<p>Legs parallel with hands on hips</p> <ul style="list-style-type: none"> • Tendu, stretching right foot/leg to the front (center of circle) and close parallel • Repeat on left foot and then again on right foot • With legs together, clap hands 2 times • Repeat on left, right, left, clap 2 • Finish for 3
	<p>At this age, focus is for the dancers to bring the leg to their front with the foot extended toward the center mat. Do not expect to see a technically correct tendu at this age.</p>		
	Piqué	Class CD, Piqué, Track #8, :28, repeat, None	<p>Legs parallel with hands on hips</p> <ul style="list-style-type: none"> • Stretch right foot to the front and lightly tap leg/foot on the floor 6 Xs, close parallel • Repeat on left leg • Finish for 3
	Focus on quietly & sharply lifting & lowering toes from floor with straight leg		

Center	Transition to Center Work	1 scarf per dancer	For now, keep the dancers in a circle formation for the center work.
	Have the Assistant help you hand out the scarves to each dancer. Show the dancers how to hold the scarf in the center so it doesn't touch the floor.		
	Rocking	Class CD, Temp lié, Track #10, 1:06, Scarves	<p>Legs in 2nd position with scarf in right hand and left hand on hip</p> <ul style="list-style-type: none"> • Plié & rock to right as scarf swings to right • Plié & rock to left as scarf swings to left • Plié & rock to right as scarf swings to right • Hold last position and freeze, change scarf to left hand • Repeat all starting left • Repeat right and left • Finish for 3 – ask dancers to freeze in their chosen position with scarf held high
	Use minimal rotation in 2 nd . Hold scarf in middle. Remind dancers to make scarf gracefully dance. Have assistant pick up scarves after exercise		
	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 • Repeat sequence two more times • Balance by stretching arms overhead (optional to rise on demi-pointes) and making huge #1 shape, lower arms (and heels) • Finish for 3
Teach dancers to push through floor on jumps & balances. Keep bodies long, straight, and still while balancing.			
Traveling Steps	Transition to Traveling Steps	None	Place dancers in row/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
	Depending on the number of dancers within the class, place them in 1, 2, or 3 groups. Lightly touch the top of their head and say the number group they are in. After signifying who is in what group, ask the dancers in group 1 to raise their hand. Ask them which group they are in. Tell them to lower their hands and then repeat with all other groups. Ask the dancers to look to each side to see who they are standing next to. Dancers in this age group are learning awareness of their bodies in space, and taking the time to do these techniques will save time later on in class.		
	Bourrée with Scarves & Mats	Class CD, Bourrée, Track #16, 1:21, 2 mats & 1 scarf per dancer	<ul style="list-style-type: none"> • Place 2 mats for each dancer in row equally spaced across studio • Have the students choose whether they want to be Angelina, Marco, Viki or Gracie as they dance across the floor. Have the dancers pretend they are in Camembert Academy taking class with Ms. Mimi. • Legs parallel with scarf in right hand (demi-seconde) and left hand on hip. • Rise to demi-pointe, bourrée forward as right arm & scarf float upward – to the side. The head turns to watch scarf as it moves. • Plié parallel on mat as scarf arm lowers. • Rise to demi-point, Add 1 bourrée turn to the right with the arm going up. Ask dancers to allow the scarf to go first in their turn. This will help them to understand which direction to turn. Plié changing scarf hands on count 8. • Repeat pattern across floor, turning to the left.

		<ul style="list-style-type: none"> • Bourrée off as next group starts • Repeat exercise traveling across floor from other direction
Remind dancers to take tiny little steps as they bourrée. Ask them to gracefully float their scarves up and down as they dance. Plié and change scarf arms while standing on mat. Have assistant pick up scarves and mats at completion of exercise.		
Summer Theme: Exploring the Beach		Props: 6 Mats, 6 Seashell Cards
<ul style="list-style-type: none"> • The dancers will repeat the exercise from last week, but this time, they will dance and explore for seashells with a partner. • Place 6 mats down in a zig-zag pattern. • Place 1 of the 6 different seashell images on top of each mat • Line up the dancers in pairs on one end of the dance space. The dancers will travel two at a time, traveling side by side through the zig-zag pattern. • Ask the first pair of dancers to bourrée for 4 counts toward the first mat and seashell. • For the next four counts ask the pair of dancers to pantomime looking for and finding a beautiful seashell. • Dancer then moves on toward the next shell while the next dancer starts. • Continue on until all dancers have explored all six seashells. 		
Marching with My New Friend	Class CD, Marching, Track #15, 2:48, 1 scarf per dancer	Place dancers side by side in pairs, preferably with someone they just met. Have the dancers introduce themselves to their partner <ul style="list-style-type: none"> • Have the dancers each hold one end of the same scarf as they march side by side across the dance space. • March forward for 8 counts • March in place for 4 counts • March turning around (one rotation) in place for 4 counts • Keep repeating pattern across dance space • Change partners and have the dancers meet and dance with somebody else on the return
The assistant and one dancer will begin marching. The assistant will be responsible for helping the dancers to form their line once they arrive at the other end of the classroom.		
Summer Theme:		Props: Optional Sand buckets with little shovels
<ul style="list-style-type: none"> ▪ Perform the exercise just as explained above but this time have the dancers pretend they are marching together on their way to the beach. ▪ Have the dancers introduce themselves to their partner ▪ Ask the dancers to pretend to share holding the handle of a beach bucket. The dancers can pretend the bucket is heavy or light as they march side by side across the sand. It is optional to use actual sand buckets or have the dancers pretend and pantomime holding the buckets. ▪ March forward for 8 counts ▪ March in place for 4 counts ▪ March turning around (one rotation) in place for 4 counts ▪ Keep repeating pattern across the sand ▪ Once the dancers arrive on the opposite side of the room have them pantomime sitting in the sand and building a sand castle with their new friend. Be sure to pretend to use the sand tools from their bucket as they work. ▪ Every 8 counts ask a new pair to start marching ▪ Change partners and have the dancers meet and dance with somebody else on the return 		

Creative Movement	Transition to Creative Movement	1 Angelina mat in center of room	Place a mat in the center of the room and ask the dancers to form a circle around it
	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		
	Place (Variation)	Angelina Says Creative Movement CD, Place, Track #1, 2:03, 1 mat per dancer	<p>Place a mat on the floor in front of each dancer</p> <ul style="list-style-type: none">• Ask the dancers to step on the mats• Without music, explain to the dancers that sometimes we dance moving in one place and other times we dance while moving all over the space• When the music is turned on the dancers are going to play a game with Angelina Ballerina. She is going to call out whether she wants them to dance in one place on top of their special mat or traveling all around the space. The dancers can choose to do any type of movement as they explore dancing in one place or all about the space.• When the music stops playing, the dancers are to freeze and listen carefully for Angelina to tell them what to do next.• VARIATION: In keeping with the focus of the book and learning about different forms of dance, have the dancers perform movements that are different each time they repeat the exercise. The movements could be quick like an Irish jig, sharp like jazz, or smooth like ballet. Discuss with the dancers how our movements can change and how we sometimes prefer some movements over others.
	Place is a basic movement concept. When young dancers are learning about movement the concept of place will help them to understand that dance is performed either in one place or all-around space. This is an important first concept to learn so the dancers understand that dance such as pli� and tendu is performed in one place while leaps and gallops are performed moving all around the space. Discuss with the dancers different type of things that move in one place such as a tree or flower blowing in the wind and things that move all about the space like a bird or a horse.		
	<p>Summer Theme: (Repeat the exercise from last week) Props: Mats</p> <ul style="list-style-type: none">• <i>For variation have the dancers pretend they are enjoying summertime as they dance with Angelina Ballerina at the beach.</i>• <i>Ask dancers to form a large circle in the center of the room. Place one mat down in front of each dancer.</i>• <i>For one place, the dancers can pretend to be sitting on a beach towel (their mat) and practicing their port de bras in the sunshine</i>• <i>For all about the space, the dancers can pretend to be walking in the thick and uneven sand. Perhaps they smooth out the sand by sliding each foot across the sand (chass�).</i>• <i>Alternate between one place and all about the space as the music cues the dancers.</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 Will Be a Star, Track #1, :47, None	<p>Refer to the Video Companion Guide on the Angelina Ballerina Dance Academy website for actual demonstration of choreography. Teach the words to the song first then teach the next steps. Allow children to free dance the rest of the song.</p> <ul style="list-style-type: none"> • I Will Be a Star – begin standing 1st, arms port de bras demi-seconde • I can see what my futures going to be – point to self then eyes, port de bras 1st then arms open palms up • If I practice at the barre – pretend to place L hand on barre, port de bras R hand and do a plié • No time for rest - step look right, step look left • If I'm to be the best – march in place 4Xs • Only then I'll be a star – walk forward 4Xs as arms port de bras through 1st, 5th, finishing allongé 5th with palms facing inward • Imagine how they'll – dancers free dance • Cheer when I - dancers free dance • Finally ap – dancer's free dance • pear, I will – dancer's free dance • be a star – dancer's free dance • leaping in the air – ask dancers to do their favorite leaps
	Each week the dancers will work a few minutes on the Angelina dance. Focus on the dancers using imaginative play as they pretend to be Angelina Ballerina performing her song. Each week the dancers will learn more choreography to complete their dance at the end of the four weeks.		
Good-bye	Révérance - Curtsey & Bow	Class CD, Révérence, Track #22, 1:19, None	<p>Have dancers return to the circle 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 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:

Week 3 – Level 2: Ages 3 – 4 ½**Focus Book:** Angelina's New School (pages 22-28)**Song:** I Will Be A Star**Class Length:** 45 Minutes**Theme Focus:** Season of Summer**Props Needed:** Mats, Scarves

There are a few changes in specific patterns within the Week 3 Lesson Plan; however, there are still many exercises that will remain very similar. Children learn through repetition. The format and structure of class will always remain the same. The creative movement section will change each week.

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, introduce assistant and take roll.
	Depending on the size of the class and how many new students' names you are learning in a week, it may be helpful to use nametags one more time.		
	Reading of story; Check for understanding by asking	Story Book	<p>Angelina's New School (pages 22-28)</p> <p>After reading, check for understanding by discussing the following with the dancers.</p> <ol style="list-style-type: none"> 1. How is Ms. Mimi's school different from Angelina's other school? (Different types of dance are taught at Ms. Mimi's school, not just ballet.) 2. What did Angelina forget at home? (Her lunch.) 3. Who brought her lunch to her? (Her mother, Mrs. Mouseling and her sister Polly.) 4. What did Angelina tell her mother about her first day of school? (That no one dances ballet and she is afraid no one will like her because she is different.) 5. What did Polly do for Angelina? (Drew a picture of her dancing.) 6. What did Angelina decide to do? (To continue to dance ballet even if it makes her different.)
	Encourage all of the dancers to participate in the Q & A. For shy, non-verbal young dancers, ask yes/no questions to encourage interaction. For many students in your class, they may be just like Angelina and be unfamiliar with Irish and Jazz dancing. Please note: some of the questions are more appropriate for the older dancers within this age range.		
	Dancer Etiquette	None	<p>Take time in this first class to review two very important rules. Ask the dancers to repeat the dancer rules back to you.</p> <ol style="list-style-type: none"> 1. Eyes on the teachers 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.			

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 wiggle their fingers as they place them on their hips. Next, ask them to place their shoes together (their feet in parallel).
	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. Do not stop the music during any part of the warm-up. Keep the dancers engaged by moving from one exercise to the next. Remember to teach with smiles and imaginative play!		
	Rhythmic Clapping, Tapping & Marching	Class CD, Circle WU, Track #1, 3:51, None	<ul style="list-style-type: none"> Legs parallel, hands on hips in large circle Listen for Angelina's Welcome Dancers tap toes 1 foot at time to the beat of the music – R & L Change taps to marches, adding handclaps Feet together, begin rhythmically tapping body parts called out by teachers. Include same side and cross-body tapping Keep repeating, alternating marches and tapping As the last note plays, have dancers sit like Angelina Ballerina
	Add variety by turning & traveling marches. Try to tap as many different body parts as possible, reinforcing the names of the parts. Have the dancers repeat after you as you say the name of each body part. Focus on keeping a steady tempo.		
	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 level of the arms in each port de bras. For example, low for en bas; middle for 1st; high for 5th; and open for 2nd. Repeat entire sequence varying the sequence of the port de bras. Repeat entire sequence but slowly curl back to a straight shape with back on the floor and ask dancers to reach and curl up and forward working abdominals. Repeat curl and stretch to floor but this time roll over to tummy and pretend to swim arms and legs as eyes look straight to floor then roll over in the opposite direction and swim, roll over to back and roll up reaching across to dancer on opposite side of circle using abdominals to curl body up to sitting.
	Move gracefully from one stretch to another. Remind dancers to take deep breaths and to reach as far as they can with their bodies.		
	Flexing & Pointing Ankles	Class CD, Flex & Pointe, Track #3,	<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 Bend over at the hips and walking fingertips down legs stretching hamstrings; hold stretch as the fingers tickle the toes; walk fingertips all the way up body and reach stretching over head

		1:19, None	<ul style="list-style-type: none"> Repeat all
	Remind dancers to sit tall with a tall, straight back.		
Center Barre	Transition to Center Barre	Keep 1 mat in center of circle	<p>Dancers remain in a circle formation in the middle of the room for center barre.</p> <ul style="list-style-type: none"> Have the dancers stand and place their feet together parallel. Explain to the dancers that Angelina Ballerina and all ballerinas always start dance class with plié and other exercises.
	Remind dancers to always finish each of the center barre and center exercises in a still position.		
	Demi-Plié	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 in parallel with hands on hips Port de bras circling arms low (en bas), middle (1st), high (5th), open (2nd) Repeat above Finish for 3
	Focus on teaching dancers to make curved shapes with their arms. Have dancers repeat (saying) level of arms with you low, medium, high, open. Later on, this will be changed to the actual name of the port de bras positions. Using pretend play, ask the dancers to share the color of their imaginary balloon.		
	Tendu	Class CD, Tendu, Track #6, 1:19, None	<p>Legs parallel with hands on hips</p> <ul style="list-style-type: none"> Tendu, stretching right foot/leg to the front (center of circle) and close parallel Repeat on left foot and then again on right foot With legs together, clap hands 2 times Repeat on left, right, left, clap 2 Finish for 3
	At this age, focus is for the dancers to bring the leg to their front with the foot extended toward the center mat. Do not expect to see a technically correct tendu at this age.		
	Piqué	Class CD, Piqué, Track #8, :28, repeat, None	<p>Legs parallel with hands on hips</p> <ul style="list-style-type: none"> Stretch right foot to the front and lightly tap leg/foot on the floor 6 Xs, close parallel Repeat on left leg Finish for 3
	Focus on quietly & sharply lifting & lowering toes from floor with straight leg		
Center	Transition to Center Work		For now, keep the dancers in a circle formation for the center work.
	Rocking-Shifting Weight	Class CD, Temp lié, Track #10, 1:06,	<p>Legs in 2nd position with scarf in right hand and left hand on hip</p> <ul style="list-style-type: none"> Plié & rock to right Plié & rock to left Repeat rock R, L, R, L Rock to the R and then draw circle – pushing with arms on count Repeat all starting left

	On the arm circles, remind dancers to never cover their face. The dancers are not capable of understanding right and left yet and will probably be rocking in different directions. As long as they are not hitting each other, do not worry about it. Just allow them to have fun being graceful.		
	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 • Clap hands 3 times and place hands on hips • Plié, Sauté, Plié, straighten legs • Clap hands 3 times and place hands on hips • Repeat 2 more times • Finish for 3
	For variety, call out different ways for the dancers to clap. For example: high, low, middle, behind back, etc. Dancers are required to listen carefully for new directions and to quickly respond		
Traveling Steps	Transition to Traveling Steps	None	Place dancers in row/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
	Repeat the confirming of which group each dancer is in as in the previous two lessons. It is very important to work on this concept so the young dancers learn how to find their place in line as they travel from one side of the room to the next. Ask them to look to one side and then the other so they can see which one of their dance friends they are dancing next to.		
	Bourrée with Scarves & Mats	Class CD, Bourrée, Track #16, 1:21, 2 mats & 1 scarf per dancer	Repeat the Bourrée and Scarf exercise from the last two weeks but without the help of the mats. The dancers will softly count the music with you and plié on the magic number 7. <ul style="list-style-type: none"> • Have the students choose whether they want to be Angelina or another character as they dance across the floor. Have the dancers pretend they are in Camembert Academy taking class with Ms. Mimi. This exercise is a repeat of the previous 2 weeks. However, this time ask the dancers to pretend to be a different character than the previous 2 weeks. Ask the young dancers how will they move differently as another mouseling? • Legs parallel with scarf in right hand (demi-seconde) and left hand on hip. • Rise to demi-pointe, bourrée forward as right arm floats upward – can be forward or to the side. • Plié parallel on count 7 as scarf arm lowers and dancer places scarf in other hand on count 8. • Repeat pattern across dance floor.
	Remind dancers to take tiny little steps as they bourrée. Remind dancers to softly count the music along with you. Ask them to gracefully float their scarves up and down as they dance. Have assistant pick up scarves and mats at completion of exercise.		
	Summer Theme: Exploring the Beach Props: 6 Mats, 6 Seashell Cards, Scarves <ul style="list-style-type: none"> • The dancers will repeat the exercise from last week, but this time, they will dance and explore for seashells with a partner as they remain connected to each other with a scarf. • Place 6 mats down in a zig-zag pattern. • Place 1 of the 6 different seashell images on top of each mat • Line up the dancers in pairs on one end of the dance space. Give one scarf to each pair of dancers. Ask them to each hold an end of the scarf as they travel shoulder to shoulder (side by side) looking for beautiful seashells. • Ask the first pair of dancers to bourrée for 4 counts toward the first mat and seashell. 		

	<ul style="list-style-type: none">For the next four counts ask the pair of dancers to pantomime looking for and finding a beautiful seashell.Dancer then moves on toward the next shell while the next dancer starts.Continue on until all dancers have explored all six seashells.		
	Marching	Class CD, Marching, Track #15, 2:48, None	Line up the dancers in a single file line. The assistant will lead the line. <ul style="list-style-type: none">Just as in the story, Angelina’s New School, have the dancers reenact Polly marching to Camembert Academy to bring Angelina her forgotten lunch. Ask the dancers to pantomime and pretend to be taking Mrs. Mouseling’s hand before beginning their march. The dancers can act out waiting for traffic to pass while marching in place. Be sure to remind dancers to look both ways before beginning their forward march across the street.All dancers will march in one place for 8 countsAll dancers will march while traveling forward for 8 countsRepeat sequence
	Two focuses...1. Difference between marching in one place versus all about the space and 2. Remaining in a follow the leader line formation while marching		
	Summer Theme: Introduce the above exercise with a summertime twist. Props: None <ul style="list-style-type: none">Line up the dancers in a single file line. The assistant will lead the line.All dancers will march in one place for 8 counts while pretending to put their sunscreen lotion on their arms, back/shoulders, legs, and face. The teacher will call out where the sunscreen lotion will go for each 8 counts. For example, the teachers says, “Sunscreen on arms.” The dancers then march in place for 8 counts as they pretend to spread sunscreen on their arms. Have the dancers count along with you.All dancers will march while traveling forward for 8 countsRepeat sequence throughout the dance space.		
Creative Movement	Transition to Creative Movement	1 Angelina mat in center of room	Place a mat in the center of the room and ask the dancers to form a circle around the mat.
	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		
	Similar and Different with Place	Angelina Says Creative Movement CD, Place, Track #1, 2:03, 1 mat per dancer	<ul style="list-style-type: none">Quickly go down the line and ask the dancers their favorite flavor of ice creamPlace the dancers into pairs but try to place them together based on liking different flavors of ice cream. For example, do not place two vanilla lovers together. The assistant and teacher can also be placed so that the divisions work out.Point out to the dancers that they are similar but different. They are similar because they all love to dance like Angelina Ballerina but they are different because their favorite ice cream flavor is different than their partners.Place mats randomly around the dance space. Place one Angelina mat down for each pair. Spread the dancers out all around the studio.As one partner dances in place on the mat the other partner must dance all around the mat (& partner). They are both dancers (the same) but they are dancing differently

			<ul style="list-style-type: none"> The dancers must listen for the teacher's cue to switch places.
	<p>The dancers are to create their own movements as they remain within the structure of either dancing in one place or all around. Remind the dancers of what happened in their story and how Angelina and her new friends Viki and Gracie all loved to dance, but each loved a different style of dance best.</p>		
	<p>Summer Theme: Eating ice cream is a favorite treat during summertime. Props: Mats</p> <ul style="list-style-type: none"> Place mats randomly around the dance space. Be sure to have at least one mat per pair of dancers. Pair the dancers. The structure of the exercise will be the same as above. As one partner dances in place on the mat the other partner must dance all around the mat (& partner). They are both dancers (the same) but they are dancing differently. While dancing in one place on the mat – the dancers must pretend to be eating a quickly melting ice cream cone. Remind the dancers how it is a very hot summer day and their ice cream will quickly melt in the heat. While dancing around their partner, the dancers are pretending to be the melting ice cream as they melt and move smoothly throughout the space. On cue from teacher, the dancers travel to another mat in dance space. This time the dancer that was dancing on the mat now travels around and the one that was circling must dance in one place on the mat. Continue on for several turns. 		
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		
	Summer Theme:		
	Angelina Choreography	Angelina's Song & Dance CD, I Will Be a Star, Track #1, :47, None	<p>Refer to the Video Companion Guide on the Angelina Ballerina Dance Academy website for actual demonstration of choreography. Teach the words to the song then teach the steps next. Allow children to free dance the rest of the song.</p> <ul style="list-style-type: none"> I Will Be a Star – begin standing 1st, arms port de bras demi-seconde I can see what my futures going to be – point to self then eyes, port de bras 1st then arms open palms up If I practice at the barre – pretend to place L hand on barre, port de bras R hand and do a plié No time for rest - step look right, step look left If I'm to be the best – march in place 4Xs Only then I'll be a star – walk forward 4Xs as arms port de bras through 1st, 5th, finishing allongé 5th with palms facing inward Imagine how they'll – dancers free dance Cheer when I - dancers free dance Finally ap – dancer's free dance pear, I will – dancer's free dance be a star – dancer's free dance leaping in the air – ask dancers to do their favorite leaps be at star en – bourrée turn to the right pointe without a care – coupe, bourrée turn to the left
	Teach dancers lyrics to two new lines. Have dancers practice the song and dance from beginning.		

Good-bye	Révérence - Curtsey & Bow	Class CD, Révérence, Track #22, 1:19, None	<p>Have dancers return to their circle 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 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:

Week 4 – Level 1: Ages 3 – 4 ½**Focus Book:** Angelina's New School (pages 29 - 32)**Song:** I Will Be A Star**Class Length:** 45 Minutes**Theme Focus:** Season of Summer**Props Needed:** Mats, Scarves

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	Angelina’s New School (pages 22-28) After reading, check for understanding by discussing the following with the dancers. <div><div>1.</div><div>What did Angelina do on her new school’s stage? (She danced ballet with leaps and twirls.)</div><div>2.</div><div>What did the audience do? (They clapped and cheered because they liked her performance.)</div><div>3.</div><div>What did Angelina’s new friends give her after she dance ballet? (A yellow rose.)</div><div>4.</div><div>What did Angelina think about her new school after she danced ballet for her friends? (She thought her new school was wonderful.)</div></div>
	Please note: some of the questions are more appropriate for the older dancers within this age range.		
	Dancer Etiquette	None	Take time in this first class to review two very important rules. Ask the dancers to repeat the dancer rules back to you. <div><div>1.</div><div>Eyes on the teachers</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 wiggle their fingers as they place them on their hips. Next, ask them to place their shoes together (their feet in parallel).
	Introduce the concept of level to the dancers. Talk about how dancers can dance at low, medium or high levels. As you go through the class, comment on whether the exercise is a low, medium, or high level. Try to vary the level of the exercises as much as possible throughout the class.		
	Rhythmic Clapping, Tapping & Marching	Class CD, Circle WU, Track #1,	<div><div>•</div><div>Legs parallel, hands on hips in large circle</div><div>•</div><div>Listen for Angelina’s Welcome</div><div>•</div><div>Dancers tap toes 1 foot at time to the beat of the music – R & L</div><div>•</div><div>Change taps to marches, adding handclaps</div></div>

		3:51, None	<ul style="list-style-type: none">• Vary the level of marching from low in a plié to high on demi-pointe• Feet together, begin rhythmically tapping body parts called out by teachers.• Include same side and cross-body tapping• Keep repeating, alternating marches and tapping• As the last note plays, have dancers sit like Angelina Ballerina
Add variety to this exercise through the concept of level. Add variety by turning & traveling marches. Try to tap as many different body parts as possible, reinforcing the names of the parts. Have the dancers repeat after you as you say the name of each body part. Focus on keeping a steady tempo.			
Curl & Stretch with Port de bras	Class CD, Stretching, Track #2, 2:16, None	Curl, Stretch, and Port de bras: <ul style="list-style-type: none">• Ask the dancer to curl into a small shape with their legs bent with knees into chest and back rounded with arms hugging knees. Dancers try to make their bodies into a tight ball.• Gracefully open up curved tight shape into a stretched straight shape with legs extended forward, back sitting tall and straight, with arms opening up overhead just like a flower• While sitting tall move arms through various port de bras saying the level of the arms in each port de bras. For example, low for en bas; middle for 1st; high for 5th; and open for 2nd.• Repeat entire sequence varying the sequence of the port de bras.• Repeat entire sequence but slowly curl back to a straight shape with on the back floor and ask dancers to reach and curl up and forward working abdominals.• Repeat curl and stretch to floor but this time roll over to tummy and pretend to swim arms and legs as eyes look straight to floor then roll over in the opposite direction and swim, roll over to back and roll up reaching across to dancer on opposite side of circle using abdominals to curl body up to sitting.	
Move gracefully from one stretch to another. Remind dancers to take deep breaths and to reach as far as they can with their bodies.			
Flexing & Pointing Ankles	Class CD, Flex & Pointe, Track #3, 1:19, None	Sitting with legs stretched out in front with hands resting on top of knees; <ul style="list-style-type: none">• Alternate flexing & pointing the ankles/feet• Bend over at the hips and walking fingertips down legs stretching hamstrings; hold stretch as the fingers tickle the toes; walk fingertips all the way up body and reach stretching over head• Repeat all	
Remind dancers to sit tall with a tall, straight back.			
Center Barre	Transition to Center Barre	Keep 1 mat in center of circle	Dancers remain in a circle formation in the middle of the room for center barre. <ul style="list-style-type: none">• Have the dancers stand and place their feet together parallel.• Explain to the dancers that Angelina Ballerina and all ballerinas always start dance class with plié and other exercises.
	Remind dancers to always finish each of the center barre and center exercises in a still position.		
	Demi-Plié	Class CD, Plié,	Legs parallel with hands on hips <ul style="list-style-type: none">• 2 demi-pliés in parallel with hands on hips• Port de bras with one arm: middle, high, open, place had on hip.

		Track #5, 2:29 None	<ul style="list-style-type: none"> • Repeat demi-pliés, but use opposite arm for port de bras • Repeat demi-pliés, but use both arms for port de bras • Rise onto demi-pointe and balance • Finish for 3
	Focus on teaching dancers to make curved shapes with their arms. Point out to the dancers how performing a demi-plié or a rise onto demi-pointe changes level. Ask the dancers if they are in one place or all around the place.		
	Tendu	Class CD, Tendu, Track #6, 1:19, None	Legs parallel with hands on hips <ul style="list-style-type: none"> • Tendu, stretching right foot/leg to the front (center of circle) and close parallel • Repeat on left foot and then again on right foot • With legs together, clap hands 2 times (changing level each time) • Repeat tendus on left, right, left, clap 2 • Finish for 3
	On each repeat, call out a different level for the dancers to clap their hands.		
	Piqué	Class CD, Piqué, Track #8, :28, repeat, None	Legs parallel with hands on hips <ul style="list-style-type: none"> • Stretch right foot to the front and lightly tap leg/foot on the floor 4 Xs, close parallel • Close parallel on ct 5; clap hands to thighs 2 X's; place hands on hips on ct 8 • Repeat on left leg • Finish for 3
Focus on quietly & sharply lifting & lowering toes from floor with straight leg			
Center	Transition to Center Work		For now, keep the dancers in a circle formation for the center work.
	Rocking	Class CD, Temp lié, Track #10, 1:06,	Legs in 2 nd position with arms in demi-seconde <ul style="list-style-type: none"> • Plié & rock to right; swing arms to right • Plié & rock to left; swing arms to left • Repeat rock R, L, R, L • Rock to the R and then draw circle – pushing with arms on count 8,23 • Repeat all starting left
	On the rocks, emphasize plié in the middle then shift weight to one leg as the other leg stretches; explain to the dancers how each time they rock, they change levels.		
	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, Plié, straighten legs • Clap hands 5 times (2 slow and 3 quick); place hands on hips • Repeat entire exercise • Finish for 3
	Ask the dancers when they are at the lowest level and the highest level while doing this exercise.		

Traveling Steps	Transition to Traveling Steps	None	Place dancers in rows/lines on one side of room. With the assistant leading, dancers will travel from one side of the room to the other. Many exercises will be repeated.
	Take the time to tell the dancers which group of dancers will go first, second, etc. Taking turns is a concept they are learning.		
	Bourrée with Scarves	Class CD, Bourrée, Track #16, 1:21, 1 scarf per dancer	<p>Repeat the Bourrée and Scarf exercise from the last two weeks but without the help of the mats. The dancers will softly count the music with you and plié on the magic number 7.</p> <ul style="list-style-type: none"> Have the students choose whether they want to be Angelina or another character as they dance across the floor. Have the dancers pretend they are in Camembert Academy taking class with Ms. Mimi. This exercise is a repeat of the previous 2 weeks. However, this time ask the dancers to pretend to be a different character than the previous 2 weeks. Ask the young dancers how will they move differently as another mooseling? Legs parallel with scarf in right hand (demi-seconde) and left hand on hip. Rise to demi-pointe, bourrée forward as right arm floats upward – can be forward or to the side. Plié parallel on count 7 as scarf arm lowers and dancer places scarf in other hand on count 8. Repeat pattern across dance floor.
	Remind dancers to take tiny little steps as they bourrée. Remind dancers to softly count the music along with you. Ask them to gracefully float their scarves up and down as they dance. Have assistant pick up scarves and mats at completion of exercise.		
	<p>Summer Theme: Exploring the Beach Props: 6 Mats, 6 Seashell Cards, Scarves</p> <ul style="list-style-type: none"> The dancers will repeat the exercise from last week. Place 6 mats down in a zig-zag pattern. Place 1 of the 6 different seashell images on top of each mat Line up the dancers in pairs on one end of the dance space. Give one scarf to each pair of dancers. Ask them to each hold an end of the scarf as they travel shoulder to shoulder (side by side) looking for beautiful seashells. Ask the first pair of dancers to bourrée for 4 counts toward the first mat and seashell. For the next four counts ask the pair of dancers to pantomime looking for and finding a beautiful seashell. Dancer then moves on toward the next shell while the next dancer starts. Continue on until all dancers have explored all six seashells. 		
	Marching (Place & Level)	Class CD, Marching, Track #15, 2:48, None	<p>Line up the dancers in a single file line. The assistant will lead the line.</p> <ul style="list-style-type: none"> All dancers will march in one place at a low level for 8 counts (as low as they can and still be able to march – bend knees but keep back straight) All dancers will march while traveling forward at a high level for 8 counts (stretch head and body as high as possible toward the ceiling) Repeat sequence traveling across the floor
	Ask the dancers to say if they are in one place or traveling. Ask the dancers to call out if they are at a low or high level.		
	<p>Summer Theme: Introduce a summertime twist to the above exercise Props: None</p> <ul style="list-style-type: none"> Line the dancers up in a single file line. The assistant will lead the line. 		

			<ul style="list-style-type: none"> All dancers will march in one place at a low level for 16 counts. Have the dancers place both hands and feet on the floor with their tummies facing the ceiling. As they march like a crab in one place, encourage the dancers to alternate lifting their feet and hands off the floor. All dancers will march while traveling forward at a high level for 16 counts. Ask dancers to stretch head and body as high as possible toward the ceiling. The dancers will quickly jump up and march forward together as they remain high on their demi-pointes pretending to make little holes in the sand with each step. Repeat sequence traveling across the floor.
Creative Movement	Transition to Creative Movement		Ask the dancers to spread out all around the studio 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		
	Level	Angelina Says Creative Movement CD, Level, Track #2, 2:03	<ul style="list-style-type: none"> Ask dancers to listen carefully as Angelina Ballerina will guide them through dancing at different levels. When Angelina calls out low, the dancers must dance as close to the floor as possible. When Angelina calls out medium, the dancers must dance in between low and high at a middle level. When Angelina calls out high, the dancer must dance high on their toes with their arms reaching up as much as possible. Ask them to reach and jump for the sky.
	Remind dancers to freeze when the music stops so they can carefully listen for Angelina to call out the next level.		
	Summer Theme: <ul style="list-style-type: none"> The dancers will spread out around the dance space. As Angelina calls out the different levels, the dancers will travel around the room performing their movements at the appropriate level. Remind the dancers to move without bumping into another dancer. Low Level – ask the dancers to pretend to be a starfish or a crab as they travel as a low level Middle Level – ask the dancers to pretend to be a young child looking for seashells on the beach High Level – ask the dancers to pretend to be a seagull as they fly over the shoreline looking for tiny fish 		
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 Will Be a Star, Track #1, :47, None	<p>Refer to the Video Companion Guide on the Angelina Ballerina Dance Academy website for actual demonstration of choreography. Teach the words to the song first then teach the steps next. Allow children to free dance the rest of the song.</p> <ul style="list-style-type: none"> I Will Be a Star – begin standing 1st, arms port de bras demi-seconde I can see what my futures going to be – point to self then eyes, port de bras 1st then arms open palms up If I practice at the barre – pretend to place L hand on barre, port de bras R hand and do a plié No time for rest - step look right, step look left

			<ul style="list-style-type: none"> • If I'm to be the best – march in place 4Xs • Only then I'll be a star – walk forward 4Xs as arms port de bras through 1st, 5th, finishing allongé 5th with palms facing inward • Imagine how they'll – dancers free dance • Cheer when I - dancers free dance • Finally ap – dancer's free dance • pear, I will – dancer's free dance • be a star – dancer's free dance • leaping in the air – ask dancers to do their favorite leaps • be at star en – bourrée turn to the right • pointe without a care, I will – coupe, bourrée turn to the left • be a star, they'll throw – step right and curtsy • flower everywhere – pretend to throw flowers and curtsy again
Teach dancers lyrics to two new lines. Have dancers practice the song and dance from the beginning.			
Good-bye	Révérence - Curtsey & Bow	Class CD, Révérence, Track #22, 1:19, None	<p>Have dancers return to their circle 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 back and curtsy 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 curtsy or bow. Teachers curtsy along to say good-bye and thank the dancers for working hard.		
	Stickers & Handouts	Stickers & Handouts	<ul style="list-style-type: none"> • Line up the dancers at the door • Remind everyone to practice at home • Give out any handouts you may have for them • Go down the line and call each dancer by name and thank them for working so hard and for being such a good listener. Place an Angelina Ballerina sticker on the hand of each dancer as you speak to them individually. • Open the studio door and see that the children get to their caregiver.
	A duty of the assistant is to stay with any child that hasn't been promptly picked up. Advise the assistant to be ready to distract and comfort a child in this situation. For many young children, they are easily upset if they don't see Mommy or the caregiver right away.		

