

BALLET ARTS

Classical Ballet

1



LEVEL
1

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Classwork & Teaching Suggestions *for the*
Ballet Teacher of students age 8 to 12



the
**BALLET
SOURCE**

Classical Ballet 1:

Classwork and Teaching Helps *for the Ballet Teacher of Students age 8 to 12*

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The Teacher Must Decide

The Ballet Arts series of manuals provides information, activities and suggestions for the teaching of ballet to children. The materials in these books have worked well for the author, and for other teachers of her acquaintance. However, the author cannot know what approach or which physical activities will be appropriate and safe for any particular teacher, class, or student. It is the responsibility of each ballet teacher to use his or her best judgment in applying the information and teaching suggestions contained herein, and in using the activities, enchainements, dances and teaching materials contained in the Ballet Arts series from The Ballet Source.

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I. Preparing to Teach

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Suggestions For Teachers

Students ready to begin Classical Ballet 1 should be able to do a Ballet Arts for Young Children: Level 4 class without difficulty. If any of the students have difficulty with natural movements or pre-ballet skills, include that work in the Ballet I class for as long as it is needed.

During the first few lessons, observe which students seem to have problems, and with which skills. Make a list to use in planning future lessons.

Movements that should be fairly easy for them to learn include:

- Steps that move forward: ballet walks, parallel retiré walks, the ballet run, skipping, marching with arms swinging naturally in opposition, forward gallops, changing feet with every fourth gallop.
- Steps that move sideways: side gallops, step, close, step, point in front.
- Movements done in place: point forward and close, heel forward and close, swaying, tip toe turns, sautés in parallel position, spring points to the front, quarter turn jumps with spotting.
- Floor work: flexing and extending feet, turning legs in and out, lifting and lowering legs a few inches; curling and stretching the body

(Turtle Stretch), using hands and arms to show expression, and for miming simple story ideas.

Remember the “twelve week rule”. It works for all ages, all levels. **It takes about twelve weeks to learn a new skill, or to break a bad habit.**

It also takes about twelve weeks for a bad habit to become permanent! So, don't feel that every mistake needs to be corrected on every exercise. It works better to pick one main thing to fix per class, and make it a class lesson.

In a week or two, when that item is coming along nicely, add the next improvement. In this way, students will not become overwhelmed with too much information at once. They will be far more likely to understand, remember, and accomplish their technical improvement.

About coordination: Just because a student is eight or older, is no guarantee that their natural coordination development is at the expected level!

Some students may still need to work on skills from the pre-ballet grades. Work these items into the Ballet I class in slightly more complicated formats so that it does not seem like “baby work” to these older students.

For example, practice for skipping could be set in this way: 8 skips

forward around the circle, 8 walks forward, grab hands and face into the circle for 8 side gallops to the right, drop hands and do 4 jumps turning right 1/2 turn to face other direction. Wait 4 counts, then go the other direction around the circle.

Use the review of basic movement skills as a warmup for class, or as a diversion halfway through the class. Since you are after the improvement of natural coordination, you will not want to “correct” these exercises. Just get the students coordinating with each other, with the music, and the choreography. These activities can be done with partners.

Anything done to improve coordination needs to be fun, and non-technical. Best results occur when the student is not concerned very much with the movements being practiced, but is performing spontaneously, and concentrating on the fun of working together with classmates, and on the challenge of the choreographic setting.

Ballet 1 is where the barre is introduced. All exercises done at the barre should face the barre for at least the first semester. Second term students can try a few things standing sideways to the barre, so long as their posture does not become unbalanced .

If your barre has a mirror behind it, this lets the students see you in the mirror, and you can guide them in their performance. If not, you might want to do new things with backs

to the barre, and arms stretched out along the barre, so they can see your signals and gain confidence as they are learning. Another solution is to use a portable barre. Or, learn the exercise in the center, then try it at the barre.

Demonstrate facing them, in mirror image. Demonstrate with the amount of turnout you want them to use, 90°, not what your personal best turnout is. They will copy!

Ballet 1 students are pretty smart. They will learn an exercise pretty quick if they know you expect this of them, and it is presented clearly in a setting within their ability, and they are given the opportunity to practice it in class.

They will not usually put forth the effort to learn and remember things if they know they don't really need to, that they will always be able to follow the teacher, or a demonstrator.

Starting at age eight, students are capable of taking some responsibility for their own learning. It is the teacher's job to present, to guide, to help with improvements. It is the student's job to learn what is presented, and to work on improving it.

Make it clear that they will be expected to respond with that learning both as a class, and as individuals. This is why they need to have a memorized barre, and some memorized items in the center. Otherwise, why learn it if it will be all different next week anyway?

When the setting of the pliés or tendus is always different, the students must focus their attention on the setting, the choreography. This leaves no room in their concentration to work on improving the movements themselves. Technical improvement is what you want. Teach in a way that makes it possible and probable.

If there is always someone to follow, the students will, by necessity, focus on following, not on learning, or remembering, or improving. An assistant can help while they are learning, but you need to let the class do it on their own as soon as possible. Then, the assistant can help you watch for those who need assistance, and give individual help.

Put the burden of learning on the students. Have confidence in them. Present a movement. Let them try it. Compliment their efforts. Repeat.

When they have the general idea (not perfection!) of the exercise, let them try it. If you make improvements, make only one, and let them immediately do it again, working for the improvement. Compliment their efforts.

Many of the physical limitations given for younger ages are now changed. But not all. These kids are still growing, and still need to not have their joints and muscles over stressed. Pain should be avoided.

Be sure feet are lined up correctly with knees. Correct skeletal alignment

in natural movement makes correct alignment for ballet possible.

Correct alignment for ballet makes correct muscle use happen. Correct muscle use is what constitutes correct technique, at all levels of study. In beginners, something can be right,

and actually look wrong. Damage is caused when it looks “right for ballet,” but is wrong in terms of skeletal alignment or muscle use.

Keep the exercises fairly short. Change legs often, change types of movements frequently to give moments of rest to various muscle groups.

Long exercises requiring concentration on technical effort result in the muscles getting too tired to do their best work.

Short exercises, within their ability to concentrate and use the muscular control needed for technical correctness will result in faster technical progress over time.

Longer exercises that are appropriate for beginning students will improve their coordination: skips, gallops, polkas, etc. This helps their aerobic development and, it strengthens the base of natural movement which is necessary for success in ballet.

There is no need to worry about “muscle endurance” at this stage. Endurance will come, gradually, year by year. Working specifically for muscle endurance during the middle

childhood years will quite likely enlarge the muscles unnecessarily, and slow down the development of artistry and technique.

Get an understanding of the basic elements of ballet into them first. This will take about four years!

I used to think my first year ballet students looked awful. Then I saw some pictures of first year students in a book about the Russian ballet schools. Their beginners looked even worse! Everyone's beginners look bad when compared to the more advanced classes.

Learn to see the beginnings of correct effort, the technique in embryo. Keep the work within their abilities, and your beginners will look wonderful! They will look good for where they are on that road to learning ballet. They will improve year by year.

Seven Classical Ballet Principles For The Ballet 1 Class

I. First Principle: Stance, or posture, as is correct for beginners of this age.

Begin with the best alignment the student can do easily, without stress. Strength will come. Avoid straining and overusing muscles: Give them time to strengthen.



Work from the feet up. Weight is evenly distributed over the triangle of the foot.

Achilles tendon should be perpendicular to the floor: feet are not pronated, rolled, or sickled.

Hip bones remain horizontal, and facing squarely to the front.

Back is lengthened, as to student's ability.

Shoulders are centered above hips, not twisted, not pulled back.

Shoulders should be relaxed, down at their lowest comfortable position.

Head is lifted, centered above and between shoulders. Neck is stretched upward.

II. Second Principle: Correct use of demi plié.

Students must gain the strength

needed to use the demi plié correctly at this level.

When knees bend, the rules for feet still apply. Feet must be in alignment with knees.

Demi plié is a movement, not a position.

The movement should fill the music.

Posture must not change during the plié.

III. Third Principle: Correct understanding and use of turnout.

Legs turn out. Feet come along for the ride! Legs turn out equally, especially in 3rd, 4th, and 5th positions. Whether on the floor or in the air, equal turnout from the hip socket is the rule.

When feet or legs extend forward or back, they are in line with that hip joint and do not cross the center of the body. Use an open fourth in all movements for beginners.

IV. Fourth Principle: Correct and complete use of the joints and muscles in the feet.

The feet should be used completely, while in contact with the floor, whenever the foot moves out and in from first, whether in a battement tendu or as part of another movement.

When moving out from first position, the arch stretches as the foot moves outward in a straight line. The toes remain relaxed until the ball of the foot is about to leave the floor. From there, the metatarsal joint extends the toes showing a fully pointed foot at the end of the movement.

The same movements are reversed as the foot returns to first position.

V. Fifth Principle: Classical styling of the arms in positions and during port de bras.

Arms always go through first position, or a low first, on their way to other positions.

The path of a port de bras is up in front, down at the sides.

Hands never cross the center line of the body in the standard classical positions.

VI. Sixth Principle: Head and eyes complete the classical style.

Head lifts and moves, independent of the neck; eyes look where head is facing.

Movements of the head do not involve the shoulders.

VII. Seventh Principle: Musicality.

Students must learn to listen to the accompaniment, and to follow it.

Nearly all children old enough for technical ballet are able to distinguish musical introductions, and can learn to start on the main music.

Insist that all classwork begin and end with the dancer showing proper respect for the music. If they have trouble hearing the beats, teach them to “sing” the movements with the melody as they perform the exercises.

Using the Principles In Class

A Locomotor Warmup Helps Them Dance!

It warms up their bodies by a gentle use of all muscles; increases circulation; “wakes them up” with a feeling of fun; gives a chance for interaction with classmates, and contributes greatly to the improvement of coordination.

Example: 2 gallops on the right, two on the left, 4 skips, repeated around the circle. Can do as partners, outside partner crossing over in front on the skips each time.

Demi Plié

Don’t collapse or sit, keep posture lifted; maintain consistent turnout.

Battement Tendu

Hip placement perfect: hips horizontal, not tilted forward or back, not tucked under, facing squarely to the front. Then turn legs out to ability, not beyond.

Tendus forward or back go directly forward of the position they start in.

Tendus from first are to the open fourth.

In later grades, tendus from third are between the open and crossed fourth, in a “closed” or Cecchetti fourth. Tendus from fifth go to the crossed fourth.

Grand Battement Devant

Backs are stable, body quiet; leg moves alone, weight is centered on standing leg.

Legs off the floor are always in the open fourth, or in 2nd; never in a crossed fourth.

Making Corrections That Last

Avoid correcting students during the music, it prevents them from listening to it.

Correct only one item or idea per exercise, give it as an improvement, not a criticism.

Repeat the exercise after the improvement, to give them a chance to try the improvement. Compliment their efforts, even though they are not perfect! Perfection is a process, not a place.

A Way to Help the Arms

Teach students the placement of first and second positions while lying on the floor on their backs. The control needed from the upper back in first position can be felt better in this position.

Also, the keeping of the arms forward of the body in second is easier to understand. Elbows don’t touch the floor in second position.

Can do fifth here, too, and feel whether the shoulders stay in place as they should; can see fingers. From fifth, draw rainbows to second.

Allegro

Calf muscles throw you into the air, shin muscles catch you when you land. BOTH must be strong and flexible. Exercises using flexed feet help strengthen the landing muscles for soft graceful allegro.

A sense of the centering of balance and of a controlled transferring of weight is need in jumps just as much as it is in those steps done on the ground.

Hops in Attitude Devant

Stretch the underneath leg and foot. Lifted foot must not cross center line of body.

Learning this movement starts them on controlling the legs during grand allegro.

Polkas, Skips, Gallops

All gallops, skips, polkas begin with a hop.

In the forward polka, legs and feet should stretch underneath and nearly meet in an extended third position at the top of each hop. When turning the polka, spot the turn. Tuck the lifted foot on the calf with knee turned out. The half turn happens on the hop.

Grand Allegro

The athletic shoes that students wear every day give wonderful protection to the feet. Then, when they put on ballet shoes, the feet are no longer protected, and are more vulnerable to injury than in previous generations.

Approach any grand allegro type movement with caution until sufficient strength has been built in the feet and legs. Beginning students do enjoy the running and leaping, but be aware that it should be done gently, naturally, not too high, and without technical details.

Free Or Unset Enchainements

Once the class has learned some steps, an occasional free enchainement will sharpen their quickness in learning, and give a more interesting practice of the steps.

Keep it simple, easy, fun. Such as: one or two technical steps then a short run and curtsy, or skips finishing with a ballet pose.

Second semester, Give them one in class each week. Keep these within the students' ability to do well on the third time through.

Using The Open Fourth Position

Crossed fourth is opposite fifth, and open fourth is opposite first. Fifth position and the crossed fourth position actually prevent the best use

of the muscles, those that rotate the leg outward, and produce turnout.

Therefore, should spend the first year moving in and out of first position, adding third position the second year, and saving fifth position until the intermediate grades when the strength for turnout is secure.

It is very important to establish strong movement habits to the open fourth, because once the leg leaves the floor, it opens to the open fourth position, even when coming from fifth.

The crossed fourth is correct to use only when both feet are in contact with the floor, as in tendus from fifth, relevés in fourth, etc.

The original ballet fourth was an open fourth! The crossed fourth is a modern addition, to give a more centered appearance during performances, and to compliment the fifth position in pointe work.

Ballet Theory Is the Use of Terminology

Theory is the defining and naming of the steps, movements, and positions used in ballet. Students need to use the language of ballet. That means the teacher must use it consistently in order to set the right example.

In the pre-ballet classes I'm sure you did not hesitate to say "point, together", or "gallop, gallop, gallop" as they were doing these movements. As the students progress into "real" ballet,

with more of the traditional French terms, it is even more important that you use the correct names of things as you present them, and as the students do them.

These words, like any other words they have ever learned, are not going to be learned without a lot of correct usage. They need to hear, see, do, and say.

Make sets of flash cards to use occasionally in class. Or wall charts. Handouts to take home help, but there does need to be something visual in the classroom as well.

Teaching Them To Be Musical

Many dance teachers find this difficult. Most do not teach it directly, but hope or assume the students will absorb it through the ballet work in class.

Idea: To make them aware of differences in blending dance with music, choose an exercise that is easy to do, and very well learned. Try it to different pieces of music, with different speeds and feelings, showing artistic differences which match the feel of the music.

Rather than searching for recorded music for something like this, find a music teacher or piano accompanist who will look at the ballet exercise, then find for you short selections from the classics with which to do the various tempos and feelings.

These can be recorded by the pianist ahead of time. A single piece of music

can sometimes be played at varying speeds and with different dynamics.

Another Idea: Try doing an exercise with a metronome. It is not as easy as it sounds! We hear a great deal more than just the beats in a piece of music. We depend on the total picture of sound that the music makes when we dance.

This should make the students aware of the relationship of music to dance, and of the multiple components in music.

Music is a very important partner in dance. Yet, most dance teachers have very little background in music, and what they do have seldom applies to the teaching of dance.

Find a piano accompanist or music teacher who can understand your needs, and help you to help your students blend their dancing with the music.

Hopefully, this discussion of beginning principles will be helpful to you in planning the year's work. May your classes be fun, and may they create wonderful dancers!

Teaching Placement For Ballet 1

Ballet Posture

Stand tall, reasonably straight, weight balanced correctly over feet: the first and most important lesson in ballet.

1. Stand evenly on the triangle of the foot, weight evenly distributed between the two feet. Two thirds of the weight is on the balls of the feet, one third on the heels.
2. Feet must be correctly aligned with the knees in all movements, with insteps lifted to form the arch.
3. Legs are turned out at the hip joints.
4. From the waist, pull tail downward, and stomach upward.
5. Pelvic bone held is level and square.
6. Shoulders are relaxed, shoulder blades flat against the back.
7. Arms are relaxed, slightly rounded.
8. Neck is stretched gently upward, and is vertical; head is lifted, and moves independently of the neck.
9. Eyes look ahead, with expression.
10. When the body is centered within the lines of gravity, it takes less effort to stand, and movement becomes easier.

For some, this new way of standing may take getting used to. But, the body will adjust to it, and eventually feel at ease and alive when standing correctly for ballet.

“The total picture of a dancer: legs, arms, head, hands, feet, expression, can be compared to a chord on the piano, with all of the correct notes striking at the same time.”
—Alan Hooper

Feet

Feet must not roll or sickle; knees must point the same direction as toes.

This is taught with demi plié. Students must not turn feet out further than their knees (legs) can go.

The demi plié in second position is sometimes helpful in teaching use of the sartorius and outward rotators for turning out the legs. Those who find this concept difficult, can be helped with pliés and rises done in the parallel position.

Hips must be centered over the supporting legs, or leg.

This concept is taught with the “transfer of weight” exercise. Later, the concept of hips and shoulders making a rectangle which must have “square corners” and which must balance over the leg or legs being stood upon, may be explained.

Another help: stand facing the barre in second position. Shift the weight over the right leg, pointing the left foot. Hips must center over the right leg, and be level. Shift to 2nd, then to the left leg, checking the centering of the hips in each of the three positions.

Knees are pulled up when straight.

This can be taught with leg lifts and rises, and used in battement tendus. Eventually it will be applied to sautés. They must not confuse the straightening of the knees with the incorrect throwing back of the knee joints.

Movements are isolated.

In grand battement devant only the leg moves. In sautés, the legs do the jumping, the rest of the body is quiet. In port de bras, the arms move independently from the shoulders.

Special Rule For Knees and Feet:

When the heels are off the ground, the knees are straight; when the knees are bent, the heels must be on the ground.

This enables the leg muscles to do their intended jobs during jumps. The calf muscles throw the dancer into the air for sautés; they do the work of lifting the heels and the weight of the body in rises and relevés.

The muscles on the front of the lower legs control the landing from sautés, and the coming down from rises and relevés. These “shin muscles” should be used during demi pliés, and when landing from jumps. If heels pop up, they are not being used.

An exercise to help the shin muscles learn to work and strengthen:

- 1 Demi plié and stay down.
- 2 Lift toes off the floor, keeping everything else the same. You can feel the shin muscle tighten slightly.
- 3 Relax the toes to the floor.
- 4 Straighten from the plié.

Use of the shin muscles is taught with demi plié and rise. Be sure the two sets of leg muscles truly do take turns, and do not overlap their efforts.

This coordination of the two opposing sets of lower leg muscles produces good ballon in a dancer. If the above rule is followed in all adage and barre movements, it will help the allegro to be smoother and more graceful.

Hips must be parallel to the floor.

Hips are either perpendicular to or parallel to the barre; and must face squarely forward of the dancer without twisting or turning. To get correct advanced placement, the student must go through the absolutely square beginning placement for several years. This builds correct muscle use.

Port de bras is a good place to practice holding the body muscles correctly. It is important that posture be held correctly during battement tendus, as this exercise tends to train the muscles and to stabilize the basic placement. A tiny movement of hips in tendus will lead to larger errors in larger movements, and to more difficulty with balance in the center.

When the leg lifts to the back, the hips will tilt to face the floor, but still remain absolutely parallel to the floor. In order for this to happen, the shoulders must move forward and lower, as the back assumes a curved position due to the tilt of the pelvis.

Beginners should exaggerate this forward motion of the body until it is well understood, and until the upper and middle back areas are strong enough to begin to help lift the leg.

Under no circumstances should a student try to remain in the basic upright posture while lifting the leg to the back.

It is not really the exact “position” that we are after in ballet, but the correct and most efficient use of the various muscle groups.

When this concept is understood, teachers do a much better job of preparing students for advanced work. They do not allow beginners to strain for an “advanced line” before their muscles are strong enough to do it correctly. It takes a few years for the turnout muscles to strengthen sufficiently to actually do their share of the work in lifting the leg, for example, in an arabesque.

To require the student to lift the leg to their maximum ability before these muscles are fully trained causes other, stronger muscles to take over and do this work, leaving the turnout muscles to get continually weaker by comparison. Lifting too high too soon can prevent correct technique at more advanced levels.

Finding Their Best Posture

Have the student stand with feet parallel, two thirds of the weight on the front half of the feet, and one third on the heels.

Arms are relaxed, head is straight and level. They need to feel as tall and in balance as possible.

Now, lay your hand, flat, gently on top of the student's head. Ask the student to not change her posture at all, but to try to keep her head in contact with your hand. Lift your hand very slowly, about a half inch, perhaps a little more, for as long as the student can pull up taller.

Can They Skip? Can They Do Spring Points?

Skipping requires balance, symmetry in muscle use, and natural coordination.

12 Basic Pre-Skipping Skills

1. **Standing** evenly on two feet, feet matched.
2. **Walking** smoothly, steps of equal length; equal use of both legs.
3. **Running** smoothly, equal use of both legs, arms moving freely for balance.
4. **Crawling**: knees are picked up, not dragged, equal use of both sides of body; good sense of balance shown.
5. **Jumping on two feet**: equal use of both legs, correct knee action, weight equal, in place.
6. **Arms**: swing them forward and back, in unison or alternating; lift them sideways to the horizontal, showing symmetry.
7. **Head** is held upright and level.
8. **Feet**: flex and extend ankle joints, rise easily on two feet to the quarter or demi pointe.
9. **Marching**: lift knees to the horizontal, arms swinging freely in any pattern.
10. **Hopping on one leg**: 8-10 on each leg without losing balance, hands on waist.
11. **Forward Gallops**: able to use either foot in front, arms held in demi second position.
12. **Side Gallops**: able to go both directions, arms in natural second.



Watch to see which skills the “non-skippers” have difficulty with. Work these basics into the activities for the entire class for a few weeks.

If these skills seem OK, and a student is still not skipping, try having them hold hands and skip with an assigned partner who is a strong skipper. Have everyone skip with assigned partners at this time; don’t draw attention to what one or two children “can’t do”.

Take several lessons to teach various skipping activities. Have them skip in trios, with the weak skipper in the middle, use the “skaters arms.” Ask them to “match feet” so all three of them are using the same foot.

Spring Points

Learning spring points might help with learning skips. It develops the strength needed to hop on one leg so essential for smooth skipping.

Spring points are challenging to learn because it is always more difficult to do a step where the two legs do different things at the same time.

Practice to get the spring points strong and steady, up off the floor, and looking good.

