

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).

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).

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).

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

Ballet 2 - Introduce OUB 4th Port de Bra with the use of the head, then have 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 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).

Slowly, OUB 4th Port de Bras, with the use of the head.

Carry the arms through 1st (1-4), open 4th with the right arm high (5-8), open the right arm to 2nd (1-4), lower both arms to bras bas (5-8).
Repeat on the other side.

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), 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 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), close (5-8): 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).

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. (Open the arms to 2nd for this portion. Tendus will close back 2x then close front 2x.)

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 (1-4), close (5-8), 2x. Repeat on the left.

Battement soutenu side (1-4), stretch and 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 plié (3-4), stretch the standing leg, returning to the original standing leg in retiré on flat (5-6), hold 7-8.

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

Do the retiré/temps lié portion to the right then to the left.

If desired, do the retiré/temps lié portion a second time to each side.

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

Adage

Ballet 2 - 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.

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 but change the arms. Prepare the arms to 2nd position to begin. As the student does degagé en l'air, they should bring the arms to bras bas (&) through 1st to 5th position as they raise their leg (1-2), hold their arms in 5th as they close and then développé. Then open their arms to 2nd position as they close from the développé.

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.

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 (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).
 Degagé 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).
 Plié with the arms coming to bras bas (1-2), sous-sus with the arms coming quickly through 1st and to 5th (3), hold (4).
 Bourrée turn counter clockwise to the left, changing the feet so the left leg is front, ending to face corner 2 to finish in croisé 5th position with the left leg front (5-8).
 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 below::

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

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 - Begin standing in 5th position en face with the right foot front. The hands should be placed on the shoulders with the elbows side.

1-2 - Tendu the right foot front.

3-4 - Close in 5th position plié.

5-6 - Bring the right leg to relevé retiré.

7-8 - Close in 5th position plié.

1-8 - Repeat with a quarter pirouette in place of the relevé

Repeat a total of 4 sets, closing the final quarter turn pirouette in back to be able to start the other side.
Repeat the entire combination on the other side.

*Optional: If students are proficient with quarter turns, allow them to do half turns instead. If they are proficient in half turns, you may have them progress to full turns in place of quarter or half.

**Note: Holding the hands on the shoulders requires students to hold their upper backs while turning. It also helps to prevent the student in "winding up" as they turn.

Ballet 3 - Same combination as Spotting Practice + Pirouettes 10 in Ballet 2 but with full turns in place of the quarter or half turns. If students are proficient in single pirouettes from 5th, you can add difficulty for them by progressing through the following options.:

Retiré, single pirouette, retiré, double pirouette

Retiré, double pirouette, retiré, double pirouette

4 single pirouettes

Single pirouette, double pirouette, single pirouette, double pirouette

4 double pirouettes

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, **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 2 - Begin in 5th position en face with the right foot front. Battement soutenu the right leg side (1-2), piqué to sous sus with the left in front (&-3), full detourné to the right to face front with the right leg in front (4), hold (5), plié (6), stretch (7), hold (8). Repeat across the floor. Other side.

Ballet 3 - Choose practicing any of the following, depending on your students' ability.

1. Practice soutenu turns and piqué turns in either sur le cou de pieds or retiré with the plié and tendu between turns.
2. Practice soutenu turns continuously across the floor on the diagonal, continuing to go through the 4th in this level.
3. Practice single piqué turns continuously across the floor in either sur le cou de pieds or retiré, continuing to go through the 4th in this level.

*We recommend introducing piqué turns initially through the 4th (stepping forward) in this level and then later through the 2nd (stepping to the side) in future levels.

Continue practicing chaînée turns traveling straight side across the room.

When students are ready, you may also allow them to work on chaînée turns on the diagonal.

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 - Work on 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.

Next, add music. Have them hold their hands on their hips. Have them progress through the following options, depending on the ability of your class.

Option 1: Mazurka straight across the room on the diagonal.

Option 2: Mazurka as a large group or several smaller groups in a circle.

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 + Galops

Students begin standing en face in 1st position with the hands on the hips. With music, the combination starts around 18 seconds into the track.

For this combination, each level will progress differently. You can give you classes different sections each week to combine them at the end of the month. Ballet 1A should aim to complete Parts 1 and 2 combined. Ballet 1B should aim to complete Parts 1 and 2 combined, then Part 3 as a separate combination. Ballet 2 should aim to complete Parts 1-3 as a single combination. Completing Parts 1-4 as a single combination would be an advanced option for Ballet 2. Ballet 3 should aim to complete Parts 1-5 as a single combination.

Part 1

Spring points: pointing with the right leg, with the left leg, then 2x with the right leg.

Repeat the spring points starting with the left leg.

Repeat all.

Part 2

Squat down (in parallel), then jump out into a fireworks jump (so your arms and legs are extended in an X shape). Do a total of 4 sets.

Optional: Make silly faces like clowns or gestures when you jump out.

Part 3

3 galops to the right (turned out).

Hop onto the right leg with the left leg in sur le cou de pied derrière or retiré derrière.

3 galops to the right (turned out).

Hop onto the right leg with the left leg in sur le cou de pied derrière or retiré derrière.

Part 4

Quick picked up runs in a circle around yourself to the right.

Quick picked up runs in a circle around yourself to the left.

(These will be quick. The feet will “pick up” in the back at more of a cou de pied height rather than a retiré height. The emphasis should be on pointing the feet quickly here.)

Part 5

Repeat Part 1.

Spring point right, left, right.

Step onto the right foot and hop in a parallel passé (or a single skip), turning so you're facing side instead of front.

Arms are in a 1st arabesque position.

Ballet 1B - See Ballet 1A.

Ballet 2 - See Ballet 1A.

Ballet 3 - See Ballet 1A.

Grand Allegro

Ballet 1A - Traveling along the diagonal: Students run and jump in a skip position halfway across the room, then continue to run off. When they jump, hold the tambourine up high with one hand and tap it with the other hand. Optional: Students can shake the tambourine as they run.
Next: Let students do a jump of their own choice in the combination.

Ballet 1B - Same as Ballet 1A with the following mid-way jump options:
Skip position (hands tap the tambourine up high)
Arabesque (hands tap the tambourine up high)
Jump of choice

Ballet 2 - Same as Ballet 1A and 1B with the following mid-way jump options:
Skip position (hands tap the tambourine up high)
Arabesque (hands tap the tambourine up high)
Brush front while jumping (hands tap the tambourine up high)
Jump of choice

Ballet 3 - Same as Ballet 1A and 1B with the following mid-way jump options:
Skip position (hands tap the tambourine up high)
Arabesque (hands tap the tambourine up high)
Brush front while jumping (hands tap the tambourine up high)
Grand jeté (with straight legs and the front leg brushes, hands tap the tambourine up high)
Jump of choice

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.