Teacher's Notes:

Week 5 – Level 1: Ages 3 – 4 ½**Focus Book:** Angelina's New Dance (pages 35-42)**Song:** I Will Be A Star**Class Length:** 45 Minutes**Theme Focus:** Season of Summer**Props Needed:** Mats, Scarves, Maracas

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	Angelina’s New Dance (pages 35-42) After reading, check for understanding by discussing the following with the dancers. <div><div>1.</div><div>Why were there boxes all over Angelina’s house? (Her family had just moved into a new house.)</div><div>2.</div><div>Why was Angelina nervous about her new school? (She was afraid all of the dancers would be much better dancers than her.)</div><div>3.</div><div>What couldn’t Angelina find? (Her music and music player.)</div><div>4.</div><div>What did Polly almost forget to give Angelina? (A letter that had come in the mail.)</div></div>
	Please note: some of the questions are more appropriate for the older dancers within this age range.		
	Dancer Etiquette	None	Take time in this first class to review two very important rules. Ask the dancers to repeat the dancer rules back to you. <div><div>1.</div><div>Eyes on the teachers</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 wiggle their fingers as they place them on their hips. Next, ask them to place their shoes together (their feet in parallel).
	Introduce the importance of music to the dancers. The dancers will focus on listening to their music today and playing a maraca as they dance. Stress to the dancers how they will play the same beat with their maraca that they are hearing in the music.		
	Rhythmic Clapping, Tapping & Marching	Class CD, Circle WU, Track #1, 3:51, Place 1	<div><div>•</div><div>Each dancer picks up one maraca and holds it in the right hand. Legs parallel, with left hand on hip in large circle.</div><div>•</div><div>Listen for Angelina’s Welcome</div><div>•</div><div>Have dancers shake maraca to the beat of the music as they tap toes on right foot. Focus on the beat of the music. Dancers switch maraca hand when tapping foot switches.</div></div>

	maraca for each dancer around the center mat	<ul style="list-style-type: none"> • Have dancers continue to play maraca as they march. Replace handclaps with maraca playing. • Vary the level of marching and the hand holding the maraca from low to high. • Place maraca down from where they picked it up and then place feet together. Begin rhythmically tapping body parts called out by teacher. Include same and cross body tapping. • Pick up maraca and play while marching. • Have dancers place maraca on floor in front of them. • Sit like Angelina Ballerina.
Trying to march while playing the maraca to the beat of the music will be challenging for this age group. Encourage dancers to keep trying.		
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 level of the arms in each port de bras. For example, low for en bas; middle for 1st; high for 5th; and open for 2nd. • Repeat entire sequence varying the sequence of the port de bras. • Repeat entire sequence but slowly curl back to a straight shape with back on the floor and ask dancers to reach and curl up and forward working abdominals. • Repeat curl and stretch to floor but this time roll over to tummy and pretend to swim arms and legs as eyes look straight to floor then roll over in the opposite direction and swim, roll over to back and roll up reaching across to dancer on opposite side of circle using abdominals to curl body up to sitting.
Move gracefully from one stretch to another. Remind dancers to take deep breaths and to reach as far as they can with their bodies.		
Flexing & Pointing Ankles	Class CD, Flex & Pointe, Track #3, 1:19, Maraca	<p>Sitting with legs stretched out in front with 1 hand resting on top of knee and the other holding maraca;</p> <ul style="list-style-type: none"> • Alternate flexing & pointing the ankles/feet • Incorporate tempo by doing 2 slow and 4 quick ankle flexes while playing the maraca 2 times slowly and 4 times quickly. Repeat 4 times. • Bend over at the hips and shake maraca to tempo while reaching toward toes. Shake maraca over toes and then all the way up the body and stretch overhead 4 times. • Repeat all while holding maraca in opposite hand.
Have assistant help dancers replace maracas on center mat at end of exercise.		
Transition to Center Barre	Keep 1 mat in	<p>Dancers remain in a circle formation in the middle of the room for center barre.</p> <ul style="list-style-type: none"> • Have the dancers stand and place their feet together parallel.

Center Barre		center of circle	<ul style="list-style-type: none"> Explain to the dancers that Angelina Ballerina and all ballerinas always start dance class with plié and other exercises.
	Remind dancers to always finish each of the center barre and center exercises in a still position.		
	Demi-Plié	Class CD, Plié, Track #5, 2:29 None	Legs parallel with hands on hips <ul style="list-style-type: none"> 2 demi-pliés in parallel with hands on hips Port de bras with one arm: middle, high, open, place had on hip. Repeat demi-pliés, but use opposite arm for port de bras Repeat demi-pliés, but use both arms for port de bras Rise onto demi-pointe and balance Finish for 3
	Focus on teaching dancers to make curved shapes with their arms. Point out to the dancers how performing a demi-plié or a rise onto demi-pointe changes level. Ask the dancers if they are in one place or all around the place.		
	Tendu	Class CD, Tendu, Track #6, 1:19, Maraca	Pick up maraca in right hand and then stand with legs parallel with both hands on hips <ul style="list-style-type: none"> Tendu, stretching right foot/leg to the front (center of circle) and close parallel. Repeat for a total of 3 Xs. With feet parallel, shake maraca 3 times, switch hands and place both on hips Repeat 3 Tendus on Left Repeat maraca shake 3 times on left, switch hands. Repeat all Finish for 3
	Point out to the dancers that the foot that does the tendu and the hand that plays the maraca are both on the SAME side.		
	Piqué	Class CD, Piqué, Track #8, :28, repeat, Maraca	Hold maraca in right hand with 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 3 Xs, close parallel on ct 4 With feet together, shake maraca 3 Xs and switch maraca to left hand on ct 4 Repeat all on left leg Finish for 3
Ask dancers to count their piqués and their maraca shakes out loud. Have assistant pick up maracas at end of exercise.			
Center	Transition to Center Work		For now, keep the dancers in a circle formation for the center work.
	Rocking	Class CD, Temp lié, Track #10, 1:06,	Legs in 2 nd position with arms in demi-seconde <ul style="list-style-type: none"> Plié & rock to right; swing arms to right Plié & rock to left; swing arms to left Plié & rock to right; swing arms to right Arms draw 2 push circles to the right Repeat all starting left
	Remind dancers to plié with every rock.		

	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 • Plié, Sauté, Plié, straighten legs • Clap hands 5 times (2 slow and 3 quick); place hands on hips • Finish for 3
Ask the dancers when they are at the lowest level and the highest level while doing this exercise.			
Traveling Steps	Transition to Traveling Steps	None	Place dancers in rows/lines on one side of room. With the assistant leading, dancers will travel from one side of the room to the other. Many exercises will be repeated.
	Take the time to tell the dancers which group of dancers will go first, second, etc. Taking turns is a concept they are learning.		
	Bourrée with Maraca	Class CD, Bourrée, Track #16, 1:21, 1 maraca per dancer	<p>Repeat the Bourrée exercise from last week but this time the dancers will hold a maraca instead of a scarf.</p> <ul style="list-style-type: none"> • Angelina's friend Marco is a percussionist. He loves to play maracas. In this exercise have the dancers practice finding the beat of the music with their maraca before beginning the exercise. • Place dancers in lines so they can travel across the dance space together. • Legs parallel with maraca in right hand and both hands on hip. • Rise to demi-pointe, bourrée forward with both hands on hips. • Plié parallel on count 7, straighten knees on count 8 • Draw one big circle with right arm as the dancer plays the maraca 7 times; switch maraca to left hand on count 8 • Repeat pattern across dance floor but using left hand this time.
	Remind dancers to take tiny little steps as they bourrée. Remind dancers to softly count the music out loud along with you.		
	<p>Summer Theme:</p> <ul style="list-style-type: none"> • Repeat the exercise above but have the dancers pretend they are barefoot on hot sand. • As they bourrée, ask dancers to pretend they are taking very small, light, and quick steps so the bottom of their toes don't get too hot. • When they plié, have them pretend they found a cool spot to rest their feet as they play their maraca. <p style="text-align: right;">Props: Maracas</p>		
	Marching (Place, Level & playing a maraca)	Class CD, Marching, Track #15, 2:48, 1 Maraca per dancer and all mats	<p>Line the dancers up in a single file line. The assistant will lead the line.</p> <ul style="list-style-type: none"> • Have each dancer hold a maraca in their right hand. • As in the story, Angelina's New Dance, have the dancers imagine they are in Angelina's new house and they are marching and traveling around all of the boxes that are left to unpack. <u>(Place mats randomly around room so the dancers can visualize the mats as boxes.)</u> • Have all the dancers march forward for 8 counts while following the leader. Dancers must keep their maraca silent as they travel. • Have the dancers march in place for 8 marches as they also play their maraca 8 times. • Keep repeating and traveling around the dance space between the "boxes" mats. • Variations – change hands with maraca, march high, march low
Have the dancers help you count to 8 as they march and again as they march and play the maraca.			

	Summer Theme: Repeat the exercise from last week		Prop: Maraca
	<ul style="list-style-type: none">Line the dancers up in a single file line. The assistant will lead the line. Each dancer has a maraca.All dancers will march in one place at a low level for 16 counts - have the dancers place both their hands and feet on the floor with their tummies facing the ceiling. As they march like a crab in one place, the dancers will take turns lifting their feet and hands off the floor while they also balance their maraca on their tummy.All dancers will march while traveling forward at a high level for 16 counts (stretch head and body as high as possible toward the ceiling). The dancers will quickly jump up holding their maraca high above their head. The dancers will march forward together as they play the maraca with each step.Repeat sequence traveling across the floor as they follow the leader.		
Creative Movement	Transition to Creative Movement		Pair the dancers into twos and ask them 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		
	Level	Angelina Says Creative Movement CD, Level, Track #2, 2:03, 1 scarf per pair of dancers	<ul style="list-style-type: none">Give each pair of dancers a scarf to hold between them. Dancers will face each other.The dancers will repeat the exercise from last week but this time they must face their partner and remain attached by holding their scarf as they dance together.Ask dancers to listen carefully to Angelina Ballerina as she guides them through dancing at different levels.When Angelina calls out low, the dancers must dance as low as possible while still holding the scarf together. Repeat the same with medium and high levels.
	Remind dancers to freeze when the music stops so they can carefully listen for Angelina to call out the next level.		
	Summer Theme:		Props: Scarves
	<ul style="list-style-type: none">Repeat the exercise from last week, however this time, the dancers are paired together and must remain attached to each other through their scarf. The dancers will need to work together and problem solve in order to each hold onto their scarf as they become the different characters on the beach.Low Level – ask the dancers to pretend to be a starfish or a crab as they travel as a low levelMiddle Level – ask the dancers to pretend to be a young child looking for seashells on the beachHigh Level – ask the dancers to pretend to be a seagull as they fly over the shoreline looking for tiny fish		
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 Will Be a Star,	Refer to the Video Companion Guide on the Angelina Ballerina Dance Academy website for actual demonstration of choreography. Teach the words to the song first then teach the steps next. Allow children to free dance the rest of the song. <ul style="list-style-type: none"><u>I Will Be a Star</u> – begin standing 1st, arms port de bras demi-secondeI can see what my futures going to be – point to self then eyes, port de bras 1st then arms open palms up

		Track #1, :47, None	<ul style="list-style-type: none"> • If I practice at the barre – pretend to place L hand on barre, port de bras R hand and do a plié • No time for rest - step look right, step look left • If I'm to be the best – march in place 4Xs • Only then I'll be a star – walk forward 4Xs as arms port de bras through 1st, 5th, finishing allongé 5th with palms facing inward • Imagine how they'll – dancers free dance • Cheer when I - dancers free dance • Finally ap – dancer's free dance • pear, I will – dancer's free dance • be a star – dancer's free dance • leaping in the air – ask dancers to do their favorite leaps • be at star en – bourrée turn to the right • pointe without a care, I will – coupe, bourrée turn to the left • be a star, they'll throw – step right and curtsy • flower everywhere – pretend to throw flowers and curtsy again • I will be a – coupé, bourrée to the right with arms swaying overhead • Star; I know – continue bourrée • I will be a – 1 bourrée turn to the right as arms open to second position • Star. – Finish 1st position; port de bras arms 1st, 5th, to allongé 5th with palms facing in. Step curtsy right and left.
			Teach dancers ending lyrics. Teach choreography to ending lyrics. Have dancers practice the song and dance from beginning.
Good-bye	Révèrece - Curtsey & Bow	Class CD, Révèrece, Track #22, 1:19, None	<p>Have dancers return to the circle 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 back and curtsy 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 curtsy or bow. Teachers curtsy along to say good-bye and thank the dancers for working hard.
	Stickers & Handouts	Stickers & Handouts	<ul style="list-style-type: none"> • Line up the dancers at the door • Remind everyone to practice at home • Give out any handouts you may have for them • Go down the line and call each dancer by name and thank them for working so hard and for being such a good listener. Place an Angelina Ballerina sticker on the hand of each dancer as you speak to them individually. • Open the studio door and see that the children get to their caregiver.
			A duty of the assistant is to stay with any child that hasn't been promptly picked up. Advise the assistant to be ready to distract and comfort a child in this situation. For many young children, they are easily upset if they don't see Mommy or the caregiver right away.



Teacher's Notes:

Week 6 – Level 1: Ages 3 – 4 ½**Focus Book:** Angelina's New Dance (pages 43-48)**Song:** Dancing Butterfly**Class Length:** 45 Minutes**Theme Focus:** Season of Summer**Props Needed:** Mats, Scarves, Maracas

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	Angelina’s New Dance (pages 43-48) After reading, check for understanding by discussing the following with the dancers. <div><div>1.</div><div>Who sent the letter to Angelina? (Camembert Academy)</div><div>2.</div><div>What did Angelina imagine when she closed her eyes? (Tripping and falling to the floor while dancing at her new school.)</div><div>3.</div><div>Who did Angelina call on the phone? (Her new dance school)</div><div>4.</div><div>What did Polly find while walking? (A ballet shop)</div></div>
	Please note: some of the questions are more appropriate for the older dancers within this age range.		
	Dancer Etiquette	None	Take time in this first class to review two very 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 wiggle their fingers as they place them on their hips. Next, ask them to place their shoes together (their feet in parallel).
	Introduce the importance of music to the dancers. The dancers will focus on listening to their music today and playing a maraca as they dance. Stress to the dancers how they will play the same beat with their maraca that they are hearing in the music.		
	Rhythmic Clapping, Tapping & Marching	Class CD, Circle WU, Track #1, 3:51, Place 1 maraca for each dancer	<div><div>•</div><div>Each dancer picks up one maraca and holds it in the right hand. Legs parallel, with left hand on hip in large circle.</div><div>•</div><div>Listen for Angelina’s Welcome</div><div>•</div><div>Have dancers shake maraca to the beat of the music as they tap toes on right foot. Focus on the beat of the music. Have dancer switch the araca to the left hand when tapping switches to the left foot.</div><div>•</div><div>Have dancers continue to play maraca as they march. Replace handclaps with maraca playing.</div></div>

		around the center mat	<ul style="list-style-type: none">• Vary the level of marching and the hand holding the maraca from low to high.• Place maraca down from where they picked it up and then place feet together. Begin rhythmically tapping body parts called out by teacher. Include same and cross body tapping.• Pick up maraca and play while marching.• Have dancers place maraca on floor in front of them.• Sit like Angelina Ballerina.
Trying to march while playing the maraca to the beat of the music will be challenging for this age group. Encourage dancers to keep trying.			
Curl & Stretch with Port de bras	Class CD, Stretching, Track #2, 2:16, None	Curl, Stretch, and Port de bras: <ul style="list-style-type: none">• Ask the dancer to curl into a small shape with their legs bent with knees into chest and back rounded with arms hugging knees. Dancers try to make their bodies into a tight ball.• Gracefully open up curved tight shape into a stretched straight shape with legs extended forward, back sitting tall and straight, with arms opening up overhead just like a flower• While sitting tall move arms through various port de bras saying the level of the arms in each port de bras. For example, low for en bas; middle for 1st; high for 5th; and open for 2nd.• Repeat entire sequence varying the sequence of the port de bras.• Repeat entire sequence but slowly curl back to a straight shape with back on the floor and ask dancers to reach and curl up and forward working abdominals.• Repeat curl and stretch to floor but this time roll over to tummy and pretend to swim arms and legs as eyes look straight to floor then roll over in the opposite direction and swim, roll over to back and roll up reaching across to dancer on opposite side of circle using abdominals to curl body up to sitting.	
Move gracefully from one stretch to another. Remind dancers to take deep breaths and to reach as far as they can with their bodies.			
Flexing & Pointing Ankles	Class CD, Flex & Pointe, Track #3, 1:19, Maraca	Sitting with legs stretched out in front with 1 hand resting on top of knee and the other holding maraca; <ul style="list-style-type: none">• Alternate flexing & pointing the ankles/feet• Incorporate tempo by doing 2 slow and 4 quick ankle flexes while playing the maraca 2 times slowly and 4 times quickly. Repeat 4 times.• Bend over at the hips and shake maraca to tempo while reaching toward toes. Shake maraca over toes and then all the way up the body and stretch overhead 4 times.• Repeat while holding maraca in the opposite hand.	
Have assistant help dancers replace maracas on center mat at end of exercise.			
Center Barre	Transition to Center Barre	Keep 1 mat in center of circle	Dancers remain in a circle formation in the middle of the room for center barre. <ul style="list-style-type: none">• Have the dancers stand and place their feet together parallel.• Explain to the dancers that Angelina Ballerina and all ballerinas always start dance class with pli� and other exercises.

Remind dancers to always finish each of the center barre and center exercises in a still position.		
Demi-Plié with Balloon Port de bras	Class CD, Plié, Track #5, 2:29 None	Legs parallel with hands on hips <ul style="list-style-type: none"> • 4 demi-pliés in parallel with hands on hips • Balloon port de bras: dancers pretend to bend over and pick up a special balloon from a balloon garden. Bring imaginary balloon overhead creating a circle overhead. Ask dancers to take a breath and pretend to gently blow balloon away as the arms open to second and then back to hips. • Repeat demi-pliés in parallel and balloon port de bras. • Rise onto demi-pointe and balance • Finish for 3
Focus on teaching dancers to make curved shapes with their arms as they pick up and hold their balloon.		
Tendu	Class CD, Tendu, Track #6, 1:19, None	Legs parallel with both hands on hips <ul style="list-style-type: none"> • Tendu, stretching right foot/leg to the front (center of circle) and close parallel. Repeat for a total of 3 Xs. • Clap hands – slow, slow, quick, quick, quick • Repeat 3 Tendus on Left • Clap hands – slow, slow, quick, quick, quick • Repeat all • Finish for 3
Remind the dancers to stretch their legs, foot, and toes each time they tendu.		
Piqué	Class CD, Piqué, Track #8, :28, repeat, None	Legs parallel and both hands on hips <ul style="list-style-type: none"> • Stretch right foot to the front and lightly tap leg/foot on the floor 7 Xs, close parallel on ct 8 • Repeat all on left leg • Repeat again both right and left • Finish for 3
Remind dancers to keep their knees stretched as they tap their entire leg during their piqués.		
Passé Retiré	Class CD, Cou de pied/Passé Track #9, :44, None	Legs parallel with hands on hips. <ul style="list-style-type: none"> • Parallel Passé bringing right foot to knee and back to parallel – 4 times • With feet parallel bring arms down and up 3 X's as if a flamingo flapping its wings. Put hands on hips on count 8. • Repeat all with the left. • Finish for 3
Remind dancers to look straight forward and hold their tummies strong as they practice balancing on one leg.		
Center	Transition to Center Work	For now, keep the dancers in a circle formation for the center work.
	Rocking – Shifting weight	Class CD, Temp lié, Track #10, 1:06, 1 scarf per dancer <p>Place dancers in paris and have them face each other. Dancers will share holding each end of two scarves.</p> <ul style="list-style-type: none"> • Stand with legs apart in 2nd position with minimal turnout • Together - Plié & rock toward one direction as scarves reach in same direction • Repeat to opposite direction

			<ul style="list-style-type: none"> Repeat for a total of 6 rocks While legs freeze and working together, dancers will raise both ends of scarves up high overhead then lower Repeat all
	Remind dancers to work as a team and move together as they rock and as their raise and lower their scarves.		
	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, Plié, straighten legs Clap hands 5 times (2 slow and 3 quick); place hands on hips Finish for 3
	Ask the dancers when they are at the lowest level and the highest level while doing this exercise.		
Traveling Steps	Transition to Traveling Steps	None	Place dancers in row/lines on one side of room. With the assistant leading, dancers will travel from one side of the room to the other. Many exercises will be repeated.
	Take the time to tell the dancers which group of dancers will go first, second, etc. Taking turns is a concept they are learning.		
	Bourrée with Maraca	Class CD, Bourrée, Track #16, 1:21, 1 maraca per dancer	Repeat the Bourrée exercise from last week. <ul style="list-style-type: none"> Angelina's friend Marco is a percussionist. He loves to play maracas. In this exercise have the dancers practice finding the beat of the music with their maraca before beginning the exercise. Legs parallel with maraca in right hand and both hands on hip. Rise to demi-pointe, bourrée forward with both hands on hips. Plié parallel on count 7, straighten knees on count 8 Draw one big circle with right arm as the dancer plays the maraca 7 times; switch maraca to left hand on count 8 Repeat pattern across dance floor but using left hand this time.
	Remind dancers to take tiny little steps as they bourrée. Remind dancers to softly count the music out loud along with you.		
	Summer Theme: <ul style="list-style-type: none"> Repeat the exercise above but have the dancers pretend they are barefoot on hot sand. As they bourrée, ask dancers to pretend they are taking very small, light, and quick steps so the bottom of their toes don't get too hot. When they plié, have them pretend they found a cool spot to rest their feet as they play their maraca. Ask the dancers to match the tempo of their maraca to how fast their feet are moving in their bourrée When the dancers rest while cooling their feet, ask them to port de bras their arms trying to keep their maraca as quiet as possible. Switch the maraca to the other hand for the repeat. Bourrée for 4 counts and then rest for 4 counts. Keep repeating pattern across the floor. 		
	Marching in Chipping Cheddar	Class CD, Marching, Track #15, 2:48, None	<ul style="list-style-type: none"> Divide the dancers into pairs. Line them up side by side to form two lines. As in the story, Angelina's New Dance, have the dancers imagine they are Polly and Angelina marching through their new neighborhood. Angelina and Polly were so happy to explore the beautiful sights in Chipping Cheddar. The dancers will hold their partner's hand as they begin marching every 16 counts – march traveling forward for 8 and march in place for 8.

			<ul style="list-style-type: none"> The dancers will repeat this pattern until they reach the opposite end of the dance space. Once each pair arrives at other end, have them pretend they are looking into the window of a beautiful ballet shop. Ask the dancers to find something very special in the window. Once everyone has crossed and looked into the shop window, have the dancers share by saying what they say in the magical window.
	Talk with the dancers about what you saw in the window. If a child is shy about answering, ask them a yes or no question.		
	<p>Summer Theme:</p> <ul style="list-style-type: none"> Divide the dancers into pairs. Line them up side by side to form two lines. Give each dancer a beach ball to hold. Ask them to hold the beach ball stretched out in front of their tummies. Remind the dancers to not hold it too high where they cannot see where they are going or to hold it too low. Ask the dancers to march side by side with their partner as they touch the bottom of the beach ball with every march. This will encourage the dancers to work their legs and lift their knees high every time they march. <p style="text-align: right;">Props: Beach Balls</p>		
Creative Movement	Transition to Creative Movement		Pair the dancers into twos and ask them 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		
	Summer Theme	Angelina Says Creative Movement CD, Summer, Track #14, 1:43	<p>Summer – Dancing at the Beach</p> <ul style="list-style-type: none"> Summertime is one of Angelina’s favorite times of the year. Listen as she describes what it is like to dance on the beach with the waves and the sand. Let’s all pretend we are dancing at the beach. Listen as Angelina describes what she loves about summertime. Once the music begins, create your own free dance, imagining you too are dancing on the beach during the summertime.
	<ul style="list-style-type: none"> Ask the dancers to tell you something they know about summertime. What are some things that can be found at the beach? 		
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, Dancing Butterfly, Track #2, :49, 1 scarf per dancer	<p>Refer to the Video Companion Guide on the Angelina Ballerina Dance Academy website for actual demonstration of choreography. Teach the words to the song first then teach the steps next. Allow children to free dance the rest of the song.</p> <ul style="list-style-type: none"> Give each dancer a scarf and ask them to pretend the scarf is part of their butterfly wings. Two scarves would be great if you have enough to go around. Free dance with scarf on intro

			<ul style="list-style-type: none"> • See me dancing – Bourrée on demi pointe in a circle with butterfly wing arms (1/2 of circle) • Like a butterfly - continue Bourrée to complete the circle • Open my wings, and - temp lié (rocking) forward as wings opening • I'm floating thro' the sky - temp lié (rocking) backward as wings close into body • Twirling, Swirling – Bourrée turn 2Xs with arms opening and closing like butterfly wings • That's me I'm never shy, Oh – free dance • No, Cus I'm your – free dance • Dancing butter- - free dance • Fly – free dance
Teach lyrics first, then movement. Feel free to alter to fit the needs of your students. Talk with students about how a butterfly moves and what they can do to look and feel like a butterfly.			
Good-bye	Révèrece - Curtsey & Bow	Class CD, Révèrece, Track #22, 1:19, None	<p>Have dancers return to the circle 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 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:

Week 7 – Level 1: Ages 3 – 4 ½**Focus Book:** Angelina's New Dance (pages 49-52)**Song:** Dancing Butterfly**Class Length:** 45 Minutes**Theme Focus:** Season of Summer**Props Needed:** Mats, Scarves, Maracas

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	Angelina’s New Dance (pages 49-52) After reading, check for understanding by discussing the following with the dancers. <div><div>1.</div><div>What did Angelina find when she arrived home? (Miss Lilly, her old ballet teacher had sent her flowers & balloons.)</div><div>2.</div><div>Who was Miss Lilly’s friend? (Angelina’s new teacher at Camembert Academy)</div><div>3.</div><div>What was the surprise Angelina’s Dad had been working on? (Her Dad had made a dance studio in her bedroom.)</div><div>4.</div><div>What color was Angelina’s new room? (purple)</div></div>
	Please note: some of the questions are more appropriate for the older dancers within this age range.		
	Dancer Etiquette	None	Take time in this first class to review two very 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 wiggle their fingers as they place them on their hips. Next, ask them to place their shoes together (their feet in parallel).
	Introduce the importance of music to the dancers. The dancers will focus on listening to their music today and playing a maraca as they dance. Stress to the dancers how they will play the same beat with their maraca that they are hearing in the music.		

	Rhythmic Clapping, Tapping & Marching	Class CD, Circle WU, Track #1, 3:51, Place 1 maraca for each dancer around the center mat	<p><u>Repeat exercise from previous week.</u></p> <ul style="list-style-type: none"> Each dancer picks up one maraca and holds it in the right hand. Legs parallel, with left hand on hip in large circle. Listen for Angelina's Welcome Have dancers shake maraca to the beat of the music as they tap toes on right foot. Focus on the beat of the music. Have dancers continue to play maraca as they march. Replace handclaps with maraca playing. Vary the level of marching and the hand holding the maraca from low to high. Place maraca down from where they picked it up and then place feet together. Begin rhythmically tapping body parts called out by teacher. Include same and cross body tapping. Pick up maraca and play while marching. Have dancers place maraca on floor in front of them. Sit like Angelina Ballerina.
	Trying to march while playing the maraca to the beat of the music will be challenging for this age group. Encourage dancers to keep trying.		
	Curl & Stretch with Port de bras	Class CD, Stretching, Track #2, 2:16, None	<p><u>Keep exercise concept the same but vary the port de bras; begin teaching dancers the names of the basic port de bras positions.</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 curled with knees into chest and back rounded with arms hugging knees. Dancers try to make their bodies into a tight ball. Gracefully open up curved tight shape into a stretched straight shape with legs extended forward, back sitting tall and straight, with arms opening up overhead just like a flower While sitting tall move arms through various port de bras saying the name of each: en bas, 1st 5th, and 2nd. Have dancers repeat the names of the port de bras. Repeat entire sequence varying the sequence of the port de bras. Repeat entire sequence but slowly curl back to a straight shape with back on the floor and ask dancers to reach and curl up and forward working abdominals. Repeat curl and stretch to floor but this time roll over to tummy and pretend to swim arms and legs as eyes look straight to floor then roll over in the opposite direction and swim, roll over to back and roll up reaching across to dancer on opposite side of circle using abdominals to curl body up to sitting.
	Move gracefully from one stretch to another. Remind dancers to take deep breaths and to reach as far as they can with their bodies.		
	Flexing & Pointing Ankles	Class CD, Flex & Pointe, Track #3, 1:19,	<ul style="list-style-type: none"> Alternate flexing & pointing the ankles/feet Bend over at the hips and walking fingertips down legs stretching hamstrings; hold stretch as the fingers tickle the toes; walk fingertips all the way up body and reach stretching over head Repeat all
	Remind dancers to sit tall as they perform their foot and ankle exercises.		

Center Barre	Transition to Center Barre	Keep 1 mat in center of circle	<p>Dancers remain in a circle formation in the middle of the room for center barre.</p> <ul style="list-style-type: none"> • Have the dancers stand and place their feet together parallel. • Explain to the dancers that Angelina Ballerina and all ballerinas always start dance class with plié and other exercises.
	Remind dancers to always finish each of the center barre and center exercises in a still position.		
	Demi-Plié with Balloon Port de bras	Class CD, Plié, Track #5, 2:29 None	<p>Legs parallel with hands on hips</p> <ul style="list-style-type: none"> • 4 demi-pliés in parallel with hands on hips • Balloon port de bras: dancers pretend to bend over and pick up a special balloon from a balloon garden. Bring imaginary balloon overhead creating a circle overhead. Ask dancers to take a breath and pretend to gently blow balloon away as the arms open to second and then back to hips. • Repeat demi-pliés in parallel and balloon port de bras. • Rise onto demi-pointe and balance • Finish for 3
	Focus on teaching dancers to make curved shapes with their arms as they pick up and hold their balloon.		
	Tendu	Class CD, Tendu, Track #6, 1:19, None	<p>Legs parallel with both hands on hips</p> <ul style="list-style-type: none"> • 1 slow Tendu, stretching right foot/leg to the front (center of circle) • 2 quicker tendus, stretching right foot/leg to the front • Clap hands – slow, slow, quick, quick, quick • Repeat pattern on left foot • Clap hands – slow, slow, quick, quick, quick • Repeat all • Finish for 3
	Remind the dancers to stretch their legs, foot, and toes each time they tendu.		
	Piqué	Class CD, Piqué, Track #8, :28, repeat, None	<p>Legs parallel and both hands on hips</p> <ul style="list-style-type: none"> • Stretch right foot to the front and lightly tap leg/foot on the floor 7 Xs, close parallel on ct 8 • Repeat all on left leg • Repeat again both right and left • Finish for 3
	Remind dancers to keep their knees stretched as they tap their entire leg during their piqués.		
Center	Passé Retiré	Class CD, Cou de pied/Passé Track #9, :44, None	<p>Legs parallel with hands on hips.</p> <ul style="list-style-type: none"> • Parallel passé bringing right foot to knee and back to parallel – 4 times • With feet parallel bring arms down and up 3 X's as if a flamingo flapping its wings. Put hands on hips on count 8. • Repeat all with the left. • Finish for 3
	Remind dancers to look straight forward and hold their tummies strong as they practice balancing on one leg.		
Center	Transition to Center Work		For now, keep the dancers in a circle formation for the center work.