When they can do spring points without wobbling, work on

holding arms quietly in demi second all during the exercises.

Keep posture correct by keeping head level, and the spine vertical.

Spring points are seen in many classical ballets at the professional level, such as the original version of the Black Swan variation in Swan Lake, the variation in Paquita, etc.

Spring points can be done to 2nd position. Spring points both front and side are used in traditional Highland Dancing, such as in the Sword Dance where the dancer performs in the open spaces made by two crossed swords laid on the ground.

Sample Exercises for Spring Points:

Example A.

- 1 Step to the R.
- 2 Point L foot devant, & fondu on R leg.
- 3 Hop on R leg, L leg and foot stretched.
- 4 Hop on R foot again.
- 5-8 Repeat, stepping to the left.

Example B.

- 1-4 Four spring points, R foot in front.
- 5-8 Repeat with the L leg.

Example C.

- 1-2 Two sautés in first position.
- 3-4 Two spring points with R foot in front.
- 5-6 Two sautés in first position.
- 7-8 Two spring points with L foot in front.

Example D.

- 1-4 4 skips.
- 5-6 Step R, point L.
- 7-8 2 spring points.
- 1-8 Repeat all starting with other foot.

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Ballet 1 Choreography for Classwork

Using the Choreography

These exercises are typical of what ballet students ages 8-12 can learn. However, no class of this age could possibly learn all of this in one year! There is enough material here to last most classes two years or more. There are exercises and dances of varying difficulties, because some students will have had good pre ballet experience, and will need harder work. Select a reasonable number of things to teach this year. If you are familiar with the students, you will know which things they are ready to learn, and which things fit best with your current program.

For a class of new students, choose about fifteen of the easier items for their first class, and see how well they do with that. Some classes may need some remedial work to sharpen up their basic movement skills. Mix in a few exercises from previous grades for them.

Pre-barre warmup suggestions are included, because modern research says that dancers do much better when they are “warmed up” before the barre begins. Warmups need to be of natural movements, and to involve the entire body. Idea: write a sequence of warm up movement on a chalk board or chart, or give it orally. Give them a few minutes to figure it out, then start the music. (ie: 8 claps, 8 marches forward, 8 claps, 8 marches backward.)

Having specific ways to start and finish the class adds to the disciplined and professional appearance of any ballet class. Students also need to know what is expected of them when: they arrive early, arrive late, need to leave early, are waiting for their ride, etc. To build rapport, recognize each student individually, in a positive way, at some point during the class—perhaps while taking roll, or assigning places to dance. No student should go home feeling the teacher doesn’t care about them, or notice their efforts.

Each teacher is unique in talent, experience, and teaching style. Each class is different in how they respond to ballet lessons. Teachers should feel free to make changes in the work that are appropriate for the class, and which blend with their personal teaching style.

The music was carefully arranged with the idea of helping students to become aware of musical rhythms, so they can blend their movements successfully with music. Some students take to music quite naturally, but many do not, and they need to have music that is easy to follow.

Counting methods listed for the various exercises are suggestions. Teachers should use whichever method of counting the music seems best to them: musical beats or dancers’ counts.

I. Warming Up

1. Marching, Clapping, Skipping

Marching traditionally starts with the left foot, but dancers start with the right foot. Natural marching on the whole foot, with arms swinging freely helps coordination. For best coordination development arms must move naturally, as they will, not in any particular pattern. In exercise (b), note that adding hops to marching steps creates skips!

CW = Clock Wise = the direction the hands of the clock move.

CCW = Counter Clock Wise = opposite the direction of the clock hands.

tr# 1
 ♪ 2/4, 2 cts/m,
 4m intro, 32m
 Met. 98

1.a. Marching

Intro: 1-8	Face CCW, feet parallel, arms relaxed, hold.
1-64	64 continuous marches, starting with the right foot.

tr# 1
 ♪ 2/4, 2 cts/m,
 4m intro, 32m
 Met. 98

1.b. Clapping, Marching, Skipping

Intro: 1-8	Facing CCW, feet parallel, arms relaxed, hold.
1-16	8 claps, 8 marches forward.
1-16	8 skips forward , 8 skips backward.
1-32	Repeat all

2. Skips & Gallops

tr# 2
 ♪ 6/8, 2 cts/m,
 2m intro, 32m
 Met. 144

2.a. Skipping Forward and Back

Intro: 1-4	Facing CCW around the circle, feet parallel, arms relaxed, hold.
1-64	64 continuous skips; or, 16 forward skips, 16 backward skips, repeat.

tr# 2
 ♪ 6/8, 2 cts/m,
 2m intro, 32m
 Met. 144

2.b. Galloping Forward

Intro: 1-4	Facing CCW around the circle, feet parallel, arms relaxed, hold.
1-4	4 gallops forward, R foot in front.
5-8	4 gallops forward, L foot in front.
9-64	Continue through the music.

3. Positions of the Feet

These exercises are done in the center, hands on waist to help hips to stay level. For memory, say the name of each position as it is shown.

tr# 3

♩ 3/4, 3 cts/m,
2m intro, 16m
Met. 98

3.a. Three Positions of the Feet

Intro: 1-6	Start with feet parallel , arms open to demi 2nd, or place hands on waist.
1-6	Open toes to 1st, hold.
7-12	Step R to 2nd, hold.
1-6	Close R to 3rd, hold.
7-12	Put feet in parallel position.
1-24	Repeat, moving L foot.

tr# 3

♩ 3/4, 3 cts/m,
2m intro, 16m
Met. 98

3.b. Five Positions of the Feet

You will need to replay the music to repeat this exercise with the L foot.

Intro: 1-6	Start with feet parallel, arms open to demi 2nd, or place hands on waist.
1-6	Open toes to 1st, hold.
7-12	Point R to 2nd, lower in 2nd.
1-6	Point R in 2nd, Close to 3rd.
7-12	Point R devant, Lower in 4th.
1-6	Point R devant, Close to 5th.
7-12	Lift arms to 5th.
1-6	Lower arms to 2nd, and point R foot to 2nd.
7-12	Close feet to 1st, arms to demi 2nd, or on waist, hold.

II. Exercises at the Barre

Spend about ten to fifteen minutes at the barre this year. Technique is best improved by learning a few exercises well, so the details can receive the dancer's attention. The barre is where the muscles learn to do the special movements of ballet. The center is where that training is used to dance beautifully. The teacher is a guide, but the student is the one who actually directs his or her muscles, and teaches them what to do. The barre is their time to teach their muscles to move beautifully and well. Demi pliés and rises (elevés) are important strengthening exercises.

Movements in natural or parallel alignment are important. Strengthening in the natural alignment gives more stability to the turned out positions later on. This encourages graceful movement, and helps prevent injuries later on.

tr# 4
 ♪ 3/4, 3 cts/m,
 2m intro, 32m
 Met. 80

4.a. Demi Plié in Parallel and 1st Positions

Intro: 1-6	Facing the barre, feet parallel, place hands on the barre.
1-18	3 Demi pliés, parallel position, use 3 cts to bend knees, and 3 to straighten.
1-6	Turn feet out to 1st, adjust posture, feel the turnout.
1-18	3 demi pliés in 1st.
1-6	Close feet to parallel position with straight knees, good posture.
1-48	Repeat all. Lower arms to bras bas to finish.

tr# 4
 ♪ 3/4, 3 cts/m,
 2m intro, 32m
 Met. 80

4.b. Demi Pliés in 1st and 2nd Positions

Intro: 1-6	Facing the barre, feet in 1st, place hands on the barre.
1-18	3 demi plies in 1st.
1-6	Hold with straight knees, good posture, feeling the turnout.
1-18	3 demi plies in 1st.
1-6	Point R foot to 2nd, lower heel, centering weight between feet.
1-48	Repeat all in 2nd position. Lower arms to bras bas to finish.

tr# 5
 ♪ 6/8, 2 cts/m,
 2m intro, 16m
 Met. 88

5. Rises (Elevés)

At first, use only half the music. Second term, introduce the rise in 2nd. Third term, do both positions in one exercise, changing positions during the last two measures (last 12 counts).

Intro: 1-2	Facing the barre, feet in 1st, place hands on the barre.
1-2	Rise to quarter or demi point.
3-4	Lower heels in 1st.
5-12	Repeat twice, making three rises in all.
13-16	Wait, or demi plié and straighten, to rest legs.
1-16	Repeat all, then lower arms to bras bas.

6. Battement Tendu

Verbal cues for the movements: “stretch foot, stretch toes, relax toes, relax foot.” Saying cues in time with the music helps them to know when to do each part of the movement. Once learned, the exercise can be done twice as quickly, doing the exercise twice. Second position is learned first because it is easier to keep the turnout even, and it is easier to understand how to use the two parts of the foot in this position .

tr# 6

♩ 2/4, 2 cts/m,
2m intro, 16m
Met. 60

6.a. Battement Tendu a la Seconde

Intro: 1-4	Facing the barre, feet in 1st, place hands on the barre.
1-4	Slide R foot to 2nd, showing a modified demi pointe, then to a full point.
5-8	Return R foot to 1st, showing the demi pointe, then closing.
1-8	Repeat.
1-16	Repeat with L foot; lower arms to bras bas

tr# 6

♩ 2/4, 2 cts/m,
2m intro, 16m
Met. 60

6.b. Battement Tendu Devant/Derriere

Teach devant and derriere separately at first. They will need to make an extra effort to stand tall, and keep hips absolutely still when moving the leg to the back. Keep the turnout even on both legs. There is a feeling of the foot being “underneath” you as it moves out to the back, then in. For some, there is a feeling of “folding” the foot at the ankle as they return to 1st.

Intro: 1-4	Facing the barre, feet in 1st, place hands on the barre.
1-4	Slide R foot towards open 4th in front, showing demi pointe, then full point.
5-8	Slide back to 1st, showing the demi pointe, then closing.
1-8	Repeat derriere.
1-16	Repeat all with L foot; lower arms to bras bas.

tr# 7

♩ 6/8, 2 cts/m,
2m intro, 16m
Met. 52

7. Battement Tendu En Croix

This exercise replaces #6 when they are ready. Play the music a second time for the L foot.

Intro: 1-4	Facing the barre, feet in 1st or 3rd, place hands on the barre.
1-2	Slide R foot forward to open 4th, showing demi pointe, full point.

3-4	Slide in to 1st or 3rd, showing the demi pointe, then closing.
5-8	Repeat to 2nd.
1-4	Repeat to derriere.
5-8	Repeat to 2nd.
1-16	Repeat. To finish, lower arms to bras bas, look slightly to the R.

8. Retirés

Learn the petit retiré in all three positions, and the terms devant and derriere at the same time. ([See page 96](#) for drawings of the different retirés.) Second term introduce the demi retiré. These two retiré heights are used in many allegro steps, and as parts of adage movements such as developpés.

tr# 8
 ♪ 2/4, 2 cts/m,
 2m intro, 16m
 Met. 64

8.a. Petit Retiré, at the side of the leg

Intro: 1-4	Facing the barre, feet in 1st, place hands on the barre.
1	Lift R foot to side of ankle, toes pointed, toes touching ankle bone, (or where shoe ribbons would be), with heel pulled away from the leg.
2	Hold, saying “petit retiré”.
3-4	Lower to 1st, hold.
5-8	Repeat.
9-16	Repeat with L foot.
1-16	Repeat all; lower arms to bras bas.

tr# 8
 ♪ 2/4, 2 cts/m,
 2m intro, 16m
 Met. 64

8.b. Petit Retiré Devant & Derriere

Intro: 1-4	Facing the barre, feet in 3rd, R foot front, place hands on the barre.
1-2	Lift R foot petit retiré devant, fully pointed, hold, say “devant is in front”.
3-4	Lower & hold.
5-8	Lift L foot petit retiré derriere, fully pointed, hold, say “derriere is in back”
9-16	Repeat, closing L foot front on the last 2 counts.
1-16	Repeat all. Lower arms to bras bas.

tr# 9 9. Pirouette Exercise

♩ 2/4, 2 cts/m,
2m intro, 16m
Met. 84

When they seem ready, try the pirouette exercise. Emphasize an exact centering of the weight, especially on count 3. They must find a perfect balance on the whole foot and be able to hold it for the pirouette. When that is learned, add the quick rise on count 5.

Intro: 1-4	Facing barre, feet in 3rd, R front, place hands on barre.
1-2	Point R to 2nd, centering weight over L leg.
3-4	Close R to 3rd front, demi plié.
5-6	Quickly lift R foot to pirouette pos. (demi retiré devant), & straighten L leg.
7-8	Close R to 3rd back, in demi plié.
9-32	Repeat through the music, alternating feet. Lower arms to bras bas.

10. Learning Grand Battement

This is done with backs to the barre with arms stretched along the barre, or in the center with hands on waist. Doing it in the center helps the posture muscles to develop evenly. They can face the barre if a portable barre is used. When their posture is secure, they can try it sideways to the barre, with the free hand on the waist, fingers forward. Work towards a strong grand battement at 45° this first year. Strength built gradually at the lower heights will make the higher battements steadier and stronger.

tr# 10 10.a. Grand Battement Devant

♩ 4/4, 2 cts/m,
2m intro, 16m
Met. 120

Intro: 1-4	Place free hands on waist, or along the barre, or on the barre.
1-	Slide R foot to tendu devant position.
2-	Lift R leg a few inches, maintaining placement.
3-	Lower to tendu position.
4-	Close to 1st.
5-32	Repeat through the music, using alternate legs, or twice with each leg and repeat. Lower arms to bras bas.

tr# 10
 ♪ 4/4, 2 cts/m,
 2m intro, 16m
 Met. 120

10.b. Grand Battement to 2nd Position

This is harder. Only let them lift a few inches off the floor, because the muscles will not be strong enough to hold the turnout if they lift any higher. They should feel the lift from underneath the thigh. For learning turnout correctly the leg will have to be a bit forward of the tendu position until the turnout muscles strengthen.

Intro: 1-4 Facing the barre, in 1st, place hands on the barre.

1 Slide R foot to tendu a la seconde position.

2 Lift R leg a few inches, maintaining placement.

3 Lower to tendu position.

4 Close to 1st

5-8 Repeat.

9-16 Repeat with L leg.

1-16 Repeat all. Lower arms to bras bas.

tr# 11
 ♪ 4/4, 4 cts/m,
 2m intro, 16m
 Met. 108

11. Attitude Devant

To encourage turnout, tell them to imagine they are lifting a penny on the inside of the heel that is lifting to the attitude.

Intro: 1-8 Place free hands on waist, or along the barre, or on the barre.

1-2 Slide R foot to tendu devant position.

3-4 Lift R leg a few inches, bending knee at a right angle, maintaining placement.

5-6 Lower to tendu position.

7-8 Close to 1st

9-64 Repeat through the music, using alternate legs. Lower arms to bras bas.

tr# 12
 ♪ 3/4, 1 ct/m,
 2m intro, 32m
 Met. 112

12. Learning Rond de Jambe a Terre

Some classes will be ready for this, others will need to wait another year. Battement tendus front and back to the open fourth need to be learned first. Learn en dehors only for several weeks before introducing en dedans. An alternative way of counting 3/4 music is shown.

Intro: 123-223	Facing the barre, in 1st, place hands on the barre.
1 2 3	Brush R foot from first to tendu devant position.
2 2 3	R to 2nd, with circular movement, stopping where best turnout is reached, or, straight across from the toes of the L foot.
3 2 3	Close R to 1st.
4 2 3	Hold.
5-16	Repeat through the music.
1-16	Repeat with L foot.

13. Learning Fondu

A fondu is a demi pli  on one leg. This is not the “battement fondu” done in more advanced classes, but the practice of keeping well placed while standing on and bending just one leg. This 6/8 music is slow enough to count all six beats in each measure. Two slow counts per measure is also correct.

tr# 13

♩ 6/8, 6 cts/m,
2m intro, 8m
Met. 72

13.a. Battement Tendu With Fondu

Intro: 1-6	Facing the barre, feet in 1st, place hands on the barre.
1-3	Brush R to tendu devant position, hold.
4-6	Demi pli� on L leg—this is a fondu, make sure the L knee goes out over toes.
7-9	Straighten L leg.
10-12	Close R leg to 1st.
1-48	Repeat through the music, (R, L, R, L). Lower arms to bras bas.

tr# 13

♩ 6/8, 6 cts/m,
2m intro, 8m
Met. 72

13.b. Step, Point With Fondu

Verbal cues for this exercise: “step, point front, point front, close.”

Intro: 1-6	Facing the barre, feet in 1st, place hands on the barre.
1-3	Step R to side (sliding hands along the barre to stay in front of the dancer).
4-6	Point L foot to tendu dvant position, and fondu on R leg.
7-9	Slightly lift L leg, then lower it again—it’s just a tap of the toes.
10-12	Close L foot to 1st, and straighten R knee.
1-48	Repeat through the music (R, L, R, L). Lower arms to bras bas.

tr# 14 14. Sautés, in “slow motion”

♩ 4/4, 2 cts/m,
1m intro, 12m
Met. 72

This exercise is short. It is for improving the landing from sautés. Holding the plié is hard on the knees, even for this short time. Watch that the knees do not fall forward during the demi pliés. Also practice in second position. Later in the year, practice in 3rd, to improve soubresauts and changements.

Intro: 1-4 Facing the barre, feet in 1st, place hands on the barre.

1-2 Demi plié & hold.

&3 Sauté and land in 1st, knees over toes, posture straight.

4 Hold the plié, pushing knees out a tiny bit further.

5-6 Straighten the knees

7-8 Wait.

9-24 Repeat through the music. Lower arms to bras bas.

15. Port de Bras at the Barre

This is their first exercise sideways to the barre. Since the feet are not moving, posture is more likely to remain stable. Emphasize that the posture must remain steady, and not change. Shoulders do not move, just the arms.

tr# 15 15.a. Port de Bras With Turn

♩ 3/4, 3 cts/m,
2m intro, 32m
Met. 112

Intro: 1-6 Sideways to the barre, feet in 1st, place L hand on the barre.

1-3 Lift R arm to 1st, looking at hand.

4-6 Open R arm to 2nd, looking towards hand.

7-9 Lower R arm to demi 2nd.

10-12 Lower to bras bas.

1-24 Repeat twice, making three times in all.

1-3 Lift arm to 1st.

4-6 Tip toe turn to face the barre, two hands on barre.

7-9 Tip toe turn to face other way, opening free arm to 2nd.

10-12 Lower arm to bras bas.

1-48 Repeat on the other side, turning back to the first side at the end.

tr# 15

♩ 3/4, 3 cts/m,
2m intro, 32m
Met. 112

15.b. Port de Bras And Bending Sideways

Intro: 1-6	Sideways to the barre, feet in 1st, place L hand on the barre.
1-6	Lift R arm sideways to high diagonal (open 5th), looking at hand.
7-12	Lower R arm to bras bas.
1-12	Repeat.
1-6	Lift R arm sideways to high diagonal (open 5th), looking at hand.
7-12	Bend sideways towards barre, turning arm overhead to 5th, look towards barre.
1-6	Straighten body and take arm to high diagonal.
7-12	Lower arm and quickly turn to other side.
1-48	Repeat the exercise on the other side, turning back to first side at the end.

III. Center Work**tr# 16**

♩ 2/4, 2 cts/m,
3m intro, 24m
Met. 80

16. Legs & Feet

Keep the heels in contact with the floor when flexing and pointing feet. This helps overcome the sway backed knees problem by holding the legs in a straight line.

Intro: 1-6	Sitting on floor, legs straight in front, turned out, feet pointed, hands on floor next to hips, back straight, hold.
1-2	Rotate legs out.
3-4	Then back to natural alignment.
5-8	Rotate legs out and in again.
1-2	Flex ankles (keep knees straight and pull up toes).
3-4	Stretch feet (point, but keep heels on floor to help knees strengthen).
5-8	Flex feet, stretch feet
1-32	Repeat all, twice. To finish, lift arms to 2nd, with a nice straight back.

tr# 17

♩ 3/4, 3 cts/m,
2m intro, 16m
Met. 72

17. Floor Stretch

This exercise is long, and complicated to learn. Teach it in sections. When each part is learned, put them together. *All of the forward body bends can be towards the center, instead of to individual legs.

This is easier for some students. Some people like to bounce during stretches. Bouncing has been scientifically proven to cause sore muscles the next day! And, bouncing does not increase the stretching benefits. A slow, steady, painless stretch is the safest and most effective way to do it. Muscles must strengthen from the movement as well as from the stretch, if the flexibility is to be useful. Avoid arching the back during this exercise.

Intro: 1-6	Sitting, legs straight forward, knees & feet stretched, back straight, open arms to demi 2nd, fingers barely touching the floor.
1-6	Bend forward over both legs, starting with head and shoulders, hands reaching towards ankles, body following, with slightly rounded back.
7-12	Sit up straight, head coming up last, lifting arms to 5th, then opening to 2nd.
1-12	Repeat.
	On last count open legs to sides, knees straight with comfortable turnout.
1-6	Bend body over R leg*, starting with the head and shoulders, reaching towards ankle with hands, body following, with slightly rounded back. Note: L leg must maintain its position and not turn inward.
7-12	Roll up from hips through the back, head coming up last, arms 2nd or 5th.
1-12	Repeat to L, on last count lower arms to demi 2nd, and bring legs together (Suggestion: after music ends, shake legs to relax muscles).

tr# 18/68

♩ 3/4, 3 cts/m,
2m intro, 16m
chord
Met. 76

18. Turtle Stretch

This exercise is valuable for firming the abdominal muscles. Try it with the feet pointed. Then try it without pointing the feet and notice the difference in how it feels. It's a good exercise for all levels, all ages. Tell them one turtle is worth four situps! It's a good activity to assign for home practice.

Intro: 1-6	Sitting, legs straight forward, knees and feet stretched, back straight, open arms to demi 2nd, fingers barely touching the floor.
&1	"Hide in shell": quickly bend knees and pull them in to chest, feet pointed, head down on knees.
2-6	Stay, keep feet pointed.
7-12	Slowly come out of shell: stretch legs forward on the floor, arms out to sides, head and back straight up, feet still pointed.
13-48	Repeat through the music. (Four times in all.)

tr# 19
 ♪ 3/4, 1 ct/m,
 2m intro, 16m
 Met. 132

19. Port de Bras in the Center

Some students find port de bras easier to learn with just one arm at a time. This is helpful for those who have not danced before. They can get a more classic, correct line in the arm and hand with only one arm to think about at a time. When each arm looks reasonably good, put them together.

