

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 the preparatory positions: hands on the hips, hands on the shoulders, and demi seconde. While students have already done these positions, it is good to review them and check that students are doing them correctly while retaining correct posture. Have students do the same head turning and tilting exercise as previously, but with a different preparatory arm position each week.

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

Ballet 2 - Review the preparatory positions: hands on the hips, hands on the shoulders, and demi seconde. While students have already done these positions, it is good to review them and check that students are doing them correctly while retaining correct posture. Have students do the same head turning and tilting exercise as previously, but with a different preparatory arm position each week.

Review the basic positions of the arms: bras bas, 1st, 5th, and 2nd positions. Initially, go through each position with students. Introduce the position. Have your students hold the position as you check them to make sure they are holding the position correctly.

Your reviews may be done over several lessons.

Ballet 3 - Same as Ballet 2 Lesson 3 Port de Bras, but use the Ballet 3 head exercise:

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 (5-8), stretch (1-4), close (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 (5-8), stretch (1-4), close (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).

Lift the right leg to retiré (1-2), hold (3-4), close in the front (5-8).

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

Lift the right leg to passé (1-2), hold (3-4), close in the back (5-8).

Repeat with the right leg to the back (1-8).

Lift the right leg to retiré (1-2), hold (3-4), close in the back (5-8).

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.

Alternate between the above and simple paddle turns in each direction with the hands on the hips.

Ballet 2 - 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.

Ballet 3 - Alternate between the following two combinations:

Spotting Practice:

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.

Same pirouette as the previous month, but alternate between relevé retiré and a single turn for the pirouette portion:

- Relevé retiré to the right.
- Single pirouetté to the right.
- Relevé retiré to the right.
- Single pirouetté to the right.
- Repeat all 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, 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.

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, demi detourné to the right to face back, **plié, sous sus and demi detourné to the left to face front in a single count**, 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, **plié, sous sus and demi detourné to the right to face back in a single count**, hold, **plié, sous sus and demi detourné to the left to face front in a single count**, hold, plié, stretch. Repeat across the floor. Other side.

Balancé, Waltz, and Mazurka

Ballet 1A - From the back or from the side of the room, students should travel in parallel stepping down-up-up. Say “bend-stiff-stiff” to help students think about their knees as they waltz. Hands should be on the hips or shoulders with the elbows to the side.

Once students have mastered this in a straight pathway, have them complete it in a large circle around the room.

Ballet 1B - Continue to work on the waltz step like in Ballet 1A, but slightly turned out. Pay attention to knees being “bent” and “stiff”.

Ballet 2 -Continue to work on the waltz step like in Ballet 1B, adding a brush degagé front on the “down” step.

Ballet 3 - Students will go in groups of 2 to 4 (depending on your class size) for this exercise. Begin in the upstage stage left corner, in 5th position with the right foot front. For the first part (the balancés), students will move side-to-side, en face. For the second part (the waltz), they will travel down the diagonal.

1-&-a - Brush the right leg to the side and step onto it to balancé to the right.

2-&-a - Balancé left.

3-&-a - Balancé right.

4-&-a - Balancé left.

*For the balancés arms may sweep side to side in 3rd position or in an open 4th position. Teacher’s choice.

5-&-a - Step down toward the diagonal in a fondu on the right foot while brushing the left foot, then step up on demi pointe on the left foot, and step up on demi pointe on the right foot. Sweep the arms front into 3rd arabesque on the brush, then carry them to demi seconde for the steps en demi pointe.

6 - 8 - Continue across with 3 more waltzes. Arms remain in demi seconde.

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 - Preparation for Pas de Chat in Parallel

Begin in parallel en face with the hands on the hips. This will travel straight across the room.

Plié (1), right foot to cou de pied (2), pas de chat landing in plié (&-3), stretch (4). Continue all the way across the room. Other side.

* If this step is new to students, don't worry too much about the lines. However, if they've had some practice and are getting the step, have them go in 2 or 3 rows across the room. The back row(s) have to try to stay in line behind the front row.

Ballet 1B - Preparation for Pas de Chat, with Natural Turnout

Begin in a natural 1st position en face with the hands on the hips. This will travel straight across the room.

Plié (1), right foot to cou de pied (2), pas de chat landing in plié (&-3), stretch (4). Continue all the way across the room. Other side.

* If this step is new to students, don't worry too much about the lines. However, if they've had some practice and are getting the step, have them go in 2 or 3 rows across the room. The back row(s) have to try to stay in line behind the front row.

Ballet 2 - Glissade + Changement

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

Traveling straight across the room.

Glissade (&-1), assemblé (2), stretch (3), hold (4), plié (5), changement (6), stretch (7), hold (8).

Repeat all the way across the room.

Ballet 3 - Glissade + Assemblé

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

Traveling straight across the room.

Glissade derrière (&-1), assemblé over (&-2), stretch (3), hold (4), plié (5), changement (6), stretch (7), hold (8).

Continue all the way across the room. Other side.

Once students can do the exercise in good form, add arms. Bras bas during the glissade, demi seconde during the assemblé, bras bas during the remainder.

*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 upstage stage left, then from upstage stage right.

Picked up runs

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 upstage stage left, then from upstage stage right.

Picked up runs

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 from the upstage corner with the hands on the hips or shoulders and elbows side. Begin standing with the upstage foot in tendu devant.

&-1 - Chassé forward, stepping onto the upstage foot.

&-2 - Step and brush the downstage leg into a battement at 45 degree height during a temps levé.

&-3 - Chassé forward, stepping onto the downstage foot.

&-4 - Step and brush the upstage leg into a battement at 45 degree height during a temps levé.

Repeat all the way across the room.

*Once students have mastered the above, have them do the combination in a large circle around the room with the hands on the hips. Repeat a total of 4 or 8 sets. Then picked up runs for 8 counts. Finally, runs en demi pointe in parallel for 8 counts. End with a parallel pas de chat leap the arms coming up through the center to 5th position and open.

Ballet 3 - Traveling along the diagonal from the upstage corner with the hands on the shoulders and elbows side.

Begin standing in B-plus with the upstage foot back.

&-1 - Chassé forward, stepping onto the upstage foot.

&-2 - Step and brush the downstage leg into a battement at 45 to 90 degree height during a temps levé.

3 - Cou de pied with the upstage foot, while en plié with the downstage foot.

& - Change to cou de pied with the downstage foot, while en plié with the upstage foot.

4 - Change to cou de pied with the upstage foot, while en plié with the downstage foot.

& - Hop on the downstage foot while extending the upstage leg to the front through a small developé (about 45 degree height).

Repeat all the way across the floor.

*If the combination is too difficult for your students have them work on the chassé and temps levé in a combination alone. Then work on the emboîtés in a combination alone before combining them.

*If your students can do the combination with correct turnout and posture, add arms! Hold the arms in 2nd position during the chassé. Sweep down to bras bas and up through 1st to 5th position for the temps levé. Then reverse the port de bras through 1st, bras bas, and 2nd during the emboîtés.

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.