	Rocking- Shifting Weight	Class CD, Temp lié, Track #10, 1:06, 1 scarf per dancer	Place dancers in pairs and have them face each other. Dancers will share holding each end of two scarves. <ul style="list-style-type: none"> Stand with legs apart in 2nd position with minimal turnout Together - Plié & rock toward one direction as scarves reach in same direction Repeat to opposite direction Repeat for a total of 6 rocks While legs freeze and working together, dancers will raise both ends of scarves up high overhead then lower Repeat all
	Remind dancers to work as a team and move together as they rock and as the raise and lower their scarves.		
	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 Slowly Port de bras arms 1st, 5th, 2nd, hands on hips Repeat all Finish for 3
	Remind dancers to push their toes through the floor as they jump off the floor		
Traveling Steps	Transition to Traveling Steps	None	Place dancers in rows/lines on one side of room. With the assistant leading, dancers will travel from one side of the room to the other. Many exercises will be repeated.
	Take the time to tell the dancers which group of dancers will go first, second, etc. Taking turns is a concept they are learning.		
	Bourrée with Maraca	Class CD, Bourrée, Track #16, 1:21, 1 maraca per dancer	Legs parallel, holding a maraca in right hand with both hands on hips. <ul style="list-style-type: none"> 1st row begins, bourrée forward with hands on hips for 7 counts, plié on count 8 Freeze legs. Play maraca double time (quickly shaking) for 7 counts, as the dancers create different port de bras as they play, switch hands with maraca on count 8 and place hands on hips Continue pattern across floor
	Remind dancers to take tiny little steps as they bourrée. Remind dancers to softly count the music out loud along with you. Have the dancers decide how they will move their arms while shaking their maraca quickly. Assistant will pick up maracas at end of this exercise.		
	<p>Summer Theme:</p> <ul style="list-style-type: none"> Repeat the exercise above but have the dancers pretend they are barefoot on hot sand. As they bourrée, ask dancers to pretend they are taking very small, light, and quick steps so the bottom of their toes don't get too hot. When they plié, have them pretend they found a cool spot to rest their feet as they play their maraca. Ask the dancers to match the tempo of their maraca to how fast their feet are moving in their bourrée. New – While resting, ask the dancers to stand on one foot with their other leg in parallel passé retiré. As the dancers work on their balancing, ask them to also add port de bras. Dancer's choice as to how they move their arms while they also shake their maraca. This exercise will be challenging but fun for the dancers. <p style="text-align: right;">Props: Maracas</p>		
	Marching in Chipping Cheddar	Class CD, Marching,	Repeat the marching exercise from last week: <ul style="list-style-type: none"> Divide the dancers into pairs. Line them up side by side to form two lines.

		Track #15, 2:48, None	<ul style="list-style-type: none"> As in the story, Angelina's New Dance, have the dancers imagine they are Polly and Angelina marching through their new neighborhood. Angelina and Polly were so happy to explore the beautiful sights in Chipping Cheddar. The dancers will hold their partner's hand as they begin marching every 16 counts – march traveling forward for 8 and march in place for 8. The dancers will repeat this pattern until they reach the opposite end of the dance space. Once each pair arrives at other end, have them pretend they are looking into the window of a beautiful ballet shop. Ask the dancers to find something very special in the window. Once everyone has crossed and looked into the shop window, have the dancers share by saying what they say in the magical window.
	Talk with the dancers about what you saw in the window. If a child is shy about answering, ask them a yes or no question.		
	<p>Summer Theme:</p> <ul style="list-style-type: none"> Divide the dancers into pairs. Line them up side by side to form two rows. Give each dancer a beach ball to hold. Ask them to hold the beach ball stretched out in front of their tummies. Remind the dancers to not hold it too high where they cannot see where they are going or to hold it too low. Ask the dancers to march for 8 counts side by side with their partner as they touch the bottom of the beach ball with every march. Ask the dancers to raise the beach ball high over their head and to march for 8 counts. Repeat sequence across the dance space: march for 8 touching the ball with knees followed by marching for 8 with the ball reaching high above their head. <p>Props: Beach Balls</p>		
Creative Movement	Transition to Creative Movement		Pair the dancers into twos and ask them 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		
	Summer Theme	Angelina Says Creative Movement CD, Summer, Track #14, 1:43	<p>Summer – Dancing at the Beach (Repeat exercise from last week.)</p> <ul style="list-style-type: none"> Summertime is one of Angelina's favorite times of the year. Listen as she describes what it is like to dance on the beach with the waves and the sand. Let's all pretend we are dancing at the beach. Listen as Angelina describes what she loves about summertime. Once the music begins, create your own free dance, imagining you too are dancing on the beach during the summertime.
	<ul style="list-style-type: none"> Ask the dancers to tell you something they know about summertime. What are some things that can be found at the beach? 		
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, Dancing Butterfly, Track #2, :49, 1 scarf per dancer	<p>Refer to the Video Companion Guide on the Angelina Ballerina Dance Academy website for actual demonstration of choreography. Teach the words to the song first then teach the steps. Allow children to free dance the rest of the song.</p> <ul style="list-style-type: none"> • Give each dancer a scarf and ask them to pretend the scarf is part of their butterfly wings. Two scarves would be great if you have enough to go around. • Free dance with scarf on intro • See me dancing – Bourrée on demi pointe in a circle with butterfly wing arms (1/2 of circle) • Like a butterfly - continue Bourrée to complete the circle • Open my wings, and - temp lié (rocking) forward as wings opening • I'm floating thro' the sky - temp lié (rocking) backward as wings close into body • Twirling, Swirling – Bourrée turn 2Xs with arms opening and closing like butterfly wings • That's me I'm never shy, Oh – free dance • No, Cus I'm your – free dance • Dancing butter- - free dance • Fly – free dance • I'll be dancing – pas de couru forward as arms float forward • Like a butterfly – Plié parallel and swing arms down and open side (like a butterfly) • With each flutter – rise and bourrée in place as arms make tiny butterfly movements above and below shoulder height • I try to catch your eye – pose with arms down and back, bend at hips with feet/legs parallel • When I'm swooping – Run in a circle making large swooping movements • I'm really saying Hi; That's – continue swooping in circle • Me; I am your – facing forward, legs parallel; point to self • Dancing Butter – free dance • Fly I am your – free dance • Dancing butterfly – free dance
	Teach lyrics first, then movement. Feel free to alter to fit the needs of your students. Talk with students about how a butterfly moves and what they can do to look and feel like a butterfly. Encourage dancers to make up their own choreography.		
Good-bye	Révèrece - Curtsey & Bow	Class CD, Révèrece, Track #22, 1:19, None	<p>Have dancers return to the circle 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 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:

Week 8 – Level 1: Ages 3 – 4 ½**Focus Book:** Angelina's New Dance (pages 53 - 55)**Song:** Dancing Butterfly**Class Length:** 45 Minutes**Theme Focus:** Season of Summer**Props Needed:** Mats, Scarves, Maracas,

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	Angelina’s New Dance (pages 53-55) After reading, check for understanding by discussing the following with the dancers. <ol style="list-style-type: none">What did Angelina hand to her Mom and Dad? (The letter from Camembert Academy)What did Angelina confess to her parents? (That she had called the academy to say she wasn’t coming.)What did Angelina say she was afraid of? (Not being a good dancer at her new school.)What did Polly say to Angelina? (That she was the best dancer in the whole world.)What did Angelina and Polly do in the living room? (They practiced dancing.)
	Please note: some of the questions are more appropriate for the older dancers within this age range.		
	Dancer Etiquette	None	Take time in this first class to review two very 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 wiggle their fingers as they place them on their hips. Next, ask them to place their shoes together (their feet in parallel).
	Introduce the importance of music to the dancers.		
	Travel Around the Circle	Class CD, Circle WU, Track #1, 3:51, None	The teacher begins first and then each dancer has a turn traveling alone around the circle as the remaining dancers clap their hand and knees to the beat of the music. Take time to fully explain and model the exercise before beginning so the dancers understand the sequence. <ul style="list-style-type: none">Listen for Angelina’s Welcome

		<ul style="list-style-type: none"> • Each dancer will take their turn doing the following • Stand like a dancer. • Travel around the circle performing the given step. <u>Today the dancers will gallop as if they are riding a horse.</u> • Curtsey or bow once the dancer arrives back in their original place in the circle. • Sit like a dancer as the next dancers stands to repeat the process. • Begin to clap to the beat of the music while everyone else gets their turn. Clap hands together and then clap hands to top of knees. Keep repeating this pattern. • Once everyone has a turn, ask the dancers to tap various body parts to the beat of the music while remaining seated. Name the body parts so the dancers can learn the names of the parts of their body.
<p>There are many benefits to this exercise: 1. The teacher can assess if the dancers can perform any type of traveling movement they have been called upon to do. 2. Gives the dancers a sense of accomplishment by traveling around the circle alone. If a dancer is showing signs of being too shy to go alone, have the assistant travel with them. 3. Encourages musical awareness by clapping to the beat of the music. 4. Requires the dancer to follow a sequence of tasks. 5. Give dancers verbal guidance on what to do and cue the next dancer to stand.</p>		
Curl & Stretch with Port de bras	Class CD, Stretching, Track #2, 2:16, None	<p><u>Keep exercise concept the same but vary the port de bras; continue teaching dancers the names of the basic port de bras positions.</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. Have them repeat the name of the port de bras without your help. • Repeat entire sequence varying the sequence of the port de bras. • Repeat entire sequence but slowly curl back to a straight shape with back on the floor and ask dancers to reach and curl up and forward working abdominals. • Repeat curl and stretch to floor but this time roll over to tummy and pretend to swim arms and legs as eyes look straight to floor then roll over in the opposite direction and swim, roll over to back and roll up reaching across to dancer on opposite side of circle using abdominals to curl body up to sitting.
<p>Move gracefully from one stretch to another. Remind dancers to take deep breaths and to reach as far as they can with their bodies.</p>		
Flexing & Pointing Ankles	Class CD, Flex & Pointe, Track #3, 1:19, None	<ul style="list-style-type: none"> • Alternate flexing & pointing the ankles/feet • Bend over at the hips and walking fingertips down legs stretching hamstrings; hold stretch as the fingers tickle the toes; walk fingertips all the way up body and reach stretching over head • Repeat all
<p>Remind the dancers to sit tall.</p>		

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 with Balloon Port de bras	Class CD, Plié, Track #5, 2:29 None	Legs parallel with hands on hips <ul style="list-style-type: none"> • 4 demi-pliés in parallel with hands on hips • Balloon port de bras: dancers pretend to bend over and pick up a special balloon from a balloon garden. Bring imaginary balloon overhead creating a circle overhead. Ask dancers to take a breath and pretend to gently blow balloon away as the arms open to second and then back to hips. • Repeat demi-pliés in parallel and balloon port de bras. • Rise onto demi-pointe and balance • Finish for 3
	Focus on teaching dancers to make curved shapes with their arms as they pick up and hold their balloon.		
	Tendu	Class CD, Tendu, Track #6, 1:19, None	Legs parallel with both hands on hips <ul style="list-style-type: none"> • 1 slow Tendu, stretching right foot/leg to the front (center of circle) • 2 quicker tendus, stretching right foot/leg to the front • Clap hands – slow, slow, quick, quick, quick • Repeat pattern on left foot • Clap hands – slow, slow, quick, quick, quick • Repeat all • Finish for 3
	Remind the dancers to stretch their legs, foot, and toes each time they tendu.		
	Piqué	Class CD, Piqué, Track #8, :28, repeat, None	Legs parallel and both hands on hips <ul style="list-style-type: none"> • Stretch right foot to the front and lightly tap leg/foot on the floor 7 Xs, close parallel on ct 8 • Repeat all on left leg • Repeat again both right and left • Finish for 3
	Remind dancers to keep their knees stretched as they tap their entire leg during their piqués.		
	Passé Retiré	Class CD, Cou de pied/Passé Track #9, :44, None	Legs parallel with hands on hips. <ul style="list-style-type: none"> • Parallel Passé bringing right foot to knee and back to parallel – 4 times • With feet parallel bring arms down and up 3 X's as if a flamingo flapping its wings. Put hands on hips on count 8. • Repeat all with the left. • Finish for 3
	Remind dancers to look straight forward and hold their tummies strong as they practice balancing on one leg.		
Center	Transition to Center Work		Dancers will remain in their line formations facing the front of the studio.

	Rocking- Shifting Weight	Class CD, Temp lié, Track #10, 1:06, 1 scarf per dancer	Place dancers in pairs and have them face each other. Dancers will share holding each end of two scarves. <ul style="list-style-type: none"> Stand with legs apart in 2nd position with minimal turnout Together - Plié & rock toward one direction as scarves reach in same direction Repeat to opposite direction Repeat for a total of 6 rocks While legs freeze and working together, dancers will raise both ends of scarves up high overhead then lower Repeat all
	Remind dancers to work as a team and move together as they rock and as they raise and lower their scarves.		
	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 Slowly Port de bras arms 1st, 5th, 2nd, hands on hips Repeat all Finish for 3
	Remind dancers to push their toes through the floor as they jump off the floor.		
Traveling Steps	Transition to Traveling Steps	None	Place dancers in rows/lines on one side of room. With the assistant leading, dancers will travel from one side of the room to the other. Many exercises will be repeated.
	Take the time to tell the dancers which group of dancers will go first, second, etc. Taking turns is a concept they are learning.		
	Bourrée & Sauté with Maraca in New Ballet Room	Class CD, Bourrée, Track #16, 1:21, 1 maraca per dancer	In the story, Angelina's New Dance, Angelina and Polly were very excited about their brand new purple dance space at the top of the stairs in their new home in Chipping Cheddar. Ask dancers to use their imagination and pretend their studio is purple as they dance across the floor. <ul style="list-style-type: none"> Place dancers in pairs of two. Ask dancers to move and travel while remaining side by side to their partner (not holding hands). Legs parallel with maraca in right hand and both hands on hip. Rise to demi-pointe, bourrée forward with hand on hips for 8 counts Plié parallel on count 1 and sauté parallel on count 2 With legs parallel – play maraca two times (counts 3 & 4) Plié parallel on count 5 and sauté parallel on count 6 With legs parallel – play maraca two times (counts 7 & 8) Start pattern over to travel across the dance space (switch maraca to left hand on repeat)
	Remind dancers to take tiny little steps as they bourrée. Remind dancers to softly count the music out loud along with you.		
	Summer Theme: <ul style="list-style-type: none"> Repeat the exercise above but add the following pretend play and variation... Ask dancers to pretend they are traveling on the beach Hold maraca in right hand and place both hands on hips Rise to demi-pointe (ct 1) Bourrée forward in the hot sand with hands on hips (until ct 8) Plié parallel on count 1 and sauté parallel on count 2 (Each time they sauté they are jumping so a tiny crab can crawl under their feet. Be sure to jump high so the crab has time to crawl through.) Props: Maracas		

	<ul style="list-style-type: none">• <i>With legs parallel – play maraca two times (counts 3 & 4)</i>• <i>Plié parallel on count 5 and sauté parallel on count 6 (as a tiny crab crawls under their toes)</i>• <i>With legs parallel – play maraca two times (counts 7 & 8)</i>• <i>Start pattern over to travel across the dance space (switch maraca to left hand on repeat)</i>• <i>It will be challenging for dancers at this age to jump on a specific count. Guide them with your voice by counting out loud and stressing which count they will jump on.</i>		
	Marching Mouselings (Forward and Turning)	Class CD, Marching, Track #15, 2:48, 1 Maraca per dancer	<p>Place 4 dancers in a row. The assistant and teacher can make up the difference if the number of students do not work out for groups of four.</p> <ul style="list-style-type: none">• In the story, Angelina’s New Dance, Polly turned on the music player and the family danced to Angelina’s favorite piece of music in their living room. The young dancers are going to imagine they are the Mouseling family of Mr. Mouseling, Mrs. Mouseling, Angelina and Polly. Ask dancers to keep their shoulders even with their neighbor’s shoulders creating a long line of marching mouselings. Dancers will hold their maraca in their right hand.• The first row of 4 mouselings begin• March forward for 8 counts while shaking and playing the maraca 8 counts• March turning toward the maraca hand while shaking and playing for 8 counts• Keep repeating across the studio• The next row of dancers can begin after 16 counts.
	<p>When repeating, have the dancers hold the maraca in their opposite hand. The dancers have several concepts to think about during the exercise...1. How to march; 2. How to play the maraca; 3. How may counts to play; 4. Which direction to turn their bodies; 5. Hearing and matching their movement to the music.</p>		
	<p>Summer Theme: Props: Maracas</p> <ul style="list-style-type: none">• <i>Ask the dancers to pretend they are marching in a parade. The entire town has gotten together to celebrate a beautiful summer evening. The streets are lined with their friends and neighbors on both sides. Don’t forget to alternate turning and playing for both sides of the street.</i>• <i>Group the dancers into fours and give each a maraca to hold in their right hand.</i>• <i>March forward for 8 counts while shaking and playing the maraca 8 times.</i>• <i>March turning toward the maraca hand (to the right) while shaking and playing for 8 counts</i>• <i>Change the maraca to the left hand</i>• <i>March forward for 8 counts while shaking and playing the maraca 8 counts</i>• <i>March turning toward the maraca hand (to the left) while shaking and playing for 8 counts</i>• <i>Keep repeating across the studio</i>• <i>The next row of dancers can begin after 16 counts.</i>• <i>Remind the dancers to turn their group exactly together to impress the crowd of parade watchers.</i>		
Creative Movement	Transition to Creative Movement		Pair the dancers into twos and ask them 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		
	Summer Theme	Angelina Says Creative Movement	<p>Summer – Dancing at the Beach Props: Beach Balls</p>

		CD, Summer, Track #14, 1:43	<ul style="list-style-type: none"> • <i>Summertime is one of Angelina's favorite times of the year. Listen as she describes what it is like to dance on the beach with the waves and the sand. Let's all pretend we are dancing at the beach.</i> • <i>Listen as Angelina describes what she loves about summertime.</i> • <i>Once the music begins, create your own free dance, imagining you too are dancing on the beach during the summertime. However, now each dancer must incorporate their beach ball into their dance.</i>
			<ul style="list-style-type: none"> • <i>What are some things that can be found at the beach? Beach Balls</i> • <i>Give each dancer a beach ball.</i> • <i>Ask the dancers to incorporate the beach ball into their free dance.</i> • <i>What are some different things a dancer can do while dancing with a beach ball?</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, Dancing Butterfly, Track #2, :49, 1 scarf per dancer	<ul style="list-style-type: none"> • Review the lyrics and choreography • Hand out scarves • Free dance with scarf on intro • See me dancing – Bourrée on demi pointe in a circle with butterfly wing arms (1/2 of circle) • Like a butterfly - continue Bourrée to complete the circle • Open my wings, and - temp lié (rocking) forward as wings opening • I'm floating thro' the sky - temp lié (rocking) backward as wings close into body • Twirling, Swirling – Bourrée turn 2Xs with arms opening and closing like butterfly wings • That's me I'm never shy, Oh – free dance • No, Cus I'm your – free dance • Dancing butter- - free dance • Fly – free dance • I'll be dancing – pas de couru forward as arms float forward • Like a butterfly – Plié parallel and swing arms down and open side (like a butterfly) • With each flutter – rise and bourrée in place as arms make tiny butterfly movements above and below shoulder height • I try to catch your eye – pose with arms down and back, bend at hips with feet/legs parallel • When I'm swooping – Run in a circle making large swooping movements • I'm really saying Hi; That's – continue swooping in circle • Me; I am your – facing forward, legs parallel; point to self • Dancing Butter – free dance • Fly I am your – free dance • Dancing butterfly – free dance

Teach lyrics first, then movement. Feel free to alter to fit the needs of your students. Talk with students about how a butterfly moves and what they can do to look and feel like a butterfly. Encourage dancers to make up their own choreography.			
Good-bye	Révérence - Curtsey & Bow	Class CD, Révérence, Track #22, 1:19, None	<p>Have dancers stand in a line facing the front of the room:</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 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:

Week 9 – Level 1: Ages 3 – 4 ½**Focus Book:** Angelina's New Partner (pages 58-63)**Song:** Dancing Butterfly**Class Length:** 45 Minutes**Theme Focus:** Season of Summer**Props Needed:** Mats, Scarves

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	Angelina’s New Partner (pages 58-63) After reading, check for understanding by discussing the following with the dancers. <div><div>1.</div>Besides dancing, what did Angelina like to do? (play with her friends)<div>2.</div>Why was Gracie and Angelina excited? (because there was a new student at Camembert Academy)<div>3.</div>What was the new student’s name? (A.Z.)<div>4.</div>What was his favorite type of dance? (hip-hop)<div>5.</div>What did A.Z. offer to do? (teach Viki and her friends how to hip-hop)</div>
	Please note: some of the questions are more appropriate for the older dancers within this age range.		
	Dancer Etiquette	None	Take time in this first class to review two very important rules. Ask the dancers to repeat the dancer rules back to you. <div><div>1.</div>Eyes on the teacher<div>2.</div>Keep hands to self<div>3.</div>Be a first-time listener</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 wiggle their fingers as they place them on their hips. Next, ask them to place their shoes together (their feet in parallel).
	Introduce the importance of music to the dancers.		
	Travel Around the Circle	Class CD, Circle WU, Track #1, 3:51, None	The teacher begins first and then each dancer has a turn traveling alone around the circle as the remaining dancers clap their hands and knees to the beat of the music. Take time to fully explain and model the exercise before beginning so the dancers understand the sequence. <div><div>•</div>Listen for Angelina’s Welcome<div>•</div>Each dancer will take their turn doing the following<div>•</div>Stand like a dancer.<div>•</div>Travel around the circle performing the given step. <i>Today the dancers will gallop as if they are riding a horse.</i></div>

			<ul style="list-style-type: none">• Curtsey or bow once the dancer arrives back in their original place in the circle.• Sit like a dancer as the next dancers stands to repeat the process.• Begin to clap to the beat of the music while everyone else gets their turn. Clap hands together and then clap hands to top of knees. Keep repeating this pattern.• Once everyone has a turn, ask the dancers to tap various body parts to the beat of the music while remaining seated. Name the body parts so the dancers can learn the names of the parts of their body.
There are many benefits to this exercise: 1. The teacher can assess if the dancers can perform any type of traveling movement they have been called upon to do. 2. Gives the dancers a sense of accomplishment by traveling around the circle alone. If a dancer is showing signs of being too shy to go alone, have the assistant travel with them. 3. Encourages musical awareness by clapping to the beat of the music. 4. Requires the dancer to follow a sequence of tasks. 5. 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	<u>Keep exercise concept the same but vary the port de bras; continue teaching dancers the names of the basic port de bras positions.</u> Curl, Stretch, and Port de bras: <ul style="list-style-type: none">• Ask the dancer to curl into a small shape with their legs bent with knees into chest and back rounded with arms hugging knees. Dancers try to make their bodies into a tight ball.• Gracefully open up curved tight shape into a stretched straight shape with legs extended forward, back sitting tall and straight, with arms opening up overhead just like a flower• While sitting tall move arms through various port de bras saying the names of each: en bas, 1st, 5th, and 2nd. Have them repeat the names of the port de bras without your help.• Repeat entire sequence varying the sequence of the port de bras.• Repeat entire sequence but slowly curl back to a straight shape with back on the floor and ask dancers to reach and curl up and forward working abdominals.• Repeat curl and stretch to floor but this time roll over to tummy and pretend to swim arms and legs as eyes look straight to floor then roll over in the opposite direction and swim, roll over to back and roll up reaching across to dancer on opposite side of circle using abdominals to curl body up to sitting.	
Move gracefully from one stretch to another. Remind dancers to take deep breaths and to reach as far as they can with their bodies.			
Flexing & Pointing Ankles	Class CD, Flex & Pointe, Track #3, 1:19, None	<ul style="list-style-type: none">• Alternate flexing & pointing the ankles/feet• Bend over at the hips and walking fingertips down legs stretching hamstrings; hold stretch as the fingers tickle the toes; walk fingertips all the way up body and reach stretching over head• Repeat all	
Remind dancers to sit tall.			
Transition to Center Barre	None	<ul style="list-style-type: none">• Change dancers to a line formation.	

Center Barre			<ul style="list-style-type: none"> 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 with Port de bras	Class CD, Plié, Track #5, 2:29 None	Legs parallel with hands on hips <ul style="list-style-type: none"> 2 demi-pliés in parallel with hands on hips Port de bras 1st, 5th, 2nd, hands on hips Repeat all in parallel Rotate legs to a very small 1st position (barely turned out) 2 demi- pliés in 1st position with hands on hips Repeat port de bras from before Repeat all in first position Finish for 3
	Introduce 1 st position of the feet/legs. Remind dancers to keep knees over toes during pliés. When the dancers plié the legs will make a diamond shape. Focus on teaching dancers to make curved shapes with their arms during port de bras.		
	Tendu	Class CD, Tendu, Track #6, 1:19, None	Legs parallel with both hands on hips <ul style="list-style-type: none"> 3 tendus, stretching right foot forward parallel and closing parallel Teacher calls out a body part such as shoulders, knees, tummy, or elbow and dancers tap the called-out body part 3 times Repeat all on left Repeat all Finish for 3
	Remind the dancers to stretch their legs, foot, and toes each time they tendu.		
	Piqué	Class CD, Piqué, Track #8, :28, repeat, None	Legs parallel and both hands on hips <ul style="list-style-type: none"> Stretch right foot to the front and lightly tap leg/foot on the floor 7 Xs, close parallel on ct 8 Repeat all on left leg Repeat again both right and left Finish for 3
	Remind dancers to keep their knees stretched as they tap their entire leg during their piqués.		
	Passé Retiré	Class CD, Cou de pied/Passé Track #9, :44, None	Legs parallel with hands on hips. <ul style="list-style-type: none"> Parallel passé bringing right foot to knee and back to parallel – 3 times Lift arms to allongé 5th and lower. Place hands on hips. Repeat all with the left. Finish for 3
	Remind dancers to look straight forward and hold their tummies strong as they practice balancing on one leg.		
Center	Transition to Center Work		Dancers will remain in their line formations facing the front of the studio.
	Sauté	Class CD, Sauté,	Legs parallel with hands on hips <ul style="list-style-type: none"> Plié, Sauté, Plié, straighten legs

		Track #11, :33, None	<ul style="list-style-type: none"> • Plié, Sauté, Plié, straighten legs • Slowly Port de bras arms 1st, 5th, 2nd, hands on hips • Repeat all • Finish for 3
	Remind dancers to push their toes through the floor as they jump off the floor.		
Traveling Steps	Transition to Traveling Steps	None	Place dancers in rows/lines on one side of room. With the assistant leading, dancers will travel from one side of the room to the other. Many exercises will be repeated.
	Take the time to tell the dancers which group of dancers will go first, second, etc. Taking turns is a concept they are learning.		
	Dancer Walks	Class CD, Dancer Walks, Track #14, 1:51, None	<p>Angelina loves to practice her dancing. She also loves being with her friends. Angelina and her friend Gracie walked outside to meet the new student A.Z. Have the dancers walk with their toes reaching and stretching with every step, just like Angelina and Gracie</p> <ul style="list-style-type: none"> • Line dancers up in row on one side of studio. One line will cross at a time. • All dancers begin with their right foot pointed forward and their arms in demi-seconde (making sure they do not smash their beautiful princess tutus) • Dancers begin by walking forward for 8 steps with pointed feet. • Dancers wave to A.Z on their right with their right arm and then to Viki on their left with their left arm. • Continue pattern across studio. • The second line will begin 16 cts after 1st line.
	Remind dancers to walk with their toes touching the floor first. Remind dancers to count as they walk.		
	<p>Summer Theme: A Walk on the Beach Props: Beach Balls</p> <ul style="list-style-type: none"> • The dancers will go for a walk on the beach with their friend. Pair the dancers together in twos and give them one beach ball for each pair. • Ask one dancer to hold the beach ball in front of them while the other dancer places their arms in demi-seconde. • The dancers will walk side by side as they point their foot touching their toes in the sand first. Once their toes touch they can then lower their heel down into the soft sand. • The dancers will walk toes touching first for 6 steps and then the dancer holding the ball will pass it to her partner on counts 7 & 8. • This will repeat until all dancers have crossed the beach. 		
	Marching like A.Z. (Forward and Backward)	Class CD, Bourrée, Track #15, 2:48, None	<p>Have the dancers march like A.Z. Instruct dancers to pick up their knees high and move with lots of energy.</p> <ul style="list-style-type: none"> • Feet parallel with hands on hips • The first row of dancers begin marching • March forward for 8 counts • March backward for 4 counts • March in turning around in place for 4 counts • Keep repeating across studio • Once dancers reach the other side have them high five their neighbor just like A. Z. likes to do.
	Ask dancers to help you count as they march.		

	<p>Summer Theme: Props: Beach Balls</p> <ul style="list-style-type: none"> Ask the dancers to pretend they are marching in a parade. The entire town has gotten together to celebrate a beautiful summer evening. The streets are lined with their friends and neighbors on both sides. Group the dancers into fours and give each a beach ball to hold. March forward for 8 counts while lifting and lowering the beach ball. Ball goes high for two marches and then lowers down for two marches. A total of 4 lifts and lowers for 8 counts. Counts '1&' = 2 marches March turning around with the beach ball reaching in front of the dancer's body. Counts '1&2&3&4&' Place legs together and throw the ball up in the air on 5& and 7&, catch the ball on 6& and 8&. Keep repeating across the studio. Be sure to turn the opposite direction on the repeat. The next row of dancers can begin after 16 counts. Remind the dancers to turn their group exactly together to impress the crowd of parade watchers. 		
Creative Movement	Transition to Creative Movement		Ask the 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. Each dancer will create their own movement within the structure of a given concept.		
	Tempo	Angelina Says Creative Movement CD, Tempo, Track #4, 2:22	<p>Ask Dancers to listen carefully as Angelina Ballerina will guide them through dancing at different tempos</p> <ul style="list-style-type: none"> When Angelina calls out slow, the dancers must dance as slow as possible. When Angelina calls out moderate, the dancers must move not too fast or too slow. When Angelina calls out fast, the dancers must move quickly just like A.Z. does when he dances fast
	Tempo refers to the speed of the music and movement. Dancers will explore dancing to the following three tempos: Slow, moderate, and fast. Remind dancers they are to match their movement to the tempo of the music.		
	<p>Summer Theme: Props: Beach Balls</p> <ul style="list-style-type: none"> Give each dancer a beach ball to dance with as they explore the concept of tempo. As the dancers hold their beach ball, ask the dancers to focus on how slow, fast, or moderate the beach ball can move through space as the dancers move their body to different tempos. Allow the dancers to choose their own movements for their bodies and their beach ball. Just be sure to remind them to match their ball's movement to their movements. 		
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, Dancing Butterfly,	<ul style="list-style-type: none"> Have the dancers perform the choreography for the student assistant and the teacher. Review the lyrics and choreography Hand out scarves Free dance with scarf on intro

		Track #2, :49, 1 scarf per dancer	<ul style="list-style-type: none"> • See me dancing – Bourrée on demi pointe in a circle with butterfly wing arms (1/2 of circle) • Like a butterfly - continue Bourrée to complete the circle • Open my wings, and - temp lié (rocking) forward as wings opening • I’m floating thro’ the sky - temp lié (rocking) backward as wings close into body • Twirling, Swirling – Bourrée turn 2Xs with arms opening and closing like butterfly wings • That’s me I’m never shy, Oh – free dance • No, Cus I’m your – free dance • Dancing butter- - free dance • Fly – free dance • I’ll be dancing – pas de couru forward as arms float forward • Like a butterfly – Plié parallel and swing arms down and open side (like a butterfly) • With each flutter – rise and bourrée in place as arms make tiny butterfly movements above and below shoulder height • I try to catch your eye – pose with arms down and back, bend at hips with feet/legs parallel • When I’m swooping – Run in a circle making large swooping movements • I’m really saying Hi; That’s – continue swooping in circle • Me; I am your – facing forward, legs parallel; point to self • Dancing Butter – free dance • Fly I am your – free dance • Dancing butterfly – free dance
Teach lyrics first, then movement. Feel free to alter to fit the needs of your students. Talk with students about how a butterfly moves and what they can do to look and feel like a butterfly. Encourage dancers to make up their own choreography.			
Good-bye	Révérence - Curtsey & Bow	Class CD, Révérence, Track #22, 1:19, None	<p>Have dancers stand in a line facing the front 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 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 the dancers up 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

			<p>Ballerina sticker on the hand of each dancer as you speak to them individually.</p> <ul style="list-style-type: none"> • Open the studio door and see that the children get to their caregiver.
			<p>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.</p>

Teacher's Notes:

Week 10 – Level 1: Ages 3 – 4 ½**Focus Book:** Angelina's New Partner (pages 64-67)**Song:** Dancing Butterfly**Class Length:** 45 Minutes**Theme Focus:** Season of Summer**Props Needed:** Mats, Scarves

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	Angelina’s New Partner (pages 64-67) After reading, check for understanding by discussing the following with the dancers. <div><div>1.</div><div>Who was the new student in ballet class? (A.Z.)</div><div>2.</div><div>What exercise did Ms. Mimi ask the class to begin with? (Pliés)</div><div>3.</div><div>What was Ms. Mimi’s surprise announcement? (The class would perform in a pas de deux recital next week)</div><div>4.</div><div>What is a pas de deux? (a dance for two)</div><div>5.</div><div>What was Angelina worried about? (she was afraid she would have A.Z. as a partner and have to dance hip-hop)</div></div>
	Please note: some of the questions are more appropriate for the older dancers within this age range.		
	Dancer Etiquette	None	Take time in this first class to review two very 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 wiggle their fingers as they place them on their hips. Next, ask them to place their shoes together (their feet in parallel).
	Stress to the dancers the importance of matching their movement to the music.		
	Travel Around the Circle	Class CD, Circle WU, Track #1, 3:51, None	<div>In keeping with today’s story, have the dancers choose whether they do a ballet movement or a hip-hop movement before galloping around the circle. For example, if they choose ballet-they could perform a ballet turn. If they choose hip-hop they could do some type of hip-hop move. Only give 4 counts of music for each dancer to do their particular movement.</div> <div>The teacher begins first and then each dancer has a turn traveling alone around the circle as the remaining dancers clap their hands and knees to the</div>

		<p>beat of the music. Take time to fully explain the exercise before beginning so the dancers understand the sequence.</p> <ul style="list-style-type: none"> • Listen for Angelina's Welcome • Each dancer will take their turn doing the following • Stand like a dancer. • Travel around the circle performing the given step. <u>Today the dancers will choose between a ballet movement or a hip-hop movement and then gallop around the circle as if they are riding a horse.</u> • Curtsey or bow once the dancer arrives back in their original place in the circle. • Sit like a dancer as the next dancers stands to repeat the process. • Begin to clap to the beat of the music while everyone else gets their turn. Clap hands together and then clap hands to top of knees. Keep repeating this pattern. • Once everyone has a turn, ask the dancers to tap various body parts to the beat of the music. Name the body parts so the dancers can learn the names of the parts of their body.
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>Keep exercise concept the same but vary the port de bras; continue teaching dancers the names of the basic port de bras positions.</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 level of the arms in each port de bras. For example, low for en bas; middle for 1st; high for 5th; and open for 2nd. • Repeat entire sequence varying the sequence of the port de bras. • Repeat entire sequence but slowly curl back to a straight shape with back on the floor and ask dancers to reach and curl up and forward working abdominals. • Repeat curl and stretch to floor but this time roll over to tummy and pretend to swim arms and legs as eyes look straight to floor then roll over in the opposite direction and swim, roll over to back and roll up reaching across to dancer on opposite side of circle using abdominals to curl body up to sitting.
Move gracefully from one stretch to another. Remind dancers to take deep breaths and to reach as far as they can with their bodies.		
Flexing & Pointing Ankles	Class CD, Flex & Pointe, Track #3, 1:19, None	<ul style="list-style-type: none"> • Alternate flexing & pointing the ankles/feet • Ben over at the hips and walking fingertips down legs stretching hamstrings; hold stretch as the fingers tickle the toes; walk fingertips all the way up body and reach stretching over head • Repeat all
Remind dancers to sit tall.		

