

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 - 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.

OUB 1st Port de Bras. The head remains facing front.

Carry the arms through 1st (1-2), 2nd (3-4), grow tall (5-6), bras bas (7-8).

Repeat the 1st port de bras.

OUB 2nd Port de Bras. The head remains facing front.

Carry the arms through 1st (1-2), 5th (3-4), 2nd (5-6), bras bas (7-8).

Repeat the 2nd port de bras.

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

Ballet 2 - Introduce the quick OUB 2nd Port de Bras, in which the arms move to 5th position immediately. Use the same head positions as the slow 2nd port de bras. Then have your students do the following combination.

Repeat the head exercise from the Lesson 2 Port de Bras.

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.

OUB 2nd Port de Bras (slow), with use of the head.

Carry the arms through 1st (1-2), 5th (3-4), 2nd (5-6), bras bas (7-8).

Repeat the slow 2nd port de bras.

OUB 2nd Port de Bras (quick), with use of the head.

Carry the arms immediately to 5th (1), hold (2-4), open to 2nd (5-6), bras bas (7-8).

Repeat the quick 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 1A - Students begin standing in 1st position with the hands on the shoulders.

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

Ballet 1B - Same as Ballet 1A Tendu and Soutenu, with the arms held in 5th position.

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

Tendu (1-4), hold (1-4), close (1-4), hold (1-4): 2x right front, 2x right side (closing front, then back).
Repeat on the 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 (closing in back each time).

Repeat the battement soutenu side: left, right, left, right (closing in front each time).

*Take several classes to introduce both the tendu from 5th position and the soutenu from 5th position.

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

Tendu (1-2), close (3-4): 2x right front, 2x right side (closing front, then back). Tendu to the back (1-8), close (1-8).
Repeat on the left.

Battement soutenu side: tendu side (1-2), demi plié on the standing leg (3-4), stretch (5-6), close (7-8): Right, left, right, left (closing in back each time).

Repeat the battement soutenu side: left, right, left, right (closing in front each time).

Tendu side (1-2), place in second position demi plié (3-4), stretch the standing leg, coming to tendu side with the same leg as before (5-6), close (7-8): Right, left, left, right. (Tendus will close back then close front. Arms are held in 2nd during the tendu and 1st during the plié.)

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 front 2x, right side 2x, left front 2x, left side 2x.

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

Degagé (1), close (2): right front 2x, right side 2x.

Degagé (1), hold (2-4), close (5), hold (6-8): right back.

Repeat all on the left.

*You may vary the counts: holding more or fewer counts, continuing to go at a "normal" speed front and side, and having students hold longer/go slower to the back to build strength and stamina.

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.
 Introduce grand battement to the back: tendu back (1), battement (&), close (2), hold (3-4). Repeat back.
 Repeat all to the left.

Adage

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

Dégagé en l'air to the side with the right leg (1-4), close in 5th position front (5-8).
 Repeat with the right leg, closing back.
 Repeat all with the left leg.

*Leg height should be between 45 and 90 degrees. 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.

Ballet 3 - This month, we will introduce adage in the croisé line. Do continue to alternate between allowing students to face en face for a combination and croisé from class to class. This will allow them to see things like keeping their hips and shoulders level and square when they face front. But it will also allow them to practice in the croisé line.

En Face Option: Same as the previous month.

Croisé option:

Students begin standing in 5th position with the hands on the hips or shoulders. (Note: Students may use développé arms in the en face option this month. We like them to continue with their arms in 5th or hands on the shoulders for the croisé option for this month. Next month, they can add arms.)

Dégagé 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 (5-8).
 Repeat with the left leg to the back (1-8).
 Lift the left leg to retiré (1-2), extend to développé back (3-4), close (5-8).
 Dégagé en l'air to the side with the right leg (1-2), close in 5th position back (5-8).
 Lift the right leg to retiré (1-2), extend to développé side (3-4), close in the front (5-8).

Finish. Then repeat the entire combination on the left.

*At this time, students in this level should work toward a leg height of 90 degrees to the front and side and between 45 and 90 degrees to the back. Priority should be placed on correct alignment and placement, but a secondary priority should now be placed on leg height as well.

Spotting Practice + Pirouettes

Ballet 1A - Paddle turns with the hands on the hips.

Ballet 1B - Begin standing en face in 1st position with the hands on the shoulders and elbows side.

Option 1

1-4 - Look right and bend to the side to the right.

5-8 - Come up and look front.

1-4 - Look left and bend to the side to the left.

5-8 - Come up and look front.

Repeat all.

Option 2

1-6 - The left hand comes to the hip. The right arm goes through 1st, bras bas, 2nd, and 5th, leaning toward the right side then coming to center during the port de bras. (Basically, lean toward the working arm.)