Low first is an unnamed position, but the muscles need to learn it, because this is where the arms go instead of to bras bas in quick transitions during more advanced work. When both arms are learned, use both arms together, four times. Next, add head movements, as used in the style of ballet that you teach. During the exercise, pause slightly in each position, to show where it is.

Intro: 1-2	Feet in 1st, arms bras bas, stand tall, hold.
1	R arm to low 1st (about halfway up from bras bas).
2	R arm to 1st.
3	Open R arm to 2nd, looking R.
4	Lower R arm to bras bas.
5-8	Repeat.
1-8	Repeat everything with L arm.

tr# 20
 ♪ 3/4, 1 ct/m,
 2m intro, 16m
 Met. 120

20. Three Positions of the Arms

Intro: 1-2	Feet in 1st, arms bras bas.
1	Lift arms to 1st.
2	Open to second.
3	R arm to 1st, look R—this is a R 3rd position.
4	Arms to 1st, look front.
5	Open R arm to 2nd, making a L 3rd, look L.
6	Arms to 1st, look front.
7	Arms to 2nd.
8	Arms to bras bas
1-16	Repeat everything.

tr# 21
 ♪ 6/8, 6 cts/m,
 2m intro, 17m
 Met. 52

21. Five Positions of the Arms

Counting all six counts in a measure of 6/8 meter is unusual. This music is slow enough, that counting it this way can give the students a true concept of the six beats in each measure. Two slow counts per measure is also a correct way to count the music.

Intro: 1-2	Feet in 1st, arms in bras bas.
1-3	Arms to 1st.
4-6	Arms to 2nd.
7-9	R arm in to 1st, making 3rd.
10-12	R up to 5th, and L arm in to 1st, making 4th.
1-3	L up to 5th.
4-6	With gentle wrist action, open fifth and turn hands for diagonally up.
7-12	Lower softly to bras bas.
1-24	Repeat.
1-6	Extra measure: Hold, or, lower more slowly after the repeat.

tr# 22
 ♪ 4/4, 2 cts/m,
 2m intro, 16m
 Met. 112

22.a. Demi Plié in 1st and 2nd

It is a challenge to keep the knees turned out, and the turnout equal on both legs. Performed in 3rd, it prepares for changements and soubresauts. These center pliés are faster than the ones at the barre. This helps to get them ready to use their knees correctly in allegro.

Intro: 1-4	Feet in 1st, place hands on waist.
1-12	3 demi pliés in 1st.
13-14	Point R foot to 2nd.
15-16	Lower heel in 2nd and ceter the weight.
1-16	3 demi pliés; point R in 2nd and close 3rd.

tr# 22
 ♪ 4/4, 2 cts/m,
 2m intro, 16m
 Met. 112

22.b. Demi Plié in 3rd

Intro: 1-4	Feet in 3rd, place hands on waist.
1-8	3 demi pliés, point R to 2nd and close 3rd back.
9-16	3 demi pliés, point L to 2nd and close 3rd back .
1-16	Repeat all.

23. Transfer of Weight

This helps in finding and keeping the center of balance while moving sideways. Sideways is not a natural direction to move, and does take thought and practice. This can be done two ways: On counts 5 to 8 the dancer can continue in the same direction, or return to the starting place. Both ways are useful in teaching them to center their weight over the leg or legs they are standing on.

tr# 23

♩ 6/8, 2 cts/m,
2m intro, 16m
Met. 80

23.a. Transferring Weight With Straight Legs

Intro: 1-4	Feet in 1st, place hands on waist.
1-2	Point R foot to 2nd, centering weight over the standing leg.
3-4	Lower into 2nd, centering weight between the feet.
5-6	Centering weight over R leg, point L to 2nd (see note above).
7-8	Close L to 1st, weight equal on both feet.
9-32	Continue through the music, starting with alternate legs each time. Lower arms to bras bas.

tr# 23

♩ 6/8, 2 cts/m,
2m intro, 16m
Met. 80

23.b. Transferring Weight With Demi Plié

When placement is good and hips are staying level, add the demi plié in 2nd on count 2. (In later years they will learn this exercise moving forward through fourth position.)

Intro: 1-4	Feet in 1st, prepare arms to 2nd or place hands on waist.
1-2	Move R foot to tendu in 2nd.
3-4	Transfer weight smoothly to a demi plié in 2nd position.
5-6	Transfer weight onto R leg, straightening R knee, extending L to tendu 2nd.
7-8	Close L to 1st.
1-8	Repeat all to L.
1-16	Repeat all. Lower arms to bras bas

tr# 24

♩ 2/4, 2 cts/m,
2m intro, 16m
Met. 88

24.a. Grand Battement

Do only devant in the center for the first year. Placement will not be secure enough for side or back. Be sure they understand how to center their weight over the standing leg, and to keep their hips level. Placing hands on waist should help them to feel whether or not the hips are level.

Intro: 1-4	Feet in 1st, place hands on waist.
1-4	Grand battement devant with R; (point , lift, lower, close).
5-8	Repeat with L.
9-16	Repeat both legs. Lower arms to bras bas.

tr# 24 24.b. Attitude Devant

♩ 2/4, 2 cts/m,
2m intro, 16m
Met. 88

When the grand battement devant is steady in the center, they can practice attitude devant by lifting straight up to it from the tendu position. Be sure the lifted foot stays in front of its own hip, and doesn't cross the center of the body. Anatomically, an attitude is an "open retiré", and the lifted foot should be directly front or back of its own hip joint. The advanced form of attitude derriere involves a more complicated placement; but it is still based on the classical principle of the legs (and arms) not crossing the center of the body.

tr# 25 25. Ballet Walks

♩ 3/4, 3 cts/m,
2m intro, 40m
Met. 76

Use this exercise to teach them how to use the diagonal pathways of the room. [See page 102.](#) Walk them through it without music. Use the music when they understand what to do. The second dancer or group of dancers starts their ballet walks on count 13, (every four measures) For a larger class, each set starts on count 7, (every two measures).

Intro: 1-3	Begin UL facing DR, feet together, bras bas.
4-6	Point L foot devant, open arms demi 2nd.
1-9	9 ballet walks with stretched feet towards DR, stopping on count 9.
10-12	Brush R foot through 1st to tendu (degagé) devant, lift arms to show an extended efface devant.
1-12	Turn to right and do ballet walks to UR, then wait for a turn on the second diagonal.

Continue through the music.



tr# 26
 ♪ 2/4, 2 cts/m,
 4m intro, 32m
 Met. 120

26. Demi Pointe Walks

Feet are used in parallel position. No turnout on demi pointe yet. Walk on the balls of the feet, heels lifted to quarter or demi pointe. Knees and ankles are relaxed and natural at this level of advancement. Add the turnout, beginning in first, when they are strong enough.

Intro: 1-8	Begin UL facing DR, feet parallel, bras bas, point R foot forward.
1-8	Rise*, pushing off back foot to walk forward 8 steps on demi pointe.
9-12	Lower heels.
13-16	Point L foot forward.
17-32	Repeat, starting with L foot.

tr# 27
 ♪ 3/4, 3 cts/m,
 2m intro, 16m
 Met. 112

27. Tip Toe or Demi Pointe Turns

Feet are parallel, no turnout. Various arm positions can be used, but arms should remain the same throughout the turn. Counting all three beats in this music should encourage them to use tiny fast steps when turning. This prepares for the bourrée couru in more advanced grades.

Intro: 1-6	Feet parallel, arms bras bas; rise, * open arms demi 2nd or hands on waist.
1-6	Turn once to R with tiny fast steps on demi pointe.
7-9	Lower heels, arms down to sides or bras bas.
10-12	Rise and open arms to demi 2nd
1-12	Repeat, turning L this time.
1-24	Repeat all, doing a step curtsy at the end instead of rising.

*Rise = keeping knees straight, lift heels (or one heel if on one foot) to stand demi pointe. Also called “elevé”; occasionally called “slow relevé.”

tr# 28
 ♪ 4/4, 4 cts/m,
 1m intro, 4m
 Met. 80

28. Spotting

Head is turned quickly, but with smoothness and control. Caution them to not “throw” the head too hard, as it might stress the neck muscles. They need to keep the head perfectly level, and not move, anything except the head. Putting a small paper book on the head

might help give them a feeling of control, and of keeping the head level. Correctly done, spotting keeps the eyes and head level, helps the dancer to keep their balance, and helps them to travel in a straight line. Contrary to what is sometimes believed, spotting does not keep a dancer from getting dizzy. It keeps them from falling over when they do get dizzy!

Intro: 1-4	1st position, place hands on waist.
1-2	Turn head over R (L)* shoulder to look at dancer next to you, or the wall.
3-4	Hold, and smile.
5-6	Turn head L (R)* to look at the other dancer next to you , or the wall.
7-8	Hold, and smile.
1-8	Repeat.
1-16	Repeat both directions.

*Turning heads to the first direction. *Turning heads to the second direction.

29. Walking Turns

First learn one turn, with spot. Walking straight across the room works best for learning. Have small pictures or stickers on the walls for them to spot. It usually works best to save the arms until the turns alone are performed quite well. It may help to explain that the first half turn goes forward, and the second half turn, the one with the spotting action, goes backwards.

tr# 29

♩ 4/4, 2 cts/m,
1m intro, 16m
Met. 80

29.a. Walking Turn and Hold

Intro: 1-4	1st position, place hands on waist.
1-2	Looking at R spot, Step R to 2nd, turn 1/2 turn R and step 2nd with L.
3	Turning head quickly around (spot), turn 1/2 turn R (on L foot), and step 2nd with R, (this half turn is backwards).
4	Hold, L foot pointed to 2nd.
5-8	Look at L spot and repeat to L.
9-16	Repeat both directions, lower arms to bras bas, feet closing to 1st.
1-16	Repeat all, or 2nd group performs.

tr# 29 29.b. Three Walking Turns and Hold

♩ 4/4, 2 cts/m,
1m intro, 16m
Met. 80

1-4	Start at left side of room, 1st position, place hands on waist.
1-6	Looking at R spot, walk six steps to stage R in 2nd position (3 turns).
7-8	Take one more step to 2nd on R, hold with L foot pointed to 2nd.
9-16	Look at L spot and repeat to L.
1-16	Repeat both directions. Close feet to 1st; lower arms to bras bas.

tr# 29 29.c. Enchainement

♩ 4/4, 2 cts/m,
1m intro, 16m
Met. 80

Do one turn each way (to R, to L), then do three turns R. Repeat starting L.

tr# 29 29.d. Challenges

♩ 4/4, 2 cts/m,
1m intro, 16m
Met. 80

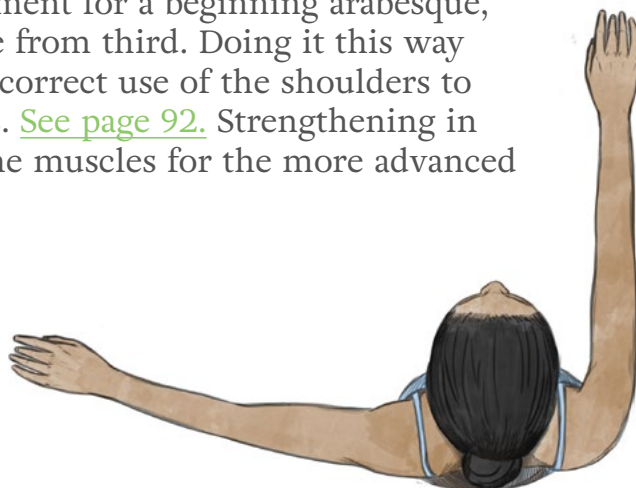
Try doing the turns in a, b, or c, on demi pointe. Finally, add arms: Arms start 2nd, close on the 1st half turn, open to 2nd with the spotting action. If you are teaching them about musical phrasing, note that the phrases in this are 4 measures, 6 measures, 6 measures; rather than the usual pattern of 4 phrases of 4 measures each.

tr# 30 30. Arabesque a Terre

♩ 3/4, 1 ct/m,
2m intro, 32m
Met. 112

The drawing shows the arm placement for a beginning arabesque, with arms extended front and side from third. Doing it this way for the first year or two helps the correct use of the shoulders to happen in the intermediate grades. [See page 92](#). Strengthening in the natural alignments prepares the muscles for the more advanced styling in later grades.

Intro: 1-4	First position en face, (or, later, facing DR) bras bas.
1	Lift arms to 1st.
2	Open L arm making 3rd.
3-4	Extend arms to arabesque, hold.
5-6	Extend L foot to tendu derriere.
7-8	Close feet en face & lower arms to bras bas, (later, face DL).
1-8	Repeat on other side.
1-16	Repeat all.



tr# 31
 ♪ 3/4, 1 ct/m,
 4m intro, 80m
 Met. 144

31. Walks With Arabesque

This step can be done on the diagonal, with the dancers taking turns. If done in a circle, the arabesques face slightly outward the first time, and slightly into the circle the second time. This is a different arrangement of the same Chopin Waltz used for Exercise #30. This is to show that music can be played at different tempos, for different movements.

Intro: 1-4	First position, bras bas, Upstage Center, open arms demi 2nd.
1-8	8 slow ballet walks towards DR.
1-4	Step into arabesque a terre on R leg, placing arms in arabesque position.
5-6	Lift L leg 3 or 4 inches off the ground.
7-8	Close to 1st, en face (or line of direction) lowering arms to demi 2nd.
9-16	Repeat, starting L, moving towards DL.
	Continue through the music.

IV. Natural Movement

tr# 32/67
 ♪ 3/4, 4 cts/m,
 1m intro, 8m
 Met. 72

32. Breathing

Feet together, arms relaxed at sides. Tell them to keep their mouths closed; the best oxygen exchange happens through the nose. *Keeping the shoulders relaxed and down is necessary for maintaining classic line and should not inhibit their breathing once it is learned. Have them also practice this timing of their breathing with the next Exercise, #33.

Intro: 1-4	Relax head relaxed forward, looking down
1-4	Open arms sideways to demi 2nd, keeping shoulders down, lift head and breathe in, expanding lungs sideways, *keeping shoulders down.
5-8	Lower arms and head, breathing out.
9-32	Repeat through the music.

tr# 33
 ♪ 4/4, 4 cts/m,
 1m intro, 32m
 Met. 120

33. Ballet Run and Pose

This is for matching movement to musical phrases, and for a feeling of freedom in movement. Point out the whole notes in the melody, when they stop and “make a picture.” This helps them to hear

musical components. For musically talented students this is very easy, but most students need help with understanding music. Note the silent 4th beat in the introduction. It might help to clap the rhythm before doing this one.

Intro: 1-4	Begin in circle, facing CCW, feet together, arms relaxed, scarf (optional) in R hand. On count 4, open arms demi 2nd and rise slightly.
1-12	Run forward, arms moving freely.
13-16	Stop, make a pretty pose, hold.
17-64	Repeat through the music, holding the final pose beyond the music.

tr# 34
 ♪ 6/8, 2 cts/m,
 2m intro, 35m
 Met. 90

34. Swaying

This is a transfer of weight through 2nd, with demi plié, but not closing. The music is long enough for two groups to perform. The group not performing sits on the floor in a ballet pose or poses assigned by the teacher.

Intro: 1-2	Feet start in 2nd, arms relaxed at sides, scarf in R hand.
1-2	Swing scarf to R, transferring weight to R leg (see Exercise #23b).
3-4	Swing Scarf to L, transferring weight to L leg.
5-8	Repeat the swings and transfers R, L.
9-12	Bend knees and turn with small fast steps, holding scarf about waist high.
13-16	Face front, rise and hold scarf up high, lower to 2nd, put scarf in L hand.
1-16	Repeat starting L.
1-32	Second group performs.
33-37	All make a group picture and hold, teacher's or dancers' choices.

tr# 35/69
 ♪ 2/4, 2 cts/m,
 2m intro, 17m
 Met. 88

35. Flamingo Walks (Walking Retirés)

Reach out and step, bringing other leg to parallel retiré. Hands are on waist for learning. Other arm positions can be used later. Do continuous walks around the Dancer's Circle, lifting knee quickly to the parallel retiré, then holding, and stepping out again just in time to stay with the music.



Intro: 1-2	Feet parallel, place hands on waist, or as directed.
1	Step forward.
2	Hold in parallel retiré.
3-32	Continue through the music.
33-34	Close feet, lower arms to sides.

tr# 36
 ♪ 2/4, 2 cts/m,
 2m intro, 48m
 Met. 112

36. Picked Up Gallops

A preparation for Pas de Chat, this step is done forward around the circle, without turnout. The basic movement pattern is that of a Pas de Chat. It's like learning the parallel retiré before learning the turned out retiré. In a counterclockwise circle, feet together, hands on waist; either foot is used on the picked up gallops. *Once the picked up gallop is learned, they can try doing four gallops on counts 5-8, instead of two.

Intro: 1-4	1st, place hands on waist, or in front holding imaginary reins.
1-4	Traveling forward, 4 skips, lifting knees high.
5-8	*2 gallops picking feet up high, as if jumping over a stick, or a low hurdle, with a slight pause after each gallop.
9-96	Repeat through the music. Lower arms to bras bas.

tr# 37
 ♪ 2/4, 2 cts/m,
 2m intro, 32m
 Met. 112

37.a. Galloping

Do four gallops forward with the right foot in front, four with the left foot in front, etc. Practice without the music at first to see if they can do it. If this step is hard for any of them, refer to [Level 4](#), or to [Ballet Arts For Young Children: Level 3](#), for the exercises for learning gallops in sets of four. This music can also be used for side gallops.

Intro: 1-2	Feet parallel, join hands, point R foot forward.
1-64	32 Gallops around circle, changing feet every 4 gallops. Hold position at end.

tr# 37
 ♪ 2/4, 2 cts/m,
 2m intro, 32m
 Met. 112

37.b. Galloping With A Partner

Gallop forward, side by side with a partner, holding hands in skater's grip (Right hands are joined on top, left hands joined underneath). Change feet every four counts. Partners use same foot. When gallops are easy, they should turn out the legs somewhat as they gallop. Then try to gallop high enough to bring legs together in the air, like in a soubresaut, at the top of each gallop. Music and counts are the same as above.

- tr# 38** 38. Learning the Polka
 ♪ 2/4, 2 cts/m, 2m intro, 37m Met. 98
 A forward polka is simply two gallops with each leg instead of four. When they change feet on every two gallops, it becomes a forward polka. Ask them what step it would be if they only did one gallop on each leg (Answer: skip).

Intro: 1-2	Feet parallel, place hands on waist, or as directed.
1-72	36 polkas forward around the circle, alone or with partner.
73-74	On last chord, hold final position.

- tr# 39** 39. Natural Pas de Basque
 ♪ 2/4, 2 cts/m, 2m intro, 8m Met. 92
 This movement could be called a “step ball change” in place, with the “ball change” in third position front, with the ball of the foot close to the instep of the other foot. It can also be described as doing polka steps in place, or, as polkas that don’t go anywhere. The movement pattern (not the rhythm) helps prepare them for learning balances next year. Knees are relaxed, turnout is natural or no more than a right angle.

1-4	Feet in 3rd, R front, hands on waist.
1	Step R slightly to R with relaxed knees.
&	Step ball of L foot into third, almost touching instep of R foot, L heel slightly above R arch, and lifting R foot slightly off the floor.
2	Step R in place, lifting L foot slightly, where it is.
3-4	Repeat with L foot starting.
5-16	Repeat through the music. Close feet to 3rd and lower hands to sides.

V. Allegro Section

When the music is longer than the exercise, two groups can perform in turn, or just stop the music when they are done. The challenges and enchainements can be used after the steps are learned. Many enchainements are possible. Be sure the enchainement is not too hard—they should basically get it after 2 or 3 tries. Otherwise, solving the choreography takes all of their mental energy, and the step will not be performed as well.

tr# 40

♩ 2/4, 2 cts/m,
2m intro, 4m
Met. 92
all played twice

40. Sauté

Sauté needs to be practiced in parallel position if they have trouble keeping knees out. On the repeat, try it in 1st. When they can keep their knees out in 1st, start in 1st and use the repeat for sautés in 2nd position.

Intro: 1-4 1st, place hands on waist, plié on last count, ready to start jumping.

&1-8 8 sautés, landing on the musical beats.

Intro: 1-4 Hold, plié on last count, ready to start jumping.

&1-8 8 sautés.

Straighten knees, lower arms to bras bas.

tr# 41

♩ 2/4, 2 cts/m,
2m intro, 4m
all played twice
Met. 90

41.a. Soubresaut

For this grade, soubresauts are jumps in third, not changing feet. On the repeat, do soubresauts with L foot in front.

Intro: 1-4 Feet in 3rd, R front, place hands on waist, plié on last count.

&1-8 8 soubresauts, landing on the musical beats.

Intro: 1-4 Straighten knees, point R to 2nd, close R to 3rd back, plié on last count.

&1-8 8 soubresauts, landing on the musical beats.

Straighten knees, lower arms to bras bas.

tr# 41

♩ 2/4, 2 cts/m,
2m intro, 4m
all played twice
Met. 90

41.b. Changement

Changements are easy once the soubresauts are learned.

Intro: 1-4 Feet in 3rd, R front, place hands on waist, plié on last count.

&1-8 8 changements, landing on the musical beats.

Intro: 1-4 Straighten knees, plié on last count, ready to repeat.

&1-8 8 changements.

Straighten knees, lower arms to bras bas.

tr# 42

♩ 2/4, 2 cts/m,
4m intro, 16m
Met. 92

42. Taking Turns With Sauté

The music gives four turns of 8 sautes for four groups of dancers. This longer music can also be used for turns with soubresauts, changements, or echappé sauté. You can also try taking turns with only four jumps; 2 jumps; or one jump. This can be a fun challenge. An enchainement to try, either in two turns, or overlapping the four turns, like a musical round: 4 soubresauts, 3 changements, hold, repeat.