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 with Port de bras	Class CD, Plié, Track #5, 2:29 None	Legs parallel with hands on hips <ul style="list-style-type: none"> • 2 demi-pliés in parallel with hands on hips • Port de bras 1st, 5th, 2nd, hands on hips • Repeat all in parallel • Rotate legs to a very small 1st position (barely turned out) • 2 demi- pliés in 1st position with hands on hips • Repeat port de bras from before • Repeat all in first position • Finish for 3
	Introduce 1 st position of the feet/legs. Remind dancers to keep knees over toes during pliés. When the dancers plié the legs will make a diamond shape. Focus on teaching dancers to make curved shapes with their arms during port de bras.		
	Tendu	Class CD, Tendu, Track #6, 1:19, None	Legs parallel with both hands on hips <ul style="list-style-type: none"> • 3 tendus, stretching right foot forward parallel and closing parallel • Teacher calls out a body part such as shoulders, knees, tummy, or elbow and dancers tap the called-out body part 3 times • Repeat all on left • Repeat all • Finish for 3
	Remind the dancers to stretch their legs, foot, and toes each time they tendu.		
	Piqué	Class CD, Piqué, Track #8, :28, repeat, None	Legs parallel and both hands on hips <ul style="list-style-type: none"> • Stretch right foot to the front and lightly tap leg/foot on the floor 5 Xs, close parallel on ct 6 • Clap hands two times • Repeat all on left leg • Repeat again both right and left • Finish for 3
	Have the dancers count their piqués as they tap the floor.		
Center	Passé Retiré	Class CD, Cou de pied/Passé Track #9, :44, None	Legs parallel with hands on hips. <ul style="list-style-type: none"> • Parallel Passé bringing right foot to knee and back to parallel – 3 times • Lift arms to allongé 5th and lower. Place hands on hips. • Repeat all with the left. • Finish for 3
	Remind dancers to look straight forward and hold their tummies strong as they practice balancing on one leg.		
	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 • Clap hands 7 times, place hands on hips on count 8 • Repeat all • Finish for 3
	Remind dancers to push their toes through the floor as they jump off the floor.		
Traveling Steps	Transition to Traveling Steps	None	Place dancers in rows/lines on one side of room. With the assistant leading, dancers will travel from one side of the room to the other. Many exercises will be repeated.
	Take the time to tell the dancers which group of dancers will go first, second, etc. Taking turns is a concept they are learning.		
	Dancer Walks (changing tempo)	Class CD, Dancer Walks, Track #14, 1:51, None	Angelina loves to practice her dancing. She also loves being with her friends. Angelina and her friend Gracie walked outside to meet the new student A.Z. Have the dancers walk with their toes reaching and stretching with every step, just like Angelina and Gracie <ul style="list-style-type: none"> • Line dancers up in row on one side of studio. One line will cross at a time. • All dancers begin with their right foot pointed forward and their arms in demi-seconde (making sure they do not smash their beautiful princess tutus) • Dancers begin by walking forward for 8 steps with pointed feet. • Dancers wave to A.Z on their right with their right arm and then to Viki on their left with their left arm. • Continue pattern across studio. • The second line will begin 16 cts after 1st line.
	Remind dancers to walk with their toes touching the floor first. Remind dancers to count as they walk.		
	Summer Theme: A Walk on the Beach Props: Beach Balls <ul style="list-style-type: none"> • The dancers will go for a walk on the beach with their friend. Pair the dancers together in twos and give them one beach ball for each pair. • Ask one dancer to hold the beach ball in front of them while the other dancer places their arms in demi-seconde. • The dancers will walk side by side as they point their feet touching their toes in the sand first. Once their toes touch they can then lower their heel down into the soft sand. • The dancers will walk toes touching first for 6 steps and then the dancer holding the ball will pass it to her partner on counts 7 & 8. • This will repeat until all dancers have crossed the beach. • If time allows, ask the dancers to repeat the exercise, but this time have them walk backwards. Remind them to reach their toes with every step they take. 		
	Marching like A.Z. (Forward and Backward)	Class CD, Bourrée, Track #15, 2:48, None	Have the dancers march like A.Z. Instruct dancers to pick up their knees high and move with lots of energy. <ul style="list-style-type: none"> • Feet parallel with hands on hips • The first row of dancers begin marching • Slowly March forward for 8 counts • Slowly March backward for 4 counts • Slowly March in place for 4 counts

			<ul style="list-style-type: none"> Repeat above sequence but this time march quickly (double time) Once dancers reach the other side have them high five their neighbor just like A. Z. likes to do.
	Ask dancers to help you count as they march.		
	<p>Summer Theme: Props: Beach Balls</p> <ul style="list-style-type: none"> Ask the dancers to pretend they are marching in a parade. The entire town has gotten together to celebrate a beautiful summer evening. The streets are lined with their friends and neighbors on both sides. Group the dancers into fours and give each a beach ball to hold. March forward for 8 counts while lifting and lowering the beach ball. Ball goes high for two marches and then lowers down for two marches. A total of 4 lifts and lowers for 8 counts. Counts '1&' = 2 marches March turning around with the beach ball reaching in front of the dancer's body. Counts '1&2&3&4&' Place legs together and throw the ball up in the air on 5& and 7&, catch the ball on 6& and 8&. Keep repeating across the studio. Be sure to turn the opposite direction on the repeat. The next row of dancers can begin after 16 counts. Remind the dancers to turn their group exactly together to impress the crowd of parade watchers. 		
Creative Movement	Transition to Creative Movement		Pair the dancers into twos and ask them to spread out around the dance space.
	The creative movement portion of the class is designed to allow the child to explore movement based on a given concept. The children create their own movement within the structure of a given concept		
	Tempo with a Partner (A.Z. & Angelina)	Angelina Says Creative Movement CD, Tempo, Track #4, 2:22	<p>Divide the dancers into pairs. Ask the dancers to move like the characters – Angelina the ballerina and A.Z. the hip-hop dancer. The dancers will take turns moving at the same time with one moving as a ballerina while the other moves as a hip-hop dancer. Give each pair a scarf and have each dancer hold one of the scarf. The dancers will repeat last week's tempo exercise but this time they will work as a team with another dancer as they move differently at the same time. Be sure to call out switch ½ way through the exercise so the dancers can experience moving like the other type of dancer.</p> <ul style="list-style-type: none"> Ask dancers to spread out all around the studio space with their partner. Ask dancers to listen carefully as Angelina will guide them through dancing at different tempos. When Angelina calls out slow, the dancers must dance as slow as possible. When Angelina calls out moderate, the dancers must dance in between fast and slow at a moderate speed. When Angelina calls out fast, the dancers must dance very quickly. Talk about how the dancers move differently when they are one character compared to the other.
	Tempo refers to the speed of the music and movement. Dancers will explore dancing to the following three tempos: Slow, moderate, and fast. Remind dancers they are to match their movement to the tempo of the music.		

<p>Summer Theme:</p> <ul style="list-style-type: none"> • Pair the dancers in groups of two. Give each group one beach ball to hold between them. • As the dancers hold the beach ball together, ask the dancers to focus on how slow, fast, or moderate the beach ball can move through space as the dancers move their body to different tempos. • Allow the dancers to choose their own movements for their bodies and their beach ball. Just be sure to remind them to match their ball's movement to their movements. • The dancers must work as a team in order to make the ball they are both holding dance slowly, quickly, or moderately. <p>Props: Beach Balls</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, Dancing Butterfly, Track #2, :49, 1 scarf per dancer	<ul style="list-style-type: none"> • Have the dancers perform the choreography for the student assistant and the teacher. • Review the lyrics and choreography • Hand out scarves • Free dance with scarf on intro • See me dancing – Bourrée on demi pointe in a circle with butterfly wing arms (1/2 of circle) • Like a butterfly - continue Bourrée to complete the circle • Open my wings, and - temp lié (rocking) forward as wings opening • I'm floating thro' the sky - temp lié (rocking) backward as wings close into body • Twirling, Swirling – Bourrée turn 2Xs with arms opening and closing like butterfly wings • That's me I'm never shy, Oh – free dance • No, Cus I'm your – free dance • Dancing butter- - free dance • Fly – free dance • I'll be dancing – pas de couru forward as arms float forward • Like a butterfly – Plié parallel and swing arms down and open side (like a butterfly) • With each flutter – rise and bourrée in place as arms make tiny butterfly movements above and below shoulder height • I try to catch your eye – pose with arms down and back, bend at hips with feet/legs parallel • When I'm swooping – Run in a circle making large swooping movements • I'm really saying Hi; That's – continue swooping in circle • Me; I am your – facing forward, legs parallel; point to self • Dancing Butter – free dance • Fly I am your – free dance • Dancing butterfly – free dance

Teach lyrics first, then movement. Feel free to alter to fit the needs of your students. Talk with students about how a butterfly moves and what they can do to look and feel like a butterfly. Encourage dancers to make up their own choreography.			
Good-bye	Révérence - Curtsey & Bow	Class CD, Révérence, Track #22, 1:19, None	<p>Have dancers stand in a line facing the front 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 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 the dancers up at the door • Remind everyone to practice at home • Give out any handouts you may have to give 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:



Term 1

Level 2 Weekly Lesson Plans

Week 1 – Level 2: Ages 4 ½ -6

Focus Book: Angelina's New School (pages 1-13)

Song: I Will Be A Star

Class Length: 45 Minutes

Theme Focus: Season of Summer

Props Needed: Mats, Scarves

Section of Class	Exercise	Music CD, Track #, Length, Props Needed	Description
Miscellaneous Information Regarding Exercise			
Greeting, Story & Etiquette (8-10 Minutes)	Greeting & Roll	Roll Book	Gather dancers into a circle away from the dance area. With everyone seated on the floor, greet dancers, introduce assistant and take roll.
	It may be helpful for dancers to wear nametags on the first day of class. It is important for the teacher to be able to call children by their name.		
	Reading of story; Check for understanding by asking	Story Book	<p>Angelina's New School (pages 1-13)</p> <p>Introduce the focus book the dancers will be reading over the next few weeks. Read pages 1-13. Be sure to show the dancers the pictures as you read. After reading, check for understanding by discussing the following with the dancers:</p> <ol style="list-style-type: none"> 1. Why is Angelina so excited today? (It is because it is the first day of school) 2. What did Angelina say when she saw her new school? ("It's absolutely, positively beautiful!") 3. Who did Angelina meet at her new school? (Her new friends Marco, Gracie and Viki.) 4. Gracie showed Angelina the big stage. What did Angelina say about the stage? ("What a stupendous stage!") 5. What is the name of Angelina's new ballet school? (Camembert Academy) 6. How is Camembert Academy different than Angelina's old school? (This school is much bigger and they get to dance all day long.)
	<p>Some dancers will be more verbal than others. Encourage the shy child by asking yes/no questions during discussion.</p> <p>Many of your students are experiencing the same feelings of excitement and uncertainty as they come to a new studio for their first dance class. There also may be students in your class that were anxious when they separated from their parent. This is normal. Angelina's dad gave her a kiss and told her good-bye and she went to meet her new friends. Some of your students will do exactly that while others may be a little clingy to their caregiver. Distract the young apprehensive dancer and try to refocus her attention.</p>		
	Dancer Etiquette	None	<p>Take time in this first class 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 teachers

			2. Keep hands to self 3. Be a first time listener.
	<p>As the year progresses more etiquette will be added to class. When reminding dancers about keeping their eyes on the teacher (say your name) and point to your eyes and ask that they do the same. Later on, this can become a visual cue without actually having to say the words. It is also a technique the class assistant can use, by looking at or lightly touching the distracted child on the shoulder, and then the assistant points to her eyes and then toward the teacher. Teach the children to point to their own eyes when the assistant or teacher does.</p> <p>*It is also advised to give the young dancers something to do with their hands by asking them to wiggle their fingertips, clasp their hands together, or put them on their hips while they are waiting.</p> <p>*Do not expect the young dancers to know how to behave in a dance class. For many, this may be their first experience in a group setting. Tell them what you want them to do so they can learn proper dance etiquette.</p>		
Warm-Up	Setting Up	1 Angelina Mat	Place one Angelina mat in the center of the room. <ul style="list-style-type: none"> Gather dancers into a circle around the mat. Have dancers hold hands to form a circle and follow along as everyone sits on the floor just like Angelina Ballerina. Sitting Like Angelina Ballerina: slide one knee back to kneel; place both knees side by side; gracefully drop seat to floor; swing legs around to sit cross legged; remind dancers to keep their back long and straight; place hands on knees.
	<ul style="list-style-type: none"> 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. Once the warm-up begins, do not stop the music during any part of the warm-up; keep the dancers engaged by moving from one exercise to the next. Remember to teach with smiles and imaginative play. 		
	Traveling Around the Circle	Class CD, Circle WU, Track #1, 3:51, None	The teacher begins first and then each dancer has a turn traveling along 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. <ul style="list-style-type: none"> Listen for Angelina's welcome Each dancer will: <ul style="list-style-type: none"> Stand like a dancer. Travel around the circle alone performing the given step. <i>Today the dancers will skip.</i> Curtsey once she arrives back in her original place in the circle. Sit like a dancer. Begin to clap to the beat of the music while everyone else gets a turn.
	There are many benefits to this exercise: <ul style="list-style-type: none"> The teacher can assess if the dancers can skip or perform any other traveling movement they have been called upon to do. Gives the dancers a sense of accomplishment by traveling around the circle alone. Encourages musical awareness by clapping to the beat of the music. Requires the dancer to follow a sequence of tasks Clapping to the beat of the music can be performed many different ways. Begin by asking the dancers to clap their hands together and then clap their hands to their knees. Keep repeating this sequence. 		
	Curl & Stretch with Port de bras	Class CD, Stretching, Track #2,	Curl, Stretch, and Port de bras:

		2:16, None	<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 level of the arms in each port de bras. For example, low for en bas; middle for 1st; high for 5th; and open for 2nd. Repeat entire sequence but vary the sequence of the port de bras. Repeat entire sequence but slowly curl back to a straight shape with back on the floor and ask dancers to reach and curl up and forward working abdominals. Repeat curl and stretch to floor but this time roll over to tummy and pretend to swim arms and legs as eyes look straight to floor then roll over in the opposite direction and swim, roll over to back and roll up reaching across to dancer on opposite side of circle using abdominals to curl body up to sitting.
Move gracefully from one stretch to another. Remind dancers to take deep breaths and to reach as far as they can with their bodies. This exercise has a tremendous amount of beneficial motor development work going on. Emphasize the contrast of squeezing in curl and stretching in stretch. Remind dancers to sit tall to engage back and abdominal muscles. Rolling down and up strengthening abdominals. Dancers may need help with this in the beginning. Prone swimming strengthens entire body and promotes coordination.			
Flexing & Pointing Ankles	Class CD, Flex & Pointe, Track #3, 1:19, None		Sitting with legs stretched out in front with hands resting on top of knees; <ul style="list-style-type: none"> Alternate flexing & pointing the ankles/feet Bend over at the hips and walk fingertips down legs stretching hamstrings; hold stretch as the fingers tickle the toes; walk fingertips all the way up the body and reach stretching over head Repeat all <i>Once exercise has ended, ask dancers to stand and face the front of the room</i>
Remind dancers to sit tall with a tall, straight back. Remind dancers to try to keep legs straight as they bend forward at the hips. Do not say touch toes because it will be impossible for some dancers to do so – cue with reach as far as you can.			
Center Barre	Transition to Center Barre		<ul style="list-style-type: none"> Ask dancers to stand in lines facing the front of the room. Have the dancers stand and place their feet together parallel. Explain to the dancers that Angelina Ballerina and all ballerinas always start dance class with pli�� and other exercises.
Center barre exercises are extremely helpful in increasing a young child’s ability to balance. Do not use the actual barre because young children will depend on it too much and fail to increase their ability to balance. Using a barre before a young child is ready also develops bad habits that later have to be corrected. Ask dancers to always finish each center barre and center exercises in a still position. Young dancers enjoy calling this “freeze for 3” meaning they hold still while they count to 3 in their head. A “finished position” in ballet is with the head slightly turned at a 45-degree angle, arms en bas, and feet in the required position. This can be done in silence or with remaining music.			
	Demi-Pl��	Class CD, Pl��,	Legs parallel with hands on hips

		Track #5, 2:29 None	<ul style="list-style-type: none"> • 4 demi-pliés in parallel; arms gently open to demi-seconde from en bas each time the knees bend and closing back to en bas as the knees straighten • Port de bras circling arms low (en bas), middle (1st), high (5th), open (2nd) • Reverse port de bras – 2nd, 5th, 1st, en bas • Repeat all above with legs and feet in a small 1st position for demi-pliés • Rotate legs to parallel and port de bras arms to first position. Rise to demi-pointe and balance for 4 counts. • Lower heels and finish for 3
	Focus on teaching dancers to make curved shapes with their arms. Have the dancers say the names of the arm positions along with you. Remind dancers to keep their knees over their toes during demi-pliés. Focus on alignment.		
	Tendu	Class CD, Tendu, Track #6, 1:19, None	Legs parallel with hands on hips <ul style="list-style-type: none"> • Tendu, stretching right foot/leg to the front and close parallel • Repeat 3X's • With legs together, clap hands 2 times slowly and then 3 times quickly • Repeat entire exercise on left, right, left • Finish for 3
	At this age, a dancer is still not able to perform a technically correct tendu. However, the execution will be much more refined. Ask dancers to keep their knees straight as they slide their foot to a pointed position. The dancers will be better able to slide their foot back to a closed position, similar to getting gum off of their shoe, then sliding it to the extended position.		
	Piqué	Class CD, Piqué, Track #8, :28, repeat, None	Legs parallel with hands on hips <ul style="list-style-type: none"> • Stretch right foot to the front and lightly tap leg/foot on the floor 6 Xs; lift leg to passé reitré; slide foot down leg to close parallel • Repeat on left leg • Repeat on both right & left • Finish for 3
Focus on quietly & sharply lifting & lowering toes from floor with straight leg. Lift knee high into a parallel passé reitré with the side of the big toe touching the side of the supporting leg at the knee. Try to maintain contact with the supporting leg as the foot slides down into parallel.			
Center	Transition to Center Work	1 scarf per dancer	<ul style="list-style-type: none"> • Dancers remain in rows.
	Have the Assistant help you hand out the scarves to each dancer. Show the dancers how to hold the scarf in the center so it doesn't touch the floor.		
	Temps lié with a scarf	Class CD, Temp lié, Track #10, 1:06, Scarves	Legs in 2 nd position with scarf in right hand and left hand on hip <ul style="list-style-type: none"> • Plié & rock to right as scarf swings to right • Plié & rock to left as scarf swings to left • Plié & rock to right as scarf swings to right • Hold last position and freeze, change scarf to left hand • Repeat all starting left • Repeat all but this time circle arms on the freeze (3 rocks & circle scarf) • Finish for 3 – ask dancers to freeze in their chosen position with scarf help high

	Use minimal rotation in 2 nd . Hold scarf in middle. Remind dancers to make scarf gracefully dance.		
	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 • Repeat sequence two more times • Balance by stretching arms overhead (optional to rise on demi-pointes) and making huge #1 shape, lower arms (and heels) • Repeat entire exercise • Finish for 3
	Teach dancers to push through the floor on jumps & balances. Keep bodies long, straight, and still while balancing.		
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
	Depending on the number of dancers within the class, place them in 1, 2, or 3 groups. Lightly touch the top of their head and say the number group they are in. After signifying who is in each group, ask the dancers in group 1 to raise their hand. Ask them which group they are in. Tell them to lower their hands and then repeat with all other groups. Ask the dancers to look to each side to see who they are standing next to. Dancers in this age group are learning awareness of their bodies in space and by taking the time to do these techniques will save time later on in class.		
	Bourrée	Class CD, Bourrée, Track #16, 1:21, 2 mats & 1 scarf per dancer	Legs parallel with scarf in right hand (demi-seconde) and left hand on hip. <ul style="list-style-type: none"> • Have the students choose whether they want to be Angelina, Marco, Viki or Gracie as they dance across the floor. Have the dancers pretend they are in Camembert Academy taking class with Ms. Mimi. • Legs parallel with scarf in right hand (demi-seconde) and left hand on hip. • Rise to demi-pointe, bourrée forward as right arm & scarf float upward – can be forward or to the side (6 counts). • Plié parallel on mat as arm holding the scarf lowers and dancer places scarf in other hand (2 counts). • Repeat pattern across floor • Bourrée off as next group starts • Repeat exercise traveling across floor from other direction
	Remind dancers to take tiny little steps as they bourrée. Ask them to gracefully float their scarves up and down as they dance. Plié and change scarf arms while standing on mat. Stress to the dancers to turn their head as they watch their scarf. Have the dancers focus on their counting as they bourrée. Have assistant pick up scarves and mats at completion of exercise.		
	Summer Theme: Exploring the Beach Props: 6 Mats, 6 Seashell Cards <ul style="list-style-type: none"> • Place 6 mats down in a zig-zag pattern. • Place 1 of the 6 different seashell images on top of each mat • Line up the dancers on one end of the dance space in a single file line. • Ask the first dancer to bourrée for 4 counts toward the first mat and seashell. • For the next four counts ask the dancer to pantomime looking for and finding a beautiful seashell. • Dancer then moves on toward the next shell while the next dancer starts. • Continue on until all dancers have explored all six seashells. 		
	Marching with My New Friend	Class CD, Marching, Track	Place dancers side by side in pairs, preferably with someone they just met for the first time.

		#15, 2:48, 1 scarf per pair of dancers	<ul style="list-style-type: none"> • Have the dancers introduce themselves to their partner • Have the dancers each hold one end of the same scarf as they march side by side across the dance space • March forward for 8 counts • March in place for 4 counts • March backward for 4 counts • Repeat pattern across studio floor • Change partners and have the dancers meet and dance with somebody else on the return
	Remind the dancers to accent the downward motion of each step. The leg is up on 'and' and the foot touches the floor on the count.		
	<p>Summer Theme: Props: Sand buckets with shovels (optional)</p> <ul style="list-style-type: none"> • Perform the exercise just as explained above but this time have the dancers pretend they are marching together on their way to the beach. • Have the dancers introduce themselves to their partner • Ask the dancers to pretend to share holding the handle of a beach bucket. The dancers can pretend the bucket is heavy or light as they march side by side across the sand. Your choice if the dancers actually have a bucket to hold or if they pretend and pantomime holding the bucket. • Once the dancers arrive on the opposite side of the room have them pantomime sitting in the sand and building a sand castle with their new friend. Be sure to pretend to use the sand tools from their bucket as they work. • Every 8 counts ask a new pair to start marching • Change partners and have the dancers meet and dance with somebody else on the return 		
Creative Movement	Transition to Creative Movement	1 Angelina mat in center of room	Place a mat in the center of the room and ask the dancers to form a circle around the mat.
	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		
	Place	Angelina Says Creative Movement CD, Place, Track #1, 2:03, 1 mat per dancer	<p>Place a mat on the floor in front of each dancer</p> <ul style="list-style-type: none"> • Ask the dancers to stand on the mats • Without music, explain to the dancers that sometimes we dance moving in one place and other times we dance while moving all over the space • When the music is turned on the dancers are going to play a game with Angelina Ballerina. She is going to call out whether she wants them to dance in one place on top of their special mat or travel all around the space. The dancers can choose to do any type of movement as they explore dancing in one place or all about the space. • When the music stops playing the dancers are to freeze and listen carefully for Angelina to tell them what to do next.
	Place is a basic movement concept. When young dancers are learning about movement, the concept of place will help them to understand that dance is performed either in one place or all-around the space. This is an important first concept to learn so the dancers understand that dance such as pli� and tendu is performed in one place while leaps and gallops are performed moving all around the space. Discuss with the dancers different type of things that move in one place, such as a tree or flower blowing in the wind, and things that move all about the space, like a bird or a horse.		

<p>Summer Theme:</p> <ul style="list-style-type: none"> For variation have the dancers pretend they are enjoying summertime as they dance with Angelina Ballerina at the beach. Ask dancers to form a large circle in the center of the room. Place one mat down in front of each dancer. For one place, the dancers can pretend to be sitting on a beach towel (their mat) and practicing their port de bras in the sunshine For all about the space, the dancers can pretend to be walking in the thick and uneven sand. Perhaps they smooth out the sand by sliding each foot across the sand (chassé). Alternate between one place and all about the space as the music cues the dancers. <p>Props: Mats</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 Will Be a Star, Track #1, :47, None	<p>Refer to the Video Companion Guide on the Angelina Ballerina Dance Academy website for actual demonstration of choreography. Teach words to the song first then teach the steps. Allow children to free dance during the rest of the song.</p> <ul style="list-style-type: none"> I Will Be a Star – begin standing 1st, arms port de bras demi-seconde I can see what my futures going to be – point to self then eyes, port de bras 1st then arms open palms up If I practice at the barre – pretend to place L hand on barre, port de bras R hand and do a plié No time for rest - step look right, step look left If I'm to be the best – march in place 4Xs Only then I'll be a star – pas de couru forward as arms port de bras through 1st, 5th, finishing allongé 5th with palms facing inward
	Each week the dancers will work a few minutes on the Angelina dance. Focus on the dancers using imaginative play as they pretend to be Angelina Ballerina performing her song. Each week the dancers will learn more choreography to complete their dance at the end of the four weeks.		
Good-bye	Révérence - Curtsey & Bow	Class CD, Révérence, Track #22, 1:19, None	<p>Have dancers form a straight line facing the front of the room:</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 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.
			<p>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.</p>

Teacher's Notes:

Week 2 – Level 2: Ages 4 ½ - 6**Focus Book:** Angelina's New School (pages 14-21)**Song:** I Will Be A Star**Class Length:** 45 Minutes**Theme Focus:** Season of Summer**Props Needed:** Mats, Scarves

The 2nd class lesson plan will be very similar to the 1st class so that the dancers can learn the structure of the class and become familiar with their teachers, classmates, and what they are to do as they learn to dance like Angelina. Repetition and structure are very important in the learning process. The following lesson plan should require less verbal instruction from the teacher, which will result in more dance time than the previous lesson.

Section of Class	Exercise	Music CD, Track #, Length, Props Needed	Description
			Miscellaneous Information Regarding Exercise
Greeting, Story & Etiquette (8-10 Minutes)	Greeting & Roll	Roll Book	Gather dancers into a circle away from the dance area. With everyone seated on the floor, greet dancers, introduce assistant and take roll.
	It may be helpful for dancers to wear nametags on the first day of class. It is important for the teacher to be able to call children by their name.		
	Reading of story; Check for understanding by asking	Story Book	<p>Angelina's New School (pages 14-21)</p> <p>After reading, check for understanding by discussing the following with the dancers.</p> <ol style="list-style-type: none"> 1. Angelina was so excited to be at her new school that she tripped and _____? (She fell down.) 2. Who helped Angelina stand? (Gracie) 3. Who were the dancers waiting for? (Ms. Mimi) 4. What did they do while they waited? (They practiced.) 5. What did Marco play? (The violin.) 6. What kind of dance did Viki dance? (An Irish jig) 7. What did Gracie dance? (Jazz) 8. What did Angelina want to dance? (Ballet)
	Some dancers will be more verbal than others. Encourage all dancers to participate in the Q & A. For many in your class, they may be just like Angelina and be unfamiliar with Irish and Jazz dancing.		
	Dancer Etiquette	None	<p>Take time in this 2nd class to review very important rules. Ask the dancers to repeat the dancer rules back to you.</p> <ol style="list-style-type: none"> 1. Eyes on the teachers 2. Keep hands to self 3. Be a first time listener.
	<p>As the year progresses more etiquette will be added to class. When reminding dancers about keeping their eyes on the teacher (say your name) and point to your eyes and ask that they do the same. Later on, this can become a visual cue without actually having to say the words. It is also a technique the class assistant can use, by looking at or lightly touching the distracted child on the shoulder, and then the assistant points to her eyes and then toward the teacher. Teach the children to point to their own eyes when the assistant or teacher does.</p> <p>*It is also advised to give the young dancers something to do with their hands by asking them to wiggle their fingertips, clasp their hands together, or put them on their hips while they are waiting.</p>		

*Do not expect the young dancers to know how to behave in a dance class. For many, this may be their first experience in a group setting. Tell them what you want them to do so they can learn proper dance etiquette.			
Warm-Up	Setting Up	1 Angelina Mat	<p>Place one Angelina mat in the center of the room.</p> <ul style="list-style-type: none"> Gather dancers into a circle around the mat. Have dancers hold hands to form a circle and follow along as everyone sits on the floor just like Angelina Ballerina. Sitting Like Angelina Ballerina: slide one knee back to kneel; place both knees side by side; gracefully drop seat to floor; swing legs around to sit cross legged; remind dancers to keep their back long and straight; place hands on knees.
	<ul style="list-style-type: none"> 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. Once the warm-up begins, do not stop the music during any part of the warm-up; keep the dancers engaged by moving from one exercise to the next. Remember to teach with smiles and imaginative play. 		
	Traveling Around the Circle	Class CD, Circle WU, Track #1, 3:51, None	<p>The teacher begins first and then each dancer has a turn traveling along around the circle as the remaining dancers clap to the beat of the music. Take time to fully explain the exercise before beginning so the dancers understand the sequence.</p> <ul style="list-style-type: none"> Listen for Angelina's welcome Each dancer will: <ul style="list-style-type: none"> Stand like a dancer. Travel around the circle alone performing the given step. Today the dancers will skip. Curtsey once she arrives back in her original place in the circle. Sit like a dancer. Begin to clap to the beat of the music while everyone else gets a turn.
	<p>There are many benefits to this exercise:</p> <ul style="list-style-type: none"> The teacher can assess if the dancers can skip or perform any other traveling movement they have been called upon to do. Gives the dancers a sense of accomplishment by traveling around the circle alone. Encourages musical awareness by clapping to the beat of the music. Requires the dancer to follow a sequence of tasks Clapping to the beat of the music can be performed many different ways. Begin by asking the dancers to clap their hands together and then clap their hands to their knees. Keep repeating this sequence. 		
	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 level of the arms in each port de bras. For example, low for en bas; middle for 1st; high for 5th; and open for 2nd. Repeat entire sequence but vary the sequence of the port de bras.

