

Children's Ballet Method Syllabus for Ballet 1 to 3

Notes

Please note, this is meant to be a guide for you. What is listed for each level is what should be aimed for students to accomplish by the end of the level.

There are some things in this syllabus that should be done in EVERY class. There are others that should be done throughout the year, but do not need to be done in every class.

For example, you should strive to complete a combination for every barre exercise listed, but you do not need to do everything listed in every barre exercise for every class. The same goes for centre. You should strive to touch each section of centre in each class: port de bras; centre work; adage; pirouettes or traveling turns; balancé, waltz or mazurka; centre allegro; petit allegro; and grand allegro. But you do not need to do every step listed under each of these sections for every class. Give your students a variety, and if they need extra practice with a certain step, focus on that step more often.

An exception would be Ballet 1A. Because this is an entry-level class, you won't be starting your first class with every type of exercise. Work up to that over the course of the academic year.

A final note: **when a step or concept is new to that level, it has been bolded**. If a step or concept listed is one that would have been taught in the prior year (according to our syllabus), it will not be in bold.

Theory by Level

THEORY	BALLET 1A (Ages 7 to 9)	BALLET 1B (Ages 8 to 10)	BALLET 2 (Ages 9 to 11)	BALLET 3 (Ages 10 to 12)
Positions of the Feet	Parallel, 1st, 2nd, 3rd, 4th, 5th	Parallel, 1st, 2nd, 3rd, 4th, 5th	Parallel, 1st, 2nd, 3rd, 4th, 5th	Parallel, 1st, 2nd, 3rd, 4th, 5th
Positions of the Arms	1st, 2nd, demi seconde , 5th High V, low V Hands on the hips, shoulders, or across shoulders	1st, 2nd, demi seconde, 3rd, open 4th , 5th High V, low V Hands on the hips, shoulders, or across shoulders	1st, 2nd, demi seconde, 3rd, open 4th, closed 4th , 5th Hands on the hips, shoulders, or across shoulders	1st, 2nd, demi seconde of allegro, demi seconde of adage , 3rd, open 4th, closed 4th, 5th Hands on the hips, shoulders, or across shoulders
Positions of the Head	Head faces directly ahead except during port de bras exercises.	Head faces directly ahead except during port de bras exercises.	Head toward the front foot.	Head toward the front foot.
Arabesques	3rd Arabesque	3rd Arabesque	1st Arabesque	2nd Arabesque
Movement Directions	In place: Devant (front) Derrière (back) Á la Seconde (side)	Traveling: En avant (forward) En arrière (backward) De côté (sideways)		
Directions of the Body	8 Points of the Room (Cecchetti) En face (facing front)	Á la Quatrième Devant Á la Quatrième Derrière Á la Seconde	Croisé devant Croisé derrière Écarté	Effacé

BARRE

Plié

PLIÉ			
BALLET 1A (Ages 7 to 9)	BALLET 1B (Ages 8 to 10)	BALLET 2 (Ages 9 to 11)	BALLET 3 (Ages 10 to 12)
<p>Demi plié in 1st, 2nd, and 5th positions while keeping the heels on the floor, hips and spines neutral, and upper bodies relaxed.</p> <p>Demi pliés are done facing the barre.</p>	<p>Demi plié in 1st, 2nd, and 5th positions while keeping the heels on the floor, hips and spines neutral, and upper bodies relaxed.</p> <p>Demi pliés are done sideways to the barre with the working side hand crossed over the standing side shoulder.</p>	<p>Demi plié in 1st, 2nd, and 5th positions while keeping the heels on the floor, hips and spines neutral, and upper bodies relaxed.</p> <p>Demi pliés are done sideways to the barre with simple arm coordinations.</p>	<p>Demi plié and grand plié in 1st, 2nd, and 5th positions while keeping the heels on the floor, hips and spines neutral, and upper bodies relaxed.</p>