Intro: 1-4	1st, place hands on waist, plié on last count, ready to start jumping.
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&1-8	1st group does 8 sautés, landing on the musical beats.
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&1-8	2nd group does 8 sautés
------	-------------------------

&1-8	3rd group does 8 sautés
------	-------------------------

&1-8	4th group does 8 sautés
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43. Echappé Sauté and Pas de Chat

Once the echappé sauté closing in 1st is learned, they can try it from 3rd, not changing feet. Then, try it from 3rd changing feet. An enchainement to try: 4 claps, 2 echappés; or, 2 claps, 1 echappé, 2 claps, 1 echappé.

tr# 43

♩ 2/4, 2 cts/m,
2m intro, 8m
Met. 88

43.a. Echappé Sauté

Intro: 1-4&	Feet in 1st, place hands on waist, plié on last count.
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1-16	8 echappé sautés to 2nd, closing 1st, turnout consistent, knees over feet.
------	--

Straighten knees, lower arms to bras bas.	
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tr# 43

♩ 2/4, 2 cts/m,
2m intro, 8m
Met. 88

43.b. Echappé Sauté and Sauté

Intro: 1-4&	Feet in 1st, place hands on waist, plié on last count.
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1-4	4 sautés in 1st.
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5-8	2 echappé sautés to 2nd, closing 1st.
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9-16	Repeat.
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Straighten knees, lower arms to bras bas.	
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tr# 43 43.c. Pas de Chat

♩ 2/4, 2 cts/m,
2m intro, 8m
Met. 88

Intro: 1-4& Feet in 3rd, R foot front, arms 3rd, plié and lift R foot petit retiré in back.

1-4 Pas de chat to R, hold the landing to check position.

5-16 Repeat through the music.

Play the music again to do the left side.

tr# 44 44.a. Spring Points

♩ 4/4, 4 cts/m,
1m intro, 4m
Met. 120

Spring points are a form of jeté when done from foot to foot, and of temp levé when repeated on the same foot. (See Ballet Is Spoken Here, Book 2, Chapter 7.) For learning Spring Points, do four with each leg, twice. Later, try the enchainement. Other combinations are possible such as: 2R, 2L, 1R, 1L, 1R, 1L.

Intro: 1-4 Begin in 1st, bras bas, open arms to demi 2nd or place hands on waist.

1-4 4 spring points pointing R forward.

5-8 4 spring points pointing L forward.

9-16 Repeat; close feet to 1st after the music.

tr# 44 44.b. Spring Points With Sautés

♩ 4/4, 4 cts/m,
1m intro, 4m
Met. 120

Intro: 1-4 Begin in 3rd, R foot front, bras bas, open arms to demi 2nd.

1-4 4 spring points pointing R, L, R, L, arms demi 2nd.

5-8 Close L in third, changement, changement (close, change, change).

9-16 Repeat all.

Close feet to 3rd, lower arms to bras bas.

tr# 45 45.a. Petit Jetés

♩ 2/4, 2 cts/m,
2m intro, 8m
Met. 92

Intro: 1-3 Feet in 3rd, R front, place hands on waist.

4 Lift R foot to petit retirés or demi retiré derriere, and fondu.

1-16 Sixteen continuous petit jetés.

Close feet to 3rd, lower arms to bras bas.

tr# 45

♩ 2/4, 2 cts/m,
2m intro, 8m
Met. 92

45.b. Petit Jeté Enchainement

Intro: 1-3	Feet in 3rd, R front, place hands on waist.
4	Lift R foot to petit retiré or demi retiré derriere, and fondu.
1-4	4 petit jetés derriere, (R finishes up in back).
5-7	Pas de chat R, changement.
8	Lift L foot to demi retiré derriere, and fondu.
9-16	Repeat, starting with L foot up.
	Lower arms to bras bas.

VI. Cool Down Activities**tr# 46**

♩ 4/4, 4 cts/m,
1m intro, 17m
Met. 88

46. Rag Doll Stretch

Intro: 1-8	Feet are parallel, and several inches apart, arms down & relaxed.
1-8	Flop over from waist. Hang limply, relax, back is rounded.
9-16	Slowly straighten, rolling up slowly from lower back, through waist, shoulders, head.
1-16	Repeat the first 16 counts.
1-8	Flop forward again and do 8 walks around circle, or around own place.
9-12	Stand still and swing body with slight turn from waist, gently to R side, then to L side, & return to front.
13-16	Roll up as before, taking 4 counts instead of 8, and lifting arms up, stretching as high as possible, rising to demi pointe.
17-18	On last chord, lower heels and arms to a normal stance.

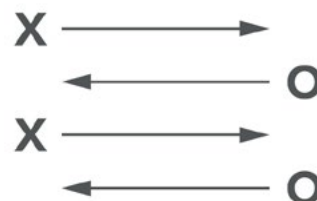
tr# 47

♩ 3/4, 1 ct/m,
4m intro, 32m
Met. 112

47. Sway and Run

For working together on a stage: partners face each other across the room. Partner on stage L crosses in front of one on stage R. Keep lines straight, and end at the same time, etc.

Intro: 1-4	1st, open arms demi 2nd.
1-4	4 sways, R, L, R, L, letting arms swing freely across in front with each sway.
5-8	Run across room, lines changing places, then turning to face the other way.
1-8	Repeat the 4 sways and the runs.
1-4	Repeat the sways.
5-8	All run to center, forming a circle, holding hands.
1-4	Repeat the sways.
5-6	Release hands, all do their choice of a turn in place.
7-8	Each dancer ends in a pose of their own choice.



tr# 48
 ♪ 3/4, 1 ct/m,
 4m intro, 9m
 Met. 104

48.a. Classical Reverence for Girls

Intro: 1-2	1st, open arms demi 2nd.
1-4	Step R, curtsy extending R hand forward; repeat L.
5-6	Step R & point L front, lifting arms to 5th.
7-9	Fondu & bow over L leg, bringing arms in reverse port de bras to 2nd straightening on ct. 8, hold position on ct 9.

tr# 48
 ♪ 3/4, 1 ct/m,
 4m intro, 9m
 Met. 104

48.b. Classical Reverence for Boys

Intro: 1-2	1st, open arms demi 2nd.
1-2	Step R, leaving L relaxed where it is, sweeping R hand forward & side.
3-4	Close L foot to 1st, sweeping L hand forward & side.
5-6	Hold, both arms forward and open.
7-9	Bow from waist, arms relaxing down, straightening on ct 8, hold ct 9.

49. Natural Reverence

A different kind of reverence for the finish of class.

tr# 49

♩ 4/4, 2 cts/m,
2m intro, 8m
Met. 104

49.a. Natural Reverence for Girls:

Intro: 1-2	Face DR, feet parallel, weight on R, L knee relaxed.
3-4	Arms relaxed, arms begin to lift on count 3.
1-2	Step forward on L, lifting arms to high V, R foot extended back.
3-4	Fold arms to crossed position over chest or extended back.
5-6-7	Lower to R knee, arms back, head down, & looking at audience.
8	Stand, ready to reverse.
1-7	Repeat on R to DL (face DL with step on ct. 1).
8	Hold.



tr# 49

♩ 4/4, 2 cts/m,
2m intro, 8m
Met. 104

49.b. Natural Reverence for Boys:

Intro: 1-4	Facing DR: Arms begin to lift on count 3.
1-2	Step forward on L, lifting arms to high V, R foot extended back.
3-4	Fold arms to crossed position over chest or extended back.
5-6	Lower to R knee, sweeping arms out to 2nd arabesque.
7-8	Stand, arms relaxed at sides, ready to reverse (don't turn until step on ct. 1)
1-7	Repeat on R to DL.
8	Hold.

VII. Enchainements

tr# 50

♩ 2/4, 2 cts/m,
4m intro, 32m
Met. 112

50. Enchainement #1

From UL to DR, or around a circle. Note the challenge of getting the arms in place.

Intro: 1-4	Start in 3rd, R in front, bras bas, open arms to demi 2nd.
1-2	Echappé sauté to 2nd, arms demi 2nd, 3rd, changing feet, bras bas.
3-4	2 Soubresaut, arms bras bas, then 1st.
5-8	4 gallops forward, arms 3rd.
	Continue through the music.

tr# 51

♩ 4/4, 4 cts/m,
2m intro, 16m
Met. 104

51. Enchainement #2

Intro: 1-4	3rd, R in front, open arms to demi 2nd.
1-4	Step R to 2nd, close L to 1st, step R, hop with L in front attitude, R arm 3rd.
5-8	Repeat left.
9-14	3 walking turns R (6 steps), hands on waist, or arms demi 2nd.
15-16	Step R, hop with L in front attitude, R arm in 3rd.
1-16	Repeat all, starting left.

tr# 52

♩ 3/4, 1 ct/m,
2m intro, 16m
Met. 108

52. Enchainement #3

Intro: 1-2	Start feet parallel, bras bas.
1	Open arms to demi 2nd.
2	Close to bras bas.
3	Open arms to demi 2nd.
4	From demi 2nd, sweep arms quickly through bras bas to 1st, then open to 2nd, rising to demi or quarter pointe.
5-6	Tip toe (demi pointe) turn, arms can stay 2nd or come in to 1st; on last note of measure 6, stop & lower heels.
7-8	Step R and curtsey (use turnout), close feet to parallel, arms to bras bas.
9-16	Repeat to the same side, or to the second side.

tr# 53
 ♪ 4/4, 4 cts/m,
 2m intro, 8m
 Met. 112

53. Enchainement #4

This enchainement give practice with petit jetés and teaches the footwork for pas de bourrée under (dessous).

Intro: 1-8	From 1st, pick up R foot to demi retiré derriere, arms demi 2nd, fondu.
1-8	8 petit jetés.
1-2	Close R to 3rd back.
3-4	Step L to 2nd.
5-6	Close R in 3rd front.
7-8	Pick up L foot and fondu ready to do it on the other side.

tr# 54
 ♪ 6/8, 2 cts/m,
 2m intro, 16m
 Met. 140

54. Enchainement #5

Once they have dependable balance in the pirouette position, the pirouette arms can be taught on counts 5-8. To teach arms, practice without music until arms are learned.

Intro: 1-4	Feet in 3rd, hands on waist, demi plié on ct. 4.
&1-8	8 changements.
1-2	Point R to 2nd.
3-4	Close R to 3rd with demi plié.
5-6	Straighten and lift R to pirouette position.
7-8	Close R to 3rd back with demi plié.
1-16	Repeat on second side.
Straighten knees and lower arms to bras bas.	

VIII. Rhythm Study

Note values can be taught with these rhythm exercises. 2/4 has a half note at the end of the introduction, and at the end of the music. After the introduction, there are 8 measures of quarter notes only, then 8 measures with eighth notes in the melody line.

55. Rhythm Study in 2/4 Time

tr# 55
 ♪ 2/4, 2 cts/m,
 2m intro, 16m
 Met. 80

55.a. Clapping the Rhythm

Intro: 1-4	Feet parallel, arms relaxed.
1-2	Clap hands on thighs, clap hands together, saying, "One, two".
3-32	Repeat through the music.

tr# 55

♩ 2/4, 2 cts/m,
2m intro, 16m
Met. 80

55.b. Moving to the Rhythm

Intro: 1-4	Feet 1st, place hands on waist.
1-2	Extend R heel diagonally fwd (supporting knee will bend), close feet.
3-4	Extend L heel, close feet.
5-8	4 claps.
9-32	Repeat through the music.

56. Rhythm Study in 3/4 Time

The 3/4 music has quarter notes, and half notes in the introduction. Following are four measures of quarter notes; then four measures of eighth notes and half notes in the melody.

tr# 56

♩ 3/4, 3 cts/m,
2m intro, 16m
Met. 112

56.a. Clapping the Rhythm

Intro: 1-6	Feet parallel or first, arms relaxed at sides.
1	Clap hands on thighs.
2	Clap hands together.
3	Clap hands together.
	Repeat through the music.

tr# 56

♩ 3/4, 3 cts/m,
2m intro, 16m
Met. 112

56.b. Moving to the Rhythm

Intro: 1-6	Feet parallel or first, hands on waist.
1	Extend R heel.
2	Hold, or tap heel gently on the floor.
3	Close feet.
4-6	Repeat with L foot.
7-12	Clap hands six times (the clapping could be done first, then the movement.)
	Repeat through the music.

tr# 56

♩ 3/4, 3 cts/m,
2m intro, 16m
Met. 112

56.c. Learning a Waltz Step

All steps are on the whole foot. Moderate turnout can be used. The 3/4 rhythm is harder to dance to. The back, front, steps are done in place, with a slight rocking motion. This is a non technical preparation for the balancé.

Intro: 1-6	Feet parallel or first, hands on waist or in a natural 2nd to help balance.
1	Step R to side (natural 2nd).
2	Step on L in back, lifting R foot slightly.
3	Step down on R foot, lifting L foot.
4-6	Repeat to L, starting with L foot.
Repeat through the music.	

IX. Fun Dances for Creative Expression

The following choreographies are suggestions of what might be done. These musics are for creative work, for learning expression and artistry, or for however the teacher chooses to use them.

tr# 57
 ♪ 4/4, 4 cts/m,
 2m intro, 21m
 Met. 112

57. At The Beach

Each dancer has a small bucket and shovel, real or imagined. If using real toys, teach necessary safety precautions. There are water sounds in the second measure of the introduction, and in measures 7, 8, 13, 14, 17, 18, 19, and 21 of the dance.

Intro: 1-8	Pick up bucket and shovel.
1-8	Walk in the sand towards the water: marches, picking feet up out of the sand.
9-16	Put bucket down, kneel, and “fill with sand”.
1-4	Scoop some water into it, using both hands (lay down the shovel first).
5-8	Turn bucket over and tap it to get the sand out.
1-6	Finish building the castle.
7-8	Stand up & dust hands.
9-16	March around the castle.
1-4	Run into the water, a wave is coming.
5-8	Cover head as wave hits you.
9-16	Run into water again.
1-8	Face water and do 4 side gallops R, 4 side gallops L.
1-8	Repeat the side gallops.
9-16	Run and kneel beside bucket and shovel.
1-4	Hold them up, one in each hand.

tr# 58
 ♪ 4/4, 4 cts/m,
 2m intro, 18m
 Met. 80

58. The Rainbow

The umbrella is imaginary. The challenge is to convince the audience that you really have one, and that you really do see a rainbow at the end. If you use real umbrellas, be sure to take and teach adequate safety precautions, to reduce the chance of injury to another dancer.

Intro: 1-4	Center back, umbrella is open and held over right shoulder. Point R forward.
1-4	Walk towards center front with 3 ballet walks, point R in front.
5-8	3 ballet walks, point L in front.
9-16	Repeat the ballet walks.
1-2	Close feet and hold R hand out to see if it is raining.
3-4	Nod head "yes", look disappointed.
5-6	Hold L hand out to see if it is still raining.
7-8	Shake head "no", and smile.
1-4	Close umbrella.
5-7	Shake the rain off of it.
8	Face stage left, point R foot forward, holding umbrella horizontal in both hands.
Faster: 1-8	8 gallops to center back (4R, 4L).
A tempo: 1	Hand out and look up, it is raining again.
2-4	Open umbrella.
5-8	Huddle underneath it, do heel drops to imitate rhythm of raindrops.
1-4	Hand out, it has stopped raining.
5-8	Set open umbrella on floor to right side (out of way of dancer).
Faster: 1-8	Spring Points: 2R, 2L, 2R, 2L.
1	See rainbow , point to it.
2-4	Outline it with both hands.
	Hold finish.

tr# 59/71
 ♪ 3/8, 1 ct/m,
 4m intro, 38m
 Met. 112,132

59. Create Your Own Dance

Listen, improvise, combine ideas, work in pairs or small groups to create a dance and/or pantomime story that fits the music.

X. Longer Dances, To Perform or For Fun*

- tr# 60** 60. Dancing Butterflies
- tr# 61** 61. How Does Your Garden Grow?
- tr# 62** 62. Puppet Dance
- tr# 63** 63. Flower Dance
- tr# 64** 64. Over The Candlestick
- tr# 65** 65. Seven Jumps*
- tr# 66** 66. Dancing Butterflies—a longer version.

tr# 60 60. Dancing Butterflies

♩ 2/4, 2 cts/m, For Beginners, ages 8-10; Choreography by Jennifer Barnhurst, used
4m intro, 38m by permission. Costumes: Yellow or Green leotards (half of the
chord dancers in each color), chiffon butterfly wings attached to back of
Met. 80 leotard, and to wrists with elastic loops. Wings decorated with sequin
butterfly designs. Antenna made from pipe cleaners and pompoms
attached to headbands.

	Intro: 1-8	Wait, single file, off stage. The two colors of butterflies are alternated as they enter.
Step 1	1-12	Run, lifting and lowering arms, entering from DR, around a CCW circle.
	13-16	End in a semi circle facing front, centered just back of center stage, feet in first, arms demi 2nd.
Step 2	1-4	All Demi pointe turn to right, lifting and lowering arms as wings.
	5-8	All do Four slow spring points; R, L, R, L, arms demi 2nd.
	9-12	Yellows walk 4 demi pointe steps forward to a smaller semi circle. Greens repeat the demi pointe turn in place.
		This makes a double semi circle, yellows in front, greens in back, around the outside.
	13-16	Yellows kneel on both knees, then sit on feet, arms demi 2nd, while Greens repeat the 4 slow spring points.
Step 3	1-8	Greens do four slow step hops, R, L, R, L. Yellows hold kneeling position, arms demi 2nd.
	9-12	Greens do demi pointe turn with arms up in open 5th; Yellows remain sitting on feet, bringing arms up to open 5th.
	13-16	All bring arms down slowly to demi 2nd.
Ending	1-4	Greens run in large CCW circle once around Yellows, while Yellows stand and demi pointe turn in place once to R.
	5-8	Greens kneel in semi circle behind Yellows, while Yellows kneel again where they are.
	9-16	All bring arms up slowly to open 5th.
	1-5	Hold, as lights fade.



Green dancers who performed this dance had four months of lessons; yellow ones had only two months. This dance was easy enough that they could participate in the recital even with such a limited number of lessons. Each girl designed and trimmed her own wings.

tr# 66
 ♪ 2/4, 2 cts/m,
 4m intro, 38m
 chord
 Met. 80

66. Dancing Butterflies, a longer dance
 Add step #4 between step #3 and the ending of the above dance.

Step 4	1-4	Greens face DR, lift arms to 1st, 3rd, extend to arabesque.
	5-8	Greens point L foot back, lift a few inches, close & lower arms, facing front. (ex #30). Meanwhile, Yellows stand and do demi point tum R.
	1-8	Yellows do the arabesque, while Greens turn. These 8 counts are to the left, or again to the right, whichever works best for the dancers.
	1-4	All face front and sway, swinging both arms across, to R to L.
	5-8	All lift arms to open 5th, lower to demi 2nd.
	1-4	Repeat the sways.
	5-8	Repeat the arms .

Now, dance the Ending described above.

tr# 61
 ♪ 4/4, 4 cts/m,
 2m intro, 50m
 Met. 112

61. How Does Your Garden Grow?
 Each dancer carries a plastic sprinkling can, with a plastic flower taped to the side the audience cannot see. They should not let the flower be seen by the audience until they take it off the watering can in Step #5. This is a long dance, a challenge for first year ballet students.

Intro: 1-8 Wait offstage, Stage Right, single file, sprinkler in R hand.

Entrance: 1-8 8 skips across the front of the stage.

1-4 Set sprinkler down at front of stage.

5-8 4 skips back, into a line or semi circle, or two staggered lines, and place R foot in 3rd front.

Step 1 1-4 4 changements, arms demi 2nd.

5-8 4 spring points, arms demi 2nd

1-8 Point to where flowers should be growing, (in front of dancer) shake head (no sign of flowers growing).

Step 2 Water Flowers

1-4 4 skips forward to watering can.

5-8 Pick up sprinkler and "water flowers".

1-4 Set watering can down.

5-8 4 skips back, end with feet in first position.

1-16 Repeat Step 1.

Step 3 Sunshine

1-8 Lift arms to 5th position, looking up (flowers need sunlight).

1-8 Lower arms to demi second or 3rd.

1-16 Two slow demi pointe turns to right, end with feet in 1st position.

Step 4

Step Hops in Attitude:

1-2 Step R to 2nd, hop with L in attitude devant, arms demi 2nd.

3-4 Step L to 2nd, hop with R in attitude devant.

5-6 Step R to 2nd, hop with L in attitude devant.

7-8 Step R to 2nd, place L back and curtsey.

1-16 Repeat starting L.

Step 5

1-4 Point to flowers, nod head and smile because they are growing.

5-8 4 skips forward, end with R foot in 3rd.

1-8 Take flower off back of watering can, smell it, hold it up.

Step 6

Sunshine With Flower

1-8 Lift arms to 5th position, looking up.

1-8 Lower arms to 2nd, bring R arm in to 3rd, or smell flower.

1-16 Two slow demi pointe turns to right, end feet in 1st.

Step 7

1-8 Run forward & make a final group picture, point R foot croise devant, (face DL) holding flower up in L hand, R arm in demi 2nd (Or, the dancers can be arranged in various poses.)

1-8 Hold.

Finish:

1-8 Step R, curtsey, Step L, curtsey, hold.

1-8 Run forward, pick up watering can in R hand, hold flower up in L hand, R foot pointed forward, facing stage left.

1-8 Run off.

tr# 62

62. Puppet Dance

♩ 2/4, 2 cts/m,
4m intro, 49m
Met. 80 & 92

Prop: low stool or bench, located back of center stage.

Start sitting on stool, collapsed: head forward on chest, legs forward & open about 22° towards 2nd, arms relaxed, hanging down at sides.

Intro:	1-8	Wait; start to lift head on count 8.
Step 1	1-	Head straight.
	2-3	Incline head Right; Incline head Left.
	4-	Head straight.
	5-	Lift R elbow and hold it there, arm hanging down.
	6-	Lift L elbow and hold it there, arm hanging down.
	7-	Bend R knee and place R foot flat on floor, close to stool.
	8-	Bend L knee and place L foot flat on floor, close to stool.
	1-2	Stand.
	3-4	Lift R elbow and knee a little higher, and turn head right; lower.
	5-6	Repeat on Left side.
	7-8	Circling arms up and out to 2nd, sauté in 1st and go right into next step.
Step 2	1-8	8 low, easy jumps in parallel position turning round twice, arms 2nd, wrists turned up.
	1-4	Four spring heels, R L R L, hands on waist
	5-6	Turn to face DL corner.
	7-8	Lift R elbow, L elbow in position shown:

Step 3	“Puppet Walks”	
	1	Lift R knee high, looking at it.
	2	Take large step forward R, twds DL.
	3-4	Repeat with L leg.
	5-8	Four exaggerated “puppet walks” as if testing to see if legs will work.
	1-8	4 Echappé sautés, with hands up in 2nd, hands to waist in 1st.
Step 4	1-8	Travel towards stage R, 4 polkas hands up as above, turning R, end en face.
	1-8	4 natural pas de basques, RLRL, hands on waist, turning head to front foot
Step 5	Return to stool.	
	1-8	8 backward skips towards stool, arms lifting to 5th.
	1-8	8 jumps in parallel position, turning once to R, arms 2nd, hands turned up During this turn, dancer positions self in front of stool, close enough to sit safely on stool on next 4 counts.
	1-4	Bend knees and carefully sit on stool.



