

**Please note: Each “Lesson” is meant to be done for 3 to 4 weeks before continuing onto the next.**

## Barre

Please refer to the [OUB Children's Ballet Syllabus](#). This syllabus provides combinations that will fit with the following music recommendations. Because ballet technique becomes much more progressive both during the year, and from year to year, beginning with these levels, we've provided a syllabus for you to plug into your classes. See where your students are at technically, and choose the combinations that will help them to improve where they need improvement or introduce them to something new when they are ready.

## Centre

The following are recommended centre exercises. If an exercise is too easy or difficult for your students, please feel free to adjust the exercise accordingly. You do not need to do every combination in every single class. Remember, these exercises should all be done over the course of a 3 to 4 weeks..

## Port de Bras

**Ballet 1A** - Review correct posture. Have students stand in a natural 1st position with correct ballet posture. Check that their necks are long, their spines are straight and stacked. Check that their backs are flat. (Their shoulder blades should not be poking out.) Their chins should be almost lifted and their gaze should be straight ahead. Their collar bones should be open. Their shoulders should be relaxed. Their centers should be pulled up. They should feel as if there is space between their hips and legs. their pelvis should be neutral. While they are standing in a natural 1st position, they should be turning out from the hips. Their kneecaps should be pulled up and their arches should be lifted. Their weight should rest evenly over their feet.

You can use several images here to help your students. First, they can imagine themselves being royalty. Girls can imagine wearing a beautiful dress with beautiful diamond necklaces and earrings. Boys can imagine being princes or knights standing tall and proud of their kingdoms. All students can imagine wearing tiaras or crowns.

Another image we like is standing under a gently flowing waterfall. Students must stand tall through their center line, but relax and let the water flow over their collar bones, shoulders, and backs to help them open and relax them as they stand tall.

For this exercise, students will stand in correct ballet posture as the music plays and the teacher goes around to each student and checks their posture. There is so much to think about when it comes to correct ballet posture. This exercise is extremely simply, but also quite difficult for children to do correctly. Give students images to think about as they do this exercise. Are they a regal king or queen awaiting their guests at a royal ball? You can even ask your students what ideas they have to get them involved!

**Ballet 1B** - Same as Ballet 1A Lesson 1 Port de Bras.

**Ballet 2** - Review correct posture and heads from the Ballet 1 level. Have students review posture and check them for several classes before moving onto heads.

**Ballet 3** - Same as Ballet 2 Lesson 1 Port de Bras.

## Sways and Swings

**Ballet 1A** - For all lessons, let your students do a sways exercise to let them relax after concentrating so much on posture and head and arm positions.

Sways should be done with natural turnout. The arms begin relaxed by the sides and flow freely from side to side or front to back during the exercise. The head may face front, or follow the arms as they flow side to side.

Sway right, left, right, left, right with a chassé, hold.

Repeat to the left.

Sway forward, stepping forward on the right foot: forward, backward, forward, backward.

Switch legs and repeat with the left leg front.

**Ballet 1B** - Same as Ballet 1A Sways exercise.

**Ballet 2** - For all lessons, let your students do a sways exercise to let them relax after concentrating so much on posture and head and arm positions. Have students do the same sways exercises as in Ballet 1A and 1B. Then have them do swings: Change the feet and legs to parallel with the arms reaching straight up to the sky. Swing down and up 8x.

**Ballet 3** - For all lessons, let your students do a sways exercise to let them relax after concentrating so much on posture and head and arm positions. Have students do the same sways exercises as in Ballet 1A and 1B. Then have them do swings:

Change the feet and legs to parallel with the arms reaching straight up to the sky.

Swing down and up 3x. Side bend to the right in demi plié with the left arm remaining high and the right arm opening and lowering to the side.

Repeat the 3 swings followed by the side bend to the left.

If desired, repeat the entire swings section.

## Battement Tendu + Battement Soutenu

**Ballet 2** - Students begin standing in 5th position with the arms in 5th position..

Tendu side (1-4), hold (1-4), close (1-4), hold (5-8): Right, left, right, left.

**Ballet 3** - Students begin standing in 5th position with the arms in 5th position..

Tendu side (1-4), hold (1-4), close (1-4), hold (5-8): Right, left, right, left.

Once students have mastered this month's tendu and soutenu, adapt the combination(s) to include croisé and/or effacé facings.