7-8 - Bend over to the left with the left hand on the hip and right arm in 5th.

Repeat on the other side.

Ballet 2 - 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.

Ballet 3 - Begin standing in 5th position en face with the right foot front.

1-2 - Tendu the right foot side, arms through 1st to 2nd position.

3-4 - Close in 5th position plié with the right foot front, right arm comes to 1st to make 3rd position..

5-6 - Bring the right leg to relevé retiré, arms close to 1st.

7-8 - Close in 5th position plié with the right foot in front, the left arm opens to 2nd to make 3rd position.

1-2 - Bring the right leg to relevé retiré, arms close to 1st.

3-4 - Close in 5th position plié with the right foot in back, the arms remain in 1st position.

5-8 - Straighten the legs and hold with the arms in 1st position.

Repeat on the other side.

*If your students need additional difficulty, let them replace the second relevé retiré with a single pirouette from 5th.

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

Ballet 3 - Introduce soutenu turns traveling on the diagonal through the 4th: Begin in tendu to the front with the upstage leg. Piqué into a 5th position, crossing the downstage leg in front. Single turn. Plié. Stretch and tendu the upstage leg front. Repeat across.

*While we don't normally do soutenu turns in this way typically, this is preparation for piqué turns on the diagonal, which we begin teaching through the 4th.

Continue to work on preparations for chaînées from previously in this level traveling straight across the room.

Balancé, Waltz, and Mazurka

Ballet 1A - Introduce a simple pas de basque step. From the back of the room, step to the side on the right foot. Place the left foot in front with the knee bent and foot in demi pointe. Put weight on the left foot (still in demi pointe) and return your weight back to standing on the right foot. Step to the side on the left foot. Place the right foot in front with the knee bent and foot in demi pointe. Put weight on the right foot (still in demi pointe) and return your weight back to standing on the left foot.

Option 1: Do this step in columns from the back to the front of the room with the hands on the hips.

Option 2: Do this step freely around the room.

Option 3: Call out different pathways (or even use props like cones to indicate pathways) for students to travel through.

Option 4: Any of the above options, but students hold their skirts and swish them from side to side as they pas de basque.

Note: Keep the lower levels (1A/1B) at a slower tempo. For Ballet 2 and Ballet 3, if students are doing the exercise well through all of the above options, have them try it at double speed. You could also have them do 2 slow pas de basques followed by 4 fast pas de basques.

Ballet 1B - Same as Ballet 1A.

Ballet 2 - Same as Ballet 1B.

Ballet 3 - Review the pas de basque preparation from Ballet 1A.

Next: Traveling from the back of the room, side to side and forward. Have students hold their hands on their hips at first. As they are more comfortable with the combination, let them hold their skirts—swishing them side to side in the pas de basques.

1-2 - Pas de basque right.

3-4 - Pas de basque left.

5-6 - Pas de basque right.

7-8 - Soutenu turn left.

Repeat all on the other side.

Continue all the way down from the back of the room.

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 class.

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 class.

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

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

Ballet 2 - Glissade + Assemblé

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.

Ballet 3 - Sissone Fermée

Begin in 5th position en face with the right foot front in the back of the room. Hands on the shoulders with the elbows to the side. This combination will travel side-to-side during the sissonnes and en avant (forward) during the saubresauts.

Sissonne fermée to the side toward the right foot, closing the left foot front (&-1), stretch (&), plié (2).

Sissonne fermée to the side toward the left foot, closing the right foot front (&-1), stretch (&), plié (2).

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

Repeat all the way across the room. This combination does not naturally reverse so will need to be done again.

*If your students are just being introduced to the sissonne step, you may have them only do that portion of this combination first, before having them do the entire combination.

*Arms may be held in bras bas during this exercise once students have shown they can complete it with correct posture with the hands on the shoulders and elbows side.

*An additional, more advanced arm would be to hold the arms in 3rd position during the sissonnes and 3rd arabesque during the saubresauts. You can also take this version traveling on the diagonal instead of from the back of the room. (When traveling down the diagonal, students' first sissonne should travel sideways, toward the downstage side first.)

*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 options for this level: Picked up runs, pony trots, skips, skips with half turns, prances, galops sideways, galops forward.

Ballet 1B - Traveling options for this level include anything from Ballet 1A plus galop-skips (galops forward, changing feet).

Ballet 2 - Traveling options for this level include anything from Ballet 1B plus chassé-temps levé (brusing front, in sur le cou de pied, in retiré, or arabesque).

Ballet 3 - Traveling options for this level include anything from Ballet 2 plus grand jeté entourant preparation, run and grand jeté, run and assemblé en avant.

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.