Step 6	Return to starting position, (music gradually slows down).	
	1-2	R leg out.
	3-4	L leg out.
	5-8	R arm relaxes, L arm relaxes.
	1-2	Head inclines R, L.
	3-4	Head straight, hold.
	5-	Head relaxes forward on chest.
	6	Hold.

tr# 63
 ♪ 6/8, 2 cts/m,
 2m intro, 32m
 4m tag
 Met. 88

63. Spring Flowers

Prop: a flower garland about 2-4 feet long, or a bouquet to hold in one hand, or a small light weight scarf can be used instead of the flowers.

Intro: 1-4	Wait at stage R.
1-4	Run to center stage, stop in 3rd arabesque a terre on L, garland draped in both hands, facing stage L.
5-6	Cross R foot over L and 3/4 turn on the balls of the feet to face front, finish with feet 1st, garland in front.
7-8	Step R, point L front in fondu.
1-4	Step into the arabesque again, and hold.
5-6	Repeat the turn to L.
7-8	Step R, point L front in fondu.
1-4	2 walks forward, kneel to stretch garland on floor, (or lay the bouquet, or scarf down).
5-8	Stand and arms lift sideways to 2nd.
1-4	8 quick spring points: 2R, 2L, 2R, 2L, tapping toes across the garland.
5-8	Demi pointe turn.
1-8	Repeat spring points and turn
1-4	Pick up flowers or scarf.
5-8	Run towards UR and stop in 3rd arabesque a terre, as at the beginning.
1-4	Run towards UL, stop in 3rd arabesque.
5-8	Run towards downstage center, stop in arabesque facing stage R.
1-4	Demi pointe turn R, end facing DR.
5-8	Kneel on R, hold flowers up; on final chord hug flowers, crossing arms over chest.
Tag: 1-8	Stand, bow, run off.

tr# 64 64. Over The Candlestick

♩ 2/4, 2 cts/m,
2m intro, 56m
Met. 92



Intro:	1-4	Wait upstage left, holding candlestick in right hand.	
Step 1	1-4	4 gallops forward, R foot front, travelling towards DR.	
	5-8	2 echappé sautés, from 1st to 2nd.	
	1-8	Repeat gallops & sautés.	
Step 2	1-8	Walk clockwise 8 steps, making a spiral to center stage, ending en face.	
	1-8	Place candlestick on floor, point to self, point to candlestick. Step back & close 1st, place hands on waist, nod head twice on cts. 7-8.	
	1-2	Jump 2nd, hop onto R foot with L in demi retiré derriere.	
	3-8	Jump 2nd, onto L, Jump 2nd onto R, Jump 2nd onto L.	
Step 3	1-4	4 side gallops to the right, arms 2nd.	
	5-8	Bow, placing right arm in front of waist, and left arm in back. Straighten on 8.	
	1-8	Hands clasped behind back, 8 walks CW around candlestick, end en face.	
Step 4	1-8	Point to candlestick, point to self, step to 1st, hands on waist, nod head twice.	
Step 5	1-4	Run to UL, turn to face candlestick on last count.	
	5-8	2 small sautés, parallel, one big jump tucking legs up underneath, all twice.	
Step 6	1-4	Run to UR, turn to face candlestick.	
	5-8	2 small sautés, parallel, then a big "tuck jump", all twice.	
Step 7	1-4	Run towards UR, turn to face candlestick.	
	5-8	2 small sautés parallel, then a big "tuck jump", all twice.	
	1-8	Run towards DR, "tuck jump" over the candlestick. Hold to ct. 8.	
	1-8	Face audience, lift. arms to high diagonal, bow low;	
Ending	1-8	Run and grab candlestick, then holding it up, run off stage left.	

tr# 65

♩ 2/4, 2 cts/m,
Intro: 2 chords &
pickup note,
16m dance

Met. 92; tricks
in variable "free
time"

65. Seven Jumps, a folk dance from Norway

This fun dance can help teach listening to music; working together as a group, thinking about your movements, and natural coordination. The musical chords on which to do the tricks are of varying lengths, so the dancers have to really listen to know when to change position!

Do this one holding hands in a circle, or in straight lines holding hands, or individually. The chorus is performed first, and between each set of tricks, and once more to finish. The original folk dance has seven step hops each way, but we found the side gallops to be easier, more fun, and that the dancers were more likely to stay with the music. Introduce

this fun dance on a day when you and the kids are tired, bored, etc., and just need a change of pace.

Suggestion: Learn only the first three or four tricks the first time you use the dance. After that, add one trick each day that you do the dance.

Intro:	1-8	Wait.
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Dance:	&1-8	7 side gallops to R, on 8th count, gently stamp L foot next to R foot.
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	&1-8	7 side gallops to L, on 8th count, gently stamp R foot next to L foot.
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During the tricks, drop hands! Do the dance again between each trick!

First trick:	2 notes	Lift right leg in front attitude (non technical). Stand, feet together.
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Second trick:	3 notes	Lift right leg in front. Put R foot down and lift L leg in front attitude. Stand, feet together.
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Third trick:	4 notes	Lift R leg in front. Put R foot down and lift L leg in front attitude.
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		Put L foot down and kneel on right knee. Stand, feet together.
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Fourth trick:	5 notes	Lift R leg in front.
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		Put R foot down and lift L leg in front attitude.
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		Put L foot down and kneel on right knee.
--	--	--

Kneel on both knees. Stand, feet together.



Fifth trick:	6 notes	Lift R leg in front.
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Put R foot down and lift L leg in front attitude.

Put L foot down and kneel on right knee.

Kneel on both knees.

Put right elbow on floor. Stand, feet together.

Sixth trick:	7 notes	Lift R leg in front.
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Put R foot down and lift L leg in front attitude.

Put L foot down and kneel on right knee.

Kneel on both knees.

Put right elbow on floor.

Put both elbows on floor. Stand, feet together.

Seventh trick:	8 notes	Lift R leg in front.
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Put R foot down and lift L leg in front attitude.

Put L foot down and kneel on right knee.

Kneel on both knees.

Put R elbow on floor.

Put both elbows on floor.

Put head on floor between hands. Stand, feet together.



After the seventh trick, perform the dance again, then on the last two chords, lift hands up high, and bow.

More Teaching Notes

Exercises are numbered to match the album tracks. Arm positions are named for the ones used by the Royal Academy of Dance. [See page 98](#). Make any needed changes in the choreographic notes now, to save time later.

Choose about fifteen to twenty of the easier items for their first class, and see how well they do with that. If it seems too easy, choose harder versions of some exercises, and possibly two or three additional ones for the next lesson. Some classes may need some remedial work to sharpen up their basic movement skills. Mix in a few exercises from previous grades if they seem to need it.

After a few weeks, the easier things are done less frequently, or dropped, and new ones added in their place. [See page 65](#) for a sample class outline. Head positions and movements vary from method to method, so they were not included in this choreography. Add your usual head positions once an exercise is learned.

In teaching an exercise, coordination and memory happen best when this pattern is followed:

1. First learn the feet and legs.
2. Match the movements to the music.
3. Add head positions and eye lines.
4. The arms are added last, as this requires a higher level of coordination.

Ballet is a performing art. Dancers show by their posture and attentiveness during the introduction that they are ready to dance. They start exactly on the musical beat as indicated by the instructions, and stop neatly with the end of the music. Dancers should hold the finishing position for 1 or 2 counts after the music.

Musical awareness builds a performing habit which helps them to look good during performances. Every exercise can be treated as a miniature performance.

Ideas to Try:

Compare the starting position of an exercise to putting a capital letter at the beginning of a sentence. The exercise is the words, and the hold at the end is the period.

Name some of the items after various cartoon, literary, or toy characters that are currently popular with kids.

Pre-barre warmups are included because research says that dancers do better when they are “warmed up” before the barre begins. Warmups need to be of natural movements, to involve the entire body, and to be somewhat aerobic in nature for this level.

Idea: Write a sequence of warmup movement on a chalk board or chart. Give them a few minutes to figure it out, then start the music. (Example:

8 claps, 8 marches forward, 8 claps, 8 marches backward.) Or, give it to them verbally, then put on the music.

About Music:

Metronome markings are for the quarter note, regardless of meter. If you need to convert these markings from quarter note value to dotted quarter (for 6/8 time) divide by 3 then multiply by 2.

When the music line states 1 count per measure of 3/4 time, this is a “dancer’s count.” It is equally appropriate to teach the musical counts: 3 counts per measure of 3/4 time. This also applies when the 4/4 music is counted 2 per measure—four counts is equally correct for dancers to use. 6/8 time is usually counted 2 per measure, but counting all 6 counts is equally correct.

For teaching the terminology, for explanations of the terms, for drawings of the ballet movements, and for additional teaching suggestions, we recommend the three book set of [Ballet Is Spoken Here!](#) to use along with this manual.

Planning the First Class

For a well balanced class, choose something from each category:

Warmups:	1 or 2 items
Barre:	3 or 4 items
Center:	4 or 5 items
Creative:	a part of one, if time
Natural movement:	2 or 3 items
Allegro:	2 or 3 items
Cool down:	1, if time.
Classical Reverence:	The first half, repeated.

We sincerely hope that this material will be a welcome addition to your teaching resources.

Enjoy your classes, enjoy the progress your students will make. Ballet is a wonderful art that brings joy to many: students, teachers, audiences, and performers.

Notes For Presenting A First Lesson To Beginners

Warmups

Warmups wake up the muscles, increase the circulation. Warmups help prevent injuries, improve coordination, and get our muscles and brains ready to dance. Explain the Dancer's Circle, and how to keep it the same size.

2. Skipping

Skipping develops the springiness in the leg muscles needed for graceful ballet jumps. It improves coordination. Let arms swing freely, but encourage them to skip up off the floor.

Skipping on the Dancer's Circle—mark a place for each dancer on a large circle with a small piece of colored painter's tape. Have them start on one spot, do 4 skips to the next spot, stop and do four claps, repeating this through the music, progressing around the circle.

Next, repeat the music, letting them skip continuously, staying on the path where the spots are marked.

3.a. Three Positions of the Feet

Name and show the parallel position, and have them do it. Explain and show the amount of turnout they are to use this year: 90°, or the “corner of a box.” Have them practice turning the feet from parallel to first position.

For second position separate the heels about ten inches, keeping the turnout the same. Heels are as far apart as the width of the hips. Third position is the letter T, turned diagonally.

Now, show the exercise, have them practice with you, then use the music.

15.c. Three Positions of the Arms

Have them sit with legs crossed. Tell them to “sit like a dancer.” Sitting stabilizes the hips, and removes the problem of balance, thereby enabling the arms to move more independently of the shoulders.

Show first, second, and third positions. Have them try it. Use the music when they seem ready.

If you use the RAD or the French positions, point out that one arm in first, and the other arm in second makes third: $1+2 = 3$. Have them practice with you, then use the music.

At the Barre

Show how the hands are placed on the barre. Barre height should be about halfway between shoulders and waist. Hands are placed shoulder width apart, elbows relaxed, thumbs on top of the barre with the fingers.

Introduce the names of the exercises and give the definitions. Show the exercise without music. Have them go through it without music. Add the music when they understand the movements.

4.a. Demi Pliés

After the demi pliés, explain about shifting weight from foot to foot, that hips stay level, and the entire body moves sideways in one piece to center over the standing leg. Practice this by standing in second, and shifting the weight from one leg to the other.

5.a. Battement Tendus to 2nd

6. Petit Retirés

In The Center

12. Legs and Feet

14. Turtles (for abdominal muscles)

15.a. Port de Bras

19. Ballet Walks

24. Ballet Runs

28.a. Gallops

29.a. Sautés

33. Rag Dolls (Or, name this one for a current toy or cartoon character that they like.)

35.a. Reverence—first half only—teacher does it, then students do it on the second half of the music. Practice it 2 or 3 times, so they can feel comfortable with it.

If there is time, review one or two of the things they did, and suggest one or two items for home practice. Give them a handout showing the first three positions of arms and feet, listing the names of the exercises they did today, and giving a short home practice assignment.

Music List for Ballet 1

Tr #	Num.	Exercise Title	Tr #	Num.	Exercise Title
1	1.a./b.	Marching	37	37.a./b.	Galloping
2	2.a./b.	Skipping & Galloping	38	38	Learning the Polka
3	3.a./b.	Positions of the Feet	39	39	Natural Pas de Basque
4	4.a./b.	Demi Plié	40	40	Sauté
5	5	Rises (Elevés)	41	41.a./b.	Soubresaut or Changement
6	6.a./b.	Battement Tendu	42	42	Taking Turns with Sauté
7	7	Battement Tendu en Croix	43	43.a./b.	Echappé Sauté or Pas de Chat
8	8.a./b.	Petit Retiré	44	44.a./b.	Spring Points or Spring Points w/Sautés
9	9	Pirouette Exercise	45	45.a./b.	Petit Jetés
10	10.a./b.	Grand Battement	46	46	Rag Doll Stretch
11	11	Attitude Devant	47	47	Sway and Run
12	12	Learning Rond de Jambe a Terre	48	48.a./b.	Classical Reverence
13	13.a./b.	Battement Tendu with Fondu	49	49.a./b.	Natural Reverenece
14	14	Sautés in “slow motion”	50	50	Enchainement #1
15	15.a./b.	Port de Bras at the Barre	51	51	Enchainement #2
16	16	Legs and Feet	52	52	Enchainement #3
17	17	Floor Stretch	53	53	Enchainement #4
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Middle Childhood Characteristics

Characteristics of Eight Year Olds

Has general good health; has had most of the childhood diseases, and has built up an immunity to them.

Has a great deal of physical energy, often works or plays to the point of exhaustion.

Is developing the use of smaller muscles. Shows an increase in manipulative skills. Exhibits skill and grace in bodily movement. Tends to be careless, though, and may have many accidents.

Has fairly well developed eye-hand coordination. (This also means they can more readily copy movement patterns that they see, and with more understanding than formerly.)

Is increasing in ability to focus eyes, both near and far.

Growth has slowed down some, and coordination is improving, but legs are still growing rapidly.

Plays more organized games.

Still wiggles and squirms some.

Attention span is good if interest is captured. Can concentrate well on studies.

Needs to be involved.

Learns best when concepts are associated with experiences of daily living.

Wants to know the reasons for things, and to extend his knowledge.

Hero worship is common.

Increasingly interested in group play with simple rules.

Friendly, outgoing, cooperative, but may also be careless, noisy, argumentative.

Has a strong need for independence, and a great need to rely on adults for guidance and security.

Still loves to dramatize; still very sensitive to criticism.

Characteristics of Nine Year Olds

Continues to have generally good health, and has even rate of growth in height and weight. Is consistently active. Works and plays to the peak of his capacity. Becomes overstimulated easily and has difficulty in slowing down.

Continues to need activities to develop large muscles, although displays increased skill in motor coordination and enjoys exhibiting motor skills. Finds it difficult to keep from twisting and turning when sitting because of muscular growth.

Active, rough and tumble play is normal, especially for boys. Interested in team games. Has good body control; can learn technical skills well; is developing strength and speed.

Exhibits increased skill in the use of fine muscles. Evidences proficiency in use of tools through detail of finished product.

Shows increase in eye-hand coordination. Likes complicated crafts and shop work. Exhibits ability to adjust eyes near and far without undue strain.

Has definite interests and lively curiosity. Seeks facts. Capable of prolonged interest.

Can do abstract thinking and reasoning. Likes to memorize. Likes reading, writing, keeping records and accounts.

Interested in community, country, and other countries. Not so interested in fantasy as before. Likes to collect things. Likes history.

Is group and club oriented, but likes to be with own sex. Sometimes silly in group interaction. May have some behavior problems, especially if not well accepted by peers.

Very conscious of being fair, is highly competitive, will argue over fairness. Knows right and wrong, but sometimes overreacts or rebels. Has difficulty admitting mistakes, but is taking responsibility for his actions.

Is becoming independent, dependable, and trustworthy.

A Different Energy Pacing Is Needed in Ballet Class for Boys and Girls age 9 & up

Boys will tire more quickly in ballet class unless the teacher paces their work differently. Boys will work better in short, hard bursts of very high energy with a good rest between. They like to work quickly to their limit, then rest.

Girls will still need to work at a more consistent energy level, more evenly flowing, never really reaching their full limit.

Female teachers find it much easier to understand the physical needs of the girls, and often do not meet the activity needs of the boys.

Male ballet teachers, on the other hand, will invariably overwork the girls' muscles, expecting them to be able to handle the same energy pacing that is comfortable for boys.

Because of this, many ballet authorities feel it is best in ballet classes, where possible, for girls to be taught by women, and boys to be taught by men. This segregation is not needed if the teachers will learn about the energy and activity differences between boys and girls, and provide for these within the class.

Boys In Dance Class

Boys need a few of their own exercises and dances. Do not allow the girls do the boys work. It is not a matter of whether they can or not, it is a matter of providing for the emotional needs of the boys, who are always in the minority in a ballet class.

For the boys to feel that they belong, something has to be theirs and theirs alone if they are to feel comfortable and successful in a dance class, where they are so much in the minority.

Characteristics of Ten Year Olds

Is more subject to minor illnesses than at nine.

Is in need of vigorous physical activities to strengthen muscles.

Has good control of large and small muscles. Exhibits a wide range of ability in physical skills.

Displays a definite increase in strength.

Show a refinement of control and use of muscles.

Has almost adult ability in eye-hand coordination.

Likes memorizing.

Is goal oriented.

Is somewhat competitive.

Friends are becoming more important.

Likes organized groups.

Exhibits uneven growth patterns.

Characteristics of Eleven Year Olds

Is overanxious about health and appearance. Tends to be physically active.

Likes strenuous activities.

Is lacking in judgment in controlling activities in order to prevent over fatigue.

Functions of the eye are well established. Continues to exhibit uneven growth patterns.

Shows increased proficiency in physical skills.

Is developing the use of accessory muscles to a high degree.

Has attained the adult level of eye hand coordination.

The Tasks of Middle Childhood

From birth to age 7, children usually accept what they are told by adults about how to behave, about values and ethics, and other concepts about life. From about age 8 to 11, children are actively involved in acquiring and accomplishing the skills which contribute their becoming mature, responsible adults.

This explains the behavioral awkwardness and lack of common sense that dance teachers often see in their students. Understanding where the students are in this process should give the dance teacher confidence in giving guidance to students, and in helping them to understand and practice acceptable behaviors.

Many dance teachers, not realizing that these understandings are not complete in students, refrain from giving the guidance that these students need. When students act in awkward, non-productive ways, they are searching for knowledge of how to behave, and how to feel about things. When their awkwardness is not guided towards better ways, they assume what they tried was right!

Whether we choose to or not, we are teaching the whole child, the whole person, not just the part that dances.

Developmental Tasks of Middle Childhood

1. **Learning physical skills, becoming reasonably successful in games and sports.** They want to succeed. They need physical activities to enjoy with their peers, activities that will make a positive contribution to their lives. Dance is a skill that can contribute much to their lives.
2. **Building wholesome attitudes towards oneself as a growing person.** Children need to learn and practice good habits of cleanliness, safety, and care of their physical body. Children need to learn how to be themselves, to feel confident in being a boy or in being a girl. All of this contributes to a positive self image.
3. **Learning to get along with peers.** Children have a need to learn how to make friends, to get along somehow with enemies, to develop a secure social awareness and confidence. Friendly guidance and positive suggestions from adults in their lives can help.
4. **Developing fundamental academic skills.** Reading, writing, mathematics, computers, and other mental skills are needed to get along in the adult world.

5. Developing accurate concepts about the world and about everyday living.

Concepts are a combination of knowledge, feelings, and evaluations of ideas, facts, or groups of same. An example of concepts important to living in our society: the ability to read clocks and calendars, and to learn to work with and use these measurements of time.

6. Developing an inner value system, concepts of what is right and wrong, and ideas about religion.

From about age 8 onward, children need to internalize these values, adapt them to their own feelings as separate persons, and understand the universal laws of “cause and effect”.

A large part of this task involves the child learning that we must accept responsibility for our own actions, and not lay blame elsewhere. In dance class, it is important that the child learn to take some responsibility for his or her learning, as the maturity to do so emerges.

7. Achieving personal independence.

The emerging person needs to learn to take care of himself, to become able to make wise decisions, to make realistic plans for the immediate future, and to act on them.

8. Developing attitudes towards social groups and institutions. We expect children in the United States to grow up with socially acceptable behavior and attitudes; with positive and cooperative attitudes towards our democratic form of government and its institutions: police, fire, city councils, etc.

This list was freely paraphrased from a list compiled by Robert J. Havinghurst. There are other versions, equally valid. You may see places where you would rearrange or make changes to it. That’s OK.

The important thing to gain from this list is that it is appropriate for a dance teacher to give guidance to children in the areas of their immaturity when the occasion calls for it. It is especially appropriate for you to do so when it concerns their behavior and attitudes in the dance classroom.

You as a dance teacher are responsible for deciding on the behavior rules for your dance classes. This is expected, correct, and very necessary if teaching and learning are to happen. Students deserve to be able to learn in a dance class. Parents deserve to get something for their money. Not only that, well behaved classes are more fun to teach!

Managing Behavior In Middle Childhood

What to Expect From This Age Group

Children in middle childhood are very busy trying to find out how the world works, and to develop a successful way of living in it—a pattern of behavior that will satisfy their feelings and wants.

They will test rules, test people, test procedures. They will be quick to notice whether you mean what you say, whether you keep your promises, whether you are fair with them. They want you to treat them all with equal attention, and equal privileges.