## Battement Degagé

**Ballet 2** - Students begin standing in 5th position with the hands on the hips or shoulders.

Tendu (1), hold (2), lift to degagé height (3), hold (4), hold (5), point to tendu (6), hold (7), close (8): right, left, right, left (closing back each time). Then left, right, left, right (closing front each time).

**Ballet 3** - Students begin standing in 5th position with the arms in 5th position.

Degagé (1), hold (2), close (3), hold (4): right front 2x, right side 2x, left front 2x, left side 2x.

\*You may vary the counts: holding for more or fewer counts, continuing to go front and side to the right and left.

## Grand Battement

**Ballet 3** - Students begin standing in 5th position with the arms in 5th position. Tendu (1), battement (&), close (2), hold (3-4): right front 2x, right side 2x, left front 2x, left side 2x.

## Spotting Practice + Pirouettes

**Ballet 1A** - Begin standing in parallel en face with the hands on the shoulders and elbows to the side. Rise and bourrée turn, spotting your daisy. Lower, hold, and repeat. As students' spotting improves, add multiple bourrée turns in a row.

**Ballet 1B** - Begin standing in 1st position en face with the hands on the shoulders and elbows to the side. Rise and bourrée turn, spotting your daisy. Lower, hold, and repeat. As students' spotting improves, add multiple bourrée turns in a row.

**Ballet 2** - Begin standing in 5th position en face with the right foot front and the hands on the hips. Plié (1), sous sus (2), plié (3), relevé to sur le cou de pied (4). Repeat. Plié (1), sous sus (2), 2 bourrée turns to the right while focusing on spotting (3-8). Repeat. Finish. Repeat the entire combination to the left.

**Ballet 3** - Begin standing in 5th position en face with the right foot front and the hands on the hips. Plié in 5th position (1), relevé to retiré (2). Repeat for a total of 4 sets. Plié (1), sous sus (2), 2 bourrée turns to the right while focusing on spotting (3-8). Repeat. Finish. Repeat the entire combination to the left.

Next, add turns:

Begin standing in 5th position en face with the right foot front and the hands on the hips.

Plié in 5th position (1), relevé to retiré (2). Repeat (3-4).

Repeat with a single pirouette (5-6). Hold (7-8).

Plié (1), sous sus (2), 2 bourrée turns to the right while focusing on spotting (3-8).

Repeat. Finish. Repeat the entire combination to the left.

## Preparation for Soutenu Turns + Traveling Turns

**Ballet 1A** - Begin in 5th position en face with the left foot front. Battement soutenu the right leg side, piqué to sous sus with the left in front, plié, stretch. Repeat across the floor. Other side.

**Ballet 1B** - Begin in 5th position en face with the left foot front. Battement soutenu the right leg side, piqué to sous sus with the left in front, plié, stretch. Repeat across the floor. Other side.

**Ballet 2** - Begin in 5th position en face with the left foot front. Battement soutenu the right leg side, piqué to sous sus with the left in front, plié, stretch. Repeat across the floor. Other side.

**Ballet 3** - Progress through the following:

1. Begin in 5th position en face with the left foot front. Battement soutenu the right leg side, piqué to sous sus with the left in front, plié, stretch. Repeat across the floor. Other side.

2. Begin in 5th position en face with the left foot front. Battement soutenu the right leg side, piqué to sous sus with the left in front, demi detourné to the right to face back, plié, sous sus, demi detourné to the left to face front, plié, stretch. Repeat across the floor. Other side.
3. Begin in 5th position en face with the left foot front. Battement soutenu the right leg side, piqué to sous sus with the left in front, demi detourné to the right to face back, immediately demi detourné to the left to face front, plié, stretch, hold. Repeat across the floor. Other side.

### Balancé, Waltz, and Mazurka

**Ballet 1A** - Begin in parallel en face, with the arms in 1st.

8 balancé preparations in place, beginning stepping on the right foot.

Repeat.

4 lunges to the side: lunge right, bring the left leg in to stand in parallel, lunge left, bring the right leg in to stand in parallel, etc.

Repeat.

\* When students have the coordination down, divide your class into two groups. Group A does the combination as it is written but holds during the repeats. Group B does the opposite, completing 8 balancé preparations during the first "repeat", then 4 lunges during the second "repeat". When doing this exercise in groups, you can also have your students turn out during the lunges and close in 1st for that section.

\* What is a Preparation for Balancé? Students do little down-up-down "marching" movements in parallel with the feet flexed: step "down" on the right leg in plié, step "up" on the ball of the left foot, step "down" on the right leg in plié. Repeat left. Etc. The purpose of this exercise is coordination for balancé.