			<ul style="list-style-type: none"> Repeat entire sequence but slowly curl back to a straight shape with back on the floor and ask dancers to reach and curl up and forward working abdominals. Repeat curl and stretch to floor but this time roll over to tummy and pretend to swim arms and legs as eyes look straight to floor then roll over in the opposite direction and swim, roll over to back and roll up reaching across to dancer on opposite side of circle using abdominals to curl body up to sitting.
	Move gracefully from one stretch to another. Remind dancers to take deep breaths and to reach as far as they can with their bodies. This exercise has a tremendous amount of beneficial motor development work going on. Emphasize the contrast of squeezing in curl and stretching in stretch. Remind dancers to sit tall while engaging their back and abdominal muscles. Rolling down and up strengthening abdominals. Dancers may need help with this in the beginning. Prone swimming strengthens entire body and promotes coordination.		
	Flexing & Pointing Ankles	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 Bend over at the hips and walk fingertips down legs stretching hamstrings; hold stretch as the fingers tickle the toes; walk fingertips all the way up the body and reach stretching over head Repeat all <i>Once exercise has ended, ask dancers to stand and face the front of the room</i>
	Remind dancers to sit tall with a tall, straight back. Remind dancers to try to keep legs straight as they bend forward at the hips. Do not say touch toes because it will be impossible for some dancers to do so – cue with reach as far as you can.		
Center Barre	Transition to Center Barre		<ul style="list-style-type: none"> Ask dancers to form lines facing the front of the room. Have the dancers stand and place their feet together parallel. Explain to the dancers that Angelina Ballerina and all ballerinas always start dance class with plié and other exercises.
	Center barre exercises are extremely helpful in increasing a young child's ability to balance. Do not use the actual barre because young children will depend on it too much and fail to increase their ability to balance. Using a barre before a young child is ready also develops bad habits that later have to be corrected. Ask dancers to always finish each center barre and center exercises in a still position. Young dancers enjoy calling this "freeze for 3" meaning they hold still while they count to 3 in their head. A "finished position" in ballet is with the head slightly turned at a 45-degree angle, arms en bas, and feet in the required position. This can be done in silence or with remaining music.		
	Demi-Plié	Class CD, Plié, Track #5, 2:29, None	<p>Legs parallel with hands on hips</p> <ul style="list-style-type: none"> 4 demi-pliés in parallel; arms gently open to demi-seconde from en bas each time the knees bend and closing back to en bas as the knees straighten Port de bras circling arms low (en bas), middle (1st), high (5th), open (2nd) Reverse port de bras – 2nd, 5th, 1st, en bas Repeat all above with legs and feet in a small 1st position for demi-pliés Rotate legs to parallel and port de bras arms to first position. Rise to demi-pointe and balance for 4 counts. Lower heels and finish for 3

Focus on teaching dancers to make curved shapes with their arms. Have the dancers say the names of the arm positions along with you. Remind dancers to keep their knees over their toes during demi-pliés. Focus on alignment.			
Center	Tendu	Class CD, Tendu, Track #6, 1:19, None	Legs parallel with hands on hips <ul style="list-style-type: none">• Tendu, stretching right foot/leg to the front and close parallel• Repeat 3X's• With legs together, clap hands 2 times slowly and then 3 times quickly• Repeat entire exercise on left, right, left• Finish for 3
	At this age, a dancer is still not able to perform a technically correct tendu. However, the execution will be much more refined. Ask dancers to keep their knees straight as they slide their foot to a pointed position. The dancers will be better able to slide their foot back to a closed position, similar to getting gum off of their shoe, then sliding it to the extended position.		
	Piqué	Class CD, Piqué, Track #8, :28, repeat, None	Legs parallel with hands on hips <ul style="list-style-type: none">• Stretch right foot to the front and lightly tap leg/foot on the floor 6 Xs; lift leg to passé reitré; slide foot down leg to close parallel• Repeat on left leg• Repeat on both right & left• Finish for 3
Focus on quietly & sharply lifting & lowering toes from floor with straight leg. Lift knee high into a parallel passé reitré with the side of the big toe touching the side of the supporting leg at the knee. Try to maintain contact with the supporting leg as the foot slides down into parallel.			
Center	Transition to Center Work	1 scarf per dancer	<ul style="list-style-type: none">• Dancers remain in rows.
	Have the Assistant help you hand out the scarves to each dancer. Show the dancers how to hold the scarf in the center so it doesn't touch the floor.		
	Temps lié with a scarf	Class CD, Temp lié, Track #10, 1:06, Scarves	Legs in 2 nd position with scarf in right hand and left hand on hip <ul style="list-style-type: none">• Plié & rock to right as scarf swings to right• Plié & rock to left as scarf swings to left• Plié & rock to right as scarf swings to right• Hold last position and with scarf in right hand, circle both arms in a big circle, change scarf to left hand as the next temps lié begins• Repeat all starting left• Repeat all but this time circle arms on the freeze (3 rocks & circle scarf)• Finish for 3 – ask dancers to freeze in their chosen position with scarf help high
Use minimal rotation in 2 nd . Hold scarf in middle. Remind dancers to make scarf gracefully dance.			
Center	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• Repeat sequence two more times• Balance by stretching arms overhead (optional to rise on demi-pointes) and making huge #1 shape, lower arms (and heels)• Finish for 3

	Teach dancers to push through the floor on jumps & balances. Keep bodies long, straight, and still while balancing.		
Traveling Steps	Transition to Traveling Steps	None	Place dancers in row/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
	Depending on the number of dancers within the class, place them in 1, 2, or 3 groups. Lightly touch the top of their head and say the number group they are in. After signifying who is in each group, ask the dancers in group 1 to raise their hand. Ask them which group they are in. Tell them to lower their hands and then repeat with all other groups. Ask the dancers to look to each side to see who they are standing next to. Dancers in this age group are learning awareness of their bodies in space and by taking the time to do these techniques will save time later on in class.		
	Bourrée	Class CD, Bourrée, Track #16, 1:21, 2 mats & 1 scarf per dancer	<p><i>This exercise will build upon what was learned in the last lesson. However, this time ask the dancers to pretend to be a different character than they were last week. Ask the young dancers how will they move differently as another mouseling. Dancers will add a Bourrée turn at the end of combination.</i></p> <p>Legs parallel with scarf in right hand (demi-seconde) and left hand on hip.</p> <ul style="list-style-type: none"> • Have the students choose whether they want to be Angelina, Marco, Viki or Gracie as they dance across the floor. Have the dancers pretend they are in Camembert Academy taking class with Ms. Mimi. • Legs parallel with scarf in right hand (demi-seconde) and left hand on hip. • Rise to demi-pointe, bourrée forward as right arm & scarf float upward – can be forward or to the side (6 counts). • Plié parallel on mat as the arm holding the scarf lowers • Add 1 Bourrée, rising to demi-point turning to the right with the arm up (6 counts). Ask dancers to allow the scarf to go first in their turn. This will help them to understand which direction to rotate. Plié (count 7) changing scarf hands on count 8. • Repeat pattern across floor • Bourrée off as next group starts • Repeat exercise traveling across floor from other direction
	Remind dancers to take tiny little steps as they bourrée. Ask them to gracefully float their scarves up and down as they dance. Stress to the dancers to turn their head as they watch their scarf. Have the dancers focus on their counting as they bourrée. Ask dancers to look at their scarf as they rotate.		
	<p>Summer Theme: Exploring the Beach Props: 6 Mats, 6 Seashell Cards</p> <ul style="list-style-type: none"> • The dancers will repeat the exercise from last week, but this time, they will dance and explore for seashells with a partner. • Place 6 mats down in a zig-zag pattern. • Place 1 of the 6 different seashell images on top of each mat • Line up the dancers in pairs on one end of the dance space. The dancers will travel two at a time, traveling side by side through the zig-zag pattern. • Ask the first pair of dancers to bourrée for 4 counts toward the first mat and seashell. • For the next four counts ask the pair of dancers to pantomime looking for and finding a beautiful seashell. • Dancer then moves on toward the next shell while the next dancer starts. • Continue on until all dancers have explored all six seashells. 		

	Marching with My New Friend	Class CD, Marching, Track #15, 2:48, 1 scarf per dancer	Place dancers side by side in pairs, preferably with someone they did not dance with in the last lesson. Have the dancers introduce themselves to their partner. <ul style="list-style-type: none"> • Have the dancers each hold one end of the same scarf as they march side by side across the dance space • March forward for 8 counts • March in place for 4 counts • March backward for 4 counts • Repeat pattern across studio floor • Change partners and have the dancers meet and dance with somebody else on the return
	Remind the dancers to accent the downward motion of each step. The leg is up on 'and' and the foot touches the floor on the count.		
	<p>Summer Theme:</p> <ul style="list-style-type: none"> • <i>Perform the exercise just as explained above but this time have the dancers pretend they are marching together on their way to the beach.</i> • <i>Have the dancers introduce themselves to their partner</i> • <i>Have the dancers pretend to hold the handle of a beach bucket together. The dancers can pretend the bucket is heavy or light as they march side by side across the sand. If you decide to use an actual sand bucket, be sure to remind the dancers to pantomime whether their bucket is heavy or light.</i> • <i>Ask the dancers to both march forward for 8 counts.</i> • <i>One dancer will march turning in place while the other dancer marches around their partner. The dancers will both be holding the bucket handle and keeping their shoulders side by side.</i> • <i>Once the dancers arrive on the opposite side of the room have them pantomime sitting in the sand and building a sand castle with their new friend. Be sure to pretend to use the sand tools from their bucket as they work.</i> • <i>On the return, have the other dancer march around their partner so each dancer gets a chance to march around and march turning in place.</i> <p>Props: Optional Beach Bucket</p>		
Creative Movement	Transition to Creative Movement	1 Angelina mat in center of room	Place a mat in the center of the room and ask the dancers to form a circle around it.
	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		
	Place	Angelina Says Creative Movement CD, Place, Track #1, 2:03, 1 mat per dancer	Place a mat on the floor in front of each dancer <ul style="list-style-type: none"> • Ask the dancers to stand on the mats • Without music, explain to the dancers that sometimes we dance moving in one place and other times we dance while moving all over the space • When the music is turned on the dancers are going to play a game with Angelina Ballerina. She is going to call out whether she wants them to dance in one place on top of their special mat or travel all around the space. The dancers can choose to do any type of movement as they explore dancing in one place or all about the space. • When the music stops playing the dancers are to freeze and listen carefully for Angelina to tell them what to do next. • Variation 2:

			<ul style="list-style-type: none"> In keeping with the book focus and learning about different forms of dance, have the dancers dance Irish in “one place” and jazz when Angelina calls “all about space”. Review with the dancers an Irish jig step that remains in one place and then show the dancers a jazz styled dance step for all about space. Remember to give the dancers simple movements. Discuss with the dancers the differences in ballet, jazz, and Irish dance.
			<p>Place is a basic movement concept. When young dancers are learning about movement the concept of place will help the to understand that dance is performed either in one place or all-around space. This is an important first concept to learn so the dancers understand that dance such as plié and tendu is performed in one place while leaps and gallops are performed moving all around the space. Discuss with the dancers different type of things that move in one place such as a tree or flower blowing in the wind and things that move all about the space like a bird or a horse.</p> <p><i>Variation 2:</i> Introducing the young dancers to the different styles of dance such as Irish and jazz will help them understand that dance styles can look and feel different. This will also help them understand why Angelina felt like she did when she tried to perform something different than ballet.</p>
			<p>Summer Theme: Props: Mats</p> <ul style="list-style-type: none"> For variation have the dancers pretend they are enjoying summertime as they dance with Angelina Ballerina at the beach. Ask dancers to form a large circle in the center of the room. Place one mat down in front of each dancer. For one place, the dancers can pretend to be sitting on a beach towel (their mat) and practicing their port de bras in the sunshine For all about the space, the dancers can pretend to be walking in the thick and uneven sand. Perhaps they smooth out the sand by sliding each foot across the sand (chassé). Alternate between one place and all about the space as the music cues the dancers. Variation: Pair the dancers and ask them to remain connected to each other as they chassé through the sand together. For one place, ask the dancers to take turns leading the other dancer with beach towel port de bras. Once must lead and the other follow as if the leader is the mirror.
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 Will Be a Star, Track #1, :47, None	<p>Refer to the Video Companion Guide on the Angelina Ballerina Dance Academy website for actual demonstration of choreography. Teach words to song first then teach first steps. Allow children to free dance during the rest of the song.</p> <ul style="list-style-type: none"> I Will Be a Star – begin standing 1st, arms port de bras demi-seconde I can see what my futures going to be – point to self then eyes, port de bras 1st then arms open palms up If I practice at the barre – pretend to place L hand on barre, port de bras R hand and do a plié No time for rest - step look right, step look left If I'm to be the best – march in place 4Xs Only then I'll be a star – pas de couru forward as arms port de bras through 1st, 5th, finishing allongé 5th with palms facing inward

Each week the dancers will work a few minutes on the Angelina dance. Focus on the dancers using imaginative play as they pretend to be Angelina Ballerina performing her song. Each week the dancers will learn more choreography to complete their dance at the end of the four weeks.			
Good-bye	Révérence - Curtsey & Bow	Class CD, Révérence, Track #22, 1:19, None	<p>Have dancers return to a 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 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.		
	Summer Theme:		
	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:

Week 3 – Level 2: Ages 4 ½ -6**Focus Book:** Angelina's New School (pages 22-28)**Song:** I Will Be A Star**Class Length:** 45 Minutes**Theme Focus:** Season of Summer**Props Needed:** Mats, Scarves

There are a few changes in specific patterns within the Week 3 Lesson Plan; however, there are still many exercises that will remain very similar. Children learn through repetition. The format and structure of class will always remain the same. The creative movement section will change each week.

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, introduce assistant and take roll.
	Depending on the size of the class and how many new students' names you are learning in a week, it may be helpful to use nametags one more time.		
	Reading of story; Check for understanding by asking	Story Book	<p>Angelina's New School (pages 22-28)</p> <p>After reading, check for understanding by discussing the following with the dancers.</p> <ol style="list-style-type: none"> 1. How is Ms. Mimi's school different from Angelina's other school? (Different types of dance are taught at Ms. Mimi's school, not just ballet.) 2. What did Angelina forget at home? (Her lunch.) 3. Who brought her lunch to her? (Her mother, Mrs. Mouseling and her sister Polly.) 4. What did Angelina tell her mother about her first day of school? (That no one dances ballet and she is afraid no one will like her because she is different.) 5. What did Polly do for Angelina? (Drew a picture of her dancing.) 6. What did Angelina decide to do? (To continue to dance ballet even if it makes her different.)
	Encourage all of the dancers to participate in the Q & A. For shy, non-verbal young dancers, ask yes/no questions to encourage interaction. For many students in your class, they may be just like Angelina and be unfamiliar with Irish and Jazz dancing. 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 teachers 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.		
Warm-Up	Setting Up	1 Angelina Mat	Place one Angelina mat in the center of the room.

		<ul style="list-style-type: none"> Gather dancers into a circle around the mat. Have dancers hold hands to form a circle and follow along as everyone sits on the floor just like Angelina Ballerina. Sitting Like Angelina Ballerina: slide one knee back to kneel; place both knees side by side; gracefully drop seat to floor; swing legs around to sit cross legged; remind dancers to keep their back long and straight; place hands on knees.
		<ul style="list-style-type: none"> 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. Once the warm-up begins, do not stop the music during any part of the warm-up; keep the dancers engaged by moving from one exercise to the next. Remember to teach with smiles and imaginative play.
Traveling Around the Circle	Class CD, Circle WU, Track #1, 3:51, None	<p>The teacher begins first and then each dancer has a turn traveling along around the circle as the remaining dancers clap to the beat of the music. Take time to fully explain the exercise before beginning so the dancers understand the sequence.</p> <ul style="list-style-type: none"> Listen for Angelina's welcome Each dancer will: <ul style="list-style-type: none"> Stand like a dancer. Prepare for skipping by placing one leg parallel tendu devant with the opposite arm forward. This is called a preparation. Travel around the circle alone performing the given step. Today the dancers will skip. Curtsey once she arrives back in her original place in the circle. Sit like a dancer. Begin to clap to the beat of the music while everyone else gets a turn.
		<ul style="list-style-type: none"> Repeat the focus of starting in a preparation position with the leg extended in tendu devant and the opposite arm forward before beginning to skip. In the 4 ½ - 6 year age range, some dancers may not be automatically skipping. You can cue them by saying step hop but do not put pressure on them to skip. Compliment them on something that they are doing well at the time such as pointing their toes, smiling, etc.
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 level of the arms in each port de bras. For example, low for en bas; middle for 1st; high for 5th; and open for 2nd. Repeat entire sequence but vary the sequence of the port de bras. Repeat entire sequence but slowly curl back to a straight shape with back on the floor and ask dancers to reach and curl up and forward working abdominals. Repeat curl and stretch to floor but this time roll over to tummy and pretend to swim arms and legs as eyes look straight to floor then roll over in the opposite direction and swim, roll over to back and roll up reaching

			across to dancer on opposite side of circle using abdominals to curl body up to sitting.
	Move gracefully from one stretch to another. Remind dancers to take deep breaths and to reach as far as they can with their bodies. This exercise has a tremendous amount of beneficial motor development work going on. Emphasize the contrast of squeezing in curl and stretching in stretch. Rolling down and up strengthening abdominals. Dancers may need help with this beginning. Prone swimming strengthens entire body and promotes coordination.		
	Flexing & Pointing Ankles	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 • Bend over at the hips and walking fingertips down legs stretching hamstrings; hold stretch as the fingers tickle the toes; walk fingertips all the way up body and reach stretching over head • Repeat all • <i>Once exercise has ended, ask dancers to stand and face the front of the room</i>
	Remind dancers to sit tall with a tall, straight back. Remind dancers to try to keep legs straight as they bend forward at the hips. Do not say touch toes because it will be impossible for some dancers to do so – cue with reach as far as you can.		
Center Barre	Transition to Center Barre		<p>Dancers remain in a line facing the front of the room for center barre.</p> <ul style="list-style-type: none"> • Have the dancers stand and place their feet together parallel. • Explain to the dancers that Angelina Ballerina and all ballerinas always start dance class with pli� and other exercises.
	Remind dancers to always finish each center barre and center exercises in a still position.		
	Demi-Pli�	Class CD, Pli�, Track #5, 2:29, None	<p>Legs parallel with hands on hips</p> <ul style="list-style-type: none"> • 4 demi-pli�s in parallel; arms gently open to demi-seconde from en bas each time the knees bend and closing back to en bas as the knees straighten • Port de bras circling arms low (en bas), middle (1st), high (5th), open (2nd) • Reverse port de bras – 2nd, 5th, 1st, en bas • Repeat all above with legs and feet in a small 1st position for demi-pli�s • Rotate legs to parallel and port de bras arms to first position. Rise to demi-pointe and balance for 4 counts. • Lower heels and finish for 3
	Focus on teaching dancers to make curved shapes with their arms. Have dancers repeat (saying) level of arms with you low, medium, high, open. On repeat, have dancers say correct name of port de bras positions.		
	Tendu	Class CD, Tendu, Track #6, 1:19, None	<p>Legs parallel with hands on hips</p> <ul style="list-style-type: none"> • Tendu, stretching right foot/leg to the front (center of circle) and close parallel • Repeat on right foot 2 more times • With legs together, clap hands 2 times slowly, 3 times quickly • Repeat on Left • Repeat entire exercise • Finish for 3
	At this age, focus is for the dancers to bring the leg to the front with the foot extended toward the center mat. Do not expect to see a technically correct tendu at this age.		

	Dégagé	Class CD, Dégagé, Track #7, 1:19, None	Legs parallel with hands on hips <ul style="list-style-type: none"> • Tendu right leg devant, lift 3 inches, lower, close parallel • Dégagé right leg devant • Demi-plié • Repeat above on left leg • Repeat both right and left • Finish for 3
	Dégagé – means to disengage; the tendu slightly leaves the floor Remind the dancers they are testing their balance each time their foot leaves the floor.		
	Piqué	Class CD, Piqué, Track #8, :28, repeat, None	Legs parallel with hands on hips <ul style="list-style-type: none"> • Stretch right foot to the front and lightly tap leg/foot on the floor 6 Xs, • Lift leg to parallel passé retiré, lower leg and stand in parallel • Repeat on left leg • Finish for 3
	Focus on quietly & sharply lifting & lowering toes from floor with straight leg		
Center	Transition to Center Work		Dancers remain in rows.
	Rocking/ Temps Lié	Class CD, Temp lié, Track #10, 1:06,	Legs in 2 nd position with scarf in right hand and left hand on hip <ul style="list-style-type: none"> • Plié & rock to right as scarf swings to right • Plié & rock to left as scarf swings to left • Plié & rock to right as scarf swings to right • Hold last position and with scarf in right hand, circle both arms in a big circle, change scarf to left hand as the next temps lié begins • Repeat all starting left • Repeat all but this time circle arms on the freeze (3 rocks & circle scarf) • Finish for 3 – ask dancers to freeze in their chosen position with scarf help high
	Remind dancers to make their scarves dance gracefully. Be sure to compliment dancers on their creative finish positions. Ask assistant to pick up the scarves once the exercise has finished.		
	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 • Repeat sequence two more times • Port de bras to 5th, open 2nd, en bas • Repeat all • Finish for 3
Teach dancers to push through the floor on jumps & balances.			
Traveling Steps	Transition to Traveling Steps	None	Place dancers in row/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

Repeat the confirming of which group each dancer is in as in the previous two lessons. It is very important to work on this concept so the young dancers learn how to find their place in line as they travel from one side of the room to the next. Ask them to look to one side and then the other so they can see which one of their dance friends they are dancing next to.			
Bourrée	Class CD, Bourrée, Track #16, 1:21, 1 scarf per dancer	Repeat the bourrée and scarf exercise from the last two weeks but without the help of the mats. The dancers will softly count the music with you and plié on the magic number 7. <ul style="list-style-type: none">Have the students choose whether they want to be Angelina or another character as they dance across the floor. Have the dancers pretend they are in Camembert Academy taking class with Ms. Mimi. This exercise is a repeat of the previous 2 weeks. However, this time ask the dancers to pretend to be a different character than the previous 2 weeks. Ask the young dancers how will they move differently as another mouseling?Legs parallel with scarf in right hand (demi-seconde) and left hand on hip.Rise to demi-pointe, bourrée forward as right arm floats upward – can be forward or to the side.Plié parallel on count 7 as the arm holding the scarf lowers and dancer places scarf in other hand on count 8.Repeat pattern across dance floor.	
Remind dancers to take tiny little steps as they bourrée. Remind dancers to softly count the music along with you. Ask them to gracefully float their scarves up and down as they dance. Have assistant pick up scarves and mats at completion of exercise.			
Summer Theme: Exploring the Beach		Props: 6 Mats, 6 Seashell Cards, Scarves	
<ul style="list-style-type: none">The dancers will repeat the exercise from last week, but this time, they will dance and explore for seashells with a partner as they remain connected to each other with a scarf.Place 6 mats down in a zig-zag pattern.Place 1 of the 6 different seashell images on top of each matLine up the dancers in pairs on one end of the dance space. Give one scarf to each pair of dancers. Ask them to each hold an end of the scarf as they travel shoulder to shoulder (side by side) looking for beautiful seashells.Ask the first pair of dancers to bourrée for 4 counts toward the first mat and seashell.For the next four counts ask the pair of dancers to pantomime looking for and finding a beautiful seashell.Dancer then moves on toward the next shell while the next dancer starts.Continue on until all dancers have explored all six seashells.			
Marching (Place)	Class CD, Marching, Track #15, 2:48, 1 scarf per pair	<ul style="list-style-type: none">Place dancers side by side in pairs, preferably with someone they just met for the first time. Have the dancers tell each other their names.Side by side means the dancers will stand shoulder to shoulder and travel at the same speed, in the same direction.Have the dancers each hold one end of the same scarf as they march side by side across the dance space performing the following combination.Both dancers march forward for 8 countsOne dancer marches in place for 8 counts while the partner marches around the stationary marching partner while still holding one end of the scarf.	

			<ul style="list-style-type: none"> Repeat pattern across studio floor with the same dancer always circling the other dancers. Every 16 counts ask a new pair to start marching. Have the class repeat the exercise traveling across the room from the opposite direction. This time the other dancer gets to circle march while her partner marches in place.
	<p>The dancers must continue to focus on counting of the music and number of marches to perform. Review with the dancers how to move the scarf around their body as their partner holds the opposite end during her circling march. Point out to the dancer that one is marching in place while their partner is marching all around the space.</p>		
	<p>Summer Theme:</p> <ul style="list-style-type: none"> Place the dancers in groups of three. Give each trio two sand buckets to hold. Center dancer holds on to both. 8 Counts: All dancers will march forward with their sand buckets low. 4 Counts: Dancers will raise their sand buckets as the two outside dancers change places. Remind the dancers to keep holding the buckets. This will make the center dancer turn around and end up facing the opposite direction. 4 Counts: Inside dancer must let go of buckets. Outside dancers keep holding their bucket as they march in place. Inside dancer turns around to face the same direction as partners as the outside dancers lower the buckets. Inside dancer takes hold of buckets again. Repeat sequence across the dance space. Have the dancers change places in threesome in order to learn a new role. Before beginning, have dancers practice the cross over and changing of places with their buckets. <p style="text-align: right;">Props: Sand Buckets</p>		
Creative Movement	Transition to Creative Movement	1 Angelina mat in center of room	Place a mat in the center of the room and ask the dancers to form a circle around it
	<p>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</p>		
	Similar and Different with Place	Angelina Says Creative Movement CD, Place, Track #1, 2:03, 1 mat per dancer	<ul style="list-style-type: none"> Quickly go down the line and ask the dancers their favorite flavor of ice cream Place the dancers into pairs but try to place them together based on liking different flavors of ice cream. For example, do not place two vanilla lovers together. The assistant and teacher can also be placed so that the divisions work out. Point out to the dancers that they are similar but different. They are similar because they all love to dance like Angelina Ballerina but they are different because their favorite ice cream flavor is different than their partners. Place one Angelina mat down for each pair. Spread the dancers out all around the studio. As one partner dances in place on the mat the other partner must dance all around the mat (& partner). They are both dancers (the same) but they are dancing differently The dancers must listen for the teacher's cue to switch places.

<p>The dancers are to create their own movements as they remain within the structure of either dancing in one place or all around. Remind the dancers of what happened in the story and how Angelina and her new friends Viki and Gracie all loved to dance, but each loved a different style of dance best.</p>			
<p>Summer Theme: Eating ice cream is a favorite treat during summertime. Props: Mats</p> <ul style="list-style-type: none"> Place mats randomly around the dance space. Be sure to have at least one mat per pair of dancers. Pair the dancers. The structure of the exercise will be the same as above. As one partner dances in place on the mat the other partner must dance all around the mat (& partner). They are both dancers (the same) but they are dancing differently. While dancing in one place on the mat – the dancers must pretend to be eating a quickly melting ice cream cone. Remind the dancers how It is a very hot summer day and their ice cream will quickly melt in the heat. While dancing around their partner, the dancers are pretending to be the melting ice cream as they melt and move smoothly throughout the space. On cue from teacher, the dancers travel to another mat in dance space. This time the dancer that was dancing on the mat now travels around and the one that was circling must dance in one place on the mat. Continue on for several turns. 			
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 Will Be a Star, Track #1, :47, None	<p>Refer to the Video Companion Guide on the Angelina Ballerina Dance Academy website for actual demonstration of choreography. Teach words to song first then teach steps next. Allow children to free dance during the rest of the song.</p> <ul style="list-style-type: none"> I Will Be a Star – begin standing 1st, arms port de bras demi-seconde I can see what my futures going to be – point to self then eyes, port de bras 1st then arms open palms up If I practice at the barre – pretend to place L hand on barre, port de bras R hand and do a plié No time for rest - step look right, step look left If I'm to be the best – march in place 4Xs Only then I'll be a star –pas de couru forward as arms port de bras through 1st, 5th, finishing allongé 5th with palms facing inward Imagine how they'll – dancers free dance Cheer when I - dancers free dance Finally ap – dancer's free dance pear, I will – dancer's free dance be a star – dancer's free dance leaping in the air – ask dancers to do their favorite leaps be at star en – bourrée turn to the right pointe without a care – coupe, bourrée turn to the left
Teach dancers two new lines of lyrics. Have dancers practice the song and dance from beginning.			

Good-bye	Révérence - Curtsey & Bow	Class CD, Révérence, Track #22, 1:19, None	<ul style="list-style-type: none"> • Line up dancers facing the front of studio • 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 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 to give 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:

Week 4 – Level 2: Ages 4 ½ -6**Focus Book:** Angelina's New School (pages 29-32)**Song:** I Will Be A Star**Class Length:** 45 Minutes**Theme Focus:** Season of Summer**Props Needed:** Mats, Scarves, Maracas & Beach 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, introduce assistant and take roll
	Depending on the size of the class and how many new students' names you are learning in a week, it may be helpful to use nametags one more time.		
	Reading of story; Check for understanding by asking	Story Book	Angelina's New School (pages 29-32) After reading, check for understanding by discussing the following with the dancers. <ol style="list-style-type: none"> 1. What did Angelina do on her new school's stage? (She danced ballet with leaps and twirls.) 2. What did the audience do? (They clapped and cheered because they liked her performance.) 3. What did Angelina's new friends give her after she danced ballet? (A yellow rose.) 4. What did Angelina think about her new school after she danced ballet for her friends? (She thought her new school was wonderful!)
	Encourage all of the dancers to participate in the Q & A. For shy, non-verbal young dancers, ask yes/no questions to encourage interaction. 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 teachers 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.		
Warm-Up	Setting Up	1 Angelina Mat 1 maraca for each dancer placed on the mat	Place one Angelina mat in the center of the room. <ul style="list-style-type: none"> • Gather dancers into a circle around the mat. Have dancers hold hands to form a circle and follow along as everyone sits on the floor just like Angelina Ballerina. • Sitting Like Angelina Ballerina: slide one knee back to kneel; place both knees side by side; gracefully drop seat to floor; swing legs around to sit cross legged; remind dancers to keep back long and straight; place hands on knees.

	to use later in class	<ul style="list-style-type: none"> • <i>Introduce the concept of level to dancers. Talk about how dancers can dance at low, medium, or high levels. As you go through the class, comment on whether the exercise is at a low, medium, or high level. Try to vary the level of the exercises as much as possible throughout the class.</i> • Place a maraca for each dancer on top of the center mat. These will be used later in the warm-up.
		<ul style="list-style-type: none"> • Once the warm-up begins, do not stop the music during any part of the warm-up; keep the dancers engaged by moving from one exercise to the next. • Remember to teach with smiles and imaginative play.
Traveling Around the Circle	Class CD, Circle WU, Track #1, 3:51, None	<p>The teacher begins first and then each dancer has a turn traveling along around the circle as the remaining dancers clap to the beat of the music. Take time to fully explain the exercise before beginning so the dancers understand the sequence.</p> <ul style="list-style-type: none"> • Listen for Angelina's welcome • Each dancer will: <ul style="list-style-type: none"> • Stand like a dancer. • Reach for the sky at a high level for 2 counts and then bend knees (with feet remaining on the floor) take body to a very low level for 2 counts • Prepare for skipping by placing one leg parallel tendu devant with the opposite arm forward. This is called a preparation. • Travel around the circle alone performing the given step. Today the dancers will skip. • Curtsey once she arrives back in her original place in the circle. • Sit like a dancer. • Begin to clap to the beat of the music while everyone else gets a turn.
		<ul style="list-style-type: none"> • Repeat the focus of starting in a preparation position with the leg extended in tendu devant and the opposite arm forward before beginning to skip. • Have the seated dancers softly say high in a high voice and low in a low voice as the dancer reaches high and low levels. • In the 4 ½ - 6 year age range, some dancers may not be automatically skipping. You can cue them by saying step hop but do not put pressure on them to skip. Compliment them on something that they are doing well at the time such as pointing their toes, smiling, etc.
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 level of the arms in each port de bras. For example, low for en bas; middle for 1st; high for 5th; and open for 2nd. • Repeat entire sequence but vary the sequence of the port de bras. • Repeat entire sequence but slowly curl back to a straight shape with back on the floor and ask dancers to reach and curl up and forward working abdominals.

			<ul style="list-style-type: none">Repeat curl and stretch to floor but this time roll over to tummy and pretend to swim arms and legs as eyes look straight to floor then roll over in the opposite direction and swim, roll over to back and roll up reaching across to dancer on opposite side of circle using abdominals to curl body up to sitting.
Move gracefully from one stretch to another. Remind dancers to take deep breaths and to reach as far as they can with their bodies. This exercise has a tremendous amount of beneficial motor development work going on. Emphasize the contrast of squeezing in curl and stretching in stretch. Rolling down and up strengthening abdominals. Dancers may need help with this beginning. Prone swimming strengthens entire body and promotes coordination.			
Flexing & Pointing Ankles	Class CD, Flex & Pointe, Track #3, 1:19, Maraca	<ul style="list-style-type: none">Assistant and teacher give each dancer a maraca to hold.Sitting with legs stretched out in front with 1 hand resting on top of knees and the other holding a maraca;Alternate flexing & pointing the ankles/feetIncorporate tempo by doing 2 slow and 4 quick ankle flexes while playing maraca 2 times slowly and 4 times quickly. Repeat 4 timesBend over at the hips and walk fingertips down legs stretching hamstrings; hold stretch while shaking maraca as quickly as possible while also reaching as far down near the toes as possible.Shake the maraca at tempo as the arms reach up the body and stretch overhead with 4 slow shakes of the maraca.Repeat all<i>Once exercise has ended, ask dancers to stand and face the front of the room. Each dancer will take their maraca with them to the line formation.</i>	
Remind dancers to sit tall with a tall, straight back. Remind dancers to try to keep legs straight as they bend forward at the hips. Do not say touch toes because it will be impossible for some dancers to do so – cue with reach as far as you can.			
Center Barre	Transition to Center Barre		Dancers form lines in the center of the room for center barre. <ul style="list-style-type: none">Have the dancers stand and place their feet together parallel.Ask dancers to place maraca in front of them but out of their wayExplain to the dancers that Angelina Ballerina and all ballerinas always start dance class with plié and other exercises.
	Remind dancers to always finish each center barre and center exercises in a still position.		
	Demi-Plié	Class CD, Plié, Track #5, 2:29 None	Legs parallel with hands on hips <ul style="list-style-type: none">4 demi-pliés in parallel; arms gently open to demi-seconde from en bas each time the knees bend and closing back to en bas as the knees straightenPort de bras circling arms low (en bas), middle (1st), high (5th), open (2nd)Reverse port de bras – 2nd, 5th, 1st, en basRepeat all above with legs and feet in a small 1st position for demi-pliésRotate legs to parallel and port de bras arms to first position. Rise to demi-pointe and balance for 4 counts.Lower heels and finish for 3
	Focus on teaching dancers to make curved shapes with their arms. Have dancers repeat (saying) level of arms with you low, medium, high, open. Later on, this will be changed to actual name of the port de bras positions. Remind dancers to keep their knees over their toes in 1 st position plié. Point out to the dancers how their legs make the shape of a diamond in 1 st position plié.		