Not All Children Are Alike In Maturity

Some children in middle childhood will still be working on developing their identity as a person. They will test ways they have seen adults use to get power, to get what they want, to be safe. Some may still have immature feelings, and immature ways of dealing with them.

They will try with you what has worked for them somewhere else—home, school, etc.

It is important that adults show them appropriate ways to take care of their feelings and wants. They need to learn about consequences, and to be willing to accept the consequences of their actions.

The Purpose of Rules

Rules are not there for the purpose of inhibiting the child's personal freedom. By coming, they agree to abide by your wishes while they are there. And, you agree to treat them with respect and fairness.

Example: running and yelling are OK for the school playground, and for soccer practice, but not for the library or the classroom. So, there are standards of behavior that are appropriate for the dance classroom as well. This is a part of what they will need to be taught early on.

Children and teens need to know what is expected of them in terms of behavior. They will not know. Some teachers expect kids to know what they expect—because the teacher knows, and it seems like just plain common sense.

Children do not read your mind, and they do not know something, just because you do, and it seems like common sense. They have limited life experiences. They lack common sense, except where it has been specifically taught to them.

You will sometimes meet parents who do not understand exactly what appropriate behavior in the dance studio includes. Be sure your explanation of rules and expectations is given to parents that are new to your dance school.

Power Struggles?

You may find power struggles emerging from some kids. Be smart enough to not let these power struggles last.

Rather than having power over the other person, one needs to have power over ones self, and power over the situation. For a dance teacher, remember that the dance studio is your territory. Your rules apply here, but not necessarily anywhere else. The rules are for the place, and for the situation taking place.

Rules Are For Safety, And For Getting The Job Done!

Your rules are not for subjugating anyone, but for allowing you to do the thing you love to do, and are being paid by their parents to do—teach children how to dance! And, those rules are for keeping your valued and important students reasonably safe!

What You Can Do

Your job as one of the significant adults in their life is to give them guidance and support as they work out the rules of life, and to help them gain skills which will make life more successful, more fun.

You can encourage secure feelings with consistent rules, consistent procedures, and explanations that make sense to the kids as well as to their parents.

Children need your help in making decisions. You should assign the

partners in class, and you decide what is to be done in class. If you choose to give them a choice, give a limited choice. Have them choose between two items that are acceptable to you.

Children need your help in becoming motivated, and in developing the perseverance to finish the tasks they start. Work with parents on this one. Their goals for their child are important to them.

The lesson that things started need to be finished, is one of the important lessons for a successful life that children need to learn.

Dance lessons, once started, could require an informal agreement from the student that they will stick with it for a certain length of time.

Behavior Is Learned

To get the behavior you want, you must pay attention to it when it happens, because children usually repeat the thing that brings them attention.

It is generally believed that everyone needs attention. There are some children who do not want attention drawn to them. Be aware of the feelings in both types of personalities.

Kids learn at home how to get attention. And at school. They will do in dance class what has worked for them elsewhere. Surprisingly, the attention could be positive or negative—both kinds tend to reinforce the behavior!

Positive Reinforcement

As you teach, watch for the behaviors you want to see.

Such as: You see that everyone is at attention in the ready position before the music starts, waits through the introduction, starts and ends on the music. When this happens, compliment the class!

“Thank you for being ready before the music started. That looked very professional.”

“Thank you for staying with the music that time. It’s getting easier, isn’t it?”

“Thank you for showing me your best posture. Good posture makes good dancers.”

Every time you find something good, give immediate, sincere, not overdone praise. Give yourself an inward compliment, too. You deserve it.

Sometimes a smile and a nod can be reward enough for something done well. You don’t want to always do or say the same things. The more you see and acknowledge the right behavior in some way, the more it will happen.

Praise can have both good and bad effects. Praise should be specific to the behavior, not the individual. Praise what was done, not the person. Be sure it is sincere.

Suppose you have explained an improvement you want to see, such as the heel coming forward in a battement tendu devant.

“Let’s try it — show your heel as you do the battement tendu to the front.” They do it. You say, *“Good! You did it!”* This is specific because they knew what you were looking for!

Idea for this improvement: *“Put a star (imaginary) on the inside of your heel. As your foot comes forward, let me see the star. Show me the star.”*

Praise must be sincere — you must feel it—and feel that they deserve it.

Sincere Praise Is Always Possible

Maybe they couldn’t quite do what you asked in the tendu. *“I like the way you paid attention, and tried to get your feet to do that. When you try, your feet begin to learn.”*

Praise must be immediate, while they still have the feeling of what they did. Later, the praise has little meaning, and will not be effective.

Rewards and praise become less needed as time goes on, because the right behavior begins to be a habit. In dance class, praise continues, but it is attached to new things, new learnings.

Expectations—Getting Them to Cooperate

Clear expectations, clear, simple, child-oriented rules help in avoiding problems. Don’t expect a child or teen to know what you expect until you state it clearly, perhaps even walk them through it.

First, get their attention. Second, if at all possible, tell them what TO do, rather than what not to do.

“Before class, when you are dressed and ready for class, please wait in this area, quietly. You may look at the magazines here, you may do something quiet to warm up your muscles.”

“When class is over, wait here for your Mom or whoever is coming for you. Wait inside the building so you will be safe.”

“The barre is your friend. Treat your friend with gentleness and respect. We use the barre to help us keep our balance while we are learning and doing some of the ballet exercises.”

Choices in dance class must be limited. State what choices you are giving them.

“Would you like to do gallops or polkas for your warm ups?”

Of course, kids test. “Can we just lay on the floor?”

With a smile, don’t take it seriously, “Well, it would be kind of hard to do polkas laying on the floor, now wouldn’t it?” Or, “You must feel tired, but laying on the floor is not one of today’s choices.”

Sometimes an unexpected change in what you are doing or saying will bring the class back to paying attention to you.

“Who can tell me what I’m doing wrong in this battement tendu?”

“Raise hands, please, and I will choose one of you.”

Then let that one come and “fix” your foot, making it look right.

“Good! You knew what was wrong, and you fixed it.”

“Everyone show me a wrong battement tendu. OK. Now fix it so it’s right. Wonderful. You all knew how to do it.”

About Feelings

Kids bring feelings with them. The feelings are theirs, not yours. You can recognize that they feel a certain way without putting any value—good or bad—on the feelings.

Feelings just are. Each person, of all ages, has to deal with how they feel. Children are still learning this.

As one of the significant adults in their world, it is appropriate for you to give some guidance by recognizing how they feel, and in what they can do with those feelings in dance class.

“You had a bad day at school? Then, I bet you are glad it’s over, and that it’s time to dance. Dancing can help us feel better, help us to forget about the unhappy things that happened.”

“Wouldn’t it be fun if. . .” Sometimes it might be helpful to let them fix their feelings with imagination or fantasy ideas. In some cases, the feeling might fit into a creative activity for everyone in the class to do.

“You struck out in softball practice today? Let’s dance a softball game, where everyone can hit a home run.”

Then as the batter hits the imaginary ball with her imaginary bat, everyone

else does some sautés, claps, cheers. While the batter does polkas or gallops around the group to simulate a home run, the others could do echappé sautés or spring points.

Of course, you would take only a few minutes for something like that, and then get back to your lesson plan for the day. And, it wouldn't happen every class. Use your instincts to sense when something a little extra or unusual is needed.

Visitors?

For best learning, children need to have their minds totally on the teacher, and the lesson. When visitors are present, this total concentration cannot happen.

What we sometimes forget is, that for the same reason, the teacher is also a bit less effective with visitors present.

Make visiting rules that will help your classes to progress. Have a visiting day every four or six weeks, where they do what they know how to do well. Then direct some comments to the parents about the progress of the class.

In our school, to reassure parents that their children were safe with the teachers, we said they could drop in for a few minutes—four or five—unexpectedly, at any time. Or, they could come in during the last five minutes of class. Watching a complete class was limited to designated visiting days.

Some schools have windows of one way glass. This may work better than constant visitors, but the kids still know they are being watched, and will behave differently from when they are not being watched.

More About Visitors

We found in our school that a friend who comes to watch class, has an attention span of about ten minutes, and then the teacher has a “baby tending” job keeping track of that extra child. (Any minor child left on the premises becomes the teacher's legal responsibility until the parent returns.)

We made this rule: a friend could come once free if they would dance in the class, but only once. After that, they would have to pay for the class as well as dance in it.

A common problem with sibling or friend observers, both at the dance studio and at home practice: teasing and negative comments made to the dancer afterwards, which can cause the dancer to feel uncomfortable and want to quit dancing.

In some cases you might want to alert parents that siblings and friends often do this just in fun, not realizing the effect it will have. Home practice should be a private time for the dancer to work out the assignment on her own.

Home Practice

Giving handouts and home practice assignments will reassure most parents that learning is taking place. Some suggestions for handouts are in [Section V](#). Students could keep these in a folder or notebook, and bring it to class each time, laying it under their place at the barre.

Then, if something is forgotten: *“Get your folders. Find last week’s paper. What does it say? Oh, now you remember! Good! Put your folders away and let’s do it.”*

You Are A Unique Dance Teacher

Your teaching style will not be the same as anyone else’s. That is good. Be yourself.

Adjust the materials in this manual to your style, your methods. Trust your instincts.

Give guidance, support, and immediate praise for appropriate behavior, so they won’t have much time to try the other kind.

Dance is a good outlet for feelings. Often, a student can forget the problems they feel away from class, by getting into the feel of ballet. Dancing one’s feelings develops artistry and expression, which adds to the quality of even a beginner’s performance.

Work with parents—you and the children both need their support. Find out their goals and expectations for the dance lessons. Make them feel that they are a part of the success their children show. Once in awhile, tell them the child’s progress in terms of the parent’s goals.

“Can you see how much more graceful Tamara is, already, even when she does the warmup skips? She is learning so much.”

Here’s wishing you fun with all of your classes, and success in all of your teaching!

Ignoring Wrong Behaviors: Does It Work?

Ignoring Behavior

Child Development people know that this rule always applies: “Behavior that gets attention will always be repeated, even if the attention is negative!”

Children want attention more than anything else. Negative is better than none at all.

Students bring to dance class the behaviors that have worked for them in other situations. So, when a child “acts out” in dance class, it most likely has nothing to do with you, the teacher, or with what is going on with the lesson. It has to do with that student wanting attention.

Sometimes students ask meaningless, redundant, even off the subject questions, for the same reason. They don’t need the answer, just the attention that comes with it. This method of attention getting can interrupt the flow of teaching and learning.

When working on a one to one basis with a child, ignoring is sometimes possible. It can be an effective way of changing a child’s behavior.

If you use this method, you also need to know that the first thing that will happen is that the undesirable behavior will increase.

That’s because it worked before. Hang in there! Pretty soon, if it continues to not work, the child will try something else.

In the dance classroom, ignoring is not always possible. Behaviors which interfere with the teaching and learning relationships cannot be allowed to continue. Try some common sense ideas. Discard what doesn’t work, and try something else. (See footnote.)

It may help to know that giving what you consider negative attention or “punishment” to a wrong behavior does not always work out exactly as you expect it to. It may be felt as “positive” by the student, and actually increase the behavior.

If you can, somehow give more attention to those who are behaving correctly—more direct attention from you, more praise, more words of appreciation. That will help. Give as little attention, as few words and actions as is possible to the wrong behavior.

Take care of the wrong behavior as quickly as possible. Then give the rest of the class, each one, some eye contact and positive comments, etc.

You will need to work out your own methods for dealing with problems. Do what works best for you, what

makes the lesson most pleasant and productive for everyone.

One example: Some years back, I had a 14 year old boy in ballet class who always came in late, and then would do something to get everyone's attention.

The rule was, if you are late, you come in quietly, warm up, join the class, without drawing attention to yourself, or interrupting what the class is doing. Steve could not do this. He had to make himself noticed in some way, soon after arriving, and every so often during the class.

One day, I tried something different with him. As soon as he entered the room, I gave him a few seconds of my full attention, saying, "Steve! Hi! I'm

glad you made it to class. We're doing some of your favorite steps today." I added a few more comments to him, and then some positive things to the class.

I was surprised, and pleased that the class seemed to understand, and joined in and gave him some peer attention as well. It worked.

He did not disrupt the class that day. As time went on, Steve seemed to need less and less of our special attention at the beginning of class.

As you try different approaches, remember the motive behind the behavior: to get attention. Sometimes giving it before they act out will work.

Footnote: For some excellent ideas in managing behaviors, read the booklet, "Love and Limits" by Elizabeth Crary, Parenting Press, Inc.

IV. Developmental Concerns

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Movement and Coordination

The Dance Teacher's Disclaimer:

When the dancer is not responding to the activities in the way that you would normally expect them to, they may need a medical expert to check for possible structural or neurological difficulties. When the dance exercises don't produce the expected results, and there seems to be a problem, suggest they get an evaluation from someone with physiological expertise.

Can we improve coordination in kids who aren't?

It is generally believed that coordination cannot be taught. It must develop. Nature has built this development pattern into each one of us. If we work with it, not against it or in spite of it, the results are much better.

Exercises given to help coordination are not "remedial" or "therapeutic" because dance teachers do not have that qualification. They are creative movement, natural movements, a normal part of dance instruction.

General Guidelines for Helping Coordination:

Give purpose to the movements—a story line, or a reason to do it. Reach their understanding—give them a reason or a short story that has some meaning to them.

Don't do anything that causes pain. The muscles might sometimes feel the contraction of strength, or the stretch of flexibility, but never to the point of pain.

Hopefully you have a general understanding of skeletal alignment (posture) for ballet. Ballet placement should be an enhancement of natural alignment, not a distortion of it.

Keep the exercises short, and fun. Tired minds, tired muscles, do not do things well. To be effective, the exercises must be done well, with interest, and with energy.

Everything must be within the child's ability; not beyond. Things beyond ability are not a challenge, but a frustration. A child can be forced to learn a skill beyond their readiness, but it may unbalance or limit their development of coordination.

Some will need to work at the very beginning of coordination, even before symmetry. They will need to gain a more secure kinesthetic concept of self, gravity, and space, so that natural symmetry can emerge.

Notes From Research on Movement and Coordination - How It All Happens:

I. First Movement Stage: Random Movement

Age: Before birth to about first birthday:

Mostly random movement, not thought out, with purposeful movement beginning shortly after birth.

Random movement is not thought out, not directed by the child's thinking, and mental skills.

II. Second Movement Stage: Rudimentary or Purposeful Movement

Age: From infancy to about age two.

Rudimentary or Purposeful movement gradually replaces the random movements of the infant.

General movement patterns are not refined, but they are purposeful. The child uses movement to accomplish something. Random movement should be diminishing now, and purposeful movement taking its place.

Sometimes this replacement is incomplete. It would seem that dance activities that force the child to think about a movement, and then do it, might help to fill in this development. That should open the way for better coordination to happen.

Mimes and pantomimes that are specific and thought out, planned, before they are done, should help. Avoid the "free choice" type of creative activities. For coordination and expression to grow, children need to think through a movement, what it will accomplish or show, and then do it.

Note: Pantomime involves props, mime does not. Both are used in dance class to develop artistry and expression.

For purposeful movement to occur, the muscles must learn to obey the brain, and the brain must learn to direct the muscles.

III. Third Movement Stage: Fundamental Movement

Age: From 2-7 years.

Fundamental Movement involves some very basic movement skills, such as standing and walking. This is where coordination begins. Without some coordination between muscle groups, skills of any kind are impossible.

This movement stage includes three types of observable coordination that should happen naturally, and in most cases they do. There will be difficulties with these coordinations if purposeful movement has not sufficiently replaced the infant stage of random movement.

Symmetry is the first or basic observable level of coordination.

Symmetry is built on the base of purposeful movement, which should be mostly in place by about age three. Until the child has purpose in his or her movements, that is, until their movements are consciously directed by thought and purpose, coordination will be very insecure.

At this first level of coordination, movements are symmetrical, and repeatedly practiced in the normal

activities of this age group. Crawling, walking, running, are examples.

All advanced coordinations and skills rest upon a foundation of purposeful movement, symmetry, and muscle balance.

Symmetrical coordination has two categories:

1. Both sides of the body move equally and simultaneously.
2. Both sides of the body are used equally, but in a pattern of immediate reversal—such as in walking or marching.

Crawling helps coordination, but it needs to be a game, or part of a story. Marching helps. Walking helps. Running helps. Galloping helps, but use both sides equally.

Marching is a standard exercise in the Russian ballet schools for the first year, at about age nine or ten. Done naturally, without stylization, it is a very effective coordination builder.

For teens and adults, skipping, natural marching, and learning the forward polka are good for coordination.

Unilateral, or one sidedness is the second coordination pattern. It is a transitional stage, connecting symmetry to contralateral coordination.

This may begin to appear anytime during the first year to about age five.

Examples: the same arm and leg will

move at the same time. The eyes will look at an object as the child reaches for it.

This type of coordination appears in marching when the same arm moves forward as leg, or when the arms swing strongly from side to side instead of forward and back. This should not be corrected. Let it happen. It builds a base for the next level.

The contralateral, or cross lateral coordination pattern represents what most people see as “being coordinated.”

Contralateral movement is what is commonly called coordination: arms swinging naturally in opposition to legs when walking, running, marching.

This represents the finishing off of the coordination base, readying the person to learn specific, refined skills. It may begin to appear anytime, but is usually not settled in until about age seven to eight.

Being mentally gifted does not necessarily decrease the time needed for physical development. Gifted children still need time to physically grow through all of the levels of movement and coordination.

Until this coordination level is secure, handedness will not be secure. The teaching of right and left responses is best left alone until about age seven. Let the child's handedness settle in as it will, on its own. Allow the use of either hand or either leg until the child shows a pronounced preference.

Dance classes should not insist on young children all starting with the same foot before the basic contralateral coordination is firmly in place.

As adults, we normally move with purpose, not randomly. We possess all of the movement and coordination levels, even that of random movement, and we automatically use each one or a combination of them as is appropriate for the situation.

All of the movement stages defined by research are in there, and can be used as needed.

In previous generations, skill training was not given before age eight. This was correct. Coordination has to be securely in place in order for specific skill training to be effective.

From age eight to twelve is the age where they want to become good at learning things, especially physical skills.

Coordination In The Dance Classroom

First, you need to assess where the students are in movement development.

Marching will give you some clues. Tell them to let their arms swing naturally, however they want. The arms will swing together if the student needs movement experience at the symmetrical level. The arms will swing with the legs, or across the body if the student needs more experience at

the unilateral level. If the arms swing naturally in opposition, then the contralateral level is in place.

Be careful to not jump to immediate conclusions. When kids know they are being “tested” they can do strange things! You want to see the natural response of their muscles to movement, so watch them in all of the dance activities before deciding.

Do they still confuse right and left? Demonstrate which foot to use, but let those who are still confused use whichever leg is natural for them to use. They will follow you correctly when their muscles and brains connect to that point. Let it happen.

Do they lack the balance and strength necessary to stay on musical beats? Keep their exercises short. Work first with the feel of music—moving through it. Then with musical phrasing—changing ideas or actions with the phrases. Lastly, encourage them to hear the beats and follow them while marching.

The child will begin to follow the musical beats when their coordination and balance has become strong enough, or “old enough.” This usually happens at about age five or six.

Some neurological experts say that we can upset the child’s development of dominance or “handedness” by forcing children to practice movements that are difficult for them, and by forcing them to stay on the musical beats before they are ready to do so.

Some say that this forced musical learning, and/or forced learning of right and left responses can hold back or prevent an equal development of the two sides of the brain.

Uncoordinated children will learn to stand and balance much better if they are allowed to first learn their ballet exercises standing in the center, without a barre.

When they are ready, all barre work should be done facing the barre for the first year. This helps the muscles in the back to strengthen more evenly, giving better posture.

Pain is a danger signal. It is not desirable, and does not indicate “gain”. Pain prevents improvement. If the classwork is about right for their ballet and movement experience, the students will not feel much discomfort in the work. It will flow quite naturally, and progress will happen almost without the teacher or the students realizing

that they have done that much work! Chronic discomfort should always be referred to a doctor or other medical practitioner.

Stretching and limbering activities which use a force other than the child’s own muscles are not safe for children or pre-teens. This can cause damage to the ligaments and growth plates of the joints that are still growing.

Remember—wherever they seem to be in coordination—they can only get better! To encourage that, gradually increase the difficulty of the classwork.

You won’t replace the usual ballet activities, just add a few things to the class that seem needed. Do these as warmups, and as rest or creative activities. Use what works. Adjust and change things where needed. Have fun with it, and don’t force anything.

Physical Growth as it Relates to Ballet Lessons

Bones

At birth, the skeleton is largely cartilage, not true bone. All during the growing years, until about age twenty, the bones are still in the process of hardening, and some parts of them are soft, and can be pushed out of their intended shapes.

The plate of cartilage, referred to as the growth plate, located between the shaft and the epiphyses does not become bone until about age twenty.

At about age seven or eight the pelvis finally develops its true shape and functionality. At about the same time the lumbar vertebrae lengthen. The maturing of these two structures gives more room in the abdomen for the viscera, and beginning posture training can be given.

The shoulder girdle and rib cage form their adult relationship and the child is finally able to use the adult methods of respiration and arm movement, which are important to port de bras.

Pointe Work (Toe Shoes)

Considering the bones, ligaments, and joints, pointe work is a risk at any age. Experts recommend waiting at least until age twelve. Some students whose skeletal growth is a bit slower should wait longer, to thirteen or fourteen.

Central Nervous System

Children vary in their motor control and neurological development, but most come fairly close to what is expected for their age.

Motor control is believed to be encouraged by a child's attempts to master and perfect basic movements. Children in a well taught dance class seem to acquire coordination earlier, with a more refined control over their immature muscles.

Ligaments

Ligaments protect the joint, hold the bones and other components in place, and offer little resistance to normal movement. Ligaments are not elastic like muscles. When ligaments are stretched beyond their intended length, they do not return to their normal length.

For this reason, beginning students must not be "stretched," especially by putting legs up on a barre, or by another person pushing on their legs, or by trying to do splits.

Structures of the body are somewhat soft during the growing years. When the stretching of muscles is attempted, it is not just the muscles that give. The ligaments and the soft growth plates mentioned earlier can also stretch

along with the muscles. Stretching too soon, or too forcefully can distort the growth plates within the joints, and overstretch the ligaments which hold the joints together.