**Ballet 1B** - Same as Balancé, Waltz, and Mazurka 1 from Ballet 1, with turnout.

**Ballet 2** - Divide your class into 2 groups. The entire class will do the first part of the combination together. The second part of the combination will be done in a canon. Begin in 5th position en face with the right foot front.

2 slow balancés: right, left.

3 quick balancés: right, left, right.

Hold to finish the phrase.

Repeat to the left.

Group 1: Soutenu turn to the right, plié and stretch, while Group 2 holds. (1-4)

Group 2: Soutenu turn to the right, plié and stretch, while Group 1 holds. (5-8)

Repeat the soutenu turn portion.

**Ballet 3** - The balancé portion of this exercise travels side to side, while the waltz portion of this exercise travels down the diagonal. Begin in the upstage corner, facing en face, 5th position with the right foot front. Prepare the arms to 1st position.

2 slow balancés: right, left.

4 sets of waltz steps down the diagonal.

Repeat until all the way across the diagonal. Other side.

## Centre Allegro

**Ballet 1A** - Begin in 1st position en face with the right foot front and hands on the hips.

4 sautés with temps d'arrêt

2 échappés with temps d'arrêt

\*The same combination is included for all lessons in this level. You may, of course vary this combination, as desired in your classes.

**Ballet 1B** - Begin in 1st position en face with the right foot front and hands on the hips.

4 sautés with temps d'arrêt

2 échappés with temps d'arrêt

\*The same combination is included for all lessons in this level. You may, of course vary this combination, as desired in your classes.

**Ballet 2** - Begin in 1st position en face and arms in bras bas.

2 sautés in 1st position with temps d'arrêt, 3 sautés in 1st position, 1st half of an échappé to 2nd position, stretch and hold.

2 sautés in 2nd position with temps d'arrêt, 3 sautés in 2nd position, 2nd half of an échappé to 1st position, stretch and hold.

For added difficulty, do have students immediately repeat the entire combination.

\*The same combination is included for all lessons in this level. You may, of course vary this combination, as desired in your classes.

**Ballet 3** - Begin in 1st position en face and arms in bras bas.

2 sautés in 1st position with temps d'arrêt, 3 sautés in 1st position, 1st half of an échappé to 2nd position, stretch and hold.

2 sautés in 2nd position with temps d'arrêt, 3 sautés in 2nd position, 2nd half of an échappé to 1st position, stretch and hold.

2 soubresauts with the right foot front with temps d'arrêt, 3 soubresauts, 1 changement, stretch and hold.

Repeat the soubresauts on the left.

When your students are ready, you may also have them do the following combination. (Not in the same class, but in a different class from the combination above.)

4 sautés in 1st position

Échappé to 2nd followed by 3 sautés in 2nd position

Sauté to 5th position followed by 7 changements

For added difficulty, have students do the above combination with twice as many jumps in each position.

Additional option:

4 sautés in 1st position

Échappé to 2nd followed by 3 sautés in 2nd position

Sauté to 5th position followed by 3 changements

Soubresaut, changement, soubresaut, changement

Again, for added difficulty, have students do the above combination with twice as many jumps in each position.

\*You may, of course vary any of these combinations, as desired in your classes.

## Petit Allegro

### **Ballet 1A - Spring Points**

Begin in 1st position en face with the hands on the hips.

2 double spring points: right, left.

4 single spring points: right, left, right, left.

Repeat as many times as desired.

### **Ballet 1B - Spring Points**

Begin in 1st position en face with the hands on the hips.

2 double spring points: right, left.

4 single spring points: right, left, right, left.

Repeat as many times as desired.

### **Ballet 2 - Glissade**

Begin in 5th position with the right foot front and hands on the shoulders with the elbows to the side.

Traveling straight across the room: plié (1-2), glissade derrière (a glissade traveling to the side starting with the back foot; the closing of the feet does not change) (&-3), stretch (4).

Continue all the way across the floor. Other side.

\* If students can do glissade derrière well, have them do the same combination with glissade devant. (Begin with the right foot front and glissade to the side starting with the right foot and keeping it in front when closing.)

### **Ballet 3 - Glissade**

Begin in 5th position with the left foot front en face. Hands on the shoulders with the elbows to the side.

Traveling from the back of the room. Start the glissade traveling to the right, starting with the back foot.

Glissade derrière (&-1), assemblé over (&-2), stretch (3), hold (4-8). Repeat to the left. Repeat all the way down the room.