	Tendu	Class CD, Tendu, Track #6, 1:19, Maraca	<ul style="list-style-type: none"> • Ask dancers to quietly pick up their maracas and then return to their place in the line formation. • Legs parallel; hold maraca in right hand and place both hands on hips • Tendu, stretching right foot/leg to the front (center of circle) and close parallel • Repeat tendu two more times • With legs together, play maraca 2 times slowly, 3 times quickly • Quickly switch maraca to left hand • Repeat entire combination on left • Rotate feet/legs to small 1st position; repeat entire exercise with tendu à la seconde on right and left. • Finish for 3
	Remind dancers to keep their tummies very still while sliding their foot out and in during tendu. Remind dancers to keep all ten toes on the floor when they rotate their legs into 1 st position. Watch for dancers trying to over rotate; remember minimal rotation. Remind dancers to keep both hips front as they tendu à la seconde on right and left.		
	Dégagé	Class CD, Dégagé, Track #7, 1:19, Maraca	<p>Legs parallel with hands on hips and holding their maraca in their right hand.</p> <ul style="list-style-type: none"> • Tendu right leg devant, lift 3 inches, lower, close parallel • Dégagé right leg devant • With legs in parallel, make large circle with right arm as the maraca shakes 7 times and changes hand on count 8. • Repeat above on left leg • Repeat both right and left • Finish for 3
	Dégagé – means to disengage; the tendu slightly leaves the floor Remind the dancers they are testing their balance each time their foot leaves the floor.		
	Piqué	Class CD, Piqué, Track #8, :28, repeat, Maraca	<p>Hold maraca in left hand and place both hands on hips with legs in parallel:</p> <ul style="list-style-type: none"> • Dégagé right leg forward and bring the left hand forward and piqué the foot and play the maraca 7X's. Close parallel and change maraca hand on count 8. • Repeat all on left leg & right maraca hand. • Finish for 3. • Once the exercise is over, ask dancers to quietly place their maracas back in their resting place. They will not need it for the next exercise.
Focus on quietly & sharply lifting & lowering toes from floor with straight leg. Focus on the maraca playing exactly at the same time the foot touches the floor in each piqué. Remind the dancers they are using their opposite hand from foot in this exercise.			
Center	Transition to Center Work		Dancer remain in rows/lines for center work.
	Sauté with Passé Retiré	Class CD, Sauté, Track #11, :33, None	<p>Legs parallel with hands on hips</p> <ul style="list-style-type: none"> • Plié, Sauté, Plié, straighten legs • Repeat above 2 more times • Passé retiré right foot and balance 2 counts, close parallel • Repeat all using left foot for passé retiré

			<ul style="list-style-type: none"> • Finish for 3
	Teach dancers to push through the floor on jumps. Remind dancers to always land in a plié after they 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
	Repeat the confirming of which group each dancer is in as in the previous three lessons. It is very important to work on this concept so the young dancers learn how to find their place in line as they travel from one side of the room to the next. Ask them to look to one side and then the other so they can see which one of their dance friends they are dancing next to.		
	Bourrée with Maraca	Class CD, Bourrée, Track #16, 1:21, 1 maraca per dancer	<ul style="list-style-type: none"> • Ask dancers to quietly pick up their maraca and return to their place <p>This exercise will build upon what was learned in previous lessons.</p> <ul style="list-style-type: none"> • Angelina's friend Marco is a percussionist. He loves to play maracas. In this exercise have the dancers practice finding the beat of the music with their maraca before beginning the movement. • Legs parallel with maraca in right hand and both arms are in allongé demi-seconde. • Dancers will travel while keeping their maraca silent. • Rise to demi-pointe, bourrée forward as arms remain in demi-seconde allongé, • Bourrée turn to the right (give the dancers a visual cue such as toward the mirror, etc. or toward the hand holding the maraca) • Plié parallel • The dancers play their maraca for 7 counts as the right arm circles side, up and down the front of the body. Switch hands with maraca on count 8 • Repeat entire exercise with bourrée turn to the left and the maraca played with the left hand • Repeat across floor
	Remind dancers to take tiny little steps as they bourrée. Remind dancers to softly count the music along with you as they play their maraca to the beat of the music.		
	<p>Summer Theme: Exploring the Beach Props: 6 Mats, 6 Seashell Cards, Scarves</p> <ul style="list-style-type: none"> • The dancers will repeat the exercise from last week. • Place 6 mats down in a zig-zag pattern. • Place 1 of the 6 different seashell images on top of each mat • Line up the dancers in pairs on one end of the dance space. Give one scarf to each pair of dancers. Ask them to each hold an end of the scarf as they travel shoulder to shoulder (side by side) looking for beautiful seashells. • Ask the first pair of dancers to bourrée for 4 counts toward the first mat and seashell. • For the next four counts ask the pair of dancers to bourrée circling around the beautiful seashell. The dancers will pantomime looking in awe at the beautiful seashell. Ask the dancers to keep their scarf directly over the top of the seashell as they circle around. • Dancer then moves on toward the next shell while the next dancer starts. • Continue on until all dancers have explored all six seashells. 		
	Marching (Place)	Class CD, Marching,	<ul style="list-style-type: none"> • Place dancers side by side in pairs. Have the dancers tell each other their names.

	Track #15, 2:48, 1 scarf per pair	<ul style="list-style-type: none">• Side by side means the dancers will stand shoulder to shoulder and travel at the same speed, in the same direction.• Have the dancers each hold one end of the same scarf as they march side by side across the dance space performing the following combination.• Both dancers march forward for 8 counts• One dancer marches in place for 8 counts while the partner marches around the stationary marching partner while still holding one end of the scarf.• Repeat pattern across studio floor with the same dancer always circling the other dancers.• Every 16 counts ask a new pair to start marching.• Have the class repeat the exercise traveling across the room from the opposite direction. This time the other dancer gets to circle march while her partner marches in place.
The dancers must continue to focus on counting of the music and number of marches to perform. Review with the dancers how to move the scarf around their body as their partner holds the opposite end during her circling march. Point out to the dancer that one is marching in place while their partner is marching all around the space.		
Summer Theme:		Props: Sand Buckets
<ul style="list-style-type: none">• <i>Place the dancers in groups of three. Give each trio two sand buckets to hold. Center dancer holds on to both.</i>• <i>8 Counts: All dancers will march forward with their sand buckets low.</i>• <i>4 Counts: Dancers will raise their sand buckets as the two outside dancers change places. Remind the dancers to keep holding the buckets. This will make the center dancer turn around and end up facing the opposite direction.</i>• <i>4 Counts: Inside dancer must let go of buckets. Outside dancers keep holding their bucket as they march in place. Inside dancer turns around to face the same direction as partners as the outside dancers lower the buckets. Inside dancer takes hold of buckets again.</i>• <i>Repeat sequence across the dance space.</i>• <i>Have the dancers change places in threesome in order to learn a new role.</i>• <i>Before beginning, have dancers practice the cross over and changing of places with their buckets.</i>		
Galloping: Sideways Across the Floor	Class CD, Gallop, Track #18, 2:27,	<p>Share the following story with the dancers:</p> <ul style="list-style-type: none">• Galloping is one of Angelina’s favorite exercises. She loves galloping all the way home, especially when she is so excited to show her parents, Mr. & Mrs. Mouseling, the fun and beautiful steps she learned in dance class that day. Aren’t you excited to tell your parents about your day in class, too? Just like Angelina, show how you would gallop back home with your exciting news.• Ask dancers to form lines/rows facing the front of the room. The dancers will be placed downstage to upstage. Form the necessary number of lines/rows allowing the dancers to gallop without hitting one another.• Tendu leg toward the center of the room• Each row will gallop sideways across the room.• Each row will wait on the opposite side of the room for all dancers to have their turn.• Repeat exercise allowing dancers to return one row at a time back to their original starting place. On the repeat, the dancers will be using their other leg to gallop.

	Ask dancers to jump and point their toes with each gallop. The sequence of a gallop is step open, jump with feet touching in the air; land on one foot as the other takes another step; keep repeating. Ask the dancers to pretend the extended (step leg) is a mouse and the other leg is a cat. The cat is trying to kiss the mouse but the mouse is scared of the cat and keeps trying to get away. It is very common for dancers to be able to gallop in one direction much easier with one leg over the other. Remind dancers to keep their tummies facing the front so they are galloping sideways.		
	<p>Summer Theme:</p> <ul style="list-style-type: none"> Place the dancers in two rows and then in pairs standing side by side. Give each child a beach ball to hold. Ask them to turn their tummies to the front of the room. Explain how they will be galloping sideways across the space. Both dancers will extend their preparation leg toward the opposite side of the room. Dancer 1 will gallop sideways across the dance space while Dancer 2 remains and tosses & catches their beach ball in the air 3 times. Dancer 2 will gallop sideways across the dance space towards Dancer 1 while Dancer 1 tosses & catches their beach ball in the air 3 times. Dancer 2 gallops sideways in opposite direction, Dancer 1 tosses & catches beach ball Dancer 1 gallops sideways in opposite direction, Dancer 2 tosses & catches beach ball Keep repeating <p>Props: Beach Balls</p>		
Creative Movement	Transition to Creative Movement	1 Angelina mat in center of room	Place a mat in the center of the room and ask the dancers to form a circle around it
	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		
	Level	Angelina Says Creative Movement CD; Level; Track # 2; 4:05; 1 scarf per pair of dancers	<ul style="list-style-type: none"> Pair dancers and ask them to spread out all around the studio space. They will begin facing their partner holding the opposite ends of a scarf. As in the story, Angelina's New Dance, each pair of dancers will dance together similar to how Angelina and Polly did while dancing in their new purple studio inside their new home. Ask dancers to listen carefully as Angelina Ballerina will guide them through dancing at different levels. When Angelina calls out low, the dancers must dance as close to the floor as possible. When Angelina calls out medium, the dancers must dance in between low and high at a middle level. When Angelina calls out high, the dancers must dance high on their toes with their arms reaching up as much as possible. Ask them to reach for the sky. Variation: Have the dancers repeat the exercise but this time they will face back to back. The dancers each have their own scarf and hold the opposite end of their partner's scarf in their hand as well. The dancers will have to listen carefully for Angelina's instructions and be aware of what they are feeling in their scarf as they dance with their partner.
	Remind dancers to freeze in the position they were in when the music stopped and to listen carefully for Angelina to call out the next level. The dancers will decide how they will move as long as they are dancing in the		

	correct level that Angelina Ballerina has called out and working as a team with their partner.		
	<p>Summer Theme:</p> <ul style="list-style-type: none"> • Pair the dancers together. Give each dancer a scarf to hold. • Ask the dancers to remain holding each other's scarf throughout the exercise. • It is up to the pair of dancers which way they face: side by side, front to front, or back to back. • Low Level – ask the dancers to pretend to be a starfish or a crab as they travel at a low level • Middle Level – ask the dancers to pretend to be a young child looking for seashells on the beach • High Level – ask the dancers to pretend to be a seagull as they fly over the shoreline looking for tiny fish <p style="text-align: right;">Props: Scarves</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 Will Be a Star, Track #1, :47, None	<p>Refer to the Video Companion Guide on the Angelina Ballerina Dance Academy website for actual demonstration of choreography. Teach words to song first then teach steps. Allow children to free dance during the rest of the song.</p> <ul style="list-style-type: none"> • I Will Be a Star – begin standing 1st, arms port de bras demi-seconde • I can see what my futures going to be – point to self then eyes, port de bras 1st then arms open palms up • If I practice at the barre – pretend to place L hand on barre, port de bras R hand and do a plié • No time for rest - step look right, step look left • If I'm to be the best – march in place 4Xs • Only then I'll be a star –pas de couru forward as arms port de bras through 1st, 5th, finishing allongé 5th with palms facing inward • Imagine how they'll – dancers free dance • Cheer when I - dancers free dance • Finally ap – dancer's free dance • pear, I will – dancer's free dance • be a star – dancer's free dance • leaping in the air – ask dancers to do their favorite leaps • be at star en – bourrée turn to the right • pointe without a care – coupe, bourrée turn to the left • I will be a star, They'll throw - Step right and curtsy • flowers everywhere - Pretend to throw flowers and step curtsy to the left
	Teach dancers lyrics two new lines. Have dancers practice the song and dance from beginning.		
Good-bye	Révérence - Curtsey & Bow	Class CD, Révérence, Track #22, 1:19, None	<p>Have dancers return to lines facing front of room.</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 back and curtsy 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:

Week 5 – Level 2: Ages 4 ½ - 6**Focus Book:** Angelina's New Dance (pages 35-42)**Song:** I Will Be A Star**Class Length:** 45 Minutes**Theme Focus:** Season of Summer**Props Needed:** Mats, Scarves, Maracas,
& Beach 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	Angelina’s New Dance (pages 35-42) After reading, check for understanding by discussing the following with the dancers. <div><div>1.</div><div>Why were there boxes all over Angelina’s house? (Her family had just moved into a new house.)</div><div>2.</div><div>Why was Angelina nervous about her new school? (She was afraid all of the dancers would be much better dancers than her.)</div><div>3.</div><div>What couldn’t Angelina find? (Her music and music player.)</div><div>4.</div><div>What did Polly almost forget to give Angelina? (A letter that had come in the mail.)</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 the important rules. Ask the dancers to repeat the dancer rules back to you. <div><div>1.</div><div>Eyes on the teachers</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	Ask dancers to form a circle in the middle of the studio. <div><div>•</div><div>Review the concept of level & place with the dancers. Discuss how dancers can dance at low, medium, or high levels and dance in one place or all about the space.</div><div>•</div><div>Introduce the importance of music to the dancers. The dancers will focus on listening to the music today and playing a maraca as they dance. Stress to the dancers how they will play the same beat with their maraca that they are hearing in the music.</div></div>
	Introduce the importance of music to the dancers. The dancers will continue to focus on listening to their music and playing a maraca as they dance. Stress to the dancers how they will play the same beat with their maraca that they are hearing in the music. Ask the dancers if they enjoy playing the maraca while they dance. They have had several lessons to practice and it is a good idea to get them to vocalize what they are feeling and thinking about the incorporation of the maraca.		

Travel Around the Circle	Class CD, Circle WU, Track #1, 3:51, Place 1 maraca for each dancer around the center mat	<p>The teacher begins first and then each dancer has a turn traveling along around the circle as the remaining dancers clap to the beat of the music. Take time to fully explain the exercise before beginning so the dancers understand the sequence.</p> <ul style="list-style-type: none"> • Listen for Angelina's welcome • Each dancer will: <ul style="list-style-type: none"> • Stand like a dancer. • Reach for the sky at a high level for 2 counts and then bend knees (with feet remaining on the floor) take body to a very low level for 2 counts • Prepare for skipping by placing one leg parallel tendu devant with the opposite arm forward. This is called a preparation. • Travel around the circle alone performing the given step. Today the dancers will skip. • Curtsey once she arrives back in her original place in the circle. • Sit like a dancer. • Play the maracas to the beat of the music while seated. • Once everyone has had a turn the dancers will place their maraca on the floor in front of them and begin their same side and cross-body taps on different body parts. • Place maracas down in center of circle once the music ends.
All seated dancers will play their maraca to the beat of the music. Each dancer will leave their maraca on the floor in their place while they skip around the circle.		
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 level of the arms in each port de bras. For example, low for en bas; middle for 1st; high for 5th; and open for 2nd. • Repeat entire sequence but vary the sequence of the port de bras. • Repeat entire sequence but slowly curl back to a straight shape with back on the floor and ask dancers to reach and curl up and forward working abdominals. • Repeat curl and stretch to floor but this time roll over to tummy and pretend to swim arms and legs as eyes look straight to floor then roll over in the opposite direction and swim, roll over to back and roll up reaching across to dancer on opposite side of circle using abdominals to curl body up to sitting.
Move gracefully from one stretch to another. Remind dancers to take deep breaths and to reach as far as they can with their bodies.		

	Flexing & Pointing Ankles	Class CD, Flex & Pointe, Track #3, 1:19, Maraca	<p>Sitting with legs stretched out in front with 1 hand resting on top of knee and the other holding maraca;</p> <ul style="list-style-type: none"> • Alternate flexing & pointing the ankles/feet • Incorporate tempo by doing 2 slow and 4 quick ankle flexes while playing the maraca 2 times slowly and 4 times quickly. Repeat 4 times. • Bend over at the hips and shake maraca to tempo while reaching toward toes. Shake maraca over toes and then all the way up the body and stretch overhead 4 times. • Repeat all using other hand holding maraca. • <i>Once exercise has ended, ask dancers to stand and face the front of the room. Each dancer will take their maraca with them to the line formation.</i>
<p>The dancers will be adding another layer of difficulty by playing their maraca while performing the exercise. Some will get the concept of playing the maraca at different tempos and others may encounter a greater challenge with combining both concepts. Have assistant help dancers replace maracas on center mat at end of exercise.</p>			
Center Barre	Transition to Center Barre	Keep 1 mat in center of circle	<p>Dancers form lines in front of room for center barre.</p> <ul style="list-style-type: none"> • Have the dancers stand and place their feet together parallel. • Explain to the dancers that Angelina Ballerina and all ballerinas always start dance class with pli� and other exercises.
	Remind dancers to always finish all of their center barre and center exercises in a still position.		
	Demi-Pli�	Class CD, Pli�, Track #5, 2:29 None	<p>Legs parallel with hands on hips</p> <ul style="list-style-type: none"> • 4 demi-pli�s in parallel; arms gently open to demi-seconde from en bas each time the knees bend and closing back to en bas as the knees straighten • Port de bras circling arms low (en bas), middle (1st), high (5th), open (2nd) • Reverse port de bras – 2nd, 5th, 1st, en bas • Repeat all above with legs and feet in a small 1st position for demi-pli�s • Rotate legs to parallel and port de bras arms to first position. Rise to demi-pointe and balance for 4 counts. • Lower heels and finish for 3
	<p>Focus on teaching dancers to make curved shapes with their arms. Have dancers repeat (saying) level of arms with you low, medium, high, open. Later on, this will be changed to actual name of the port de bras positions. Remind dancers to keep their knees over their toes in 1st position pli�. Point out to the dancers how their legs make the shape of a diamond in 1st position pli�.</p>		
	Tendu in parallel & 1st position	Class CD, Tendu, Track #6, 1:19, Maraca	<p>Legs parallel; hold maraca in right hand and place both hands on hips</p> <ul style="list-style-type: none"> • Tendu, stretching right foot/leg to the front (center of circle) and close parallel • Repeat tendu two more times • With legs together, play maraca 2 times slowly, 3 times quickly • Quickly switch maraca to left hand • Repeat entire combination on left • Rotate feet/legs to small 1st position; repeat entire exercise with tendu � la seconde on right and left. • Finish for 3

			<ul style="list-style-type: none"> Keep maraca
	Remind dancers to keep their tummies very still while sliding their foot out and in during tendu. Remind dancers to keep all ten toes on the floor when they rotate their legs into 1 st position. Watch for dancers trying to over rotate; remember minimal rotation. Remind dancers to keep both hips front as they tendu à la seconde on right and left.		
	Dégagé	Class CD, Dégagé, Track #7, 1:19, Maraca	Legs parallel with hands on hips <ul style="list-style-type: none"> Tendu right leg devant, lift 3 inches, lower, close parallel Dégagé right leg devant With legs in parallel, make large circle with right arm as the maraca shakes 7 times and changes hand on count 8. Repeat above on left leg Repeat both right and left Finish for 3 Keep maraca.
	Dégagé – means to disengage; the tendu slightly leaves the floor Remind the dancers they are testing their balance each time their foot leaves the floor.		
	Piqué	Class CD, Piqué, Track #8, :28, repeat, Maraca	Hold maraca in left hand and place both hands on hips with legs in parallel: <ul style="list-style-type: none"> Dégagé right leg forward and bring the left hand forward and piqué the foot and play the maraca 7X's. Close parallel and change maraca hand on count 8. Repeat all on left leg & right maraca hand. Finish for 3.
Focus on quietly & sharply lifting & lowering toes from floor with straight leg. Focus on the maraca playing exactly at the same time the foot touches the floor in each piqué.			
Center Work	Dancers remain in rows/lines for center work.		
	Sauté with Passé Retiré	Class CD, Sauté, Track #11, :33, None	Legs parallel with hands on hips <ul style="list-style-type: none"> Plié, Sauté, Plié, straighten legs Repeat two more times Passé Retiré right foot and balance 2 counts, close parallel Repeat all using left foot for Passé Retiré Finish for 3
	Teach dancers to push through the floor on jumps. Remind dancers to always land in a plié after they 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.		
	Bourrée with Maraca	Class CD, Bourrée, Track #16, 1:21, 1 maraca per dancer	Repeat the Bourrée exercise from last week. Angelina's friend Marco is a percussionist. He loves to play maracas. In this exercise have the dancers practice finding the beat of the music with their maraca before beginning the exercise. <ul style="list-style-type: none"> Legs parallel with maraca in right hand and both hands on hip. Rise to demi-pointe, bourrée forward with both hands on hips. Plié parallel on count 7, straighten knees on count 8

		<ul style="list-style-type: none"> • Draw one big circle with right arm as the dancer plays the maraca 7 times; switch maraca to left hand on count 8 • Repeat pattern across dance floor but using left hand this time.
Remind dancers to take tiny little steps as they bourrée. Remind dancers to softly count the music out loud along with you.		
<p>Summer Theme: Props: Maracas</p> <ul style="list-style-type: none"> • Repeat the exercise above but have the dancers pretend they are barefoot on the hot sand. • As they bourrée, ask dancers to pretend they are taking very small, light, and quick steps so the bottom of their toes don't get too hot. • When they plié, have them pretend they found a cool spot to rest their feet as they play their maraca and port de bras their arms. 		
Dancer Passé Walks	Class CD; Dancer Walks; Track #14; 1:51; Optional Repeat; Maracas	<p>Have dancers hold maraca in their right hand, both hands on hips with right foot pointed forward. Dancers will travel across the dance space.</p> <ul style="list-style-type: none"> • As in the story, Angelina's New Dance, have the dancers imagine they are in Angelina's house and they are marching and traveling around all of the boxes that are left to unpack. (Place several mats in line with each dancer in the row so they can visualize the mats as boxes) Have the dancers make many turns and curves as they step passé around the make-believe boxes. • 4 Step passé walks • Plié parallel as right arm plays the maraca 2 counts shaking continuously in a large circle bringing both arms side and overhead • Take maraca with left hand as knees straighten and then relevé as arm continues to circle to the left side for 2 counts and place on hip • Keep repeating across studio: 4 passe walks; plié - 4 cts; Plié parallel with maraca shake 2 cts; Relevé as maraca shakes in a large circle and change hands holding maraca – 2 cts
Remind dancers to stretch and reach with their feet with every step.		
<p>Summer Theme: Props: Beach Balls and Sand Buckets</p> <ul style="list-style-type: none"> • Place the dancers into groups of four. • Place three sand buckets in front of each dancer. Place buckets on 2 quarter lines and centerline. • Give each dancer a beach ball to hold. • Ask dancers to begin with a preparation of their right leg tendu parallel devant and their beach ball reaching forward. • Dancers will take 4 Step passé walks as their arms holding beach ball reach forward • Once the dancers arrive at their first sand bucket, they will continue performing Step passé walks as they circle around the sand bucket. Arms and beach ball will reach overhead while circling around sand bucket. • Repeat above for each sand bucket. Be sure to remind dancers to alternate the direction they are circling around each bucket. 		

	<i>Galloping: Sideways Across the Floor</i>	<i>Class CD, Gallop, Track #18, 2:27,</i>	<p>Repeat the galloping exercise from last week. Share the following story with the dancers:</p> <ul style="list-style-type: none"> • Galloping is one of Angelina's favorite exercises. She loves galloping all the way home, especially when she is so excited to show her parents, Mr. & Mrs. Mouseling, the fun and beautiful steps she learned in dance class that day. Aren't you excited to tell your parents about your day in class, too? Just like Angelina, show how you would gallop back home with your exciting news. • Ask dancers to form lines/rows facing the front of the room. The dancers will be placed downstage to upstage. Form the necessary number of lines/rows allowing the dancers to gallop without hitting one another. • Tendu leg toward the center of the room • Each row will gallop sideways across the room. • Each row will wait on the opposite side of the room for all dancers to have their turn. • Repeat exercise-allowing dancers to return one row at a time back to their original starting place. On the repeat, the dancers will be using their other leg to gallop.
	<p>Ask dancers to jump and point their toes with each gallop. The sequence of a gallop is step open, jump with feet touching in the air; land on one foot as the other takes another step; keep repeating. Ask the dancers to pretend the extended (step leg) is a mouse and the other leg is a cat. The cat is trying to kiss the mouse but the mouse is scared of the cat and keeps trying to get away. It is very common for dancers to be able to gallop in one direction much easier with one leg over the other. Remind dancers to keep their tummies facing the front so they are galloping sideways.</p>		
	<p>Summer Theme: Props: Beach Balls</p> <ul style="list-style-type: none"> • Place the dancers in two rows and then in pairs standing side by side. Give each child a beach ball to hold. • Both dancers will extend their preparation leg toward the opposite side of the room. • Dancer 1 will gallop across the dance space while Dancer 2 remains and tosses & catches their beach ball in the air 3 times. • Dancer 2 will gallop across the dance space towards Dancer 1 while Dancer 1 tosses & catches their beach ball in the air 3 times. • Dancer 2 gallops back in opposite direction, Dancer 1 tosses & catches beach ball • Dancer 1 gallops back in opposite direction, Dancer 2 tosses & catches beach ball • Keep repeating across dance space. 		
Creative Movement	Transition to Creative Movement		Pair the dancers into twos and ask them 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		
	Level	Angelina Says Creative Movement CD, Level, Track #2, 2:03, 1 scarf per	<ul style="list-style-type: none"> • Give each pair of dancers a scarf to hold between them. Dancers will face each other. • The dancers will repeat the exercise from last week. • Ask dancers to listen carefully to Angelina Ballerina as she guides them through dancing at different levels.

		pair of dancers	<ul style="list-style-type: none"> When Angelina calls out low, the dancers must dance as low as possible while still holding the scarf together. Repeat the same with medium and high levels. Variation: Have the dancers repeat the exercise but this time they will face back to back. The dancers each have their own scarf and hold the opposite end of their partner's scarf in their hand as well. The dancers will have to listen carefully for Angelina's instructions and be aware of what they are feeling in their scarf as they dance with their partner.
	Remind dancers to freeze when the music stops so they can carefully listen for Angelina to call out the next level.		
	<p>Summer Theme: Props: None</p> <ul style="list-style-type: none"> Pair dancers into groups of two. Have each pair of dancers decide what type of sea or beach creature they will be for low level, middle level and high level. The dancers waiting their turn will try to guess what the other dancers are pretending to be. 		
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 Will Be a Star, Track #1, :47, None	<p>Refer to the Video Companion Guide on the Angelina Ballerina Dance Academy website for actual demonstration of choreography. Teach words to song first then teach steps. Allow children to free dance the rest of the song.</p> <ul style="list-style-type: none"> I Will Be a Star – begin standing 1st, arms port de bras demi-seconde I can see what my futures going to be – point to self then eyes, port de bras 1st then arms open palms up If I practice at the barre – pretend to place L hand on barre, port de bras R hand and do a plié No time for rest - step look right, step look left If I'm to be the best – march in place 4Xs Only then I'll be a star – walk forward 4Xs as arms port de bras through 1st, 5th, finishing allongé 5th with palms facing inward Imagine how they'll – dancers free dance Cheer when I - dancers free dance Finally ap – dancer's free dance pear, I will – dancer's free dance be a star – dancer's free dance leaping in the air – ask dancers to do their favorite leaps be at star en – bourrée turn to the right pointe without a care, I will – coupe, bourrée turn to the left be a star, they'll throw – step right and curtsy flower everywhere – pretend to throw flowers and curtsy again I will be a – coupé, bourrée to the right with arms swaying overhead Star; I know – continue bourrée I will be a – 1 bourrée turn to the right as arms open to second position

			<ul style="list-style-type: none"> • Star. – Finish 1st position; port de bras arms 1st, 5th, to allongé 5th with palms facing in. Step curtsy right and left.
	Teach dancers ending lyrics. Teach choreography to ending lyrics. Have dancers practice the song and dance from beginning.		
Good-bye	Révérence - Curtsey & Bow	Class CD, Révérence, Track #22, 1:19, None	<p>Have dancers of move to lines facing front 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 back and curtsy 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 curtsy or bow. Teachers curtsy along to say good-bye and thank the dancers for working hard.		
	Stickers & Handouts	Stickers & Handouts	<ul style="list-style-type: none"> • Line up the dancers at the door • Remind everyone to practice at home • Give out any handouts you may have for them • Go down the line and call each dancer by name and thank them for working so hard and for being such a good listener. Place an Angelina Ballerina sticker on the hand of each dancer as you speak to them individually. • Open the studio door and see that the children get to their caregiver.
	A duty of the assistant is to stay with any child that hasn't been promptly picked up. Advise the assistant to be ready to distract and comfort a child in this situation. For many young children, they are easily upset if they don't see Mommy or the caregiver right away.		

Teacher's Notes:

Week 6 – Level 2: Ages 4 ½ - 6**Focus Book:** Angelina's New Dance (pages 43-48)**Song:** Dancing Butterfly**Class Length:** 45 Minutes**Theme Focus:** Season of Summer**Props Needed:** Mats, Scarves, Maracas

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	Angelina’s New Dance (pages 43-48) After reading, check for understanding by discussing the following with the dancers. <div><div>1.</div><div>Who sent the letter to Angelina? (Camembert Academy)</div><div>2.</div><div>What did Angelina imagine when she closed her eyes? (Tripping and falling to the floor while dancing at her new school.)</div><div>3.</div><div>Who did Angelina call on the phone? (Her new dance school)</div><div>4.</div><div>What did Polly find while walking? (A ballet shop)</div><div>5.</div><div>How did Angelina feel when she saw the ballet shop? (She felt beter about her new home)</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 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 wiggle their fingers as they place them on their hips. Next, ask them to place their shoes together (their feet in parallel).
	Remind the dancers of the importance of music. The dancers will focus on listening to the music and playing a maraca as they dance. Remind the dancers how they will play the same beat with their maraca that they are hearing in the music.		
	Traveling Around the Circle	Class CD, Circle WU, Track #1, 3:51, Place 1 maraca for each	The teacher begins first and then each dancer has a turn traveling around the circle as the remaining dancers clap and/or play their maraca to the beat of the music. <div><div>•</div><div>Listen for Angelina’s Welcome</div><div>•</div><div>Stand like a dancer</div></div>

		dancer around the center mat	<ul style="list-style-type: none">• Reach for the sky at a high level for 2 counts and then bend knees taking body to a very low level for 2 counts• Prepare for skipping by placing one leg parallel tendu devant with the opposite arm forward. This is called a preparation.• Travel around the circle along performing skips.• Curtsey once back to original place.• Sit like a dancer• Pick up maraca and play to beat of music while seated.• Place maracas on floor and perform cross body taps.• Once music ends, ask the dancers to place maraca down by their side.
Have dancers focus on always beginning their skipping with a preparation. All seated dancers will play their maraca to the beat of the music. Each dancer will leave their maraca on the floor in their place while they skip around the circle.			
Curl & Stretch with Port de bras	Class CD, Stretching, Track #2, 2:16, None	Curl, Stretch, and Port de bras: <ul style="list-style-type: none">• Ask the dancers 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 level of the arms in each port de bras. For example, low for en bas; middle for 1st; high for 5th; and open for 2nd.• Repeat entire sequence but vary the sequence of the port de bras.• Repeat entire sequence but slowly curl back to a straight shape with back on the floor and ask dancers to reach and curl up and forward working abdominals.• Repeat curl and stretch to floor but this time roll over to tummy and pretend to swim arms and legs as eyes look straight to floor then roll over in the opposite direction and swim, roll over to back and roll up reaching across to dancer on opposite side of circle using abdominals to curl body up to sitting.	
Move gracefully from one stretch to another. Remind dancers to take deep breaths and to reach as far as they can with their bodies.			
Flexing & Pointing Ankles	Class CD, Flex & Pointe, Track #3, 1:19, Maraca	Sitting with legs stretched out in front with 1 hand resting on top of knee and the other holding maraca; <ul style="list-style-type: none">• Alternate flexing & pointing the ankles/feet• Incorporate tempo by doing 2 slow and 4 quick ankle flexes while playing the maraca 2 times slowly and 4 times quickly. Repeat 4 times.• Bend over at the hips and shake maraca to tempo while reaching toward toes. Shake maraca over toes and then all the way up the body and stretch overhead 4 times.• Repeat all using other hand holding maraca.	
Have assistant help dancers replace maracas on center mat at end of exercise.			
Transition to Center Barre	Keep 1 mat in	Dancers remain in a circle formation in the middle of the room for center barre. <ul style="list-style-type: none">• Have the dancers stand and place their feet together parallel.	

