

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 - Head exercise: Stand in a natural 1st position with correct ballet posture. Arms are relaxed by the sides. 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.

Next, introduce 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.

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

Ballet 2 - Students stand in a natural 1st position in correct ballet posture for 16 counts. Give them an image to think about such as royalty, a waterfall, or anything you like to help them imagine how they should feel as they stand tall and correctly.

Slowly, OUB 1st Port de Bras. The head remains facing front.
Carry the arms through 1st (1-4), 2nd (5-8), grow tall (1-4), bras bas (5-8).
Repeat the 1st port de bras.

Slowly, OUB 2nd Port de Bras. The head remains facing front.
Carry the arms through 1st (1-4), 5th (5-8), 2nd (1-4), bras bas (5-8).
Repeat the 2nd port de bras.

Ballet 3 - Same as Ballet 2 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), close (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.

Tendu side (1-2), place in second position (3-4), demi plié (5-6), stretch (7-8), hold (1-2), tendu side with the same leg as before (3-4), close (5-6), hold (7-8): Right then left.

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

Battement tendu side (1-4), close (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.

Tendu side (1-2), place in second position (3-4), demi plié (5-6), stretch (7-8), hold (1-2), tendu side with the same leg as before (3-4), close (5-6), hold (7-8): Right then 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.

Grand battement (&), close (1), hold (2-4): 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), extend to développé front (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 retiré (1-2), extend to développé side (3-4), close in the back 5-8).

Repeat the degagé en l'air to the back with the right leg 2x (1-8, 1-8).

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 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 2 - Alternate between Spotting Practice + Pirouettes 3 in this level and the following combination.

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.

Ballet 3 - Begin standing in 5th position en face with the right foot front. Prepare the arms to 2nd position.

1-2 - Demi plié, right arm comes to 1st

3 - Relevé to retiré, left arm joins the right arm in 1st

4 - Close to demi plié with the right foot front, left arm opens to 2nd

5 - Single pirouette en dehors to the right, left arm joins the right arm in 1st

6 - Close to demi plié with the left foot front

7 - Stretch, open the arms to 2nd

8 - Hold

* If this combination is advanced for your students, allow them to stop after each set. Stop the music and begin again, either repeating the current side, or repeating the other side.

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, 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 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 and demi detourné to the left to face front in a single count**, 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 - 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.

Have students repeat the combination, going twice through instead of ending with the waltzes.

If your students are ready, have them do half turn waltzes (where every other waltz brushes back).

Replace the 3rd and 4th balancés with a soutenu turn.

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 - Follow the Leader Spring Points

Begin in 1st position en face with the hands on the hips. This combination can travel straight across the room, from the back or side of the room, on the diagonal, or freely around the room in a follow-the-leader style. It is recommended to have students complete this exercise successfully straight across or from the back of the room before freely. When done freely, choose a line leader to lead your dragon.

2 double spring points: right, left, right, left. (1-4)

Little bourrée runs en demi pointe, pausing on count 8. (5-8)

Ballet 1B - Follow the Leader Spring Points

Begin in 1st position en face with the hands on the hips. This combination can travel straight across the room, from the back or side of the room, on the diagonal, or freely around the room in a follow-the-leader style. It is recommended to have students complete this exercise successfully straight across or from the back of the room before freely. When done freely, choose a line leader to lead your dragon.

2 double spring points: right, left, right, left. (1-4)

Little bourrée runs en demi pointe, pausing on count 8. (5-8)

Ballet 2 - Assemblé

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

1-2 - Brush the back leg to degagé 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 degagé 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 degagé 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 degagé 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).

Ballet 3 - Glissade + Jeté

Begin in 5th position en face with the left foot front. Hands on the hips or shoulders with the elbows side. Traveling straight across the room.

Glissade derrière (&-1), jeté over (2), pas de bourré (3-&-4), hold (5-8). Repeat all the way across the room. Other side.

* If the above combination is too advanced, have students do glissade derrière straight across: glissade derrière (&-1), stretch (&), plié (2), glissade derrière (&-3), stretch (&), plié (4), etc. all the way across the floor. Other side.

*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. Begin with the upstage leg in tendu effacé devant and arms in 1st position..

Chassé forward, step, jump with the downstage leg in a skip position and arms coming into 1st arabesque.
Run down the remainder of the diagonal.

* 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.) Have them chassé and jump at the beginning of the phrase then run for the res of the phrase. Repeat 4 to 6 times total.

Ballet 1B - Traveling along the diagonal. Begin with the upstage leg in tendu effacé devant and arms in 1st position..

Chassé forward, step, jump with the downstage leg in a skip position and arms coming into 1st arabesque.
Run down the remainder of the diagonal.

* 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.) Have them chassé and jump at the beginning of the phrase then run for the res of the phrase. Repeat 4 to 6 times total.

Ballet 2 - Same as Ballet 1B but temps levé into a 3rd arabesque in place of the skip jump.

Ballet 3 - Same as Ballet 2 but temps levee into a 1st arabesque instead of the 3rd arabesque.

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.