\*With Ballet 3 meeting more times per week than the other levels, you may modify any petit allegro combination to either break it down or add difficulty—whatever your students need.

\*\*You may also have your students execute the Ballet 2 combinations that go along with the same lesson set.

Because the combinations for Ballet 2 may be simpler and less of a challenge for your Ballet 3 students, they should focus on executing the combinations with accuracy and technical correctness. Arms may also be added to Ballet 2 combinations for added difficulty.

## Grand Allegro

**Ballet 1A** - Traveling along the diagonal, with the hands on the hips, have students do each of the following along the diagonal from stage left, then from stage right.

Prances

Pony Canters / Pony Trots

Skips

Skips with Half Turns

\* To change it up, have your students dance in a large circle around the room instead of on the diagonal. (This will also save time, if you are short on time.)

**Ballet 1B** - Traveling along the diagonal, with the hands on the hips, have students do each of the following along the diagonal from stage left, then from stage right.

Prances

Pony Canters / Pony Trots

Skips

Skips with Half Turns

\* To change it up, have your students dance in a large circle around the room instead of on the diagonal. (This will also save time, if you are short on time.)

**Ballet 2** - Traveling along the diagonal, with the hands on the hips, have students do each of the following along the diagonal from stage left, then from stage right. Begin with the upstage leg tendu front.

Galop, skip (to change feet so the downstage leg will start the next galop), galop, skip (to change feet so the upstage leg will start the next galop), galop, etc.

Once students have mastered #1, have them replace the skip with a brush to degagé front as they hop.

**Ballet 3** - Traveling along the diagonal from stage left, then from stage right.

Students chassé and temps levé in 3rd arabesque 45 degrees, then run the rest of the way off. Arms in 1st in the chassé.

Students temps levé in 3rd arabesque 45 degrees, then step across and temps levé with the back foot in sur le cou de pied derrière, repeat all the way across.

\* If the coordination of #2 is brand new to your students, you can let them do one temps levé in 3rd arabesque, followed by one temps levé in sur le cou de pied derrière, then run the remainder of the way off.

\* Students should lift their leg as high as they can while keeping correct placement.

## Révérence

**Ballet 1A** - Begin in 1st position en face with the arms in bras bas.

OUB 1st Port de Bras - Carry the arms through 1st (1), 2nd (2), grow tall (3), bras bas (4).

OUB 2nd Port de Bras - Carry the arms through 1st (1), 5th (2), 2nd (3), bras bas (4).

OUB 1st Port de Bras - Carry the arms through 1st (1), 2nd (2), grow tall (3), bras bas (4).

OUB 2nd Port de Bras (more quickly) - Carry the arms through 5th (1), hold (2), 2nd (3), bras bas (4).

Curtsy: Arms lift to demi seconde as tendu front with the right foot (1), plié on the standing leg (2), stretch (3), close (4).

**Ballet 1B** - Same as Ballet 1A but stand in 5th position right foot front en face, and use the head. (Heads are described in the Port de Bras section at the beginning of centre.)

**Ballet 2** - Begin in 5th position en face with the arms in bras bas.

OUB 3rd Port de Bras - Carry the arms through 1st (1), right arm to 2nd (2), left arm to 2nd (3), bras bas (4).

OUB 2nd Port de Bras (more quickly) - Carry the arms through 5th (1), hold (2), 2nd (3), bras bas (4).

OUB 3rd Port de Bras - Carry the arms through 1st (1), left arm to 2nd (2), right arm to 2nd (3), bras bas (4).

OUB 2nd Port de Bras (more quickly) - Carry the arms through 5th (1), hold (2), 2nd (3), bras bas (4).

Curtsy: Step to the right (1), cross the left leg in back (2), curtsy (3), stretch (4), repeat left.

**Ballet 3** - Begin in 5th position en face with the arms in bras bas.

OUB 3rd Port de Bras - Carry the arms through 1st (1), right arm to 2nd (2), left arm to 2nd (3), bras bas (4).

OUB 2nd Port de Bras (more quickly) - Carry the arms through 5th (1), hold (2), 2nd (3), bras bas (4).

OUB 3rd Port de Bras - Carry the arms through 1st (1), left arm to 2nd (2), right arm to 2nd (3), bras bas (4).

OUB 2nd Port de Bras (more quickly) - Carry the arms through 5th (1), hold (2), 2nd (3), bras bas (4).

Curtsy: Step to the right (1), cross the left leg in back (2), curtsy (3), stretch (4), repeat left.