It is helpful when dance teachers are aware of the expected growth patterns, and plan classwork that fits the students capabilities and maturity. This gives comfort, enjoyment, benefit, and success to the ballet class.

Turnout

Correct ballet turnout happens in the hip joint. No outward rotation for ballet should take place at the knee or ankle joints. The muscular control required for correct turnout is usually acquired at about age eight, but is not under the child's full control until ten or twelve.

When students continually overturn their feet, ligaments are gradually stretched. This weakens the feet, ankles, and knees.

Most children can use a 90° turnout comfortably by seven. After eight, and a year of good ballet, the turnout can be increased gradually as the muscles strengthen.

Even After Eight

1. The pelvis is now fully shaped, but not as strong as it will be later.
2. The knee joints are stronger, but still soft, and growth plates can still be damaged, and the protective ligaments overstretched.

3. Abdominal muscles are beginning to work. Exercises such as the "Kitty Kat Stretch" and "Turtles" can help these muscles to start firming up for ballet.
4. Shoulder joints are more mature. The smaller auxiliary joints used in classical port de bras are functional and can begin to learn the technique needed for ballet.
5. A balanced strengthening of the muscles without turnout is needed for correct joint formation. In the beginning classes and all classes before teens, occasional work without turnout gives stability to the joints and makes the ballet technique better. A few minutes of this type of dance should be in every class.

Guidelines for Ballet 1

1. Do no splits, and only gentle limbering.
2. Make sure the turnout is happening in the hip joints, not in the knees or ankles.
3. Limit the turnout to 90° for the first year.
4. Lift legs only to about 45° the first year.
5. Knees should be straightened, but not pushed back. Any needed space between heels should be left in first position, so knees can be brought together without overlapping.
6. Do movements of the ankles in

both directions, both flexing and extending. This strengthens feet and ankles for ballet.

Pain is a Danger Signal

Pain is the body's way of signaling that damage, or potential damage is occurring.

If the classwork is suited to the age, experience, and physical condition of the students, they will not feel discomfort. The ballet will flow quite naturally, and progress will happen without stress and strain.

Chronic or extreme discomfort should be referred to a doctor or other person with medical expertise.

Arm Movements

In classical ballet, the arm moves freely from the shoulder joint with a great range of motion. In an adult, movements in the main shoulder joint also involve movements of other joints in the shoulder girdle.

Raising the arm to shoulder level uses the shoulder joint alone, but as the arm moves above shoulder height, the joints of the scapula, clavicle, and humerus are also used.

Children with immature shoulder joints arch the back when lifting their arms above shoulder height! This makes a correct fifth position of the arms impossible!

Keep the use of the fifth and fourth positions of the arms to a minimum,

if this happens. During a port de bras exercise you can observe which students are able to move their arms without involving the shoulders, by watching them from the back.

In early teens, students seem to lose control of the shoulders during port de bras. Their shoulder blades stick out, and the back arches. The muscle action in pushups will help to flatten those shoulder blades. again. Let them do the pushups from the knees, or while standing and leaning forward, using the barre as if it were the floor. The muscle action in the upper back and shoulders is the same.

Port de Bras Au Corps Cambre

Modern research has changed how some things are done for ballet. Traditionally this movement has been done with a flattened back. Not any more.

Research says there should be no flattened backs at any time. It destroys the natural shock-absorbing curves in the spine, and puts great stress on lumbar and sacroiliac joints, leading to injuries of the lower back.

Correct bending of the body forward: The entire body is lifted, with a feeling of being up off the hip joints, then the body is relaxed forward with a natural, rounded feeling.

With the arm in 2nd, the hand "gathers," the head goes first, then shoulders and upper back, middle back, the waist bends forward, and

finally, the hips bend as a hinge. The hand reaches its lowest position at the same time the body does. The arm lifts smoothly arriving in fifth as the head finishes the movement.

Return in the reverse order, straightening the spine smoothly, working up from the bottom, shoulders and head coming up last. Share the curve all through the back.

This exercise is not recommended for beginners and pre-teens. Use the [Rag Doll Stretch](#) and the [Floor Stretch](#). These emphasize relaxation, and rest the lower back.

Summary

Coordination:

I. Coordination development: The stages of coordination development overlap. Lower stages remain in the neuro-muscular system, and support and make possible the higher of coordination.

Weakness in coordination indicates a weakness at one of the lower levels, upon which the higher levels depend. Giving natural and purposeful movement experiences should strengthen and improve the total coordination.

II. Dominance, or handedness does not develop until the higher level of coordination is in place. Dominance and coordination are somehow related. Forcing “correct” responses of right and left, and forcing adherence to exact musical counts before the child is ready may interfere with the full development of (1) dominance, (2) the two sides of the brain, and (3) coordination.

III. Stretching young growing students may stretch the ligaments and distort the growth plates in the joints, and will not likely be stretching the muscles as is intended. This is why pointe work must wait until at least age twelve, to avoid permanent damage to growth plates, and distortion of joints.

IV. It is helpful when dance teachers are

aware of the expected or usual patterns of child growth and development: Physical, Mental, Emotional, Social. Planning classwork that fits the development of the students increases the comfort, enjoyment and success of the dance class.

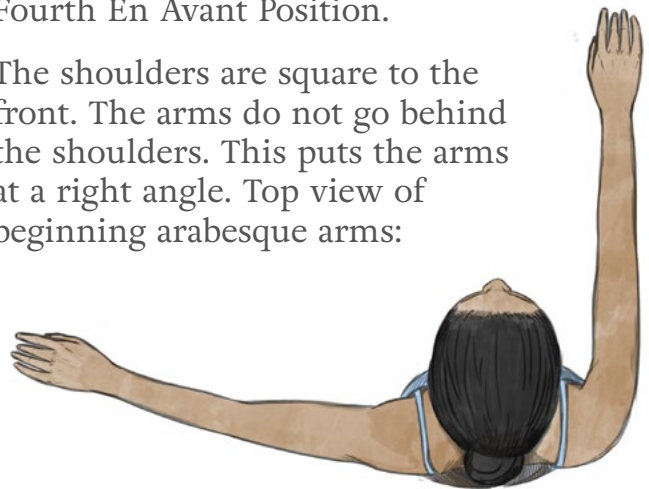
Growth:

In a child, it is not just the muscles that are lengthened by forceful stretching. It can also distort the growth plates within the joints, or overstretch the ligaments which hold the joints together. Just because the child does not complain of pain is no assurance that damage is not happening.

About Arabesque Arms:

In a beginner's arabesque the arms are held in an extended (RAD) Third Position, or in an extended (Cecchetti) Fourth En Avant Position.

The shoulders are square to the front. The arms do not go behind the shoulders. This puts the arms at a right angle. Top view of beginning arabesque arms:



As the dancer matures, and gains strength in the shoulders and upper back, the line is gradually extended towards the advanced alignment shown here:

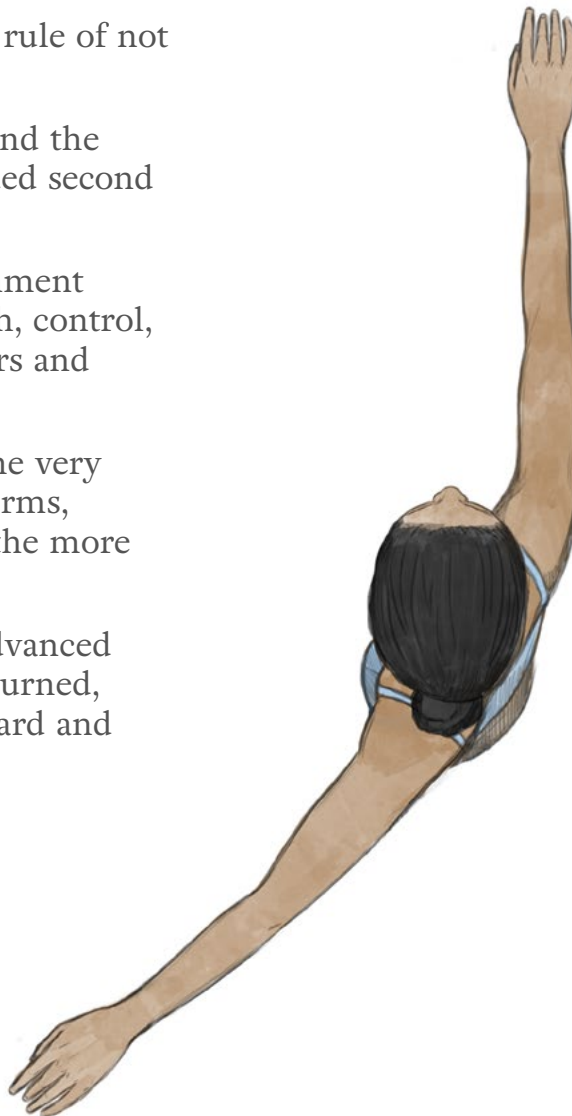
The arms follow the classical rule of not going behind the shoulders.

Instead, the shoulders turn, and the arms open towards an extended second position.

The final arabesque arm alignment requires considerable strength, control, and flexibility in the shoulders and upper back.

Students need to start with the very square beginner's arabesque arms, and work gradually towards the more advanced arabesque.

Note in the diagram of the advanced arms how the shoulders are turned, allowing the arms to go forward and back.



V. Appendix

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Positions of the Feet



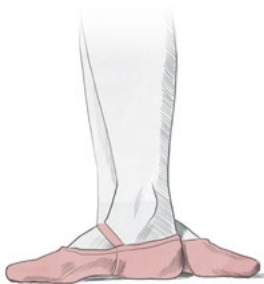
Parallel



First



Second



Third



Fourth Open



Fifth

Positions of the Feet, Showing Turnout at about 90°



Parallel



First



Second



Third



Fourth Open



Fifth

Retiré Positions for Ballet 1



Petit Retiré



Petit Retiré Devant



Petit Retiré Derriere



Demi Retiré



Demi Retiré Devant

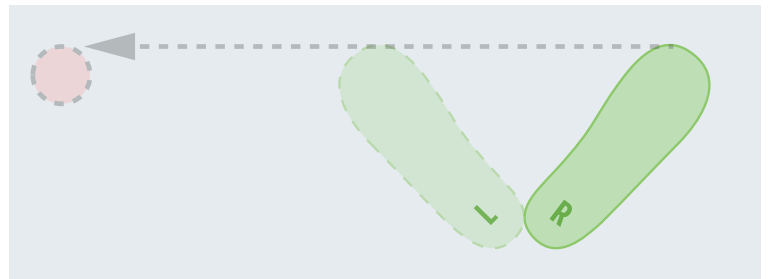
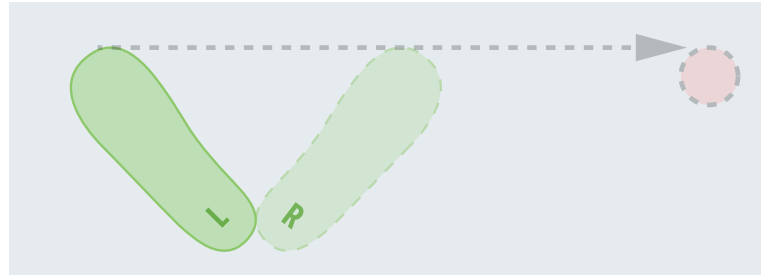


Demi Retiré Derriere

Alignment of the Feet for Battement Tendus

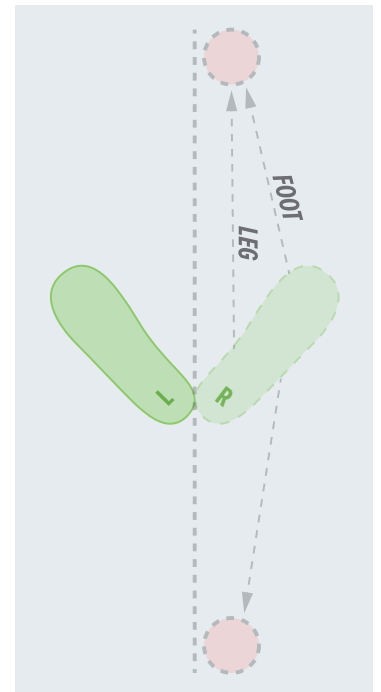
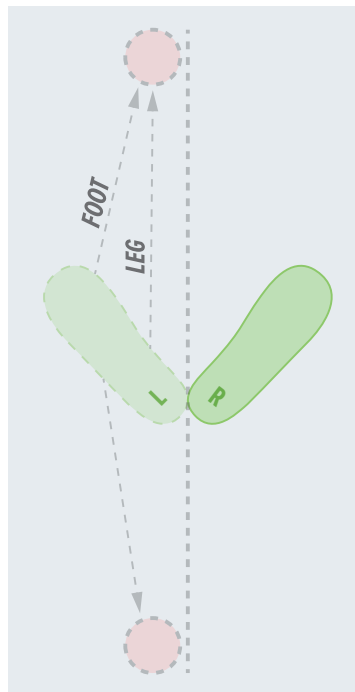
Second Position, or A La Seconde

The toes are in line with the toes of the supporting foot. Turnout must remain exactly the same in both legs for correct muscle development. This may not look fully “correct”, but it is correct for beginners.



Devant, or to the Front

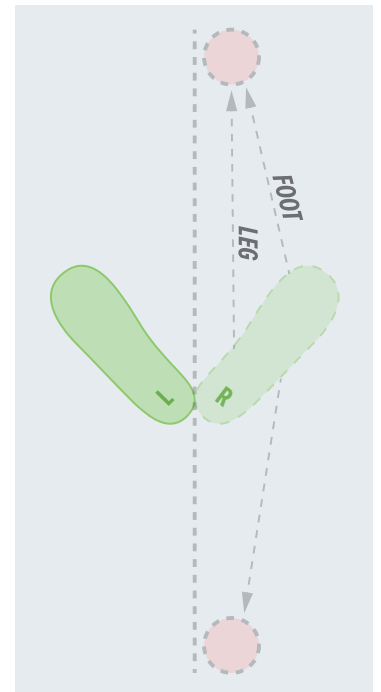
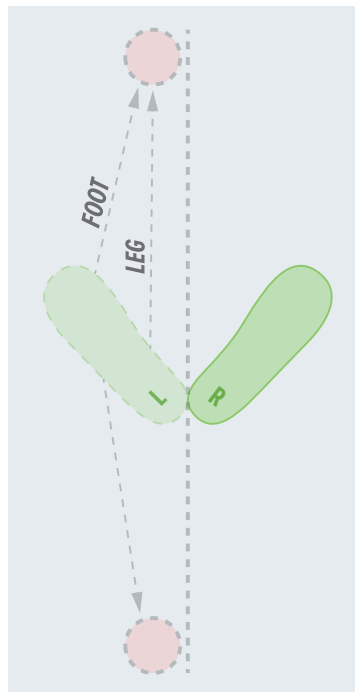
The leg goes straight forward from First Position. Working heel is still in line with the supporting heel; toes touch the floor in line with the working leg, and supporting heel. Turnout remains exactly the same in both legs for correct muscle use.



Derriere, or to the Back

The leg goes straight back; working heel is still in line with the supporting heel; toes touch the floor in line with the working leg. Turnout must remain exactly the same in both legs for correct muscle use.

Derriere is the most difficult position. If you teach battement tendu derriere to your beginners, they need to keep the entire body well lifted, and the hips in place, hip bones facing squarely front, not turning as the leg moves back. There's a sense of the toes being underneath the leg.



Positions of the Arms

As Named by the Royal Academy of Dance



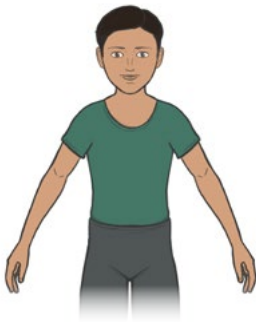
Bras Bas



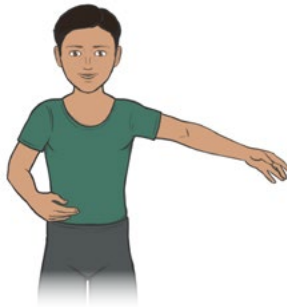
First Position



Second Position



Demi Seconde Position



Third Position



Fourth Position
or Fourth Crossed Position



Fifth Position



Open Fifth Position (when coming
from second) or, Diagonally Up



First Arabesque



Third Arabesque



Open Fifth Position
(when coming from Fifth)



Hands on Waist



Fourth Position
or Attitude

Positions of the Arms

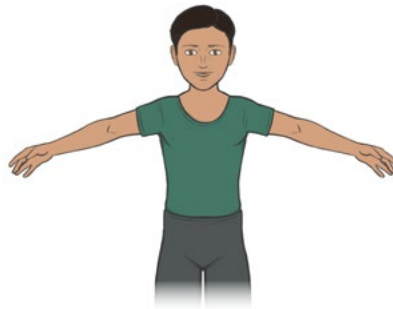
As Named by the *Cecchetti Method*



Hands on Waist



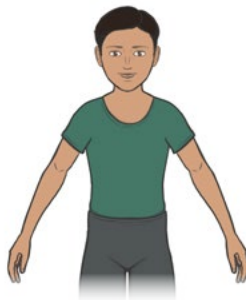
First



Second



Third



Demi Second



Fourth En Avant



Fourth En Haut



Fifth En Bas



Fifth En Avant



Fifth En Haut



First Arabesque



Third Arabesque

The Geometry of the Dancer's Circle

Why Is It So Hard to Keep the Circle the Same Size?

When we dance around a circle, we like to follow the dancer just ahead of us. This works very well if we are going in a straight line. But if we do this on the circle, the circle will continually get smaller and smaller as the dancers move around it. Look at **Figure #1**. It shows six dancers (the x's) ready to gallop around the circle.

Figure #2 shows them each following the dancer in front of them. Note that they have all cut little slices off the circle. The circle has become smaller. Look at **Figure #3** to see where the circle is now! If they continue to do this, the circle gets smaller still, as in **Figure #4**.

Dancers have to be smart enough to keep this from happening. They learn to go a little to the outside, or to the right side, of the dancer just ahead of them on the circle. Look at **Figure #5** to see how this works. Try it! It really does make the circle stay nice and big when you travel a little to the right of the person in front of you.

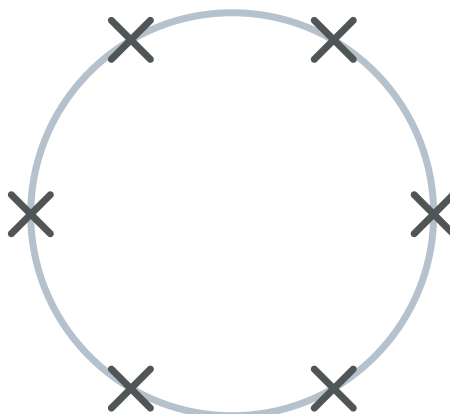


Figure #1

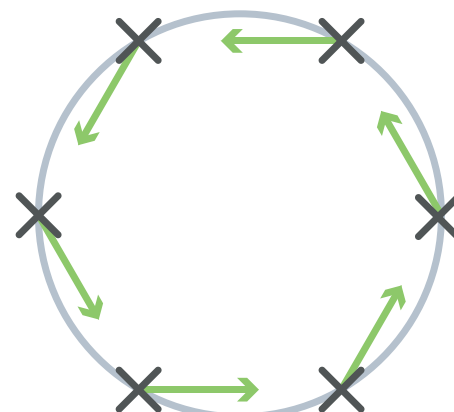


Figure #2

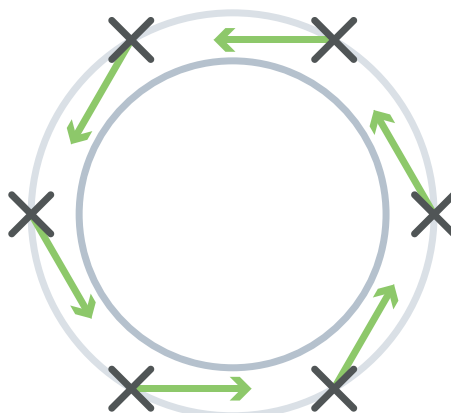


Figure #3

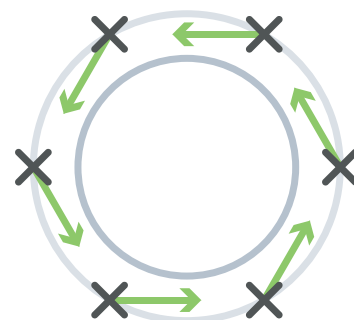


Figure #4

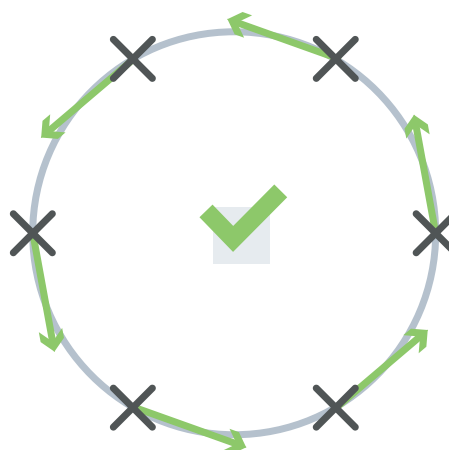


Figure #5

Stage Directions

The areas of the stage are named from the performer's point of view when facing the audience.