Battement Tendu

BATTEMENT TENDU			
BALLET 1A (Ages 7 to 9)	BALLET 1B (Ages 8 to 10)	BALLET 2 (Ages 9 to 11)	BALLET 3 (Ages 10 to 12)
<p>Tendu from 1st: front, back, and side with correct posture.</p> <p>Tendus are done facing the barre.</p>	<p>Tendu as in previous levels.</p> <p>Tendu from 5th: front, side, and back with correct posture.</p> <p>Passé par terre (tendu front, slide the foot through 1st to tendu back).</p> <p>Tendus from 5th should first be introduced facing the barre.</p> <p>When proficient, tendus from 1st and 5th may be done sideways to the barre with the working side hand crossed over the standing side shoulder.</p>	<p>Tendu from 1st and 5th en croix as in previous levels.</p> <p>Temps lié with straight knees (tendu front, place in 4th, transfer to tendu back, close).</p> <p>Chassé (plié, chassé forward to 4th or 2nd, stretch, tendu back or side, close).</p> <p>Slow 4-count tendu moving through the foot.</p> <p>Tendus are done sideways to the barre with the arm in 2nd or 5th position.</p>	<p>Tendu from 1st and 5th en croix as in previous levels.</p> <p>Tendu from a demi plié.</p> <p>Tendu closing in demi plié</p> <p>Tendu and plié in 4th or 2nd.</p> <p>Temps lié with demi plié.</p> <p>Tendus are done sideways to the barre and may be done with simple arm coordinations.</p>

Battement Soutenu

BATTEMENT SOUTENU			
BALLET 1A (Ages 7 to 9)	BALLET 1B (Ages 8 to 10)	BALLET 2 (Ages 9 to 11)	BALLET 3 (Ages 10 to 12)
<p>Battement soutenu from 1st: side and front with correct posture.</p> <p>Battement soutenu preparation may be introduced first: tendu-fondu-stretch-close.</p> <p>Battement soutenu is done facing the barre.</p>	<p>Battement soutenu from 1st and 5th: side and front with correct posture.</p> <p>Battement soutenu is done sideways to the barre with the working side hand crossed over the standing side shoulder.</p>	<p>Battement soutenu from 5th: front, side, and back with correct posture.</p> <p>Battement soutenu is done sideways to the barre with the arm in 2nd or 5th position.</p>	<p>Battement soutenu from 5th en croix as in previous levels.</p> <p>Battement soutenu en l'air.</p> <p>Battement soutenu with relevé.</p> <p>Battement soutenu is done sideways to the barre and may be done with simple arm coordinations.</p>

Battement Dégagé

BATTEMENT DÉGAGÉ			
BALLET 1A (Ages 7 to 9)	BALLET 1B (Ages 8 to 10)	BALLET 2 (Ages 9 to 11)	BALLET 3 (Ages 10 to 12)
<p>Dégagé preparation from 1st: point-lift-point-close is done front, side, and back with correct posture.</p> <p>Dégagé preparation is done facing the barre.</p>	<p>Dégagé from 1st and 5th en croix with correct posture.</p> <p>Dégagé is done sideways to the barre with the working side hand crossed over the standing side shoulder.</p>	<p>Dégagé from 5th en croix as in previous levels.</p> <p>Passé par terre (degagé front, slide the foot through 1st position to dégagé back).</p> <p>Dégagé is done sideways to the barre with the arm in 2nd or 5th position.</p>	<p>Dégagé from 5th en croix as in previous levels.</p> <p>Battement piqué.</p> <p>Soutenu en l'air and soutenu with relevé may be included in dégagé combinations once they are done proficiently on their own.</p> <p>Dégagé is done sideways to the barre and may be done with simple arm coordinations.</p>

Ronds de Jambe a Terre

RONDS DE JAMBE A TERRE			
BALLET 1A (Ages 7 to 9)	BALLET 1B (Ages 8 to 10)	BALLET 2 (Ages 9 to 11)	BALLET 3 (Ages 10 to 12)
<p>Demi-rond de jambe from 1st:</p> <ul style="list-style-type: none"> - Moving the leg from front to side and close. - Moving the leg from side to front and close. <p>Once this is done proficiently, students may demi-rond de jambe from 1st:</p> <ul style="list-style-type: none"> - Moving the leg from back to side and close. - Moving the leg from side to back and close. <p>Demi-rond de jambe is done facing the barre.</p>	<p>Demi-rond de jambes as in previous levels, from 1st position.</p> <p>Rond de jambes en de ores and en dedans from 1st. Use the timing: point front (1), carry side (2), carry back (3), close 1st (4). Reverse for en des dans.</p> <p>Introduce rond de jambes facing the barre. Once students can control their hip movement, they may do rond de jambs sideways to the barre with the working side hand crossed over the standing side shoulder.</p>	<p>Rond de jambes as in previous levels, from 1st position.</p> <p>Introduce the following timing: Hold (1), point front (2), carry side (3), carry back (4).</p> <p>Rond de jambe is done sideways to the barre with the arm in 2nd or 5th position.</p> <p>Port de bras stretch forward, back, and sideways (toward the barre) may be done during this combination.</p>	<p>Rond de jambes as in previous levels.</p> <p>Introduce preparation for rond de jambes (battement soutenu front and stretch the standing leg as you demi-rond de jambe to the side). Carry through 1st and open to 2nd.</p> <p>Introduce grand rond de jambe a terre (done on fondu).</p> <p>Introduce grand rond de jambe en l'air at a 45 degree height.</p> <p>If students are ready, they may brush front, bring the working let through passé, then extend to arabesque. This may be done at 45 degrees before introducing it at 90 degrees. If students have difficulty remaining square, have them face the barre to do this step.</p> <p>Rond de jambe is done sideways to the barre with the arm in 2nd or 5th position.</p>