Center Barre		center of circle	<ul style="list-style-type: none"> Explain to the dancers that Angelina Ballerina and all ballerinas always start dance class with plié and other exercises.
	Remind dancers to always finish all of their center barre and center exercises in a still position.		
	Demi-Plié with Port de bras	Class CD, Plié, Track #5, 2:29 None	Legs parallel with arms en bas <ul style="list-style-type: none"> 2 demi-pliés in parallel with arms opening to demi-seconde Port de bras 1st, 5th, 2nd, en bas Repeat 2 demi-pliés in parallel with port de bras and full port de bras Rotate legs to 1st position and repeat entire exercise Rise onto demi-pointe and balance Finish for 3
	Remind dancers to keep their knees over their toes in 1 st position plié. Point out to the dancers how their legs make the shape of a diamond in 1 st position plié.		
	Tendu	Class CD, Tendu, Track #6, 1:19, Maraca	Legs parallel with both hands on hips <ul style="list-style-type: none"> Tendu, stretching right foot/leg to the front (center of circle) and close parallel. Repeat for a total of 3 Xs. Play Maraca – slow, slow, quick, quick, quick Repeat 3 Tendus on Left Play Maraca – slow, slow, quick, quick, quick Repeat all Finish for 3 Keep maraca
	Remind the dancers to stretch their leg, foot, and toes each time they tendu.		
	Dégagé	Class CD, Dégagé, Track #7, 1:32, Maraca	Hold maraca in right hand and place both hands on hips with legs in parallel. <ul style="list-style-type: none"> Tendu right leg devant, lift 3 inches, lower, close parallel Dégagé right leg devant With legs in parallel, make large circle with right arm as the maraca shakes 7 times and changes hands on count 8 Repeat above on left leg Repeat both right and left Finish for 3 Keep maraca
	Focus on keeping knees straight and stretch feet in all dégagés.		
	Piqué	Class CD, Piqué, Track #8, :28, repeat, Maraca	Hold maraca in left hand and place both hands on hips with legs in parallel: <ul style="list-style-type: none"> Dégagé right leg forward and bring the left hand forward and piqué the foot and play the maraca 7X's. Close parallel and change maraca hand on count 8. Repeat all on left leg & right maraca hand. Finish for 3.
	Remind dancers to keep their knees stretch as they tap their entire leg during their Piqués.		
	Passé Retiré	Class CD, Cou de pied/Passé Track #9,	Legs parallel with hands on hips and holding maraca in right hand. <ul style="list-style-type: none"> Parallel Passé bringing right foot to knee and back to parallel – 3 times On third Passé retiré, balance while keeping foot at side of knee

Center		:44, Maraca	<ul style="list-style-type: none"> • Ask the dancers to play their maraca while performing their choice of port de bras • Place foot down in parallel and hands on hips on count 8 • Repeat all with the left. • Finish for 3 • Put maracas away
	Remind dancers to go through cou-de-pied each time they bring their foot up and down during exercise. Also, remind dancers to look straight forward and hold their tummies strong as they practice balancing on one leg.		
	Transition to Center Work		Dancers will remain in line formation. The maracas must be put away and each dancer will need a scarf for the following exercise.
	Rocking	Class CD, Temp lié, Track #10, 1:06, 1 scarf per dancer	<p>Place dancers in pairs and have them face each other. Dancers will share holding each end of two scarves.</p> <ul style="list-style-type: none"> • Stand with legs apart in 2nd position with minimal turnout • Together - Plié & rock toward one direction as scarves reach in same direction • Repeat in opposite direction • Repeat for a total of 6 rocks • While legs freeze – working together, raise both ends of scarves up high overhead and lower • Repeat all • Put away the scarves
	Remind dancers to work as a team and move together as they rock and as they raise and lower their scarves.		
	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 • Plié, Sauté, Plié, straighten legs • Passé retiré right foot, balance for 2 counts, close parallel • Repeat 3 sautés and passé retiré left foot, balance for 2 counts, close parallel • Finish for 3
Ask the dancers when they are at the lowest level and the highest level while doing this exercise. Remind dancers to always land in a plié after each jump.			
Traveling Steps	Transition to Traveling Steps		Place dancers in rows/lines on one side of room. With the assistant leading, dancers will travel from one side of the room to the other. Many exercises will be repeated.
	Take the time to tell the dancers which group of dancers will go first, second, etc. Taking turns is a concept they are learning.		
	Dancer Passé Walks	Class CD; Dancer Walks; Track #14; 1:51; Optional Repeat; Maracas	<p>Have dancers hold maraca in their right hand, both hands on hips with right foot pointed forward. Dancers will travel across the dance space.</p> <ul style="list-style-type: none"> • As in the story, Angelina's New Dance, have the dancers imagine they are in Angelina's house and they are marching and traveling around all of the boxes that are left to unpack. (Place several mats in line with each dancer in the row so they can visualize the mats as boxes) Have the dancers make many turns and curves as they step passé around the make-believe boxes.

		<ul style="list-style-type: none"> • 4 Step passé walks • Plié parallel as right arm plays the maraca 2 counts shaking continuously in a large circle bringing both arms side and overhead • Take maraca with left hand as knees straighten and then relevé as arm continues to circle to the left side for 2 counts and place on hip <p>Keep repeating across studio: 4 passe walks; plié - 4 cts; Plié parallel with maraca shake 2 cts; Relevé as maraca shakes in a large circle and change hands holding maraca – 2 cts</p>
Remind dancers to stretch and reach with their feet with every step.		
Summer Theme: <ul style="list-style-type: none"> • Place the dancers into groups of four. • Place three sand buckets in front of each dancer. Place buckets on 2 quarter lines and centerline. • Give each dancer a beach ball to hold. • Ask dancers to begin with a preparation of their right leg tendu parallel devant and their beach ball reaching forward. • Dancers will take 4 Step passé walks as their arms holding beach ball reach forward • Once the dancers arrive at their first sand bucket, they will continue performing Step passé walks as they circle around the sand bucket. Arms and beach ball will reach overhead while circling around sand bucket. • Repeat above for each sand bucket. Be sure to remind dancers to alternate the direction they are circling around each bucket. 		Props: Beach Balls and Sand Buckets
Marching in Chipping Cheddar	Class CD, Marching, Track #15, 2:48, None	<ul style="list-style-type: none"> • Divide the dancers into pairs. Line them up side by side to form two lines. • As in the story, Angelina's New Dance, have the dancers imagine they are Polly and Angelina marching through their new neighborhood. Angelina and Polly were so happy to explore the beautiful sights in Chipping Cheddar. • The dancers will hold their partner's hand as they begin marching every 16 counts – march traveling forward for 8 and march in place for 8. • The dancers will repeat this pattern until they reach the opposite end of the dance space. • Once each pair arrives at the other end, have them pretend they are looking into the window of a beautiful ballet shop. Ask the dancers to find something very special in the window. • Once everyone has crossed and looked into the shop window, have the dancers share by saying what they saw in the magical window.
Talk with the dancers about what you saw in the window. If a child is shy about answering, ask them a yes or no question.		

	<p>Summer Theme:</p> <ul style="list-style-type: none"> Place the dancers in groups of three. Give each trio two sand buckets to hold. Center dancer holds on to both. 8 Counts: All dancers will march forward with their sand buckets low. 4 Counts: Dancers will raise their sand buckets as the two outside dancers change places. Remind the dancers to keep holding the buckets. This will make the center dancer turn around and end up facing the opposite direction. 4 Counts: Inside dancer must let go of buckets. Outside dancers keep holding their bucket as they march in place. Inside dancer turns around to face the same direction as partners as the outside dancers lower the buckets. Inside dancer takes hold of buckets again. Repeat sequence across the dance space. Have the dancers change places in threesome in order to learn a new role. Before beginning, have dancers practice the cross over and changing of places with their buckets. <p>Props: Sand Buckets</p>		
Creative Movement	Transition to Creative Movement		Pair the dancers into twos and ask them 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		
	Summer Theme	Angelina Says Creative Movement CD, Summer, Track #14, 1:43	<p>Summer – Dancing at the Beach</p> <p>Props: None</p> <ul style="list-style-type: none"> Summertime is one of Angelina’s favorite times of the year. Listen as she describes what it is like to dance on the beach with the waves and the sand. Let’s all pretend we are dancing at the beach. Listen as Angelina describes what she loves about summertime. Once the music begins, create your own free dance, imagining you too are dancing on the beach during the summertime.
	<ul style="list-style-type: none"> Ask the dancers to tell you something they know about summertime. What are some things that can be found at the beach? 		
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, Dancing Butterfly, Track #2, :49, 1 scarf per dancer	<p>Refer to the Video Companion Guide on the Angelina Ballerina Dance Academy website for actual demonstration of choreography. Teach words to song first then teach first steps. Allow children to free dance during the rest of the song.</p> <ul style="list-style-type: none"> Give each dancer a scarf and ask them to pretend the scarf is part of their butterfly wings. Two scarves would be great if you have enough to go around. Free dance with scarf on intro See me dancing – Bourrée on demi pointe in a circle with butterfly wing arms (1/2 of circle) Like a butterfly - continue Bourrée to complete the circle Open my wings, and - temp lié (rocking) forward as wings opening

			<ul style="list-style-type: none"> • I'm floating thro' the sky - temp lié (rocking) backward as wings close into body • Twirling, Swirling – Bourrée turn 2Xs with arms opening and closing like butterfly wings • That's me I'm never shy, Oh – free dance • No, Cus I'm your – free dance • Dancing butter- - free dance • Fly – free dance
Teach lyrics first, then movement. Feel free to alter to fit the needs of your students. Talk with students about how a butterfly moves and what they can do to look and feel like a butterfly.			
Good-bye	Révérance - Curtsey & Bow	Class CD, Révérance, Track #22, 1:19, None	<p>Have dancers return to their line formations in center of room.</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 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:

Week 7 – Level 2: Ages 4 ½ - 6**Focus Book:** Angelina's New Dance (pages 49-52)**Song:** Dancing Butterfly**Class Length:** 45 Minutes**Theme Focus:** Season of Summer**Props Needed:** Mats, Scarves, Maracas

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	Angelina’s New Dance (pages 49-52) After reading, check for understanding by discussing the following with the dancers. <div><div>1.</div><div>What did Angelina find when she arrived home? (Miss Lilly, her old ballet teacher had sent her flowers & balloons.)</div><div>2.</div><div>Who was Miss Lilly’s friend? (Angelina’s new teacher at Camembert Academy)</div><div>3.</div><div>What was the surprise Angelina’s Dad had been working on? (Her Dad had made a dance studio in her bedroom.)</div><div>4.</div><div>What color was Angelina’s new room? (purple)</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 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 wiggle their fingers as they place them on their hips. Next, ask them to place their shoes together (their feet in parallel).
	Review the importance of music with the dancers. The dancers will continue to focus on listening to the music today and playing a maraca as they dance. Stress to the dancers how they will play the same beat with their maraca that they are hearing in the music.		
	Traveling Around the Circle	Class CD, Circle WU, Track #1, 3:51, Place 1 maraca for each dancer	The teacher begins first and then each dancer has a turn traveling along 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. <div><div>•</div><div>Listen for Angelina’s welcome</div><div>•</div><div>Each dancer will:<div><div>•</div><div>Stand like a dancer.</div></div></div></div>

		around the center mat	<ul style="list-style-type: none">• Reach for the sky at a high level for 2 counts and then bend knees (with feet remaining on the floor) take body to a very low level for 2 counts• Prepare for skipping by placing on leg parallel tendu devant with the opposite arm forward. This is called a preparation.• Travel around the circle alone performing the given step. Today the dancers will skip.• Curtsey once she arrives back in her original place in the circle.• Sit like a dancer.• Play the maracas to the beat of the music while seated.• Once everyone has had a turn the dancers will place their maraca on the floor in front of them and begin their same side and cross-body taps on different body parts.• Place maracas down in center of circle one the music ends.
All seated dancers will play their maraca to the beat of the music. Each dancer will leave their maraca on the floor in their place while they skip around the circle.			
Curl & Stretch with Port de bras	Class CD, Stretching, Track #2, 2:16, None	<u>Keep exercise concept the same but vary the port de bras; begin teaching dancers the names of the basic port de bras positions.</u> Curl, Stretch, and Port de bras: <ul style="list-style-type: none">• Ask the dancers to curl into a small shape with their legs bent with knees into chest and back rounded with arms hugging knees. Dancers try to make their bodies into a tight ball.• Gracefully open up curved tight shape into a stretched straight shape with legs extended forward, back sitting tall and straight, with arms opening up overhead just like a flower• While sitting tall move arms through various port de bras saying the name of each port de bras: en bas; 1st; 5th; and 2nd.• Repeat entire exercise varying the order of the port de bras.• Repeat entire sequence but slowly curl back to a straight shape with back on the floor and ask dancers to reach and curl up and forward working abdominals.• Repeat curl and stretch to floor but this time roll over to tummy and pretend to swim arms and legs as eyes look straight to floor then roll over in the opposite direction and swim, roll over to back and roll up reaching across to dancer on opposite side of circle using abdominals to curl body up to sitting.	
Move gracefully from one stretch to another. Remind dancers to take deep breaths and to reach as far as they can with their bodies.			
Flexing & Pointing Ankles	Class CD, Flex & Pointe, Track #3, 1:19, Maraca	Sitting with legs stretched out in front with 1 hand resting on top of knee and the other holding maraca; <ul style="list-style-type: none">• Alternate flexing & pointing the ankles/feet• Incorporate tempo by doing 2 slow and 4 quick ankle flexes while playing the maraca 2 times slowly and 4 times quickly. Repeat 4 times.• Bend over at the hips and shake maraca to tempo while reaching toward toes. Shake maraca over toes and then all the way up the body and stretch overhead 4 times.• Repeat all using other hand holding maraca.	
Have assistant help dancers replace maracas on center mat at end of exercise			

Center Barre	Transition to Center Barre	Keep 1 mat in center of circle	<p>Dancers change to line formations for center barre.</p> <ul style="list-style-type: none"> Have the dancers stand and place their feet together parallel.
	Remind dancers to always finish all of their center barre and center exercises in a still position.		
	Demi-Plié	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; arms gently open to demi-seconde from en bas each time the knees bend closing back to en bas as the knees straighten 1 demi-plié; arms gently open to demi seconde on the bend but as the knees straighten, lift arms to 5th allongé Port de bras curving arms to 5th high and lower 1st to en bas Repeat all parallel Open to 1st position and repeat all in 1st. Rotate legs to parallel, rise and balance on demi-pointe with arms in 1st. Lower heels, lower arms to en bas Finish for 3
	Remind dancers to keep knees over toes and form a diamond shape with legs in 1 st position plié		
	Tendu	Class CD, Tendu, Track #6, 1:19, Maraca	<p>Hold maraca in right hand and place both hands on hips with legs in parallel. Explain to dancers that this exercise is tricky so they need to really concentrate and listen carefully.</p> <ul style="list-style-type: none"> Tendu, stretching right foot/leg to the front (devant) and closing parallel for a total of 3 tendus With legs parallel, play maraca 3 times with right hand 1 tendu right leg devant, close parallel Play maraca 3 times 1 tendu right leg devant, close parallel Play maraca 2 time and switch hands Repeat all on left Repeat sequence with Tendu à la seconde. Finish for 3
	Remind the dancers to stretch their leg, foot, and toes each time they tendu. Remind dancers to keep all 10 toes on floor while standing in 1 st position.		
	Dégagé	Class CD, Dégagé, Track #7, 1:32, Maraca	<p>Hold maraca in right hand and place both hands on hips with legs in parallel.</p> <ul style="list-style-type: none"> Tendu right leg devant, lift 3 inches, lower, close parallel Dégagé right leg devant With legs in parallel, make large circle with right arm as the maraca shakes 7 times and changes hands on count 8 Repeat above on left leg Repeat both right and left Finish for 3
	Focus on keeping knees straight and stretch feet in all Dégagés.		
	Piqué	Class CD, Piqué, Track #8,	<p>Legs parallel and both hands on hips, holding maraca in right hand</p> <ul style="list-style-type: none"> Stretch right foot to the front and lightly tap leg/foot on the floor 7 Xs, close parallel on ct 8 Repeat all on left leg

		:28, repeat, Maraca	<ul style="list-style-type: none"> Repeat again, but this time play maraca with the same hand at the same time the leg performs each piqué Finish for 3
	Remind dancers to keep their knees stretched as they tap their entire leg during their Piqués.		
	Passé	Class CD, Cou de pied/Passé Track #9, :44, None	Legs parallel with hands on hips. <ul style="list-style-type: none"> Parallel Passé bringing right foot to knee and back to parallel – 4 times With feet parallel bring arms down and up 3 X's as if a flamingo flapping its wings. Put hands on hips on count 8. Repeat all with the left. Finish for 3
	Remind dancers to look straight forward and hold their tummies strong as they practice balancing on one leg.		
Center	Transition to Center Work		Ask dancers to remain in line formations.
	Sauté with Passé Retiré	Class CD, Sauté, Track #11, :33, None	Legs parallel with hands on hips <ul style="list-style-type: none"> Plié, Sauté, Plié, straighten legs Plié, Sauté, Plié, straighten legs Bring right leg to parallel Passé Retiré and Port de bras arms 1st, 5th, 2nd, hands on hips, lower leg Repeat all with left Finish for 3
	Remind dancers to push their toes through the floor as they jump off the floor. Remind dancers to hold tummy strong as they balance in parallel Passé Retiré.		
Traveling Steps	Transition to Traveling Steps	None	Place dancers in rows/lines on one side of room. With the assistant leading, dancers will travel from one side of the room to the other. Many exercises will be repeated.
	Take the time to tell the dancers which group of dancers will go first, second, etc. Taking turns is a concept they are learning.		
	Dancer Passé Walks	Class CD; Dancer Walks; Track #14; 1:51; Optional Repeat; Maracas	Have dancers hold maraca in their right hand, both hands on hips with right foot pointed forward. Dancers will travel across the dance space. <ul style="list-style-type: none"> As in the story, Angelina's New Dance, have the dancers imagine they are in Angelina's house and they are marching and traveling around all of the boxes that are left to unpack. (Place several mats in line with each dancer in the row so they can visualize the mats as boxes) Have the dancers make many turns and curves as they step passé around the make-believe boxes. 4 Step passé walks Plié parallel as right arm plays the maraca 2 counts shaking continuously in a large circle bringing both arms side and overhead Take maraca with left hand as knees straighten and then relevé as arm continues to circle to the left side for 2 counts and place on hip Keep repeating across studio: 4 passe walks; plié - 4 cts; Plié parallel with maraca shake 2 cts; Relevé as maraca shakes in a large circle and change hands holding maraca – 2 cts
	Remind dancers to stretch and reach with their feet with every step.		

<p>Summer Theme: Props: Beach Balls and Sand Buckets</p> <ul style="list-style-type: none"> Place the dancers into groups of four. Place three sand buckets in front of each dancer. Place buckets on 2 quarter lines and centerline. Give each dancer a beach ball to hold. Ask dancers to begin with a preparation of their right leg tendu parallel devant and their beach ball reaching forward. Dancers will take 4 Step passé walks as their arms holding beach ball reach forward Once the dancers arrive at their first sand bucket, they will continue performing Step passé walks as they circle around the sand bucket. Arms and beach ball will reach overhead while circling around sand bucket. Repeat above for each sand bucket. Be sure to remind dancers to alternate the direction they are circling around each bucket. 		
<p>Forward Galloping: Across the Floor</p>	<p>Class CD, Gallop, Track #18, 2:27,</p>	<ul style="list-style-type: none"> Galloping is one of Angelina's favorite exercises. She loves galloping all the way home, especially when she is so excited to show her parents, Mr. & Mrs. Mouseling, the fun and beautiful steps she learned in dance class that day. Aren't you excited to tell your parents about your day in class, too? Just like Angelina, show how you would gallop back home with your exciting news. Ask dancers to form lines/rows facing the front of the room. The dancers will be placed downstage to upstage. Form the necessary number of lines/rows allowing the dancers to gallop without hitting one another. Tendu leg parallel devant toward the center of the room Each row will gallop forward across the room. Each row will pivot to turn around and the wait on the opposite side of the room for all dancers to have their turn. Once the dancers pivot, they will have the other leg in parallel devant. Repeat exercise-allowing dancers to return one row at a time back to their original starting place. On the repeat, the dancers will be using their other leg to gallop.
<p>Ask dancers to jump and point their toes with each gallop. The sequence of a gallop is step open, jump with feet touching in the air; land on one foot as the other takes another step; keep repeating. Ask the dancers to pretend the extended (step leg) is a mouse and the other leg is a cat. The cat is trying to kiss the mouse but the mouse is scared of the cat and keeps trying to get away. Remind dancers to keep their tummies facing the same direction they are traveling.</p>		
<p>Summer Theme: Props: Beach Balls</p> <ul style="list-style-type: none"> Place the dancers in one row. Give each child a beach ball to hold. Assign each dancer the title of Row 1 Dancer or Row 2 Dancer. Go down the row tapping their heads and calling, "Row 1, Row 2, Row 1, Row 2, etc." Row 1 dancers will extend their preparation leg parallel devant toward the opposite side of the room as Row 2 dancers keep their feet together in parallel. Row 1 Dancers will gallop across the dance space while Row 2 Dancers remain in place with their feet together in parallel. Waiting Row 2 dancers will toss & catch their beach ball in the air 3 times and then tendu parallel devant. Once Row 1 dancers arrive on the opposite side of dance space, they will pivot turning to face Row 2. Row 1 dancers will place their feet together parallel. Row 2 Dancers will gallop across the dance space towards Row 1 Dancers as Row 1 Dancers toss & catch their beach ball in the air 3 times. 		

	<ul style="list-style-type: none"> • IMPORTANT: The Row 2 Dancers must slip into the empty space between the Row 1 dancers, pivot turning around, placing their feet together. • Row 1 dancers gallop back in opposite direction, as the Row 2 dancers toss & catch their beach ball 3 times and then tendu parallel devant. • Row 2 dancers gallop back in opposite direction as Row 1 dancers toss & catch their beach ball 3 times. • Keep repeating across dance space. • Have the dancers change who starts first. Row 2 dancers start and then Row 1 dancers follow and slip into empty space in row. 		
Creative Movement	Transition to Creative Movement		Pair the dancers into twos and ask them 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		
	Summer Theme	Angelina Says Creative Movement CD, Summer, Track #14, 1:43	Summer – Dancing at the Beach <p>Props: Sand Buckets</p> <ul style="list-style-type: none"> • Summertime is one of Angelina’s favorite times of the year. Listen as she describes what it is like to dance on the beach with the waves and the sand. Let’s all pretend we are dancing at the beach. • Listen as Angelina describes what she loves about summertime. • Once the music begins, create your own free dance, imagining you too are dancing on the beach during the summertime. • Be sure to incorporate your sand bucket into your choreography and summer dance story.
	<ul style="list-style-type: none"> • Ask the dancers to tell you something they know about summertime. • What are some things that can be found at the beach? • Discuss with the dancers the many ways they can incorporate their sand bucket into their free dance. 		
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, Dancing Butterfly, Track #2, :49, 1 scarf per dancer	Refer to the Video Companion Guide on the Angelina Ballerina Dance Academy website for actual demonstration of choreography. Teach words to song first then teach steps. Allow children to free dance during the rest of the song. <ul style="list-style-type: none"> • Give each dancer a scarf and ask them to pretend the scarf is part of their butterfly wings. Two scarves would be great if you have enough to go around. • Free dance with scarf on intro • See me dancing – Bourrée on demi pointe in a circle with butterfly wing arms (1/2 of circle) • Like a butterfly - continue Bourrée to complete the circle • Open my wings, and - temp lié (rocking) forward as wings opening • I’m floating thro’ the sky - temp lié (rocking) backward as wings close into body

			<ul style="list-style-type: none"> • Twirling, Swirling – Bourrée turn 2Xs with arms opening and closing like butterfly wings • That's me I'm never shy, Oh – free dance • No, Cus I'm your – free dance • Dancing butter- - free dance • Fly – free dance • I'll be dancing – pas de couru forward as arms float forward • Like a butterfly – Plié parallel and swing arms down and open side (like a butterfly) • With each flutter – rise and bourrée in place as arms make tiny butterfly movements above and below shoulder height • I try to catch your eye – pose with arms down and back, bend at hips with feet/legs parallel • When I'm swooping – Run in a circle making large swooping movements • I'm really saying Hi; That's – continue swooping in circle • Me; I am your – facing forward, legs parallel; point to self • Dancing Butter – free dance • Fly I am your – free dance • Dancing butterfly – free dance
Teach lyrics first, then movement. Feel free to alter to fit the needs of your students. Talk with students about how a butterfly moves and what they can do to look and feel like a butterfly. Encourage dancers to make up their own choreography.			
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 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:

Week 8 – Level 1: Ages 3 – 4 ½**Focus Book:** Angelina's New Dance (pages 53 - 55)**Song:** Dancing Butterfly**Class Length:** 45 Minutes**Theme Focus:** Season of Summer**Props Needed:** Mats, Scarves, Maracas, & Beach Balls (1 per child or 1 per pair of dancers)

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	Angelina’s New Dance (pages 53-55) After reading, check for understanding by discussing the following with the dancers. <div><div>1.</div><div>What did Angelina hand to her Mom and Dad? (The letter from Camembert Academy)</div><div>2.</div><div>What did Angelina confess to her parents? (That she had called the academy to say she wasn’t coming.)</div><div>3.</div><div>What did Angelina say she was afraid of? (Not being a good dancer at her new school.)</div><div>4.</div><div>What did Polly say to Angelina? (That she was the best dancer in the whole world.)</div><div>5.</div><div>What did Angelina and Polly do in the living room? (They practiced dancing.)</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 wiggle their fingers as they place them on their hips. Next, ask them to place their shoes together (their feet in parallel).
	Review the importance of music with the dancers. The dancers will continue to focus on listening to the music today and playing a maraca as they dance. Stress to the dancers how they will play the same beat with their maraca that they are hearing in the music.		

Travel Around the Circle	Class CD, Circle WU, Track #1, 3:51, None	<p>The teacher begins first and then each dancer has a turn traveling alone around the circle as the remaining dancers clap to the beat of the music. Take time to fully explain the exercise before beginning so the dancers understand the sequence.</p> <ul style="list-style-type: none"> • Listen for Angelina's Welcome • Each dancer will take their turn doing the following • Stand like a dancer. • Balance in parallel Passé Retiré for four counts with arms in 1st position. Lower to foot to parallel. • ¼ turn jump, tendu devant, and prepare for traveling step. • Travel around the circle alone performing the given step. Today's step is skipping. • Curtsey or bow once the dancer arrives back in her original place in the circle. • Sit like a dancer as the next dancers stands to repeat the process. • Begin to clap to the beat of the music while everyone else gets their turn. Clap hands together and then clap hands to top of knees. Keep repeating this pattern. • Once everyone has a turn, ask the dancers to tap various body parts to the beat of the music. Name the body parts so the dancers can learn the names of the parts of their body.
<p>Repeat the focus of starting in a preparation position with the leg extended in tendu devant and the opposite arm forward before skipping.</p>		
Curl & Stretch with Port de bras	Class CD, Stretching, Track #2, 2:16, None	<p><u>Keep exercise concept the same but vary the port de bras; continue teaching dancers the names of the basic port de bras positions. Introduce 3rd position of the arms.</u></p> <p>Curl, Stretch, and Port de bras:</p> <ul style="list-style-type: none"> • Ask the dancers 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 each port de bras: en bas, 1st, 5th, and 2nd. Introduce 3rd position of the arms. • Repeat entire sequence but vary the sequence of the port de bras. • Repeat entire sequence but slowly curl back into a straight shape with back on the floor and ask dancers to reach and curl up and forward working abdominals. • Repeat curl and stretch to floor but this time roll over to tummy and pretend to swim arms and legs as eyes look straight to floor then roll over in the opposite direction and swim, roll over to back and roll up reaching across to dancer on opposite side of circle using abdominals to curl body up to sitting.
<p>Move gracefully from one stretch to another. Remind dancers to take deep breaths and to reach as far as they can with their bodies.</p>		

	Flexing & Pointing Ankles	Class CD, Flex & Pointe, Track #3, 1:19, None	<ul style="list-style-type: none"> • Alternate flexing & pointing the ankles/feet • Bend over at the hips and walking fingertips down legs stretching hamstrings; hold stretch as the fingers tickle the toes; walk fingertips all the way up body and reach stretching over head • With both legs extended draw circles with ankles – 4 in one direction and 4 in the other direction. • Bend and stretch, reaching for toes. • Repeat all
	Remind dancers to sit tall with a stretched back as they perform their ankle exercises.		
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	Class CD, Plié, Track #5, 2:29 None	<p>This exercise is very similar to last week. However, instead of moving both arms at the same time to 5th allongé – move only one arm while the other remains in demi-seconde. On repeat, move the other arm.</p> <p>Legs parallel with arms en bas</p> <ul style="list-style-type: none"> • 2 demi-pliés; arms gently open to demi-seconde from en bas each time the knees bend closing back to en bas as the knees straighten • 1 demi-plié; arms gently open to demi seconde on the bend but as the knees straighten, lift right arm to 5th allongé (left arm remains lowered) • Port de bras curving arms to 5th high and lower 1st to en bas • Repeat all parallel but this time the left arm travels to 5th allongé as the right arm remains lowered • Open to 1st position and repeat all in 1st. • Rotate legs to parallel, rise and balance on demi-pointe with arms in 1st. • Lower heels, lower arms to en bas • Finish for 3
	Remind dancers to keep knees over toes.		
	Tendu	Class CD, Tendu, Track #6, 1:19, None	<p>This exercise is very similar to last week but instead of using maracas, ask the dancer to snap their fingers. (Some may have difficulty with snapping but remind them that it takes lots of practice.) Place both hands on hips with legs in parallel.</p> <ul style="list-style-type: none"> • Tendu, stretching right foot/leg to the front (devant) and closing parallel for a total of 3 tendus • With legs parallel, snap fingers 3 times with both hands • 1 tendu right leg devant, close parallel • Snap fingers 2 times • 1 tendu right leg devant, close parallel • Snap fingers 2 time • Repeat all on left • Repeat sequence with Tendu à la seconde. • Finish for 3

Remind the dancers to stretch their leg, foot, and toes each time they tendu. Remind dancers to keep all 10 toes on floor while standing in 1 st position.			
Dégagé	Class CD, Dégagé, Track #7, 1:32, None	Ask dancers to place both hands on hips with legs in parallel. <ul style="list-style-type: none">Tendu right leg devant, lift 3 inches, lower, close parallelDégagé right leg devantRepeat above on left legRepeat again on right leg but this time do not close to parallel. Ask dancers to be as still as a statue as they balance with their leg in dégagé.Repeat entire exercise starting on left.Finish for 3	
Focus on keeping knees straight and stretch feet in all dégagés.			
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 and hold (count 1 and 2)Repeat above 2 more X's.Close parallel plié & stretchRepeat all on left legRepeat again both right and leftFinish for 3	
Remind dancers to keep their knees stretched as they tap their entire leg during their piqués.			
Center	Transition to Center Work		Dancers will remain in their line formations facing the front of the studio.
	Sauté with Passé Retiré	Class CD, Sauté, Track #11, :33, None	This exercise has a slight variation from last week. Add claps with every passé retiré. As the foot touches the side of the knee, the hands clap together. <ul style="list-style-type: none">Legs parallel with hands on hipsPlié, Sauté, Plié, straighten legsPlié, Sauté, Plié, straighten legsPassé Retiré right foot, balance 2 counts, close parallel – 1 clapRepeat all with left legFinish for 3
	Remind dancers to push their toes through the floor as they jump off the floor.		
Traveling Steps	Transition to Traveling Steps	None	Place dancers in rows/lines on one side of room. With the assistant leading, dancers will travel from one side of the room to the other. Many exercises will be repeated.
	Take the time to tell the dancers which group of dancers will go first, second, etc. Taking turns is a concept they are learning.		
	Bourrée & Sauté with Maraca in New Ballet Room	Class CD, Bourrée, Track #16, 1:21, 1 maraca per dancer	In the story, Angelina's New Dance, Angelina and Polly were very excited about their brand new purple dance space at the top of the stairs in their new home in Chipping Cheddar. Ask dancers to use their imagination and pretend their studio is purple as they dance across the floor. <ul style="list-style-type: none">Place dancers in pairs of two. Ask dancers to move and travel while remaining side by side with their partner (not holding hands).Legs parallel with maraca in right hand and both hands on hip.Rise to demi-pointe, bourrée forward with hand on hips for 8 counts

		<ul style="list-style-type: none"> • Plié parallel on count 1 and sauté parallel on count 2 • With legs parallel – play maraca two times (counts 3 & 4) • Plié parallel on count 5 and sauté parallel on count 6 • With legs parallel – play maraca two times (counts 7 & 8) • Start pattern over to travel across the dance space (switch maraca to left hand on repeat)
Remind dancers to take tiny little steps as they bourrée. Remind dancers to softly count the music out loud along with you.		
Summer Theme: <ul style="list-style-type: none"> • Repeat the exercise above but add the following pretend play and variation... • Ask dancers to pretend they are traveling on the beach • Rise to demi-pointe (ct 1) Bourrée forward in the hot sand with arms slowly floating upward. On count 8 the dancer's arms reach strong and straight overhead. • Plié parallel on count 1 and ¼ turn sauté parallel on count 2 (Ask the dancers to imagine that each time they sauté they are jumping so a tiny crab can crawl under their feet. Be sure to jump high so the crab has time to crawl through.) • Repeat ¼ turn sauté parallel for a total of 4 times, ending facing in starting direction. Arms remain reaching overhead until final sauté. (8 counts to complete four ¼ turn sauté parallel) • Repeat but this time turn in the opposite direction. • Remind dancers for their arms to be soft and floating for the Bourrée forward and then change to strong and stretched for the four ¼ turn sauté parallel. 		Props: None
Marching Mouselings (Forward and Turning)	Class CD, Marching, Track #15, 2:48, 1 Maraca per dancer	<p>Place 4 dancers in a row. The assistant and teacher can make up the difference if the number of students do not work out for groups of four.</p> <ul style="list-style-type: none"> • In the story, Angelina's New Dance, Polly turned on the music player and the family danced to Angelina's favorite piece of music in their living room. The young dancers are going to imagine they are the Mouseling family of Mr. Mouseling, Mrs. Mouseling, Angelina and Polly. Ask dancers to keep their shoulders even with their neighbor's shoulders creating a long line of marching mouselings. Dancers will hold their maraca in their right hand. • The first row of 4 mouselings begin • March forward for 8 counts while shaking and playing the maraca 8 counts • March turning toward the maraca hand while shaking and playing for 8 counts • Keep repeating across the studio • The next row of dancers can begin after 16 counts.
When repeating, have the dancers hold the maraca in their opposite hand. The dancers have several concepts to think about during the exercise...1. How to march; 2. How to play the maraca; 3. How many counts to play; 4. Which direction to turn their bodies; 5. Hearing and matching their movement to the music.		
Summer Theme: <ul style="list-style-type: none"> • Place the dancers in groups of three. Give each trio two sand buckets to hold. Center dancer holds on to both. • 8 Counts: All dancers will march forward with their sand buckets low. • 4 Counts: Dancers will raise their sand buckets as the two outside dancers change places. Remind the dancers to keep holding the buckets. This will make the center dancer turn around and end up facing the opposite direction. 		Props: Sand Buckets