C = Center stage

R = Stage Right, to the performers' right

L = Stage Left, to the performers' left

U = Upstage, the back of the stage, the side furthest from the audience

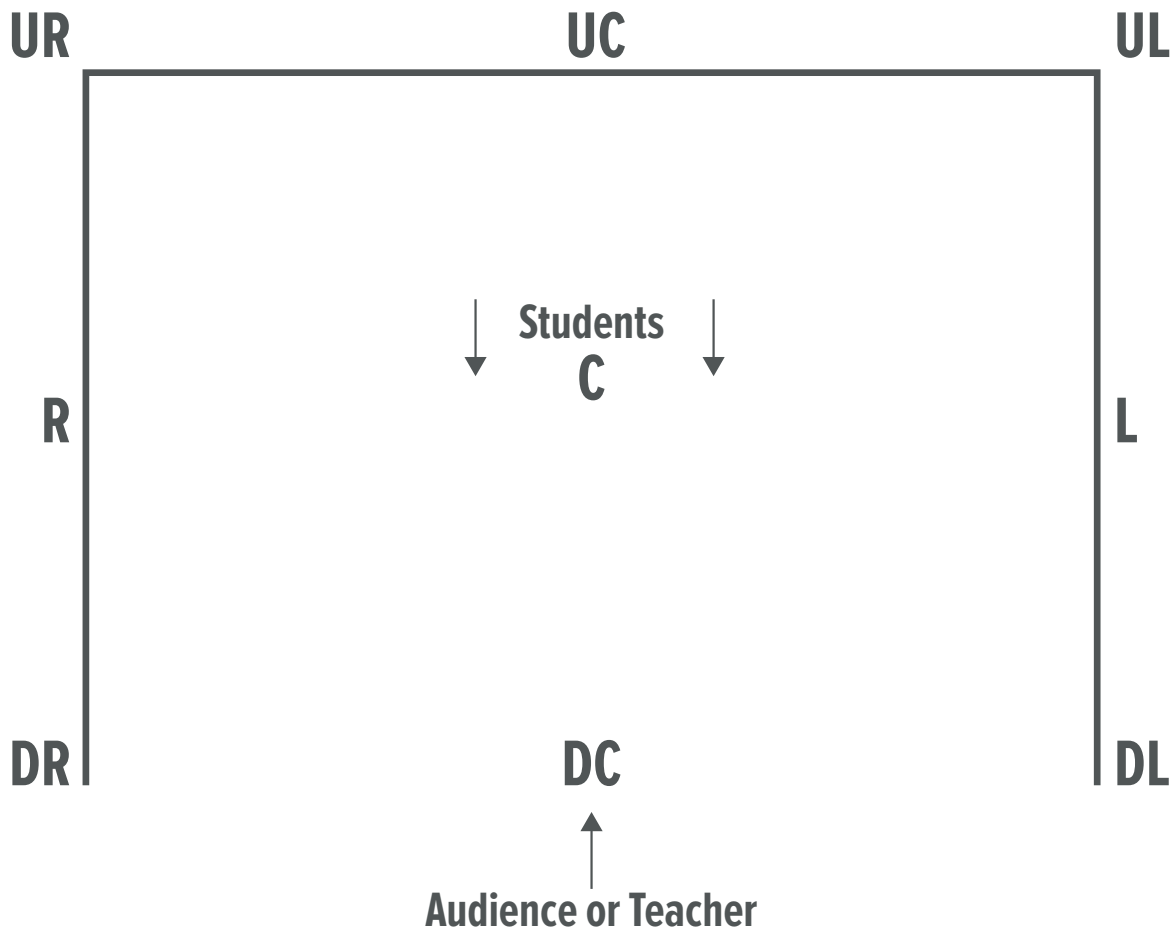
D = Downstage, the front of the stage, the part nearest the audience

UR = Upstage right, the back right corner

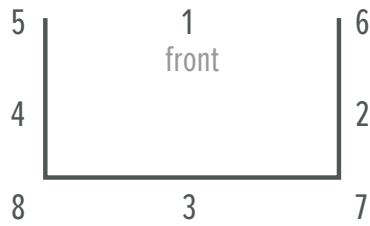
UL = Upstage left, the back left corner

DR = Downstage right, the front right corner

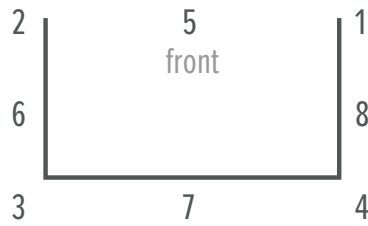
DL = Downstage left, the front left corner



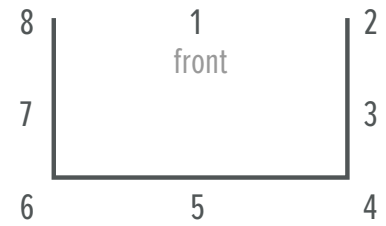
Numbering the Directions of the Room



The *Royal Academy of Dance* has adopted a numbering system. The walls are numbered first, clockwise, starting with the audience as #1. Corners are next, starting with Downstage Left as #5.



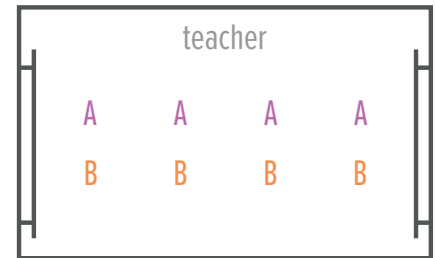
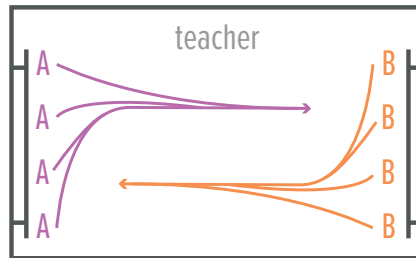
The *Cecchetti Sytem* of numbering starts with the downstage right corner as #1, downstage left is 2. The audience is #5, and the other walls 6, 7, and 8.



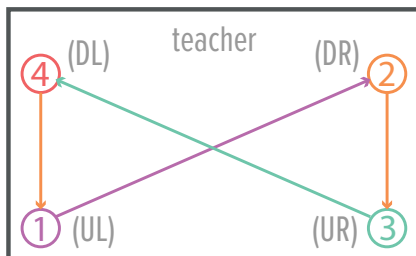
The *Vaganova* or Russian method starts with #1 at Downstage Center, and numbers the eight points clockwise in consecutive order, ending with DL as #8.

From the Barre to the Center

Dancers should come to the center of the room from the barre in an orderly way, making rows that fit comfortably in the room.



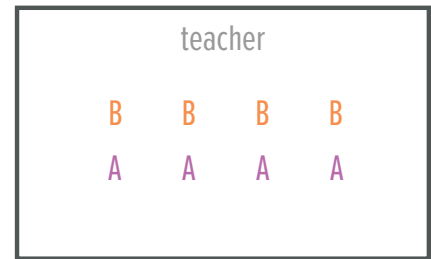
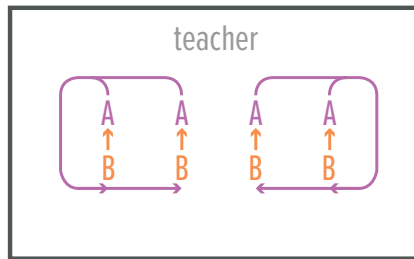
Dancing on the Diagonals



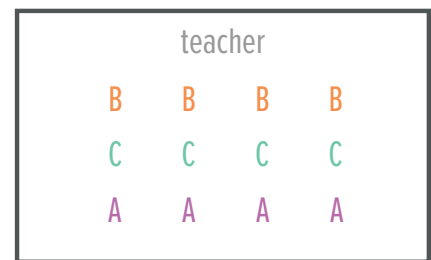
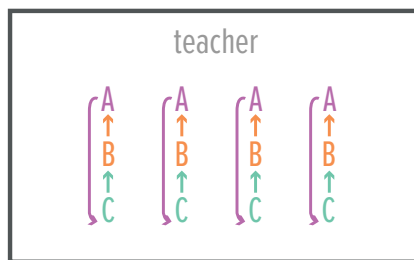
1. Begin at the UL corner, traveling to the DR corner.
2. Turn right, walk to the UR.
3. From there dance to the DL,
4. Turn left and return to the UL.

Rows Trading Places

When a front row moves to the back the row should divide in the middle, and dancers move to the side of the room before turning and moving to the back to reassemble the row.

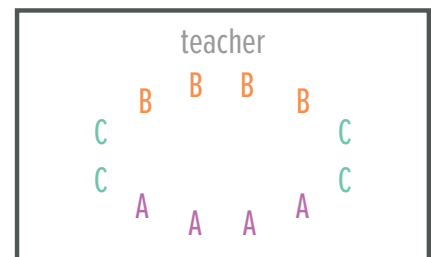
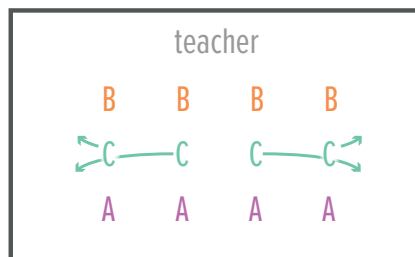
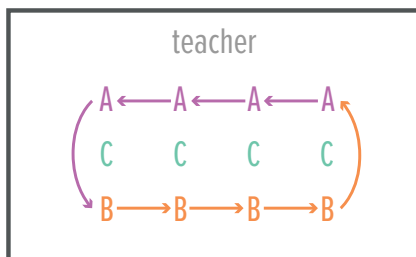


Another way: Students in the first row turn L to face the back, then pass through the other rows as they move forward.



Making a Circle From Rows

Circle work is usually done counter-clockwise. To make a circle from rows: The front row faces left; the back row faces right. Middle rows, if any, go to the nearest side of the room to fill in the circle.



Terms for Ballet 1

A. Positions

Parallel Position
First Position
Second Position
Third Position
Fourth Position
Open Fourth Position
Fifth Position
Bras Bas
Demi Second Position
Hands on Waist
Arms Down
Devant
Derriere

B. Traveling Steps

Flamingo Walk
Ballet Walk
Ballet Run
Gallop
Side Gallop
Pony Trot
Picked Up Gallop
March
Skip
Polka

C. Barre Exercises

Demi Plié
Battement Tendu
Grand Battement
Petit Retiré
Demi Retiré
Fondu
Attitude Devant
Rise (Elevé)

D. Center Steps

Port de Bras
Transfer of Weight
Turtle
Spotting
Swaying
Arabesque
Step Close Step Point
Walking Turn
Demi Pointe Walk
Demi Pointe or Tip Toe Turn
Spring Point
Sauté
Echappé Sauté
Petit Jeté
Soubresaut
Changement
Rag Doll

Curtsey
Bow
Reverence
Enchainement

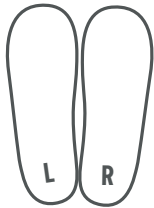
Suggest: Learn the names as the movements are learned. Learn the terms in small doses—2 or 3 at a time.

Not all of these terms need to be remembered the first year. Give short quizzes on the most important ones.

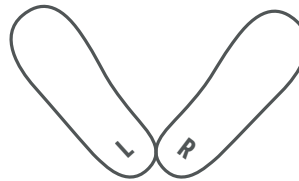
Name _____ Date _____

Sample Handouts for Home Practice

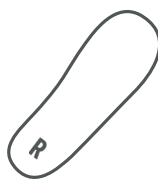
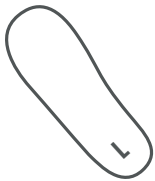
#1—*Royal Academy of Dance* Positions



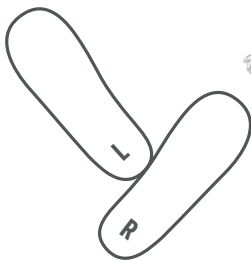
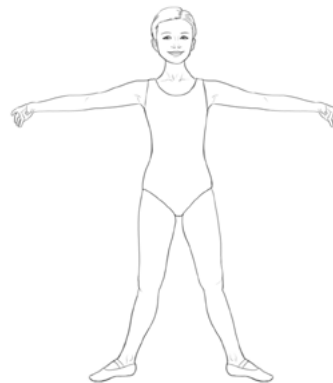
Parallel



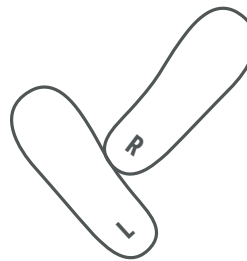
First Position



Second Position



Left Third Position



Right Third Position

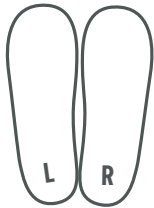


Home Practice Assignment

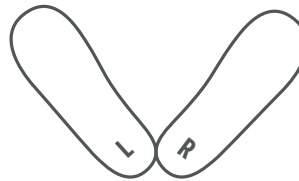
Name _____ Date _____

Sample Handouts for Home Practice

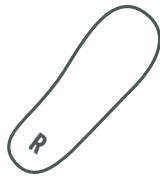
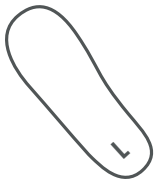
#1—*Cecchetti* Positions



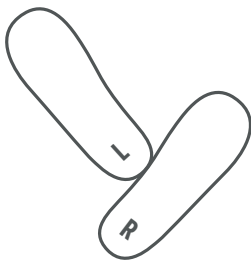
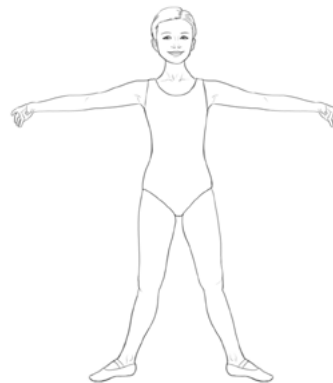
Parallel



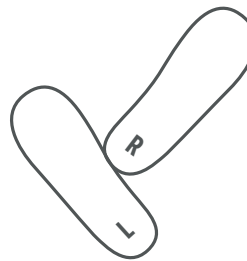
First Position



Second Position



Left Third Position



Right Third Position

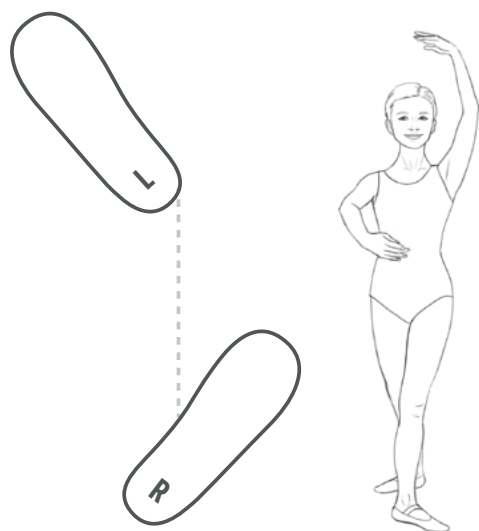


Home Practice Assignment

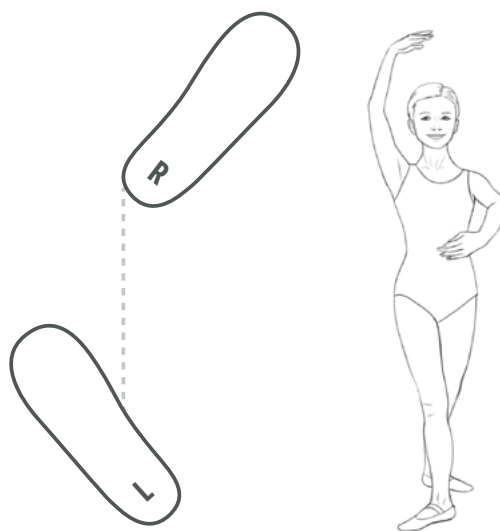
Name _____ Date _____

Sample Handouts for Home Practice

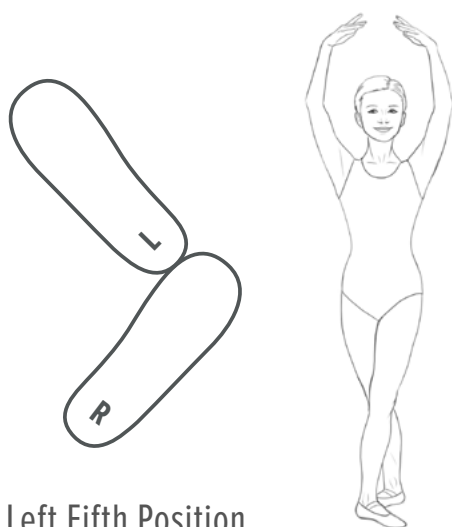
#2—*Royal Academy of Dance* Positions



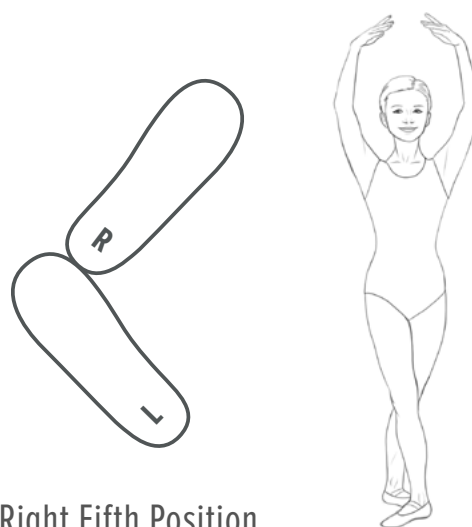
Left Fourth Position



Right Fourth Position



Left Fifth Position



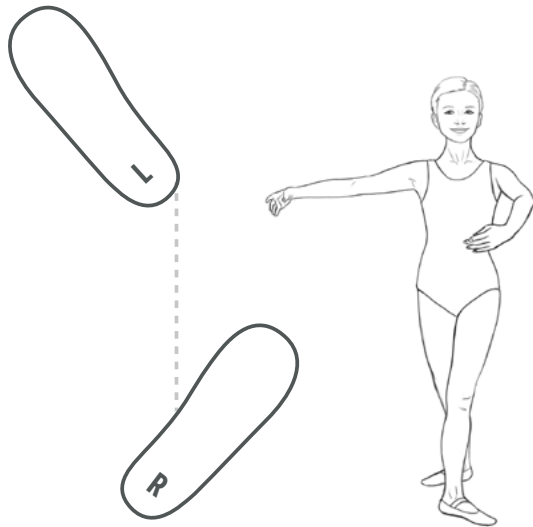
Right Fifth Position

Home Practice Assignment

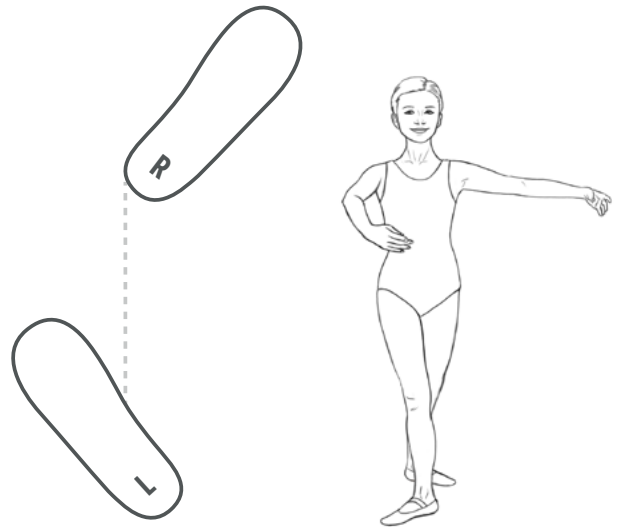
Name _____ Date _____

Sample Handouts for Home Practice

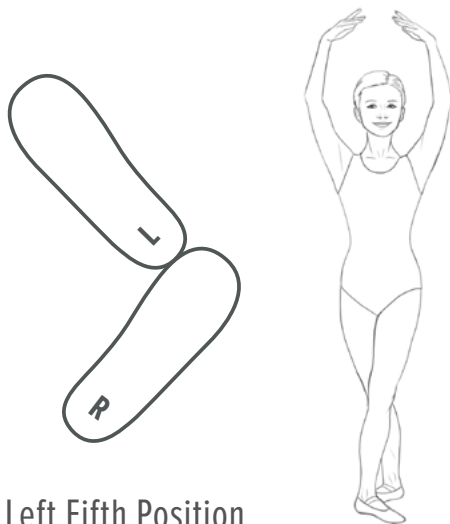
#2—Cecchetti Positions



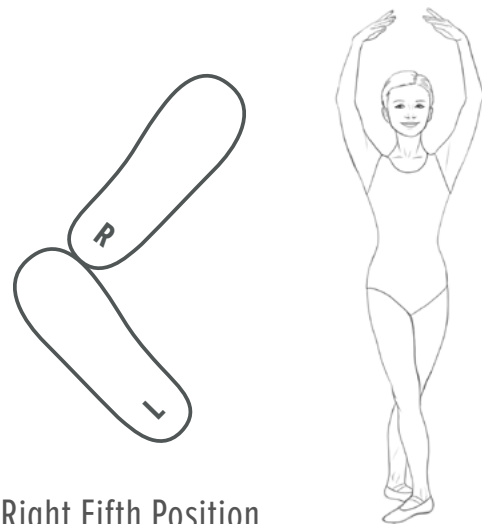
Left Fourth Position



Right Fourth Position



Left Fifth Position

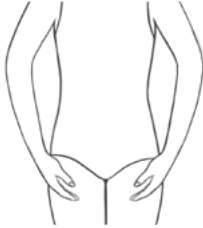


Right Fifth Position

Home Practice Assignment

Name _____ Date _____

Positions Test For Ballet 1



Positions of the Arms

Bras Bas

First Position

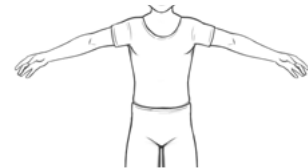
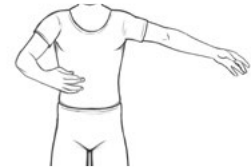
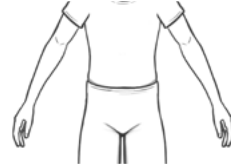
Second Position

Third Position

Fourth Position

Fifth Position

Demi Second Position



Positions of the Feet

First Position

Second Position

Third Position

Open Fourth Position

Fifth Position



Name _____ Date _____

Ballet 1 Performance Test

Positions of the Arms

Bras Bas _____
First Position _____
Second Position _____
Third Position _____
Fourth Position _____
Fifth Position _____
Demi Seconde _____

Positions of the Head

Raised _____
Lowered _____
Turned _____
Inclined _____

Positions of the Feet

First Position _____
Secpnd Position _____
Third Position _____
Fourth Position _____
Fifth Position _____

Exercises at the Barre

Demi Plié _____
Battement Tendu a la Seconde _____
Grand Battement Devant _____

Center Steps

Port de Bras _____
Ballet Walks _____
Arabesque Swaying _____
Sauté _____
Echappé Sauté _____
Soubresaut Gallops _____
Spring Points _____
Petit Jeté _____
Side Gallops _____
Reverence _____

Thank you

Thanks for using *Classical Ballet 1!*

Feedback

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