Sur le Cou de Pieds / Passé / Retiré / Ronds de Jambe en l'Air

SUR LE COU DE PIEDS / PASSÉ / RETIRÉ			
BALLET 1A (Ages 7 to 9)	BALLET 1B (Ages 8 to 10)	BALLET 2 (Ages 9 to 11)	BALLET 3 (Ages 10 to 12)
<p>Same as in previous levels.</p> <p>Parallel sur le cou de pieds to work on foot articulation and sliding the working leg up and then down:</p> <ul style="list-style-type: none"> - Begin standing in parallel, facing the barre. - Move one foot into demi pointe, keeping the ball of the foot in place. - Slide the foot back so the ball of the working foot is beside the standing heel. (Working foot is still in demi pointe position.) - Point the working foot so the side of the big toe “kisses” the side of the heel. - Slide the foot up to a parallel passé. - Slide the foot down and move through the foot to slide it back into standing in parallel. <p>At this level, “sur le cou de pieds” is done with a fully pointed foot.</p>	<p>Same as in previous levels.</p> <p>Parallel sur le cou de pieds combination can add turning the working leg out after it arrives in parallel passé. Slide the working foot down to a 1st position, then close it to parallel.</p> <p>Parallel sur le cou de pieds combination can also be done turned out, when students are ready.</p> <p>At this level, “sur le cou de pieds” is done with a fully pointed foot.</p>	<p>Same as in previous levels to continue to work on foot articulation and correct, turned out passé and retiré.</p> <p>Passés, facing the barre: lifting the front foot and closing in back, lifting the back foot and closing in front.</p> <p>Quicker passés facing the barre while maintaining correct placement.</p> <p>Add relevé passés at the quicker tempo when students are ready.</p> <p>At this level, “sur le cou de pieds” is done with a fully pointed foot.</p>	<p>Same as in previous levels.</p> <p>Continue with combinations similar to before, but students may now stand sideways to the barre.</p> <p>Introduce ronds de jambe en l’air. At this level, the working foot always stays in front of the standing knee. En deshrs: the working foot comes straight in then circles slightly in front of the standing leg as it extends side. En des dans: the working foot moves slightly in front of the standing leg then moves directly side to extend out to the side.</p> <p>Begin ronds de jambe en l’air facing the barre and at 45 degrees height. Have students master en dehors before introducing en dedans. Students should have correct placement and sufficient strength before lifting the leg up to 90 degrees and before completing sideways to the barre.</p>

Frappé

FRAPPÉ			
BALLET 1A (Ages 7 to 9)	BALLET 1B (Ages 8 to 10)	BALLET 2 (Ages 9 to 11)	BALLET 3 (Ages 10 to 12)
<p>Preparation for frappé:</p> <ul style="list-style-type: none"> - Begin in 1st position, facing the barre. - Lift the working leg to a relaxed flexed frappé position at the ankle. (1-2) - Strike to point the foot just lifted off the floor. (3-4) - Lower to point to tendu side. (5-6) - Close to 1st. (7-8) <p>Frappé is only done to the side from 1st position, while facing the barre at this level.</p> <p>Once students can do the above preparation for frappé proficiently, they may do it with one count per position instead of two counts.</p>	<p>Preparation for frappé as in previous levels, but students may also do front and back.</p> <p>Students remain facing the barre for frappé in this level.</p>	<p>Frappé front, side and back.</p> <p>Prepare for frappé with a tendu side.</p> <p>Frappé is done sideways to the barre with the arm in 2nd or 5th position (unless otherwise noted).</p> <p>Introduce double frappé to the side as a preparation for petit battements:</p> <ul style="list-style-type: none"> - Begin in 5th position, facing the barre. - Brush degagé side to prepare. - Double frappé with a fully pointed (not wrapped) foot, extending to the side each time. - Close. Repeat on the other side. 	<p>Frappés as in the previous levels.</p> <p>The double frappé to the side may be done en demi pointe (still facing the barre).</p>

