

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 - Next, we will be focusing on movement of the head. By now, students should understand what correct ballet posture is. In the first week, have students do each head position and hold that position as you go around the room to check that they are correctly executing the position.

Head Front: The chin should be just lifted. The face should be relaxed. The eyes should look straight ahead.

Head Turned to the Side: When looking directly side, be sure your students are not tilting their head in anyway. Students should look directly side.

Head Tilted to the Side: Students should look front and tile their head so their ear reaches toward the same shoulder. Check that students are keeping both shoulders relaxed.

In the subsequent weeks, have students begin facing front. Take 8 counts to turn the head to look right. Hold for 8 counts. Take 8 counts to look front again. Hold for 8 counts. Repeat with the head turning to the left. Repeat tilted right. Repeat tilted left.

Ballet 1B - Same as Ballet 1A Lesson 2 Port de Bras.

Ballet 2 - We'll add a bend and stretch to our posture and heads! This exercise is great for developing strength in the core, while reminding studnets to stay relaxed through their upper bodies. Throughout this exercise, check that students are maintaining correct posture and head positions. Shoulders and necks should never strain. Heads should be turned directly side in the correct position, even when the body bends. When the students return to an upright position, facing front, they should always return to standing in correct ballet posture.

Students begin standing in a natural 1st position with the arms relaxed by the sides. For the first 1 counts, students stand tall, facing front, focusing on posture. For the next 8 counts, students place their hands on their shoulders with their elbows side.

1-4 Turn the head to the right.

5-8 Bend to the right. The bend should happen as a result of the students lengthening their centers.

1-4 Return to center with the head still looking right.

5-8 Turn the head to face front.

Repeat left. Repeat right. Repeat left.

Ballet 3 - The same head and side-bend exercise should be reviewed and done for several classes. Then students may add a twist in the combination. This twist is a preparation for 2nd arabesque.

Students begin standing in a natural 1st position with the arms relaxed by the sides. For the first 1 counts, students stand tall, facing front, focusing on posture. For the next 8 counts, students place their hands on their shoulders with their elbows side.

1-4 Turn the head to the right.

5-8 Bend to the right. The bend should happen as a result of the students lengthening their centers.

1-4 Return to center with the head still looking right.

5-8 Turn the head to face front.

1-8 Twist the upper body to corner 2. The head will remain looking straight ahead, but with the body twisting, students will be looking at corner 2.

1-8 Twist to return to center.

Repeat on the left.

Repeat on the right.

Repeat on the left.

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..
 Battement tendu side (1-4), hold (1-4), close (1-4), hold (5-8): Right, left, right, left.
 Battement soutenu side: tendu side (1-4), demi plié on the standing leg (5-6), stretch (7-8), close (1-4), hold (5-8):
 Right, left, right, left.

Ballet 3 - Students begin standing in 5th position with the arms in 5th position..
 Battement tendu side (1-4), hold (1-4), close (1-4), hold (5-8): Right, left, right, left.
 Battement soutenu side: tendu side (1-4), demi plié on the standing leg (5-6), stretch (7-8), 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.

Adage

Ballet 3 - Students begin standing in 5th position with the hands on the hips or shoulders.

Degagé en l'air to the front with the right leg (1-2), hold (3-4), close (5-8).
 Repeat with the right leg to the front.
 Degagé en l'air to the side with the right leg (1-2), close in 5th position front (5-8).
 Repeat with the right leg to the side, closing back.
 Repeat with the right leg to the back.
 Repeat with the right leg to the back.

Finish. Then repeat the entire combination on the left.

*Leg height should be between 45 and 90 degrees to the front and side. Most likely, at this level, leg height will need to be closer to 45 degrees for correct alignment and placement. Alignment and placement should be prioritized over leg height. Leg height may be lower to the back at this level. In reality, it may be closer to between 25 and 45 degrees for this level to maintain correct alignment and placement.

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. Prepare the arms to 2nd position.

Tendu the right leg side (1-2) with the arms in 2nd. Close in demi plié (3-4) with the arms in 3rd. Relevé retiré with the right leg in retiré and arms in 1st position (5-6). Close in 5th position front (7-8).

Repeat to the right, closing in back.

Repeat to the left.

Repeat with quarter, half, and single turns in place of the relevé retirés.

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, 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.

Ballet 3 - Preparations for Chainées:

1. Travel across the floor with the hands placed lightly on the shoulders. Stand in first position with weight on the balls of the feet. Pivot with half turns en dedans: right, left, etc., keeping the focus to the other side of the room.
2. Next, have students modify to do half turns in the same direction, while spotting the side of the room.
3. When students have mastered option 2 on flat, have them complete it on demi pointe.

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 + Soubresaut

Begin in 5th position en face with the left foot front in the upstage stage left corner. Hands on the shoulders with the elbows to the side. This combination will travel de côté (to the side) during the glissades and en avant (forward) during the saubresauts.

Glissade derrière (&-1), stretch (&), plié (2), repeat (3-4).

Saubresaut (&-5), saubresaut (&-6), soubresaut (&-7), stretch (&), plié (8).

Repeat all the way across the room.

*Glissade derrière travels to the side, toward the back foot and the feet do not change on the closing.

Ballet 3 - Assemblé

Begin in 5th position en face with the left foot front, hands on the hips.

1-2 - Brush the back leg to dégagé side on fondu

3-4 - Hold, paying close attention to the standing foot and leg

5-6 - Assemblé over

7-8 - Stretch and hold

1-8 - Repeat on the other side

Repeat right and left

1-2 - Brush the back leg to dégagé side on fondu

3-4 - Assemblé over

5-8 - Hold

1-8 - Repeat on the other side

Repeat right and left

1-2 - Brush the back leg to dégagé side on fondu

3-4 - Assemblé over

5-8 - Immediately repeat on the other side

Repeat right and left

*Have students work on this combination at the barre for a class or two before doing it in center. During the brush to dégagé on fondu, pay attention to students' standing legs. Make sure their arch is lifted on their standing foot and their knee over their toes. When they jump, their legs should assemble in the air before landing—especially while at the barre. Remember, if your students need to work on this exercise at the barre for even a couple of weeks to gain the strength for doing it in center, that's totally okay.

**In Ballet 3, you can also have students reverse the combination so their assemblés are going under (closing in the back) instead of over (closing in the front).

Grand Allegro

Ballet 1A - Traveling along the diagonal from stage left, then from stage right.

Students run and hop in a skip position at the center of the room, then run the rest of the way off. Choice of arms.

Students run and leap in the form of a single parallel pas de chat with the arms making a circle through 5th position and opening.

Ballet 1B - Traveling along the diagonal from stage left, then from stage right.

Students temps levé in 3rd arabesque 45 degrees, then run the rest of the way off. Choice of arms.

Students run and leap in the form of a single parallel pas de chat with the arms making a circle through 5th position and opening.

Ballet 2 - 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.

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

Students begin with their upstage leg to chassé and temps levé in 3rd arabesque 45 to 90 degrees, step through on the downstage leg and chassé and temps levé in 3rd arabesque 45 to 90 degrees, etc. Arms in 1st for the chassé.

Students temps levé in 3rd arabesque 45 to 90 degrees, then step across and temps levé with the back leg in retiré derrière, repeat all the way across.

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.