

**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** - Introduce the quick OUB 2nd Port de Bras, in which the arms move to 5th position immediately. Then have your students do the following combination.

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). The head remains facing front.  
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). The head remains facing front.  
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 1B** - Same as Ballet 1A Port de Bras.

**Ballet 2** - Repeat the head exercise from the Lesson 2 Port de Bras.

Students stand in a natural 1st position in correct ballet posture for 8 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, with the use of the head.  
Carry the arms through 1st (1-2), 2nd (3-4), grow tall (5-6), bras bas (7-8).

OUB 2nd Port de Bras (slow), with the use of the head.  
Carry the arms through 1st (1-2), 5th (3-4), 2nd (5-6), bras bas (7-8).

OUB 2nd Port de Bras (quick), with the use of the head.  
Carry the arms immediately to 5th (1), hold (2-4), open to 2nd (5-6), bras bas (7-8).

**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.  
 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 pli  on the standing leg (5-6), stretch (7-8), 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 pli  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).

Tendu side (1-2), place in second position demi pli  (3-4), stretch (5-6), hold (7-8), tendu side with the same leg as  
 before (1-4), close (5-8): Right, left, right, left. (Open the arms to 2nd position for this section.)

**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 pli  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 pli  (3-4), stretch the standing leg, coming to tendu side with the  
 OPPOSITE leg as before (5-6), close in front (7-8): Right, left, left, right. (Arms are held in 2nd during the tendu and 1st  
 during the pli .)

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

## Battement Degag 

**Ballet 2** - Students begin standing in 5th position with the hands on the hips or shoulders.  
 Tendu (1), hold (2), lift to degag  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.

Degag  (1), close (2): right front 2x, right side 2x.  
 Degag  (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 front with the right leg (1-4), close (5-8).  
 Repeat with the right leg to the front.  
 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 to the side, closing back.

Repeat the entire combination on the left.

\*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** - Continue to work en face and in the croisé facing. 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. Students may add typical développé arms for the développés this month.

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** - 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 en face in 1st position with the hands on the shoulders and elbows side.

Combine options 1 and 2 from the previous month:

1-8, 1-8 - Option 1 beginning to the right

1-8 - Option 2 to the right

1-8, 1-8 - Option 1 beginning to the left

1-8 - Option 2 to the left

**Ballet 2** - 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.

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

1-2 - Tendu the right foot side

3-4 - Demi plié, right arm comes to 1st

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

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

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

8 - Close to demi plié with the left foot front

8 - Stretch, open the arms to 2nd

## 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** - Same soutenu turn combination as previously, on the diagonal.  
Introduce chaînée turns traveling straight side across the room. (We continue straight side before introducing on the diagonal because it's easier for students to visualize the half turns within the chaînées.)

## Balancé, Waltz, and Mazurka

**Ballet 1A -**Option 1

Have your 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 for coordination.

Option 2

When your students are ready, put it into a combination. Have students stand in a large circle (either as a single, large group; or take turns in several smaller groups).

1 phrase: Balancé preparation step 4x (right, left, right, left), in place.

2 phrases: Repeat the balancé preparation step 8x, traveling in a circle.

1 phrase. Balancé preparation step 4x, in place.

**Ballet 1B -** Same as Ballet 1A.**Ballet 2 -**Option 1

Have your students practice balancé from side-to-side, turned out, really focusing on the technique of their lower bodies. Once they have that, add arms. Have students move their arms from 3rd position to 3rd position as they move side to side.

Option 2

When your students are ready, put it into a combination. Have students stand in a large circle (either as a single, large group; or take turns in several smaller groups).

1 phrase: Balancé right, left, right, left. Students will move side to side, but not travel yet in their circle.

2 phrases: Pique on to the right foot into 5th position sous-su (left leg close back). Bourrée in a circle.

1 phrase. Repeat the first phrase.

1 phrase: Pique on to the right foot into 5th position sous-su (left leg close back). Bourrée in a circle.

Step onto the right leg and tendu the back leg into a tendu with 3rd arabesque arms.

Repeat the entire combination on the left.

\*Please note: This combination is a little faster than this level has done for balancés so far in this curriculum. If you need to slow it down for them by having them do half as many balancés, that is more than fine. If your students are very sloppy in their balancés at the faster tempo, slow it down until they are ready.

\*\*For this option, choose have students begin with their hands on their hips. If they need added difficulty, you may add arms for them.

**Ballet 3 -** Introduce the mazurka step: step onto the right foot in plié, brush the left foot front similar to a frappé and do a slight chug on the right leg. Chug again on the right leg with the left leg extended in a degagé height. Repeat, stepping on the left leg. Continue across the floor. You may choose for students to travel from the back of the room, from one side to the other, or along the diagonal.

## 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 with Quarter Turns**

You can make this activity fun with props. You can get mini toy gardening tools, or use the printable harvest tool cards for your students. Place/tape a tool in front, behind, and on each side of each student performing the exercise. You can also use painter's tape to tape a spot on the floor. These are the spots your students will point to as they do spring points and spring heels with 3/4 turns.

Begin in 1st position with the hands on the shoulders or hips with elbows directly side.

1-2 - Spring point with the right leg extended.

3-4 - Quarter turn to the right with a spring point with the left leg extended

5-6 - Quarter turn to the right with a spring point with the right leg extended

7-8 - Quarter turn to the right with a spring point with the left leg extended

1-8 - Repeat.

Repeat all to the other side.

Next, have your students do the same combination with spring heels. This can be done in another class, or right after the spring point version.

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

**Ballet 2 - Double Spring Points + Spring Points with Quarter Turns**

Same setup as in Ballet 1A/1B. Have your students do the Ballet 1A combination before having them do the following.

Begin in 1st position with the hands on the shoulders or hips with elbows directly side.

1-2 - Double spring point with the right leg extended.

3-4 - Double spring point with the left leg extended.

5-6 - Double spring point with the right leg extended.

7-8 - Double spring point with the left leg extended.

1 - Quarter turn to the right with a spring point with the right leg extended

2 - Quarter turn to the right with a spring point with the left leg extended

3 - Quarter turn to the right with a spring point with the right leg extended

4 - Quarter turn to the right with a spring point with the left leg extended

5-6 - Double spring point with the right leg extended.

7-8 - Double spring point with the left leg extended.

1-8, 1-8 - Repeat.

Repeat all to the other side.

Next, have your students do the same combination with spring heels. This can be done in another class, or right after the spring point version.

**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. 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** - Same as Ballet 1A.

**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 levé into a 1st arabesque instead of the 3rd arabesque. An additional option for Ballet 3: Chassé forward, temps levé in 3rd arabesque on the right, step through to chassé forward, temps levé in 3rd arabesque on the left.

### 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 the right foot front (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.