Adage

ADAGE			
BALLET 1A (Ages 7 to 9)	BALLET 1B (Ages 8 to 10)	BALLET 2 (Ages 9 to 11)	BALLET 3 (Ages 10 to 12)
<p>In this level, adage is done as dégagé en l'air: Slowly point to tendu, lift to 45 degrees, lower to tendu, close.</p> <p>Introduce this to the side, then the front, then (when students are ready) to the back.</p> <p>Adage is done facing the barre.</p>	<p>Same adage as in previous levels, but now students may stand sideways to the barre. The working arm may rest on the working shoulder with the elbow directly side.</p>	<p>Same adage as in previous levels, but more emphasis should be place on the dégagé en l'air being a smooth movement and brushing through the foot.</p> <p>Students should stand sideways to the barre. The hand may be placed on the same shoulder with elbows side, or the working arm may be held in 2nd or 5th position.</p> <p>The leg may be raised up to 90 degrees at this level, as long as students maintain correct placement.</p> <p>Retirés and passés may also be done during adage at this level.</p>	<p>Same adage as in previous levels.</p> <p>Introduce développé to the side, then to the front, and then (when students are ready) to the back.</p> <p>Students may face the barre when being introduced to développé to the back. Once they can développé to the back with correct placement, they can stand sideways to the barre for développé back.</p> <p>Preparation for fouetté: tendu side while standing sideways to the barre, arm in 2nd. Foutté to face the barre in tendu back, hold, close. As students progress, the leg may be held off the the floor at degagé height, then 45 degrees, then up to 90 degrees. The arabesque should always stay at the same height as the when the leg is held to the side.</p>

Grands Battements

ADAGE			
BALLET 1A (Ages 7 to 9)	BALLET 1B (Ages 8 to 10)	BALLET 2 (Ages 9 to 11)	BALLET 3 (Ages 10 to 12)
<p>Grands battements should be done as point to tendu (1), battement (2), point to tendu (3), close.</p> <p>Introduce grands battement to the side and front from 1st position.</p>	<p>Grands battements same as in previous levels.</p> <p>Students may stand sideways to the barre. The hand may be placed on the same shoulder with elbows side.</p> <p>Grands battement to be back may be introduced. (Introduce this facing the barre. Once students can grands battement to the back with correct placement, they may stand to face sideways to the barre.)</p>	<p>At this level, grands battement should be done as point to tendu (1-2), battement (&), close quickly to 5th (3), hold (4).</p> <p>Students should stand sideways to the barre. The hand may be placed on the same shoulder with elbows side, or the working arm may be held in 2nd or 5th position.</p>	<p>At this level, grands battement should be done as: brush out to battement (&), close quickly to 5th (2).</p> <p>Different tempos and holds between battements may be done at this level.</p> <p>Introduce grands battement en cloche (brushing from front to back or from back to front).</p> <p>Grands battements are done sideways to the barre and may be done with simple arm coordinations.</p>

Relevés and Jumps (at the barre)

RELEVÉS AND JUMPS (AT THE BARRE)			
BALLET 1A (Ages 7 to 9)	BALLET 1B (Ages 8 to 10)	BALLET 2 (Ages 9 to 11)	BALLET 3 (Ages 10 to 12)
<p>Rises and relevés in in 1st and 2nd positions.</p> <p>Sautés in 1st and 2nd positions.</p> <p>Preparation for pas de chat in parallel.</p> <p>These combinations are done facing the barre at this level.</p>	<p>Same as in previous levels.</p> <p>Introduce sousus.</p> <p>Introduce soubresaut and changement.</p> <p>Introduce temps levé, when students are ready for jumps on one foot.</p> <p>Introduce preparation for pas de chat, turned out.</p> <p>These combinations are done facing the barre at this level.</p>	<p>Same as in previous levels.</p> <p>Introduce:</p> <ul style="list-style-type: none"> - Petit jeté - Assemblé (to the side) - Glissade (to the side) - Pas de chat <p>When students are ready:</p> <ul style="list-style-type: none"> - Assemblé (to the front and back) - Glissade (to the front and back) <p>These combinations are done facing the barre at this level, with exception fo assemblés and glissades traveling forward and backward.</p>	<p>Same as in previous levels.</p> <p>Introduce:</p> <ul style="list-style-type: none"> - Petit assemblé - Sissonne simple (jumping from two feet to one foot) - Sissone (to the side) - Entrechat - Entrechat royale - Échappé battu (beats on the opening and closing) <p>These combinations are done facing the barre at this level.</p>

CENTRE

Port de Bras

BALLET 1A

Port de bras is done facing en face.

OUB 1st Port de Bras

Carry the arms through 1st (1), 2nd (2), grow tall (3), bras bas (4).

OUB 2nd Port de Bras

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

When students are proficient in OUB 2nd Port de Bras, they may execute the OUB 2nd Port de Bras more quickly. This is a preparation for learning the Cecchetti 3rd Port de Bras in later levels.

OUB 2nd Port de Bras (more quickly)

Carry the arms through 5th (1), hold (2), 2nd (3), bras bas (4).

(This is a prep for the Cecchetti port de bras and later port de bras for grand allegro.)

BALLET 1B

Port de bras is done facing en face.

OUB 3rd Port de Bras

Carry the arms through 1st (1), right arm to 2nd (2), left arm to 2nd (3), bras bas (4).

Repeat on the other side.

OUB 4th Port de Bras

Carry the arms through 1st (1), open 4th with the right arm high (2), open the right arm to 2nd (3), lower both arms to bras bas.

Adding the Head

Once students are proficient in each OUB port de bras, heads may be added to the OUB.

OUB 1st Port de Bras with the Head

When doing a port de bras “to the right”: Incline the head to look into the palm of the right hand as the arms goes to 1st. Turn it to corner 1 as the arms open to 2nd. Return the head to the front as the arms lower.

OUB 2nd Port de Bras with the Head (Slow)

When doing a port de bras “to the right”: Look into the palms of the hands as the arms move to 1st position. Look front with the chin slightly lifted (like you are looking toward the audience in the balcony) as the arms move to 5th. Turn the head toward corner 1 while opening the arms to 2nd. Return the head to the front as the arms lower.

OUB 2nd Port de Bras with the Head (Quick)

When doing a port de bras “to the right”: Look front with the chin slightly lifted (like you are looking toward the audience in the balcony) as the arms move to 5th. Turn the head toward corner 1 while opening the arms to 2nd. Return the head to the front as the arms lower.

OUB 3rd Port de Bras with the Head

When doing a port de bras “to the right”: Incline the head to look into the palm of the right hand as the arms goes to 1st. Turn it to corner 1 as the right arm opens to 2nd. Turn it to corner 2 as the left arm opens to 2nd. Return the head to the front as the arms lower.

BALLET 2

Port de bras may be done facing the corner.

Focus on Movement Quality

Focus on movement quality of the arms, heads, and upper bodies during port de bras.

Port de Bras with Plié

Port de Bras may be incorporated in the same centre combination as pliés at this level.

BALLET 3

Port de bras may be done facing the corner.

Continued Focus on Movement Quality

Continue focus on movement quality of the arms, heads, and upper bodies during port de bras.

Port de Bras with Plié and Temps Lie

Port de Bras may be incorporated in the same centre combination as pliés, as well as temps lies, at this level.

Centre Work

BALLET 1A

Students work en face in this level with the hands on the hips or the hands placed lightly on the shoulders with the elbows side. Students work in á la seconde (to the side).

Tendu

Tendu to the side from 1st position. When students are ready, tendu to the side from 5th position.

Soutenu

Soutenu to the side from 1st position. When students are ready, tendu to the side from 5th position.

Preparation for Pirouette from 2nd

Tendu side, plié in second position, tendu side (with the same foot as before), close 1st or 5th.

BALLET 1B

Students work in á la seconde to prepare for petiti allegro. Students also begin working en croix (á la quatrième devant, á la seconde, and á la quatrième derrière), facing en face, and using basic arm positions.

Tendu á la Seconde

Tendu to the side from 5th position. When students are ready, before introducing glissade or jeté in centre, introduce tendu to the side from 5th position with plié. Students work in á la seconde (to the side).

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Soutenu

Soutenu to the side from 5th position.

Preparation for Pirouette from 2nd

Tendu side, plié in second position, tendu side (with the same foot as before), close 5th. When students are ready, replace the second tendu side with placing the working foot in cou de pieds or retiré. Next, add a relevé for the cou de pieds or retiré.

Tendu en Croix

Tendu en croix from 5th position.

Grands Battement

Grands battement en croix from 5th position. Timing should be the same as in barre. Correct placement should be a priority over leg height.

BALLET 2

Students may work en face, croisé (croisé devant, croisé derrière), and écarté.

Tendu

Tendu en croix from 5th position from straight legs or from demi plié.

Soutenu

Soutenu en croix from 5th position from straight legs or from demi plié.

Degagé

Degagé en croix from 5th position from straight legs or from demi plié.

Grands Battement

Grands battements en croix from 5th position. Timing should be the same as in barre. Correct placement and accent on the closing should be a priority over leg height.

BALLET 3

Students may work en face, croisé, écarté, efface (efface devant, efface derrière), and épaule.

Tendu

Tendu en croix from 5th position from straight legs or from demi plié.

Soutenu

Soutenu en croix from 5th position from straight legs or from demi plié.

Degagé

Degagé en croix from 5th position from straight legs or from demi plié.

Grands Battement

Grands battements en croix from 5th position. Timing should be the same as in barre. Correct placement and accent on the closing should be a priority over leg height.

Adage

BALLET 1A

Adage

In place of adage, have students do a plié and side stretch combination.

Arabesque

3rd arabesque is taught at this level.

BALLET 1B

Adage

Degagé en l'air en croix at 45 degree height.

Arabesque

3rd arabesque is taught at this level.

BALLET 2

Adage

Degagé en l'air en croix at 45 degree height. The leg may be raised up to 90 degrees as long as students maintain correct placement.

Passé and retiré may be done during adage as well.

Arabesque

1st arabesque is introduced at this level.

BALLET 3

Developé en croix at 45 degree height. The leg may be raised up to 90 degrees as long as students maintain correct placement.

Degagé en l'air, passé, and retiré can also be done during adage.

Arabesque

2nd arabesque is introduced at this level.

Pirouettes / Traveling Turns

BALLET 1A

Spotting

Exercises like paddle turns and bourrée turns should be done to practice spotting.

Piqué to Sousus

Piqué to sousus across the floor. Begin with the hands placed lightly on the shoulders, elbows to the side. When students are ready, arms should go from 2nd to 5th (short way). Important: students should always have “stiff” knees with any piqué.

BALLET 1B

Cou de Pieds and Retiré with Relevé

Simple exercises with relevés in cou de pieds and retiré should be done to strengthen the feet ankles.

Pirouette en Dehors from 5th

Quarter, half, and (when ready) single turns en dehors from 5th position. Students may turn in cou de pieds before turning in retiré for correct placement.

Demi Detourné

Example exercise: Piqué to sousus, demi detourné toward the back foot to face back, plié, sousus, demi detourne toward the back foot, plié, battement soutenu side to prepare. Repeat across the floor.

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Detourné

Once piqués to sousus with “stiff” knees and demi detournés have been mastered, introduce detourné. Example exercise: Piqué to sousus, detourné toward the back foot to face front, plié, extend the working foot side. Repeat across the floor.

BALLET 2

Pirouette en Dehors from 5th

Single pirouette en dehors from 5th.

Pirouette en Dehors from 2nd

Single pirouette en dehors from 2nd.

Preparation for Pirouette en Dedans

Traveling from the back of the room: soutenu the back foot to the side (1), close in front to sousus (2), plié (3), stretch (4). Repeat to the front of the room. When students are ready, a detourné turn may be added.

Preparations for Chainés

1. Travel across the floor with the hands placed lightly on the shoulders. Stand in first position with weight in the balls of their feet. Pivot with half turns en dedans: right, left, etc., keeping the focus to the other side of the room.
2. Next, have students modify to do half turns in the same direction, while spotting side.
3. When students have mastered option 2 on flat, have them complete it on demi pointe.

BALLET 3

Chainés

Travel across the floor with chainés. At this level, piqué into the turns.

Preparations for Piqué Turns

1. Practice plenty of piqué into detourné turns (also called soutenu turns) across the floor.
2. Practice piqués straight across in cou de pieds and (when students are ready) in retiré without turns. Arms move from 2nd to 1st.

Piqué Turns (en Dedans)

Single piqué turns, once preps are mastered.

Pirouette en Dehors from 5th, 2nd, and 4th

Single or double pirouette en dehors from 5th position, 2nd position, and 4th position.

Pirouette en Dedans from 5th

Single pirouette en dedans from 5th. Cou de pieds may be used in place of retiré, if needed.

Pirouette en Dedans with Fouette

Single pirouette en dedans with the back foot brushing to a battement soutenu en l’air, then pulling into a retiré. Cou de pieds may be done until students are ready for retiré.

Balancé / Waltz / Mazurka

BALLET 1A

Preparation for Balancé

Students do little down-up-down “marching” movements in parallel with the feet flexed: step “down” on the right leg in plié, step “up” on the ball of the left foot, step “down” on the right leg in plié. Repeat left. Etc. The purpose of this exercise is for coordination.

Lunges Side to Side with Turnout

Another preparation for balancé (as well as glissade), students lunge from side to side.

Waltz

From the back or from the side of the room, students should travel in parallel stepping down-up-up. Say “bend-stiff-stiff” to help students think about their knees as they waltz. Hands should be on the hips or shoulders with the elbows to the side. Once students have mastered this in a straight pathway, have them complete it in a large circle around the room.

BALLET 1B

Any exercises from previous levels may be done to continue to work on skills, as needed.

Balancé

Balancés should be done turned out in this level: Lunge right and cross the left foot in cou

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de pied back (1), place weight on the ball of the left foot (2), plié on the right leg with the left foot in cou de pieds back (3), continue by lunging on the left leg first. Do not add arms until coordination of the balancé has been mastered.

Waltz

Continue to work on the waltz step as done in the previous level, but slightly turned out. Pay attention to knees being “bent” and “stiff”.

Combinations

By the end of the year, begin combining simple sets of steps previously mastered. For example: Balancé right, left, right, left. Piqué to sousus, detourné, plié, pointe side. Continue across the floor.

BALLET 2

Any exercises from previous levels may be done to continue to work on skills, as needed.

Balancé

Continue to work on balancés, including using the head and arms. Balancés may also be incorporated with other steps such as pirouettes and detournés.

Waltz

Continue to work on the waltz step, adding a brush degagé front on the “down” step.

BALLET 3

Any exercises from previous levels may be done to continue to work on skills, as needed.

Balancé and Waltz

Continue to use balancé and waltz in class.

Mazurka

Introduce the mazurka step: step onto the right foot in plié, brush the left foot front similar to a frappé and do a slight chug on the right leg. Chug again on the right leg with the left leg extended in a degagé height. Repeat, stepping on the left leg. Continue across the floor.

Centre Allegro

BALLET 1A

Sautés

Sautés with Temps d'Arrêt: plié in first position (1), sauté (2), plié in first (3), stretch (4).

Échappés

Échappés with Temps d'Arrêt: plié (1), échappé (2), plié in second position (3), stretch (4), plié (5), sauté returning to first position (6), plié in first (7), stretch (8).

Hops on One Foot (in Parallel)

Hop on one foot in parallel with the working leg in a parallel cou de pieds or parallel passé.

Prances (in place)

Prances in place, as a preparation for emboîtés.

Preparation for Petit Jeté

Jumps in parallel alternating the standing foot with the working foot in parallel cou de pieds.

BALLET 1B

All centre allegro steps done in previous levels may be repeated in this level. Continue to do sautés and échappés with temps d'arrêt.

Saubresaut (in place)

Saubresaut with Temps d'Arrêt: plié in fifth position (1), saubresaut (no change in the feet) (2), plié in fifth (3), stretch (4). Saubresaut should be done in place in this level.

Changement

Changement with Temps d'Arrêt: plié in fifth position (1), changement (jump while changing the front foot) (2), plié in fifth (3), stretch (4).

Emboîtés

Turned out prances in place, with the working legs extending in a low attitude front.

Petit Jeté

Petit jeté: jump on one foot with the other in cou de pieds back, bring the working foot over and jump onto it while bringing the former standing leg to cou de pied back. Repeat.

BALLET 2

Any exercises from previous levels may be done to continue to work on skills, as needed.

Saubresaut (traveling)

Introduce saubresaut traveling.

Preparation for Échappé Battu

Échappé with a beat when closing.

Combinations

Combine previously learned centre allegro steps into combinations.

BALLET 3

Échappé Battu

Beat on the opening and closing of the échappé.

Entrechat Quatre

Once students have mastered échappé battu, introduce entrechat quatre.

Entrechat Royale

Once students have mastered entrechat quatre, introduce the royale.

Petit Allegro

BALLET 1A

Spring Points

Spring and point one foot in a tendu while landing in plié on the other leg. Switch legs.

Double Spring Points

These are the same as spring points, but a hop is added before switching.

Preparation for Pas de Chat (Parallel)

1. Traveling across the floor in parallel: plié (1), lift the right leg to a parallel cou de pied (2), jump over to land on the right leg in plié with the left leg in a parallel cou de pied (3), stand in parallel and stretch the knees (4).
2. When students are ready, replace the parallel cou de pied with a parallel passé.

BALLET 1B

All petit allegro steps done in previous levels may be repeated in this level.

Pas de Bourrée (cou de pieds)

Pas de bourrée dessous (“under”) and dessus (“over”) with the foot in cou de pieds.

Glissade (coordination)

Glissade devant (traveling to the side, toward the front foot, without changing the closing with the second leg). Glissade derrière (traveling to the side, toward the back foot, Children’s Ballet Method

without changing the closing with the second leg). Introduce with temps d’arrêt. At this level, attention should be paid to coordination.

Preparation for Pas de Chat (Turned Out)

1A preparation for pas de chat, turned out.

BALLET 2

Any exercises from previous levels may be done to continue to work on skills, as needed.

Saubresaut (traveling)

Introduce saubresaut traveling.

Glissade (refined)

Glissade Devant and Glissade Derrière, as in the previous level, with more attention paid to technical execution: pointing both feet in the air in the middle of the glissade (as if to take a picture), and closing the second leg in quickly.

Glissade Jeté

Once glissades and petit jetés have been mastered, simple combinations with glissade-jeté may be done.

Assemblé

Assemblé Dessus (“over”) and Assemblé Dessous (“under”). Use temps d’arrêt.

Pas de Chat

Pas de chat.

Petit Jeté (refined)

Petit jeté dessus and dessous.

BALLET 3

Any exercises from previous levels may be done to continue to work on skills, as needed.

Pas de Bourrée (battement soutenu)

Pas de bourrée dessous (“under”) and pas de bourrée dessus (“over”) with the foot brushing over or under in battement soutenu.

Glissade (changing)

Glissade Changé Dessus (glissade “over” to the side, toward the back foot and change the closing as the second leg closes back) and Glissade Changé Derrière (glissade “under” to the side, toward the front foot and change the closing as the second leg closes front).

Sissonne Simple

A simple sissonne jumping from two feet to one foot, without traveling. For example: plié in 5th position, sauté to land on one foot with the other in cou de pieds.

Sissonne Fermée

Sissone fermée à la seconde dessus (“over”) and sissonne fermée à la seconde dessous (“under”).

Grand Allegro

BALLET 1A

Chassé

Introduce students to a true chassé traveling to the side (as opposed to a galop to the side).

Picked Up Runs

Runs with the back legs kicking up behind.

Prances

Traveling prances (also parallel emboîtes).

Pony Trots

Pony trots are similar to traveling across the floor in a series of parallel pas de chats that continue to pick up the same leg first.

Run and Hop

Run and do a single hop in a skip position. Repeat across the room.

Skips

Skips.

Skips with Half Turns

Once skips are mastered, introduce skips with half turns.

Galops (forward)

Galops forward.

Let's Celebrate!

Run and leap in the form of a single parallel pas de chat with the arms making a circle through fifth position and opening.

BALLET 1B

All grand allegro steps done in previous levels may be repeated in this level.

Galop, Hop (sideways)

Galop to the right, step onto the right leg and hop on it with the left foot in cou de pieds or retiré derrière.

Galops (forward, changing)

Galop across while changing which leg leads by doing a single, turned out skip (or hop).

Temps Levé

This can be done with runs or chassés leading into it. Temps levés may be done in 3rd arabesque with the leg at 45 degrees, in cou de pied derrière, or retiré derrière. Extra attention should be paid to the standing (jumping) leg and foot.

BALLET 2

Any exercises from previous levels may be done to continue to work on skills, as needed.

Chassé Temps Levé

Chassé and temps levé in one of the following positions: brush the working leg to croisé front at 45 degrees, 3rd arabesque, 1st arabesque, cou de pieds derrière, or retiré derrière.

Temps Levé (consecutive)

Temps levé to cou de pieds derrière or retiré derrière, temps levé to 3rd or 1st arabesque.

BALLET 3

Any exercises from previous levels may be done to continue to work on skills, as needed.

Grand Jeté Entourant Preparation

Run and brush front into a grand battement devant while jumping. Pay careful attention to students' standing legs and feet during the jumps and landings.

Grand Jeté

Run and grand jeté.

Assemblé en Avant

Run and assemblé croisé en avant. (Assemblé by stepping forward on the upstage leg, brushing the downstage leg in front while jumping, assembling in 5th position croisé, and landing in 5th position plié).