<ul style="list-style-type: none"> • <i>4 Counts: Inside dancer must let go of buckets. Outside dancers keep holding their bucket as they march in place. Inside dancer turns around to face the same direction as partners as the outside dancers lower the buckets. Inside dancer takes hold of buckets again.</i> • <i>Repeat sequence across the dance space.</i> • <i>Have the dancers change places in threesome in order to learn a new role.</i> • <i>Before beginning, have dancers practice the cross over and changing of places with their buckets.</i> 		
Forward Galloping with a Friend	Class CD, Gallop, Track #18, 2:27, None	<p>Place the dancers in pairs and have them stretch their legs and arms towards the studio. The dancers will gallop to the right and left without stopping.</p> <ul style="list-style-type: none"> • Angelina is very excited because her best friend Alice is coming home with her to have lunch. Galloping is one of Angelina's favorite exercises. Alice loves to gallop, too. They both had so much fun in dance class and can't wait to show everyone at home the fun and beautiful steps they learned that day. Aren't you excited to tell your parents about your day in class, too? Just like Angelina and Alice, show how you would gallop back home with your exciting news. • Pair dancers together and ask them to stand side by side, holding each other's hand, with the other arm/hand in demi-seconde. The dancers will tendu their OUTSIDE leg in tendu parallel devant. • Each row of pairs will forward gallop across the room for 6 counts • Each pair will temp lié and pivot (TURNING TOWARDS EACH OTHER) on count 7, straightening legs and tendu the other (OUTSIDE) leg on count 8. The dancers will have to let go hands and then hold with their opposite hand once they are facing the opposite direction. The dancers will need to work together and be sure they are turning in the correct direction. • Immediately the dancers will forward gallop in the opposite direction
<p>Ask dancers to jump and point their toes with each gallop. The sequence of a gallop is step open, jump with feet touching in the air; land on one foot as the other takes another step; keep repeating. Ask the dancers to pretend the extended (step leg) is a mouse and the other leg is a cat. The cat is trying to kiss the mouse but the mouse is scared of the cat and keeps trying to get away.</p>		
<div> <div> Summer Theme: <ul style="list-style-type: none"> • Place the dancers in one row. Give each child a beach ball to hold. • Assign each dancer the title of Row 1 Dancer or Row 2 Dancer. Go down the row tapping their heads and calling, "Row 1, Row 2, Row 1, Row 2, etc." • Row 1 dancers will extend their preparation leg parallel devant toward the opposite side of the room as Row 2 dancers keep their feet together in parallel. • Row 1 Dancers will gallop across the dance space while Row 2 Dancers remain in place with their feet together in parallel. Waiting Row 2 dancers will toss & catch their beach ball in the air 3 times and then tendu parallel devant. • Once Row 1 dancers arrive on the opposite side of dance space, they will pivot turning to face Row 2. Row 1 dancers will place their feet together parallel. • Row 2 Dancers will gallop across the dance space towards Row 1 Dancers as Row 1 Dancers toss & catch their beach ball in the air 3 times. • IMPORTANT: The Row 2 Dancers must slip into the empty space between the Row 1 dancers, pivot turning around, placing their feet together. • Row 1 dancers gallops back in opposite direction, as the Row 2 dancers toss & catch their beach ball 3 times and then tendu parallel devant. • Row 2 dancers gallop back in opposite direction as Row 1 dancers toss & catch their beach ball 3 times. </div> <div> Props: Beach Balls </div> </div>		

	<ul style="list-style-type: none"> Keep repeating across dance space. Have the dancers change who starts first. Row 2 dancers start and then Row 1 dancers follow and slip into empty space in row. 		
Creative Movement	Transition to Creative Movement		Pair the dancers into twos and ask them 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		
	Summer Theme	Angelina Says Creative Movement CD, Summer, Track #14, 1:43	New Prop – Beach Balls Summer – Dancing at the Beach (See variation below) <ul style="list-style-type: none"> Summertime is one of Angelina’s favorite times of the year. Listen as she describes what it is like to dance on the beach with the waves and the sand. Let’s all pretend we are dancing at the beach. Listen as Angelina describes what she loves about summertime. Once the music begins, create your own free dance, imagining you too are dancing on the beach during the summertime. However, now each dancer must incorporate their beach ball into their dance.
	<ul style="list-style-type: none"> What are some things that can be found at the beach? Beach Balls Give each dancer or pair of dancers a beach ball. Ask the dancers to incorporate the beach ball into their free dance. 		
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, Dancing Butterfly, Track #2, :49, 1 scarf per dancer	<ul style="list-style-type: none"> Review the lyrics and choreography Hand out scarves Free dance with scarf on intro See me dancing – Bourrée on demi pointe in a circle with butterfly wing arms (1/2 of circle) Like a butterfly - continue Bourrée to complete the circle Open my wings, and - temp lié (rocking) forward as wings opening I’m floating thro’ the sky - temp lié (rocking) backward as wings close into body Twirling, Swirling – Bourrée turn 2Xs with arms opening and closing like butterfly wings That’s me I’m never shy, Oh – free dance No, Cus I’m your – free dance Dancing butter- - free dance Fly – free dance I’ll be dancing – pas de couru forward as arms float forward Like a butterfly – Plié parallel and swing arms down and open side (like a butterfly)

			<ul style="list-style-type: none"> • With each flutter – rise and bourrée in place as arms make tiny butterfly movements above and below shoulder height • I try to catch your eye – pose with arms down and back, bend at hips with feet/legs parallel • When I’m swooping – Run in a circle making large swooping movements • I’m really saying Hi; That’s – continue swooping in circle • Me; I am your – facing forward, legs parallel; point to self • Dancing Butter – free dance • Fly I am your – free dance • Dancing butterfly – free dance
Teach lyrics first, then movement. Feel free to alter to fit the needs of your students. Talk with students about how a butterfly moves and what they can do to look and feel like a butterfly. Encourage dancers to make up their own choreography.			
Good-bye	Révérance - Curtsey & Bow	Class CD, Révérence, Track #22, 1:19, None	<p>Have dancers return to the 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 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:

Week 9 – Level 2: Ages 4 ½ -6**Focus Book:** Angelina's New Partner (pages 58-63)**Song:** Dancing Butterfly**Class Length:** 45 Minutes**Theme Focus:** Season of Summer**Props Needed:** Mats, Scarves

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	Angelina’s New Partner (pages 58-63) After reading, check for understanding by discussing the following with the dancers. <div><div>1.</div>Besides dancing, what did Angelina like to do? (play with her friends)<div>2.</div>Why was Gracie and Angelina excited? (because there was a new student at Camembert Academy)<div>3.</div>What was the new student’s name? (A.Z.)<div>4.</div>What was his favorite type of dance? (hip-hop)<div>5.</div>What did A.Z. offer to do? (teach Viki and her friends how to hip-hop)</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 rules. Ask the dancers to repeat the dancer rules back to you. <div><div>1.</div>Eyes on the teacher<div>2.</div>Keep hands to self<div>3.</div>Be a first-time listener</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 wiggle their fingers as they place them on their hips. Next, ask them to place their shoes together (their feet in parallel).
	Review the importance of music with the dancers. The dancers will focus on listening to their music today and playing a maraca as they dance. Stress to the dancers how they will play the same beat with their maraca that they are hearing in the music.		
	Travel Around the Circle	Class CD, Circle WU, Track #1, 3:51, None	The teacher begins first and then each dancer has a turn traveling alone around the circle as the remaining dancers clap to the beat of the music. Take time to fully explain the exercise before beginning so the dancers understand the sequence. <div><div>•</div>Listen for Angelina’s Welcome<div>•</div>Each dancer will take their turn doing the following<div>•</div>Stand like a dancer.</div>

		<ul style="list-style-type: none"> Balance in parallel Passé Retiré for four counts with arms in 1st position. ¼ turn jump, tendu parallel devant, preparing to skip with opposite arm forward Travel around the circle along performing the given step. Today's step is skipping. Curtsey or bow once the dancer arrives back in her original place in the circle. Sit like a dancer as the next dancers stands to repeat the process. Begin to clap to the beat of the music while everyone else gets their turn. Clap hands together and then clap hands to top of knees. Keep repeating this pattern. Once everyone has a turn, ask the dancers to tap various body parts to the beat of the music. Name the body parts so the dancers can learn the names of the parts of their body.
Remind dancers to start with a preparation.		
Curl & Stretch with Port de bras	Class CD, Stretching, Track #2, 2:16, None	<p><u>Keep exercise concept the same but vary the port de bras:</u> 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 names of each port de bras: en bas, 1st, 5th, 2nd, and 3rd positions Repeat entire sequence but vary the sequence of the port de bras. Repeat entire sequence but slowly curl back to a straight shape with back on the floor and ask dancers to reach and curl up and forward working abdominals. Repeat curl and stretch to floor but this time roll over to tummy and pretend to swim arms and legs as eyes look straight to floor then roll over in the opposite direction and swim, roll over to back and roll up reaching across to dancer on opposite side of circle using abdominals to curl body up to sitting.
Move gracefully from one stretch to another. Remind dancers to take deep breaths and to reach as far as they can with their bodies.		
Flexing & Pointing Ankles	Class CD, Flex & Pointe, Track #3, 1:19, None	<ul style="list-style-type: none"> Alternate flexing & pointing the ankles/feet Bend over at the hips and walking fingertips down legs stretching hamstrings; hold stretch as the fingers tickle the toes; walk fingertips all the way up body and reach stretching over head With both legs extended draw circles with ankles – 4 in one direction and 4 in the other direction. Bend and stretch, reaching for toes. Repeat all
Have assistant help dancers replace maracas on center mat at end of exercise.		

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 with Port de bras	Class CD, Plié, Track #5, 2:29 None	<p>This exercise is the same as last week.</p> <p>Legs parallel with arms en bas</p> <ul style="list-style-type: none"> • 2 demi-pliés; arms gently open to demi-seconde from en bas each time the knees bend closing back to en bas as the knees straighten • 1 demi-plié; arms gently open to demi seconde on the bend but as the knees straighten, lift right arm to 5th allongé (left arm remains lowered) • Port de bras curving arms to 5th high and lower 1st to en bas • Repeat all parallel but this time the left arm travels to 5th allongé as the right arm remains lowered • Open to 1st position and repeat all in 1st. • Rotate legs to parallel, rise and balance on demi-pointe with arms in 1st. • Lower heels, lower arms to en bas • Finish for 3
	Remind dancers to keep knees over toes during pliés. Focus on teaching dancers to make curved shapes with their arms during port de bras.		
	Tendu	Class CD, Tendu, Track #6, 1:19, None	<p>Ask the dancers to snap their fingers. (Some may have difficulty with snapping but remind them that it takes lots of practice.) Place both hands on hips with legs in parallel</p> <ul style="list-style-type: none"> • Tendu, stretching right foot/leg to the front (devant) and closing parallel for a total of 3 tendus • With legs parallel, snap fingers 3 times with both hands • 1 tendu right leg devant, close parallel • Snap fingers 2 times • 1 tendu right leg devant, close parallel • Snap fingers 2 time • Repeat all on left • Repeat sequence with Tendu à la seconde. • Finish for 3
	Remind the dancers to stretch their leg, foot, and toes each time they tendu.		
	Dégagé	Class CD, Dégagé, Track #7, 1:32,	<p>Place both hands on hips with legs in parallel.</p> <ul style="list-style-type: none"> • Tendu right leg devant, lift 3 inches, lower, close parallel • Dégagé right leg devant • Plié, stretch • Repeat above on left leg • Repeat both right and left, this time hold arms in 1st position while performing the exercise. • Finish for 3
	Focus on keeping knees straight and stretch feet in all dégagés.		

	Piqué	Class CD, Piqué, Track #8, :28, repeat, None	<p>Legs parallel and both hands on hips</p> <ul style="list-style-type: none"> • Stretch right foot to the front and lightly tap leg/foot on the floor tapping floor 3X's and hold (count 1 and 2) • Repeat above 2 more X's. • Close parallel plié & stretch • Repeat all on left leg • Repeat again both right and left • Finish for 3
	Remind dancers to keep their knees stretched as they tap their entire leg during their Piqués.		
Center	Transition to Center Work		Dancers will remain in their line formations facing the front of the studio.
	Sauté with Passé Retiré	Class CD, Sauté, Track #11, :33, None	<p>Legs parallel with hands on hips</p> <ul style="list-style-type: none"> • Plié, Sauté, Plié, straighten legs • Plié, Sauté, Plié, straighten legs • Passé retiré right foot, balance 2 counts, close parallel • Repeat all with left foot. • Finish for 3
	Remind dancers to push their toes through the floor as they jump off the floor.		
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.		
	Passé Walks forward and backward	Class CD, Dancer Walks, Track #14, 1:51, None	<ul style="list-style-type: none"> • Angelina loves to practice her step passé walks on her way to dance class. Sometimes she even practices them backwards. Why don't you try doing just like Angelina and do 4 step passé walks forward, half turn, and do 4 step passé walks while traveling backward in the same direction. Continue this until you get all the way across the studio. • Start with downstage leg extended in tendu devant (leg closest to audience/front of room) and hands on hips. • Step passé 4 X's traveling forward • ½ turn of body and begin to travel backwards while traveling toward the same direction - Continue with 4 step passé traveling backward • Quickly turn around and continue pattern across studio
	Discuss with dancers how to make their bodies turn as they continue stepping. Remind dancers to be careful as they get closer to the studio walls. Remind dancers to travel in a straight pathway so they do not bump into their neighbor. Ask dancers which direction was the easiest to travel? Ask dancers which direction was their favorite to travel in?		
	<p>Summer Theme:</p> <ul style="list-style-type: none"> • Place dancers in rows. Give each dancer a sand bucket. Stretch both arms into allongé seconde with bucket in right hand. • Ask dancers to tendu parallel devant their right leg. • Dancers will perform Step passé 3 X's traveling forward • While balancing in parallel left passé retiré, switch bucket to left hand. 		
	Props: Sand Buckets		

<ul style="list-style-type: none">• Repeat Step passé 3 X's traveling forward• While balancing in parallel right passé retiré, switch bucket to right hand• Repeat entire sequence but this time ½ turn so dancers are traveling backwards for every Step passé.• ½ turn to face forward and continue across the dance space.			
Galloping: Sideways Across the Floor		Class CD, Gallop, Track #18, 2:27,	Share the following story with the dancers: <ul style="list-style-type: none">• Ask dancers to form lines/rows facing the front of the room. The dancers will be placed downstage to upstage. Form the necessary number of lines/rows allowing the dancers to gallop without hitting one another.• Tendu leg toward the center of the room• Each row will gallop sideways across the room.• Each row will wait on the opposite side of the room for all dancers to have their turn.• Repeat exercise-allowing dancers to return one row at a time back to their original starting place. On the repeat, the dancers will be using their other leg to gallop.
Ask dancers to jump and point their toes with each gallop. The sequence of a gallop is step open, jump with feet touching in the air; land on one foot as the other takes another step; keep repeating. Ask the dancers to pretend the extended (step leg) is a mouse and the other leg is a cat. The cat is trying to kiss the mouse but the mouse is scared of the cat and keeps trying to get away. It is very common for dancers to be able to gallop in one direction much easier with one leg over the other. Remind dancers to keep their tummies facing the front so they are galloping sideways.			
<div><div>Summer Theme:<ul style="list-style-type: none">• Place the dancers in two rows and then in pairs standing side by side. Give each child a beach ball to hold.• Both dancers will extend their preparation leg sideways toward the opposite side of the room.• Dancer 1 will sideways gallop across the dance space while Dancer 2 remains and tosses & catches their beach ball in the air 3 times.• Dancer 2 will sideways gallop across the dance space towards Dancer 1 while Dancer 1 tosses & catches their beach ball in the air 3 times.• Dancer 2 sideways gallops in opposite direction, Dancer 1 tosses & catches beach ball• Dancer 1 sideways gallops in opposite direction, Dancer 2 tosses & catches beach ball• Keep repeating• For variety, ask dancers to lift their tendu preparation leg off the floor (just a little lift) each time they throw the beach ball up into the air. This will challenge their core and give them more of a balance workout</div><div>Props: Beach Balls</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		
	Tempo	Angelina Says Creative Movement CD, Tempo,	Ask Dancers to listen carefully as Angelina Ballerina will guide them through dancing at different tempos <ul style="list-style-type: none">• When Angelina calls out slow, the dancers must dance as slow as possible.• When Angelina calls out moderate, the dancers must move not too fast or too slow.

		Track #4, 2:22	<ul style="list-style-type: none"> When Angelina calls out fast, the dancers must move quickly just like A.Z. does when he dances fast
	Tempo refers to the speed of the music and movement. Dancers will explore dancing to the following three tempos: slow, moderate, and fast. Remind dancers they are to match their bodies movement to the tempo of the music.		
	Summer Theme: <ul style="list-style-type: none"> Place dancers in groups of three. Give each group 1 beach ball to hold. Have dancers practice moving as a group while all three holding the beach ball. Ask them to explore holding the ball with two hands and then with only one hand. As the dancers hold their beach ball while dancing, ask the dancers to focus on how slow, fast, or moderate the beach ball can move through space as the dancers also move their bodies to the different tempos. The challenge here will be holding the ball by giving just the right amount of pressure against the ball to keep it held. 		Props: Beach Balls
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, Dancing Butterfly, Track #2, :49, 1 scarf per dancer	<ul style="list-style-type: none"> Have the dancers perform the choreography for the student assistant and the teacher. Review the lyrics and choreography Hand out scarves Free dance with scarf on intro See me dancing – Bourrée on demi pointe in a circle with butterfly wing arms (1/2 of circle) Like a butterfly - continue Bourrée to complete the circle Open my wings, and - temp lié (rocking) forward as wings opening I'm floating thro' the sky - temp lié (rocking) backward as wings close into body Twirling, Swirling – Bourrée turn 2Xs with arms opening and closing like butterfly wings That's me I'm never shy, Oh – free dance No, Cus I'm your – free dance Dancing butter- - free dance Fly – free dance I'll be dancing – pas de couru forward as arms float forward Like a butterfly – Plié parallel and swing arms down and open side (like a butterfly) With each flutter – rise and bourrée in place as arms make tiny butterfly movements above and below shoulder height I try to catch your eye – pose with arms down and back, bend at hips with feet/legs parallel When I'm swooping – Run in a circle making large swooping movements I'm really saying Hi; That's – continue swooping in circle

			<ul style="list-style-type: none"> • Me; I am your – facing forward, legs parallel; point to self • Dancing Butter – free dance • Fly I am your – free dance • Dancing butterfly – free dance
	Teach lyrics first, then movement. Feel free to alter to fit the needs of your students. Talk with students about how a butterfly moves and what they can do to look and feel like a butterfly. Encourage dancers to make up their own choreography.		
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 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:

Week 10 – Level 2: Ages 4 ½ - 6**Focus Book:** Angelina's New Partner (pages 64-67)**Song:** Dancing Butterfly**Class Length:** 45 Minutes**Theme Focus:** Season of Summer**Props Needed:** Mats, Scarves, & Beach 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	Angelina’s New Partner (pages 64-67) After reading, check for understanding by discussing the following with the dancers. <div><div>1.</div><div>Who was the new student in ballet class? (A.Z.)</div><div>2.</div><div>What exercise did Ms. Mimi ask the class to begin with? (Pliés)</div><div>3.</div><div>What was Ms. Mimi’s surprise announcement? (The class would perform in a pas de deux recital next week.)</div><div>4.</div><div>What is a pas de deux? (A dance for two.)</div><div>5.</div><div>What was Angelina worried about? (She was afraid she would have A.Z. as a partner and have to dance hip-hop.)</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 wiggle their fingers as they place them on their hips. Next, ask them to place their shoes together (their feet in parallel).
	Review the importance of music to the dancers. The dancers will continue to focus on listening to their music today and playing a maraca as they dance. Stress to the dancers how they will play the same beat with their maraca that they are hearing in the music.		
	Travel Around the Circle	Class CD, Circle WU, Track #1, 3:51, None	In keeping with today’s story, have the dancers choose whether they do a ballet movement or a hip-hop movement before galloping/skipping around the circle. For example, if they choose ballet – they could perform a ballet turn. If they choose hip-hop they could do some type of hip-hop move.

			<p>Only give four counts of music for each dancer to do their particular movement.</p> <p>The teacher begins first and then each dancer has a turn traveling alone around the circle as the remaining dancers clap to the beat of the music. Take time to fully explain the exercise before beginning so the dancers understand the sequence.</p> <ul style="list-style-type: none"> • Listen for Angelina's Welcome • Each dancer will take their turn doing the following...<i>Today the dancers will choose between a ballet movement or a hip-hop movement and then gallop/skip around the circle</i> • Stand like a dancer. • Dancers choose whether they want to perform a hip-hop movement or a ballet movement. Each dancer has 4 counts. • Travel around the circle alone performing the given step. Today's step is skipping or galloping. • Curtsey or bow once the dancer arrives back in her original place in the circle. • Sit like a dancer as the next dancer stands to repeat the process. • Begin to clap to the beat of the music while everyone else gets their turn. Clap hands together and then clap hands to top of knees. Keep repeating this pattern. • Once everyone has a turn, ask the dancers to tap various body parts to the beat of the music. Name the body parts so the dancers can learn the names of the parts of their body.
Remind dancers to start with a preparation. Review with the dancers what a hip-hop movement would look like. Give them examples. Ask the dancers to name some Ballet movements they could perform.			
Curl & Stretch with Port de bras	Class CD, Stretching, Track #2, 2:16, None	<p><u>Keep exercise concept the same but vary the port de bras; Review 3rd position of the arms and introduce 4th position of the arms.</u></p> <p>Curl, Stretch, and Port de bras:</p> <ul style="list-style-type: none"> • Ask the dancer to curl into a small shape with their legs bent with knees into chest and back rounded with arms hugging knees. Dancers try to make their bodies into a tight ball. • Gracefully open up curved tight shape into a stretched straight shape with legs extended forward, back sitting tall and straight, with arms opening up overhead just like a flower • While sitting tall move arms through various port de bras saying the name of each port de bras: en bas, 1st, 5th, 2nd, 3rd, and 4th position. • Repeat entire sequence but vary the sequence of the port de bras. • Repeat entire sequence but slowly curl back to a straight shape with back on the floor and ask dancers to reach and curl up and forward working abdominals. • Repeat curl and stretch to floor but this time roll over to tummy and pretend to swim arms and legs as eyes look straight to floor then roll over in the opposite direction and swim, roll over to back and roll up reaching across to dancer on opposite side of circle using abdominals to curl body up to sitting. 	

	Move gracefully from one stretch to another. Remind dancers to take deep breaths and to reach as far as they can with their bodies.		
	Flexing & Pointing Ankles	Class CD, Flex & Pointe, Track #3, 1:19, None	<ul style="list-style-type: none"> Sitting with legs stretched out in front with hands resting on top of knees. Alternate flexing, pointing, and circling the ankles/feet Bend over at the hips and walking fingertips down legs stretching hamstrings; hold stretch as the fingers tickle the toes; walk fingertips all the way up body and reach stretching over head Repeat all
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 with Port de bras	Class CD, Plié, Track #5, 2:29 None	<p>This exercise is the same as last week. Legs parallel with arms en bas</p> <ul style="list-style-type: none"> 2 demi-pliés; arms gently open to demi-seconde from en bas each time the knees bend closing back to en bas as the knees straighten 1 demi-plié; arms gently open to demi seconde on the bend but as the knees straighten, lift right arm to 5th allongé Port de bras curving arm to 5th high and lower 1st to en bas Repeat all parallel but this time lift left arm to 5th allongé Open to 1st position and repeat all in 1st. Rotate legs to parallel, rise and balance on demi-pointe with arms in 1st. Lower heels, lower arms to en bas Finish for 3
	Remind dancers to keep knees over toes during pliés. Focus on teaching dancers to make curved shapes with their arms during port de bras.		
	Tendu	Class CD, Tendu, Track #6, 1:19, None	<p>Ask the dancers to snap their fingers. (Some may have difficulty with snapping but remind them that it takes lots of practice.) Place both hands on hips with legs in parallel</p> <ul style="list-style-type: none"> Tendu, stretching right foot/leg to the front (devant) and closing parallel for a total of 3 tendus With legs parallel, snap fingers 3 times with both hands 1 tendu right leg devant, close parallel Snap fingers 2 times 1 tendu right leg devant, close parallel Snap fingers 2 time Repeat all on left Repeat sequence with Tendu à la seconde. Finish for 3
	Remind the dancers to stretch their leg, foot, and toes each time they tendu.		

	Dégagé	Class CD, Dégagé, Track #7, 1:32,	<p>Place both hands on hips with legs in parallel.</p> <ul style="list-style-type: none"> • Tendu right leg devant, lift 3 inches, lower, close parallel • Dégagé right leg devant • Plié, stretch • Repeat above on left leg • Repeat both right and left, this time hold arms in 1st position while performing the exercise. • Finish for 3
	Focus on keeping knees straight and stretch feet in all dégagés.		
	Piqué	Class CD, Piqué, Track #8, :28, repeat, None	<p>Legs parallel and both hands on hips</p> <ul style="list-style-type: none"> • Stretch right foot to the front and lightly tap leg/foot on the floor tapping floor 3X's and hold (count 1 and 2) • Repeat above 2 more X's. • Close parallel plié & stretch • Repeat all on left leg • Repeat again both right and left • Finish for 3
	Remind dancers to keep their knees stretched as they tap their entire leg during their Piqués.		
Center	Transition to Center Work		Dancers will remain in their line formations facing the front of the studio.
	Sauté with Passé Retiré	Class CD, Sauté, Track #11, :33, None	<p>Legs parallel with hands on hips</p> <ul style="list-style-type: none"> • Plié, Sauté, Plié, straighten legs • Plié, Sauté, Plié, straighten legs • Passé retiré right foot, balance 2 counts, close parallel • Repeat all with left foot. • Finish for 3
	Remind dancers to push their toes through the floor as they jump off the floor.		
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.		
	Passé Walks forward and backward	Class CD, Dancer Walks, Track #14, 1:51, None	<ul style="list-style-type: none"> • Angelina loves to practice her step passé walks on her way to dance class. Sometimes she even practices them backwards. Why don't you try doing just like Angelina and do 4 step passé walks forward, half turn, and do 4 step passé walks while traveling backward. Continue this until you get all the way across the studio. • Start with downstage leg extended in tendu devant (leg closest to audience/front of room) and hands on hips. • Step passé 4 X's traveling forward • ½ turn of body and begin to travel backwards while traveling toward the same direction - Continue with 4 step passé traveling backward • Quickly turn around and continue pattern across studio

<p>Discuss with dancers how to make their bodies turn as they continue stepping. Remind dancers to be careful, as they get closer to the studio walls. Remind dancers to travel in a straight pathway so they do not bump into their neighbor. Ask dancers which direction was the easiest to travel? Ask dancers which direction was their favorite to travel in?</p>		
<p>Summer Theme:</p> <ul style="list-style-type: none"> Place dancers in rows. Give each dancer a sand bucket. Stretch both arms into allongé seconde with bucket in right hand. Ask dancers to tendu parallel devant their right leg. Dancers will perform Step passé 3 X's traveling forward While balancing in parallel left passé retiré, switch bucket to left hand. Repeat Step passé 3 X's traveling forward While balancing in parallel right passé retiré, switch bucket to right hand Repeat entire sequence but this time ½ turn so dancers are traveling backwards for every Step passé. ½ turn to face forward and continue across the dance space. 		
<p>Props: Sand Buckets</p>		
<p>Galloping: Forwards and Sideways Across the Floor</p>	<p>Class CD, Gallop, Track #18, 2:27,</p>	<p>Share the following story with the dancers:</p> <ul style="list-style-type: none"> Ask dancers to form lines/rows facing the front of the room. The dancers will be placed downstage to upstage. Form the necessary number of lines/rows allowing the dancers to gallop without hitting one another. Tendu leg parallel devant toward the center of the room Each row will forward gallop across the room. Each row will wait on the opposite side of the room for all dancers to have their turn. Repeat exercise, but this time ask dancers to gallop sideways. Tendu leg á la seconde with their arms in second allongé. Each row will gallop sideways across the room. Repeat sideways galloping with the opposite leg in the opposite direction. If time allows, ask the dancers to gallop sideways ½ way across the dance space (to centerline) and then rotate their tummies and hips to forward gallop the rest of the way across the dance space.
<p>Ask dancers to jump and point their toes with each gallop. The sequence of a gallop is step open, jump with feet touching in the air; land on one foot as the other takes another step; keep repeating. Ask the dancers to pretend the extended (step leg) is a mouse and the other leg is a cat. The cat is trying to kiss the mouse but the mouse is scared of the cat and keeps trying to get away. It is very common for dancers to be able to gallop in one direction much easier with one leg over the other. Remind dancers to keep their tummies facing the front so they are galloping sideways.</p>		
<p>Summer Theme:</p> <ul style="list-style-type: none"> Place the dancers in two rows and then in pairs standing side by side. Give each child a beach ball to hold. Both dancers will extend their preparation leg sideways toward the opposite side of the room. Dancer 1 will sideways gallop across the dance space while Dancer 2 remains and tosses & catches their beach ball in the air 3 times. Dancer 2 will sideways gallop across the dance space towards Dancer 1 while Dancer 1 tosses & catches their beach ball in the air 3 times. Dancer 2 sideways gallops in opposite direction, Dancer 1 tosses & catches beach ball Dancer 1 sideways gallops in opposite direction, Dancer 2 tosses & catches beach ball Keep repeating 		
<p>Props: Beach Balls</p>		

	<ul style="list-style-type: none"> For variety, ask dancers to lift their tendu preparation leg off the floor (just a little lift) each time they throw the beach ball up into the air. This will challenge their core and give them more of a balance workout. If time allows, have the dancers repeat the exercise but replace all sideways gallops with forward gallops. Be sure to use change legs so both legs get a chance to lead. 		
Creative Movement	Transition to Creative Movement		Ask dancers to spread out around the dance space.
	The creative movement portion of the class is designed to allow the child to explore movement based on a given concept. The children create their own movement within the structure of a given concept		
	Tempo	Angelina Says Creative Movement CD, Tempo, Track #4, 2:22 Scarf (Summer - Beach Balls)	<p>Pair dancers into twos. Give them one scarf to both hold. Ask Dancers to listen carefully as Angelina Ballerina will guide them through dancing at different tempos</p> <ul style="list-style-type: none"> When Angelina calls out slow, the dancers must dance as slow as possible. Ask the dancers to focus on moving their scarf very slowly as they work together to never drop it. When Angelina calls out moderate, the dancers must move not too fast or too slow. Ask the dancers to focus on moving their scarf at a moderate tempo. When Angelina calls out fast, the dancers must move quickly just like A.Z. does when he dances fast. Ask the dancers to move their scarf together as fast as they can as they also dance at a quick tempo.
	Tempo refers to the speed of the music and movement. Dancers will explore dancing to the following three tempos: Slow, moderate, and fast. Remind dancers they are to match their bodies movement to the tempo of the music. The challenge of this beach ball exercise will be for the dancers to work as a team and to anticipate what their partner will do next. Remind the dancers they are a team.		
	<p>Summer Theme:</p> <ul style="list-style-type: none"> Place dancers in groups of three. Give each group 1 beach ball to hold. Have dancers practice moving as a group while all three holding the beach ball. Ask them to explore holding the ball with two hands and then with only one hand. As the dancers hold their beach ball while dancing, ask the dancers to focus on how slow, fast, or moderate the beach ball can move through space as the dancers also move their bodies to the different tempos. The challenge here will be holding the ball by giving just the right amount of pressure against the ball to keep it held. <p>Props: Beach Balls</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, Dancing	<ul style="list-style-type: none"> Have the dancers perform the choreography for the student assistant and the teacher. Review the lyrics and choreography Hand out scarves

		Butterfly, Track #2, :49, 1 scarf per dancer	<ul style="list-style-type: none"> • Free dance with scarf on intro • See me dancing – Bourrée on demi pointe in a circle with butterfly wing arms (1/2 of circle) • Like a butterfly - continue Bourrée to complete the circle • Open my wings, and - temp lié (rocking) forward as wings opening • I'm floating thro' the sky - temp lié (rocking) backward as wings close into body • Twirling, Swirling – Bourrée turn 2Xs with arms opening and closing like butterfly wings • That's me I'm never shy, Oh – free dance • No, Cus I'm your – free dance • Dancing butter- - free dance • Fly – free dance • I'll be dancing – pas de couru forward as arms float forward • Like a butterfly – Plié parallel and swing arms down and open side (like a butterfly) • With each flutter – rise and bourrée in place as arms make tiny butterfly movements above and below shoulder height • I try to catch your eye – pose with arms down and back, bend at hips with feet/legs parallel • When I'm swooping – Run in a circle making large swooping movements • I'm really saying Hi; That's – continue swooping in circle • Me; I am your – facing forward, legs parallel; point to self • Dancing Butter – free dance • Fly I am your – free dance • Dancing butterfly – free dance
Teach lyrics first, then movement. Feel free to alter to fit the needs of your students. Talk with students about how a butterfly moves and what they can do to look and feel like a butterfly. Encourage dancers to make up their own choreography.			
Good-bye	Révérence - Curtsey & Bow	Class CD, Révérence, Track #22, 1:19, None	Have dancers return to their line formation in the middle of the studio <ul style="list-style-type: none"> • Feet together parallel with arms en bas • Port de bras with right arm- center, overhead, open side and back to en bas • Repeat with left arm • First port de bras both arms 2 Xs, looking right then left • Bourrée turn right then left • Bring right 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

			<p>Ballerina sticker on the hand of each dancer as you speak to them individually.</p> <ul style="list-style-type: none"> • Open the studio door and see that the children get to their caregiver.
			<p>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.</p>

Teacher's Notes:

Term 2

Level 1 Weekly Lesson Plans

Week 1 (11) – Level 1: Ages 3- 4 ½

Focus Book:

Song:

Class Length: 45 Minutes

Theme Focus: Season of Fall

Props Needed: