

*Dance*

**COLLECTIVE**

ARTS MINISTRIES

Written by Kellyn Mylechreest  
In collaboration with Erin Morgan



# Table of Contents

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1

## **Introduction**

About Us	1
Goals & Introduction	2
Dance Etiquette	3
Check-In Time	4-7
How to Use the Curriculum	8-9
Leader Preparation & Debrief	10
FAQ's	11-12

2

## **Ballet Curriculum**

Ballet Resources	13-14
------------------	-------

### **Beginner Class Plans 15-33**

Lesson 1	16-18
Lesson 2	19-21
Lesson 3	22-25
Lesson 4	26-29
Lesson 5	30-33

### **Intermediate Class Plans 34-60**

Lesson 1	35-38
Lesson 2	39-42
Lesson 3	43-48
Lesson 4	49-54
Lesson 5	55-60

### **Advanced Class Plans 61-83**

Lesson 1	62-65
Lesson 2	66-69
Lesson 3	70-74
Lesson 4	75-79
Lesson 5	80-83

**Music 84**

**Glossary 87**

## About the author

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### Kellyn Mylechreest

Kellyn Mylechreest is a dancer, choreographer, immersive artist and movement educator living in New York City. She holds her M.F.A. in Choreography from New York University's Tisch School of the Arts (2020) and her B.F.A. in Contemporary Dance from the University of North Carolina School of the Arts (2015) and is currently a doctoral student at Columbia University where she is studying Dance Education. She has performed works by Ohad Naharin, Lar Lubovitch, Lucinda Childs and Merce Cunningham. She's also worked with companies such as Twyla Tharp, Linked Dance Theatre, House World, and BlueMorph Collective. Her own choreography has been featured in Linked Dance's "Beloved/Departed" (2018) and "Remembrance" (2019), "Noirtown" RAVE Festival NYC (2019), and the Second Avenue Dance Company at New York University (2020). Kellyn is a multi-disciplinary artist with a wide range of experience in the dance world, but most importantly believes in the expression of worship through movement and art. She served as the Salvation Army Greater New York's Divisional Dance leader between 2016-2018, and travels to teach dance ministry across the nation. Her desire is to see all art used for the expansion of the Kingdom and to empower young artists everywhere through the medium of movement.

## Produced by

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Motivated by the Gospel, The Salvation Army Eastern Territory's Arts Ministries Bureau utilizes the arts to cultivate spiritual, personal and community development through programming, the production of resources and performance opportunities.

## About the collaborator

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### Erin Morgan

Erin is passionate about using dance as a vehicle to spread the gospel of Jesus Christ. She loves discovering how dance can be used to shift the atmosphere and share a message. With a BFA in Ballet Performance from the University of the Arts, Erin has performed professionally with the Rebecca Davis Dance Company and Putty Dance Project as well as being an ensemble member in Mary Poppins at the Walnut Street Theatre. Erin is a certified yoga teacher, and offers YogaFaith classes (Christian, faith-based yoga) virtually as well as in-person at events.



## The Dance Collective seeks to:

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- Provide practical guidance on leading a dance class.
- Establish an outline for what is considered a beginner, intermediate, or advanced dancer, regardless of the age of the dancer.
- Empower dance leaders, both those who have never had formal dance training, and those who have had extensive training, to most effectively lead their dance ministries.

## Introduction

Participating in a dance class benefits the student in ways that go far beyond learning how to dance. It is a chance for students to learn respect for leaders, spacial awareness, improve memory recall, gain confidence, learn the value of taking risks and so much more. It is our job as leaders to require students to rise to the standards that are set out in the dance classroom. It is imperative that we remember that yes, we are working hard to train dancers, but more importantly we are exposing every student to the love of Jesus and a positive interaction with the people around them.

Over the last 20 years, we have seen dance ministry flourish within The Salvation Army. What once was something rarely seen within a corps context, has become one of the fastest growing ministries in the Salvation Army Eastern Territory. With this growth, we've observed an ebb and flow between dancers with some training, and those who love to express themselves through dance but have never had any sort of technical training. Dance leaders, trained, and untrained find themselves looking outside of The Salvation Army for resources. However, dance in the Salvation Army is unique. Most of our leaders have minimal dance training, and the majority of our students will not pursue dance in any professional capacity. In our context, it is both a ministry and an art form.

With this in mind, our goal as dance leaders is different from that of a typical dance studio. Dance training is "a means to an end" in our classes. Discipleship, mentoring and exposure to the love of Jesus is our main goal. Dance is the vehicle we have chosen to use to accomplish those goals, and it is incredibly effective when approached intentionally. For many dance leaders this intentionality is evident in every class they lead. Others are more reserved and guarded in bringing their faith into their teaching. Both approaches are valuable and applicable dependent on the context. While The Salvation Army provides many of resources aimed at discipleship this curriculum aims to combine disciple-making with the very best in dance training.

We recognize that students will gravitate to a variety of different styles of dance and we want that to be celebrated. With that in mind, The Dance Collective will, over time, include curriculum for not only Ballet, but also Jazz/Hip Hop, Contemporary/Modern and Choreography.

-Erin Morgan, Dance Ministry Specialist  
The Salvation Army, USA Eastern Territory



# Dance Class Etiquette

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Consider having your students set some “classroom rules” that they feel will help them to learn and participate well. This gives the dancers ownership of their behavior in class. Here are some examples of essential “house rules” for dance class:

- Encourage your students to listen and refrain from talking in class. You, the teacher can facilitate conversation when questions arise, but try to maintain a space where students are focused on the work at hand.
- Encourage dancers to wear attire appropriate for dance. This can include stretchy materials that are easy to move in, like leggings and workout wear. Avoid baggy or stiff material clothing, because these hinder freedom of movement. Hair should be pulled away from the face. Appropriate dance shoes (ballet shoes or jazz shoes) are recommended, but not required. If dancing on carpet, socks are encouraged for students who do not have access to dance shoes. Chewing gum is not permitted in class.
- As the leader, constantly encourage your students on how they are participating in the class. Be sure to not only praise their physical appearance, but cheer them on for how hard they are working, how high they're jumping, or how well they are listening. When you've moved onto choreography or use music that contains lyrics or a purpose, make sure to value the connection that the dancers make between their movement and the message of what is being portrayed. These are all examples of creating a healthy, wholesome space in your dance classroom.
- Most importantly, remember that Jesus is the center of it all. Our job is to equip our dancers for expressive worship, while taking opportunity to foster discipleship and build community.



# Check-In

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## What is it?

Check-In Time takes place at the start (and end) of each class and is arguably the most important section of the class. It is meant to give the dancers a safe space to share how they are doing, what is taking place in their lives and what they might need support and prayer for. This allows for accountability, discipleship and encouragement to become a normal part of the dance class.

Some dancers will prefer to sit and talk openly during their check-in times. Others will have a more positive response to sharing if there is an activity that helps guide the time. Below you will find a few exercises that you can choose to utilize within your class time. Feel freedom to craft the check-in time to your specific group, being mindful that some classes will require you to adjust your approach depending on the mood of your dancers.

## Option 1 - Sound & Movement

### The Game

Dancers stand in a wide circle. One steps forward, letting out a spontaneous sound and movement which reflects how they're feeling. The rest of the circle then affirms their feelings by all stepping forward to join the first dancer, they repeat the sound and movement allowing the first dancer to watch. Then, everyone steps back into the wider circle together.

Each dancer has a turn one-by-one.

### Tips

Say: "It can't be a sound or movement that that already exists, it must be original and spontaneous. Don't plan! Just let it out. There's no 'right' or 'wrong' way to express."

Do: Set the tone by demonstrating first how you're feeling with an abstract sound and movement. Be silly, be honest. The dancers will reflect your tone.

### Why?

This exercise gives you (and all the dancers) the opportunity to get a real sense of how everyone is doing. You'll know who to be sensitive around and who to pull to the front for demonstrations. You'll see who's tired and who needs a little space.

### End of Class

Finish your class by repeating this game. Notice who's mood has changed.



## Option 2 - The Doorway

### The Game

Have the dancers go to one side of the room. Use a hoola hoop or rope to create a doorway, inviting a dancer or assistant to hold it upright with you. One by one, each dancer walks towards the doorway as they would on the street or going school. As they emerge from the other side of the 'door', they embody the dancer they want to be in class. They can roll through it, jump through, walk through very seriously or with great abandon.

### Tips

Say: "Think about what you'd like to get out of today's class, and what parts of yourself need to be engaged to do your best work."

Do: Demonstrate first by making bold, enthusiastic choices. Make sure dancers holding the doorway get a turn.

### Why?

This exercise gives each dancer a moment of personal reflection, to enter the class time with a sense of purpose and direction.

### End of Class

Finish your class by repeating this game. Invite dancers to exit through the 'door', this time embodying what they learned and want to carry with them.

## Option 3 - Story Dance

### The Game

Have your dancers spaced around the room. Invite one dancer to share something about their day, or how they're feeling right now. Then, play some music with the teller standing in front to watch as the rest of class expresses their story through movement. The dancers can work together or as simultaneous solos. Each dancer gets a turn to tell their story.

### Tips

Say: "You can share a long story about something that happened today or just a single emotion of how you're feeling. No matter what it is, we will honor it."

Do: Demonstrate by going first, revealing something honest about how you're doing, then dance to your own story giving it everything you've got.

### Why?

This exercise gives you an opportunity to really check in on how each dancer is doing. Each individual should experience a sense of validation as their stories are honored and their emotions are reflected back to them.

### End of Class

Finish your class by repeating this game, but this time instead, invite each teller to reflect on their time in class, and how they're feeling now in the present moment. Remind the dancers to focus on the emotion, not the plot.



## Option 4 - Line Up

### The Game

Invite your dancers to silently line up in order of \_\_\_\_\_ (see below). They must use their bodies and faces to secure their physical place in the lineup. Use the mirrors (if you have them) to adjust their intensity based on who's on either side of them. Play several rounds and feel free to make up your own prompts:

- Line up in order of:
  - How fun school was today
  - How tired you are
  - How much you practiced the dance this week
  - Your level of excitement for dance class
  - How much you have going on in your head that's not related to dance

### Tips

Say: "This isn't a competition."

Do: Point out an existing line on the floor to play this game, noting which end will represent the best/highest/most and which end represents the worst/lowest/least.

Demonstrate by showing an extreme example, "I'm super excited to be here today, so I'm doing star jumps on the far side of the lineup and making my face super smiley!"

### Why?

Playing this silent game empowers your dancers to use their bodies and facial expressions to engage with their emotions while giving you an opportunity as the leader to clock how each participant is doing.

### End of Class

Finish your class by repeating this game, this time, with new prompts:

- Line up in order of:
  - How much you learned
  - Readiness for our next performance
  - How ready you are to go to bed
  - How much homework you have left to do
  - Interest in teaching a class one day



## Option 5 - Week in a Circle

### The Game

With some music on in the background, invite the dancers to sit in a circle. One-by-one each dancer will get up and make their way around the outside of the circle, moving/dancing in a way that reflects their week. Prompt them as they slowly dance back to their spot, saying:

- Monday, Tuesday, Wednesday... etc.
- Home life, school life, social life, prayer life... etc.
- Soccer practice, Church, Birthday Party (draw from what you know happened in their week)

### Tips

Say: "It's ok if you don't remember your whole week, we all just want to see how you're doing."

Do: Demonstrate by speaking your own prompts and dancing around the circle and back to your spot, making big clear changes in your movement that reflect each prompt. Or, ask the group to give you prompts as you go.

### Why?

This exercise will give you and all the participants, a glimpse into many areas of each dancer's life.

### End of Class

Finish your class by repeating this game, but this time, prompt them through the stages the class experienced together. Remember, the focus is for the dancers to express their feelings through movement, not to mime spoken words:

- Check in, barre, center, choreo... etc
- Or, maybe your class looked a little different this week...
- Crazy story time, spontaneous snack, finally achieving a dance goal... etc.



# How to Use the Curriculum

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## Navigate the PDF Simply

The PDF is hyperlinked to make it simpler for you to use. Here are some things to know:

- The Table of Contents is your home page. Every line on that page is linked to the corresponding item within the document.
- Tap on the section of the document you would like to see to be brought to that page.
- Tap the  icon in the bottom left corner of each page to be brought back to the Table of Contents.
- To be brought to the YouTube playlists with videos of each combination, tap in the top right corner on the  icon.

## The Written Materials

Every dance style contains three levels: BEGINNER, INTERMEDIATE & ADVANCED. Each level contains 5 class plans. Leaders can choose to utilize these plans in a variety of ways depending on what works best for their students.

**Option A:** Spend a few weeks on one class plan until those exercises are mastered.

**Option B:** Use the 5 class plans in succession.

\*Note that the dance combinations are designed to build on the knowledge of the dancer, meaning that Week TWO will include the combinations taught in Week ONE.

An estimated 50 minutes of class material is provided for each lesson. This leaves time to spare in a typical one-hour class for discussion, rehearsal of choreography or anything else that you may want to include. Some will find that the class plans go by far quicker, while others may need more time. Timing is not an indicator that you are doing anything incorrectly, but don't hesitate to make any adjustments to make things work for your class!

Every class plan includes the following sections as well as time suggestions:

- Check-In
- Barre/Warm Up Exercises
- Center Exercises
- Reverence/Prayer



# How to Use the Curriculum

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## Videos

Videos are an integral part of this curriculum. We have provided a video for every combination to aid the leader in having a clear understanding of how to perform each exercise.

## Requirements for the Leader

This curriculum is meant to simplify the life of the dance instructor and provide you with everything you might need to lead a dance class. That being said, it will require preparation and some study for those leaders who do not have as much previous dance training. It is imperative for the leader to use correct terminology, to display an understanding of alignment and dance movements in order to be able to effectively lead a dance class.

We strongly believe that anyone at any age has the capability of dancing. However, we also know that dance is an art form that many dedicate their lives working to master. We want to find a beautiful balance between the idea that anyone can dance, and the idea that in order to dance well, we must work hard to develop the skill required.

With this idea in mind, all that is required of the leader is a willingness to learn as much about the style of dance you are planning on teaching. Learn the terminology, watch videos, make notes, remain a student yourself as you lead others in the class.

## Discipleship is the Goal

As the leader, you have an understanding of what your class needs in terms of discipleship, and community building. We have done our best to provide a variety of options within this curriculum to encourage discipleship within your class time.

### Discipleship Opportunities

- Check-In - five games are provided in the check-in section at the start of the materials that provide the leader with creative ways of encouraging the dancers to share some of their experiences.
- Prayer - reminders exist in each class plan to utilize prayer in every class.
- Leader Debrief - this includes a space for the leader to debrief not only technical aspects of the class, but also to note any prayer requests that may have been shared.
- Music - use the music provided or other worship music to help establish an atmosphere focused on the Lord.



# Leader Preparation & Debrief

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## What is it?

Consider the questions below before & after each class to help keep you focused on what is most important to you and your class.

## Preparation

### Learning Objectives

- Cognitive - What do I want the dancers to know or think about?
- Emotional - What/how do I want them to feel during class?
- Social - How do I want the dancers to behave and interact with one another?
- Technical - What skill do I want them accomplish/improve?
- Spiritual - How am I providing space for them to connect with the Lord?

### Ask Yourself

- What are the needs of my group?
- How can dance class meet those needs?

### Review Before Class

- What material is new for this week?
- What material is repeated?
- Any additional goals you may have

## Debrief

### Learning Objectives

- Is there a specific area that received more focus during my class (cognitive, emotional, social, technical, spiritual)?

### Ask Yourself

- Did I meet the needs of my group?
- Did any needs arise during class that I need to follow-up on?

### Debriefing Your Class

- What material did the dancers do very well with?
- What material needs more focus moving forward?
- Any additional thoughts you may have



# Frequently Asked Questions

## **What do I need for my class time?**

Every class plan includes the following sections as well as time suggestions:

- Music - use the music provided with the curriculum, or prepare a playlist for your students. Either way, make sure your music list is ready to go! See page 84.
- Speaker - ensure that the speaker you are using can get to a volume that is easy for everyone to hear in all areas of the room.
- Open space - you may need to rearrange some of the furniture in the room to give enough space for everyone to move freely without fear of bumping into something.
- Ballet barre - use chairs, the wall, tables... you can get creative, but the dancers will need something stable to hold onto for barre exercises. This is best to set up before the dancers enter the room.

## **Are my dancers tired of repeating the same combinations?**

A common downfall that we see with dance teachers is a reluctance to repeat combinations enough times that they are secure. Remember that repetition is the key to developing the skill of dancing. Repeating the same movement over and over again provides ample opportunity for the muscles and mind to make the necessary connections to master the movement. Don't be afraid to teach the same entire class and/or combinations many weeks in a row. Ultimately, it will benefit your dancers.

## **What if I have a mix of levels in my class?**

For more advanced students, a beginner exercise can prove challenging. Beginner combinations require the advanced dancer to display a true understanding of the basics. As dancers advance the more details of the basics will become apparent to them, thus making beginner combinations more of a challenge. If you are teaching a class that has a wide variety of abilities, this logic may be a good way to frame using "beginner" combinations, while keeping the more advanced dancers engaged.

## **What is the video icon & QR code displayed on the class plans?**

In the top right corner of each class plan page is a video icon & QR code. Scanning that code with your device will link you to a YouTube playlist that contains recordings of each of the combinations taught in this curriculum. If you are using the hyperlinked PDF you can tap the icon to be linked to the playlist. The playlists are by level and are meant to serve as a resource for the dance instructor.



# Frequently Asked Questions

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## **Do I have to use Christian music?**

The short answer is no, Christian music is not required to use all the time. We know that music is powerful in setting an atmosphere, and utilizing worship music can help to set a tone of worship within your class time. That being said, your students may respond very positively to the use of appropriate popular music.

The Salvation Army has a rich history of utilizing secular music within a Christian context as a tool for attracting new people, and we are not afraid to follow in that tradition. Just ensure that whatever music you utilize, it is both positive and appropriate.

Don't be afraid to use a mix of worship music and secular music within your classes.

If you are able to have a live pianist or accompanist, see page 86. You will also find a note to the accompanist as well as a database of Salvation Army music that will work well for a traditional ballet class.

## **How do I incorporate discipleship into the dance classes?**

Every class should include a time that allows for the dancers to share what is going on in their lives outside of the dance class. This time also fosters a sense of community between the dancers.

Additionally, anytime you are utilizing movement connected with emotions or a message, find moments to pause and have the dancers share what they are feeling or experiencing while they are moving. This can happen very naturally during rehearsal while developing performance pieces. Finally, end every class with prayer. You can choose to include prayer requests that the dancers may have.



# Ballet Curriculum

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# Class Structures

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## **Structure of a Traditional Ballet Class:**

- Barre- Warm up at the ballet barre
- Center- Exercises similar to the warm up, but performed without a barre
- Adagio- Slow and refined movements performed in the center of the studio
- Turns- Turn sequences performed across the floor
- Allegro- Big jumps performed across the floor
- Reverence- a series of bows and curtsies performed to slow music thanking the teacher

# Terminology

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Ballet utilizes a set of French words to describe movements performed throughout class. It is important for both students and instructors to become familiar with ballet terminology. See page 87 for a glossary of ballet vocabulary, pronunciation and definitions.



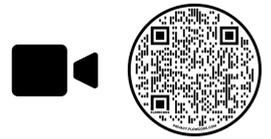
# Beginner Class Plans

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# Ballet

## Beginner Lesson 1



### Check-In

10 minutes

For the first class, take your time getting to know each student. Ask them to share their name, their favorite flavor of ice cream and a place they love to visit... It can be anything, but give them a chance to open up. Have everyone repeat names back to each other, encouraging the building of community. This is your first opportunity to set the tone of a positive, fun, learning environment.

### Barre

\*this week has a lot of teaching/talking to get thru, consider playing music quietly in the background if that will help you to keep a more fun environment. Make sure it's not distracting to your students. If they are struggling to focus because of the music, teach what is needed without music and then turn music on to allow them some time to practice what you've taught.

20 minutes

#### 1 Teach Proper Alignment

- Head - stick the chin out, tuck your chin all the way in, find a neutral spot for your head.
- Shoulders - Roll the shoulders forward to slouch, squeeze them too far back, raise them up to the ears, push them down lower than is natural, find a neutral place with good posture that allows the chest to be proud.
- Ribs - Allow the ribs to open up too far, slouch so that the ribs get buried into the body, then find a neutral place, as if you've gently buttoned up a shirt - this encourages the student to engage their core properly.
- Hips - Sway the tailbone back, scoop it forward, settle in a neutral place with the tailbone pointing down, core engaged. Try this in a turned out first position and turned out second position as well.
- Feet - Make sure all 10 toes are on the ground (check pinky toes), arches lifted.
- Demonstrate improper alignment and have students identify which part of your body is out of alignment, and give cues of how to fix it.

#### 2 Teach Ballet Positions

Arms:

- En bas
- 1st position
- 2nd position
- 5th position

Feet:

- 1st position
- 2nd position
- 5th position

### Center

15 minutes

#### 1 Floor Exercise for Turnout

In 4/4 time signature.

Sitting down with both legs extended in front of you, hands placed on thighs, with a tall and elongated spine.

- Rotate the legs from a parallel position to a turned out first position with pointed toes (1+2+3+4)
- Turn parallel and hold (5+6+7+8), repeat three more times

\*For more of a challenge, hold arms in fifth position while rotating the legs from a parallel to turned out position.

#### 2 Foot Drawing

In your own timing

Sitting down with both legs extended in front of you, hands placed on thighs, with a tall and elongated spine.

- Have the dancers draw the letters of the alphabet with their toes keeping the leg on the ground. Hands are placed on thighs, sitting with tall spines.

\*This exercise warms up the toes, ankles and calves, while also bringing a laugh to the room.



# Ballet

## Beginner Lesson 1



### Center

#### 3 Relevé Exercise

In 4/4 time signature.

From first position, facing the barre.

- Relevé (1+2+3+4) lower heels (5+6+7+8)
- Repeat 4x
- Relevé & balance (1+2+3+4+5+6+7+8)
- Repeat phrase in second position, and fifth position
- Finish in fifth position, arms en bas

### Reverence & Prayer

5 minutes

#### 1 Reverence

In 4/4 time signature.

Standing in first position, right foot front, arms en bas.

- Standing in first position, port de bra arms from en bas to first position (1+2+3+4) carry to fifth position (5+6+7+8)
- Open arms to second position (1+2+3+4) return to en bas (5+6+7+8). Plié curtsy on the right and left sides (boys step to the side and bow the upper body)

Encourage dancers to clap for the teacher and for one another.

Close out the class in a final prayer of thanksgiving and praise. You can pray yourself, or encourage a different dancer to pray after each class to inspire a spirit of thanksgiving in the classroom.

### Notes



# Ballet

## Beginner Lesson Notes

### Notes

#### Learning Objectives

- Is there a specific area that received more focus during my class (cognitive, emotional, social, technical, spiritual)?

#### Ask Yourself

- Did I meet the needs of my group?
  
- Did any needs arise during class that I need to follow-up on?
  
- Did I create space for the dancers to experience the Lord?

#### Debriefing Your Class

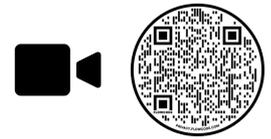
- What material did the dancers do very well with?
  
- What material needs more focus moving forward?

### Prayer Requests



# Ballet

## Beginner Lesson 2



### Check-In

10 minutes

### Barre

20 minutes

#### 1 Plié Exercise

In 4/4 time signature.

From first position, facing the barre.

- o Plié (1) and stretch (2), relevé (3) and lower to flat (4)
- o Plié (5) and stretch (6), relevé (7) and lower to flat (8)
- o Plié (1) and stretch (2), relevé (3) and lower to flat (4)
- o Plié (5) stretch (6), relevé balance (7+8), let go of the barre, hold arms in first position
- o Balance in relevé for another 8 counts (1+2+3+4+5+6+7+8)
- o Lower heels back to first position, arms en bas to finish

#### 2 Tendu Exercise

In 4/4 time signature.

From first position, facing the barre.

- o Tendu right foot front, close to first (1+2) tendu left foot front, close to first (3+4)
- o Slow plié (5+6), relevé and lower (7+8)
- o Repeat exercise en croix (front, side, back, and side)
- o Finish in first position, arms en bas

#### 3 Relevé Exercise

In 4/4 time signature.

From first position, facing the barre.

- o Relevé (1+2+3+4) lower heels (5+6+7+8)
- o Repeat 4x
- o Relevé & balance (1+2+3+4+5+6+7+8)
- o Repeat phrase in second position, and fifth position
- o Finish in fifth position, arms en bas

#### 4 Passé Exercise

In 4/4 time signature.

From first position, facing the barre.

- o Right toes touch the left ankle (1+2+3+4), pull toes up to knee into passé (5+6+7+8)
- o Right toes travel back down to ankle (1+2+3+4), plié (5+6) and stretch (7+8)
- o Repeat phrase on the left side
- o Finish in first position, arms en bas



# Ballet

## Beginner Lesson 2



### Center

15 minutes

#### 1 Tendu Exercise

In 4/4 time signature.

From first position, hands on hips or arms en bas.

- Right foot tendu en croix (front 1+2) (side 3+4) (back 5+6) (side 7+8)
- Right foot slides up to passé (1+2) slides down to first position (3+4), plié in first position (5+6+7+8)
- Repeat on the left side
- Finish in first position, arms en bas

#### 2 Adagio Exercise

In ¾ time signature.

Standing in first position, arms en bas.

- Move to first position arms (1+2+3), arms open to second position (2+2+3), right arm moves to fifth position (3+2+3), close both arms en bas (4+2+3). Repeat with the left arm moving to fifth position
- Tendu right foot to second position and repeat arm movements above in the same direction
- Tendu right foot to close first position, relevé balance with arms in first position, (1+2+3, 2+2+3, 3+2+3),
- Plié to finish in first position, arms en bas

### Across the Floor

10 minutes

\*When traveling across the floor, start in upstage left corner of the room traveling diagonally across the floor to the downstage right corner of the room. All steps on the right side will be completed in this pathway. When performing steps on the left hand side, start in the upstage right corner traveling to the downstage left corner.

#### 1 Bourrée Exercise

In ¾ time signature.

Hands on Hips, tendu right foot from first position.

- Plié left knee and step up into relevé fifth position (sus-sous) with right foot front
- Step together step, all the way across the floor
- Small steps, focusing on the fluttering of the knees like a butterfly
- Steps are directed down into the floor

### Reverence & Prayer

5 minutes

#### 1 Reverence

In 4/4 time signature.

Standing in first position, right foot front, arms en bas.

- Standing in first position, port de bra arms from en bas to first position (1+2+3+4) carry to fifth position (5+6+7+8)
- Open arms to second position (1+2+3+4) return to en bas (5+6+7+8). Plié curtsy on the right and left sides (boys step to the side and bow the upper body)

Encourage dancers to clap for the teacher and for one another.

Close out the class in a final prayer of thanksgiving and praise. You can pray yourself, or encourage a different dancer to pray after each class to inspire a spirit of thanksgiving in the classroom.





# Ballet

## Beginner Lesson 3



### Check-In

10 minutes

### Barre

20 minutes

#### 1 Plié Exercise

In 4/4 time signature.

From first position, facing the barre.

- o Plié (1) and stretch (2), relevé (3) and lower to flat (4)
- o Plié (5) and stretch (6), relevé (7) and lower to flat (8)
- o Plié (1) and stretch (2), relevé (3) and lower to flat (4)
- o Plié (5) stretch (6), relevé balance (7+8), let go of the barre, hold arms in first position
- o Balance in relevé for another 8 counts (1+2+3+4+5+6+7+8)
- o Lower heels back to first position, arms en bas to finish

#### 2 Tendu Exercise

In 4/4 time signature.

From first position, facing the barre.

- o Tendu right foot front, close to first (1+2) tendu left foot front, close to first (3+4)
- o Slow plié (5+6), relevé and lower (7+8)
- o Repeat exercise en croix (front, side, back, and side)
- o Finish in first position, arms en bas

#### 3 Relevé Exercise

In 4/4 time signature.

From first position, facing the barre.

- o Relevé (1+2+3+4) lower heels (5+6+7+8)
- o Repeat 4x
- o Relevé & balance (1+2+3+4+5+6+7+8)
- o Repeat phrase in second position, and fifth position
- o Finish in fifth position, arms en bas

#### 4 Passé Exercise

In 4/4 time signature.

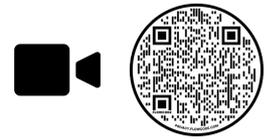
From first position, facing the barre.

- o Right toes touch the left ankle (1+2+3+4), pull toes up to knee into passé (5+6+7+8)
- o Right toes travel back down to ankle (1+2+3+4), plié (5+6) and stretch (7+8)
- o Repeat phrase on the left side
- o Finish in first position, arms en bas



# Ballet

## Beginner Lesson 3



### Center

15 minutes

#### 1 Tendu Exercise

In 4/4 time signature.

From first position, hands on hips or arms en bas.

- Right foot tendu en croix (front 1+2) (side 3+4) (back 5+6) (side 7+8)
- Right foot slides up to passé (1+2) slides down to first position (3+4), plié in first position (5+6+7+8)
- Repeat on the left side
- Finish in first position, arms en bas

#### 2 Adagio Exercise

In ¾ time signature.

Standing in first position, arms en bas.

- Move to first position arms (1+2+3), arms open to second position (2+2+3), right arm moves to fifth position (3+2+3), close both arms en bas (4+2+3). Repeat with the left arm moving to fifth position
- Tendu right foot to second position and repeat arm movements above in the same direction
- Tendu right foot to close first position, relevé balance with arms in first position, (1+2+3, 2+2+3, 3+2+3),
- Plié to finish in first position, arms en bas

### Across the Floor

10 minutes

#### 1 Bourrée Exercise

In ¾ time signature.

Hands on Hips, tendu right foot from first position.

- Plié left knee and step up into relevé fifth position (sus-sous) with right foot front
- Step together step, all the way across the floor
- Small steps, focusing on the fluttering of the knees like a butterfly
- Steps are directed down into the floor

#### 2 Chassé Exercise

In 4/4 time signature.

Hands on Hips, tendu right foot front from first position.

- Plié left knee to "step together step" all the way across the floor in a galloping motion
- Ankles should meet in the air in between each step, in a fifth position en l'air
- Repeat on the left side



# Ballet

## Beginner Lesson 3



### Reverence & Prayer

5 minutes

#### 1 Reverence

In 4/4 time signature.

Standing in first position, right foot front, arms en bas.

- Standing in first position, port de bra arms from en bas to first position (1+2+3+4) carry to fifth position (5+6+7+8)
- Open arms to second position (1+2+3+4) return to en bas (5+6+7+8). Plié curtsy on the right and left sides (boys step to the side and bow the upper body)

Encourage dancers to clap for the teacher and for one another.

Close out the class in a final prayer of thanksgiving and praise. You can pray yourself, or encourage a different dancer to pray after each class to inspire a spirit of thanksgiving in the classroom.

### Notes



# Ballet

## Beginner Lesson Notes

### Notes

#### Learning Objectives

- Is there a specific area that received more focus during my class (cognitive, emotional, social, technical, spiritual)?

#### Ask Yourself

- Did I meet the needs of my group?
  
- Did any needs arise during class that I need to follow-up on?
  
- Did I create space for the dancers to experience the Lord?

#### Debriefing Your Class

- What material did the dancers do very well with?
  
- What material needs more focus moving forward?

### Prayer Requests



# Ballet

## Beginner Lesson 4



### Check-In

10 minutes

### Barre

20 minutes

#### 1 Plié Exercise

In 4/4 time signature.

From first position, facing the barre.

- o Plié (1) and stretch (2), relevé (3) and lower to flat (4)
- o Plié (5) and stretch (6), relevé (7) and lower to flat (8)
- o Plié (1) and stretch (2), relevé (3) and lower to flat (4)
- o Plié (5) stretch (6), relevé balance (7+8), let go of the barre, hold arms in first position
- o Balance in relevé for another 8 counts (1+2+3+4+5+6+7+8)
- o Lower heels back to first position, arms en bas to finish

#### 2 Tendu Exercise

In 4/4 time signature.

From first position, facing the barre.

- o Tendu right foot front, close to first (1+2) tendu left foot front, close to first (3+4)
- o Slow plié (5+6), relevé and lower (7+8)
- o Repeat exercise en croix (front, side, back, and side)
- o Finish in first position, arms en bas

#### 3 Relevé Exercise

In 4/4 time signature.

From first position, facing the barre.

- o Relevé (1+2+3+4) lower heels (5+6+7+8)
- o Repeat 4x
- o Relevé & balance (1+2+3+4+5+6+7+8)
- o Repeat phrase in second position, and fifth position
- o Finish in fifth position, arms en bas

#### 4 Passé Exercise

In 4/4 time signature.

From first position, facing the barre.

- o Right toes touch the left ankle (1+2+3+4), pull toes up to knee into passé (5+6+7+8)
- o Right toes travel back down to ankle (1+2+3+4), plié (5+6) and stretch (7+8)
- o Repeat phrase on the left side
- o Finish in first position, arms en bas



# Ballet

## Beginner Lesson 4



### Center

15 minutes

#### 1 Tendu Exercise

In 4/4 time signature.

From first position, hands on hips or arms en bas.

- Right foot tendu en croix (front 1+2) (side 3+4) (back 5+6) (side 7+8)
- Right foot slides up to passé (1+2) slides down to first position (3+4), plié in first position (5+6+7+8)
- Repeat on the left side
- Finish in first position, arms en bas

#### 2 Adagio Exercise

In ¾ time signature.

Standing in first position, arms en bas.

- Move to first position arms (1+2+3), arms open to second position (2+2+3), right arm moves to fifth position (3+2+3), close both arms en bas (4+2+3). Repeat with the left arm moving to fifth position
- Tendu right foot to second position and repeat arm movements above in the same direction
- Tendu right foot to close first position, relevé balance with arms in first position, (1+2+3, 2+2+3, 3+2+3),
- Plié to finish in first position, arms en bas

### Across the Floor

10 minutes

#### 1 Bourrée Exercise

In ¾ time signature.

Hands on Hips, tendu right foot from first position.

- Plié left knee and step up into relevé fifth position (sus-sous) with right foot front
- Step together step, all the way across the floor
- Small steps, focusing on the fluttering of the knees like a butterfly
- Steps are directed down into the floor

#### 2 Chassé Exercise

In 4/4 time signature.

Hands on Hips, tendu right foot front from first position.

- Plié left knee to "step together step" all the way across the floor in a galloping motion.
- Ankles should meet in the air in between each step, in a fifth position en l'air
- Repeat on the left side

#### 3 Chaîne Exercise

In 4/4 time signature.

Starting in first position, hands on hips, tendu the right foot front, head looking to the right.

- Stepping out with the right foot (1), continue into a two step turn with the left foot following (2)
- Repeat stepping out with the right foot (3), carry left side of the body to complete turn (4)
- Connect these turns to create a chain link. Perform all the way across the floor on both sides.



# Ballet

## Beginner Lesson 4



### Reverence & Prayer

5 minutes

#### 1 Reverence

In 4/4 time signature.

Standing in first position, right foot front, arms en bas.

- Standing in first position, port de bra arms from en bas to first position (1+2+3+4) carry to fifth position (5+6+7+8)
- Open arms to second position (1+2+3+4) return to en bas (5+6+7+8). Plié curtsy on the right and left sides (boys step to the side and bow the upper body)

Encourage dancers to clap for the teacher and for one another.

Close out the class in a final prayer of thanksgiving and praise. You can pray yourself, or encourage a different dancer to pray after each class to inspire a spirit of thanksgiving in the classroom.

### Notes





# Ballet

## Beginner Lesson 5



### Check-In

10 minutes

### Barre

20 minutes

#### 1 Plié Exercise

In 4/4 time signature.

From first position, facing the barre.

- o Plié (1) and stretch (2), relevé (3) and lower to flat (4)
- o Plié (5) and stretch (6), relevé (7) and lower to flat (8)
- o Plié (1) and stretch (2), relevé (3) and lower to flat (4)
- o Plié (5) stretch (6), relevé balance (7+8), let go of the barre, hold arms in first position
- o Balance in relevé for another 8 counts (1+2+3+4+5+6+7+8)
- o Lower heels back to first position, arms en bas to finish

#### 2 Tendu Exercise

In 4/4 time signature.

From first position, facing the barre.

- o Tendu right foot front, close to first (1+2) tendu left foot front, close to first (3+4)
- o Slow plié (5+6), relevé and lower (7+8)
- o Repeat exercise en croix (front, side, back, and side)
- o Finish in first position, arms en bas

#### 3 Relevé Exercise

In 4/4 time signature.

From first position, facing the barre.

- o Relevé (1+2+3+4) lower heels (5+6+7+8)
- o Repeat 4x
- o Relevé & balance (1+2+3+4+5+6+7+8)
- o Repeat phrase in second position, and fifth position
- o Finish in fifth position, arms en bas

#### 4 Passé Exercise

In 4/4 time signature.

From first position, facing the barre.

- o Right toes touch the left ankle (1+2+3+4), pull toes up to knee into passé (5+6+7+8)
- o Right toes travel back down to ankle (1+2+3+4), plié (5+6) and stretch (7+8)
- o Repeat phrase on the left side
- o Finish in first position, arms en bas



# Ballet

## Beginner Lesson 5



### Center

15 minutes

#### 1 Tendu Exercise

In 4/4 time signature.

From first position, hands on hips or arms en bas.

- Right foot tendu en croix (front 1+2) (side 3+4) (back 5+6) (side 7+8)
- Right foot slides up to passé (1+2) slides down to first position (3+4), plié in first position (5+6+7+8)
- Repeat on the left side
- Finish in first position, arms en bas

#### 2 Adagio Exercise

In ¾ time signature.

Standing in first position, arms en bas.

- Move to first position arms (1+2+3), arms open to second position (2+2+3), right arm moves to fifth position (3+2+3), close both arms en bas (4+2+3). Repeat with the left arm moving to fifth position
- Tendu right foot to second position and repeat arm movements above in the same direction
- Tendu right foot to close first position, relevé balance with arms in first position, (1+2+3, 2+2+3, 3+2+3),
- Plié to finish in first position, arms en bas

### Across the Floor

10 minutes

#### 1 Bourrée Exercise

In ¾ time signature.

Hands on Hips, tendu right foot from first position.

- Plié left knee and step up into relevé fifth position (sus-sous) with right foot front
- Step together step, all the way across the floor
- Small steps, focusing on the fluttering of the knees like a butterfly
- Steps are directed down into the floor

#### 2 Chassé Exercise

In 4/4 time signature.

Hands on Hips, tendu right foot front from first position.

- Plié left knee to "step together step" all the way across the floor in a galloping motion.
- Ankles should meet in the air in between each step, in a fifth position en l'air
- Repeat on the left side

#### 3 Chaîne Exercise

In 4/4 time signature.

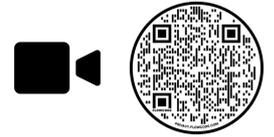
Starting in first position, hands on hips, tendu the right foot front, head looking to the right.

- Stepping out with the right foot (1), continue into a two step turn with the left foot following (2)
- Repeat stepping out with the right foot (3), carry left side of the body to complete turn (4)
- Connect these turns to create a chain link. Perform all the way across the floor on both sides



# Ballet

## Beginner Lesson 5



### Across the Floor

10 minutes

#### 4 Jeté Exercise

In 4/4 time signature.

Standing in first position, tendu right foot front

- Run four steps; right, left, right, left (1+2+3+4)
- Brush right leg into leap, with left leg following in the air (5+6) both legs are straight to create a split in the air. Land and run off the floor (7+8)

\*If students need a visual aid, place a scarf or drum stick on the ground, and have students leap of the object without bending their knees in the air.

### Reverence & Prayer

5 minutes

#### 1 Reverence

In 4/4 time signature.

Standing in first position, right foot front, arms en bas.

- Standing in first position, port de bra arms from en bas to first position (1+2+3+4) carry to fifth position (5+6+7+8)
- Open arms to second position (1+2+3+4) return to en bas (5+6+7+8). Plié curtsy on the right and left sides (boys step to the side and bow the upper body)

Encourage dancers to clap for the teacher and for one another.

Close out the class in a final prayer of thanksgiving and praise. You can pray yourself, or encourage a different dancer to pray after each class to inspire a spirit of thanksgiving in the classroom.

### Notes





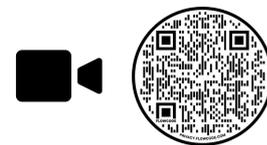
# Intermediate Class Plans

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# Ballet

## Intermediate Lesson 1



### Check-In

10 minutes

### Barre

20 minutes

#### 1 Plié Exercise

In 4/4 time signature.

From first position, left hand on the barre, right hand en bas.

- Arm preparation (5+6+7+8)
- Plié (1) and stretch (2), relevé (3) and lower to flat (4) right arm stays en bas
- Plié (5) and stretch (6), relevé (7) and lower to flat (8) right arm moves to first position
- Plié (1) and stretch (2), relevé (3) and lower to flat (4) right arm moves to second position
- Plié (5) stretch (6), relevé balance (7+8), let go of the barre, right arms moves to fifth position and stays for balance
- Balance in relevé with both arms in fifth position (letting go of the barre) for another 8 counts (1+2+3+4+5+6+7+8)
- Lower heels to first position, arms en bas to finish
- Repeat exercise on the left side, with the right hand on the barre

#### 2 Tendu Exercise

In 4/4 time signature.

From first position, left hand on the barre. Right arm en bas or hand on hip.

- Arm preparation (5+6+7+8)
- Tendu right foot front, close first position (1+2), dégagé right foot front, close first position (3+4)
- Dégagé piqué, close first position (5+6), hold first position (7+8)
- Repeat sequence en croix (side, back, side)
- Plié push to relevé and take the arms off the barre to balance with arms above the head in fifth position
- Repeat the exercise on the left side, with the right hand on the barre

### Center

20 minutes

#### 1 Adagio Exercise

In 4/4 time signature.

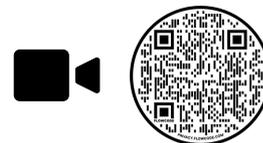
Standing in first position, facing front, arms en bas.

- Arm preparation (5+6+7+8)
- Right foot passé, arms move to first position (1+2) développé devant, arms to second position (3+4) tendu lower (5+6) close back to first position with feet, arms move en bas (7+8)
- Left foot passé, arms move to first position (1+2) développé devant, arms to second position (3+4) tendu lower (5+6) close back to first position, arms en bas (7+8)
- Repeat to the side on the right and left. \*Note: the leg should développé behind the arms in second position, when performing développé to the side
- Cambre stretch forward (1+2+3+4), cambre stretch back (5+6+7+8), relevé balance in first position (1+2+3+4+5+6+7+8).
- Finish in first position, arms en bas



# Ballet

## Intermediate Lesson 1



### Across the Floor

20 minutes

#### 1 Bourrée Exercise

In 3/4 time signature.

Tendu right foot devant from fifth position, arms in fifth position.

- Plié left knee and step up into relevé fifth position (sus-sous) with right foot
- Step together step, all the way across the floor. Add a bourrée turn to the right in the center of the floor, before continuing to bourrée across the floor. When on the left side, turn to the left
- Small steps, focusing on the fluttering of the knees like a butterfly
- Steps are directed down into the floor

#### 2 Chaîné and Piqué Exercise

In 4/4 time signature.

From first position, tendu right foot front, arms in first position, head looking to the right

- 4 chaîné turns (1+2+3+4), 2 slow piqué turns (5+6) (7+8)
- Arms open during the first step of each piqué turn, and close on the second step
- Travel all the way across the floor, then repeat on the left side

#### 3 Tombé Pas De Bourrée Exercise

In 4/4 time signature, slow tempo.

Counting: (1+&+a+2) (3+&+a+4) (5+&+a+6) (7+&+a+8)

From B+, right foot behind, arms en bas

Just the feet (option to place hands on hips)

- Step out on the right foot to fall onto a bent knee (1), left foot steps behind the right (&), right foot steps out to the side (a), left foot crosses in front of the right to close in fifth position left foot front. (2)
- Step out on the left foot to fall onto a bent knee (3), right foot steps behind the right (&), left foot steps out to the side (a), right foot crosses in front of the left to close in fifth position right foot front (4)

Arms & feet together

- The right arm opens with the right foot (1), left arm opens as the left foot steps behind (&), arms stay open for the right foot side and left foot crossing forward (a+2)
- the left arm opens with the left foot (3), right arm opens as the right foot steps behind (&), arms stay open for the left foot side and right foot crossing forward (a+4)

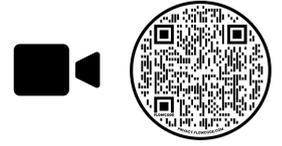
Repeat both legs and arms on left side then continue across the floor alternating right and left sides

\*continue across the floor alternating right and left sides



# Ballet

## Intermediate Lesson 1



### Reverence & Prayer

5 minutes

#### 1 Reverence

In 4/4 time signature.

Standing in fifth position, right foot front, arms en bas.

- Arms move to first position (1+2), fifth position (3+4), open to second position (5+6), close en bas (7+8)
- Reverse the arms second position (1+2), fifth position (3+4), first position (5+6), and en bas (7+8)
- Step to the right, right arm opening to second position (1+2) left foot tucks behind, left arm opens to second position (3+4) plié curtsy (5+6), arms float low at waist (7+8)
- Step to the left, left arm opening to second position (1+2) right foot tucks behind, right arm opens to second position (3+4) plié curtsy (5+6), arms float low at waist (7+8)
- Repeat by reversing the phrase to the left

Encourage dancers to clap for the teacher and for one another

Close out the class in a final prayer of thanksgiving and praise. You can pray yourself, or encourage a different dancer to pray after each class to inspire a spirit of thanksgiving in the classroom.

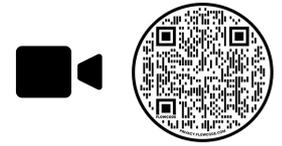
### Notes





# Ballet

## Intermediate Lesson 2



### Check-In

10 minutes

### Barre

20 minutes

#### 1 Plié Exercise

In 4/4 time signature.

From first position, left hand on the barre, right hand en bas.

- Arm preparation (5+6+7+8)
- Plié (1) and stretch (2), relevé (3) and lower to flat (4) right arm stays en bas
- Plié (5) and stretch (6), relevé (7) and lower to flat (8) right arm moves to first position
- Plié (1) and stretch (2), relevé (3) and lower to flat (4) right arm moves to second position
- Plié (5) stretch (6), relevé balance (7+8), let go of the barre, right arms moves to fifth position and stays for balance
- Balance in relevé with both arms in fifth position (letting go of the barre) for another 8 counts (1+2+3+4+5+6+7+8)
- Lower heels to first position, arms en bas to finish
- Repeat exercise on the left side, with the right hand on the barre

#### 2 Tendu Exercise

In 4/4 time signature.

From first position, left hand on the barre. Right arm en bas or hand on hip.

- Arm preparation (5+6+7+8)
- Tendu right foot front, close first position (1+2), dégagé right foot front, close first position (3+4)
- Dégagé piqué, close first position (5+6), hold first position (7+8)
- Repeat sequence en croix (side, back, side)
- Plié push to relevé and take the arms off the barre to balance with arms above the head in fifth position
- Repeat the exercise on the left side, with the right hand on the barre

#### 3 Rond de Jambe

In 3/4 time signature.

Standing in first position, with the left hand on the barre. Right arm en bas.

- Arm preparation, right arm moves through first position (5+6) into second position (7+8)
- 3 rond de jambe (1+2+3, 2+2+3, 3+2+3) tendu front hold (4+2+3)
- 3 reverse rond de jambe (5+2+3, 6+2+3, 7+2+3) tendu back hold (8+2+3)
- Close first position, pull the right knee into passé with the toe connected to the left knee for (1+2+3, 2+2+3, 3+2+3, 4+2+3), then pass the toes through into arabesque with the left hand still on the barre (5+2+3, 6+2+3, 7+2+3, 8+2+3)
- Repeat exercise then finish in first position, arms en bas
- Repeat sequence two times on the left side, with the left leg performing the rond de jambe with the right hand on the barre



# Ballet

## Intermediate Lesson 2



### Center

20 minutes

#### 1 Tendu Exercise

In 4/4 time signature.

From first position, hands on hips or arms en bas.

- o Right foot tendu en croix (front 1+2) (side 3+4) (back 5+6) (side 7+8)
- o Right foot slides up to passé (1+2) sliding down to first position (3+4), plié in 1st position (5+6+7+8)
- o Repeat the phrase on the left side
- o Finish in first position, arms en bas

#### 2 Adagio Exercise

In 4/4 time signature.

Standing in first position, facing front, arms en bas.

- o Arm preparation (5+6+7+8)
- o Right foot passé, arms move to first position (1+2) développé devant, arms to second position (3+4) tendu lower (5+6) close back to first position with feet, arms move en bas (7+8)
- o Left foot passé, arms move to first position (1+2) développé devant, arms to second position (3+4) tendu lower (5+6) close back to first position, arms en bas (7+8)
- o Repeat to the side on the right and left. \*Note: the leg should développé behind the arms in second position, when performing développé to the side
- o Cambre stretch forward (1+2+3+4), cambre stretch back (5+6+7+8), relevé balance in first position (1+2+3+4+5+6+7+8).
- o Finish in first position, arms en bas

#### 3 Relevé & Sauté Exercise

In 4/4 time signature.

From first position, arms en bas.

- o Four sauté in first position (1+2+3+4), plié (5) relevé as arms move to fifth position (6) and balance (7+8)
- o Repeat 4x
- o Finish in first position arms en bas

#### 4 Changement Exercise

In 4/4 time signature.

From fifth position right foot front, arms en bas.

- o 16 changements, landing in fifth position at the end of each jump
- o Finish in fifth position right foot front, arms en bas

#### 5 Glissade Exercise

In 4/4 time signature.

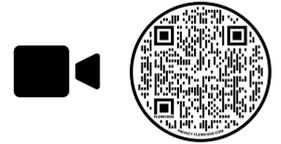
Standing in fifth position right foot front, arms en bas.

- o Glissade to the right (1+2), plié (3+4), relevé sus-sous (5+6+7+8)
- o Glissade to the left (1+2), plié (3+4), relevé sus-sous (5+6+7+8)
- o Glissade to the right (1+2), plié (3+4), sauté (5+6) sauté (7+8)
- o Glissade to the left (1+2), plié (3+4), saute (5+6) saute (7+8)
- o Finish in fifth position, right foot front, arms en bas



# Ballet

## Intermediate Lesson 2



### Across the Floor

20 minutes

#### 1 Chassé Exercise

In 4/4 time signature.

From fifth position, tendu right foot front, arms en bas.

- Plié left knee to “step together step” in a galloping motion
- Ankles should meet in the air in between each step, in a fifth position en l'air
- Alternate each chassé from the right to the left (step together step on the right switch, step together step on the left, and so on)

#### 2 Tombé Pas De Bourrée Exercise

In 4/4 time signature, slow tempo

Counting: (1+&+a+2) (3+&+a+4) (5+&+a+6) (7+&+a+8)

From B+, right foot behind, arms en bas

Just the feet (option to place hands on hips)

- Step out on the right foot to fall onto a bent knee (1), left foot steps behind the right (&), right foot steps out to the side (a), left foot crosses in front of the right to close in fifth position left foot front. (2)
- Step out on the left foot to fall onto a bent knee (3), right foot steps behind the right (&), left foot steps out to the side (a), right foot crosses in front of the left to close in fifth position right foot front (4)

Arms & feet together

- The right arm opens with the right foot (1), left arm opens as the left foot steps behind (&), arms stay open for the right foot side and left foot crossing forward (a+2)
- the left arm opens with the left foot (3), right arm opens as the right foot steps behind (&), arms stay open for the left foot side and right foot crossing forward (a+4)

Repeat both legs and arms on left side then continue across the floor alternating right and left sides

\*continue across the floor alternating right and left sides

### Reverence & Prayer

5 minutes

#### 1 Reverence

In 4/4 time signature.

Standing in fifth position, right foot front, arms en bas.

- Arms move to first position (1+2), fifth position (3+4), open to second position (5+6), close en bas (7+8)
- Reverse the arms second position (1+2), fifth position (3+4), first position (5+6), and en bas (7+8)
- Step to the right, right arm opening to second position (1+2) left foot tucks behind, left arm opens to second position (3+4) plié curtsy (5+6), arms float low at waist (7+8)
- Step to the left, left arm opening to second position (1+2) right foot tucks behind, right arm opens to second position (3+4) plié cursty (5+6), arms float low at waist (7+8)
- Repeat by reversing the phrase to the left

Encourage dancers to clap for the teacher and for one another.

Close out the class in a final prayer of thanksgiving and praise. You can pray yourself, or encourage a different dancer to pray after each class to inspire a spirit of thanksgiving in the classroom.



# Ballet

## Intermediate Lesson Notes

### Notes

#### Learning Objectives

- Is there a specific area that received more focus during my class (cognitive, emotional, social, technical, spiritual)?

#### Ask Yourself

- Did I meet the needs of my group?
  
- Did any needs arise during class that I need to follow-up on?
  
- Did I create space for the dancers to experience the Lord?

#### Debriefing Your Class

- What material did the dancers do very well with?
  
- What material needs more focus moving forward?

### Prayer Requests



# Ballet

## Intermediate Lesson 3



### Check-In

10 minutes

### Barre

20 minutes

#### 1 Plié Exercise

In 4/4 time signature.

From first position, left hand on the barre, right hand en bas.

- Arm preparation (5+6+7+8)
- Plié (1) and stretch (2), relevé (3) and lower to flat (4) right arm stays en bas
- Plié (5) and stretch (6), relevé (7) and lower to flat (8) right arm moves to first position
- Plié (1) and stretch (2), relevé (3) and lower to flat (4) right arm moves to second position
- Plié (5) stretch (6), relevé balance (7+8), let go of the barre, right arms moves to fifth position and stays for balance
- Balance in relevé with both arms in fifth position (letting go of the barre) for another 8 counts (1+2+3+4+5+6+7+8)
- Lower heels to first position, arms en bas to finish
- Repeat exercise on the left side, with the right hand on the barre

#### 2 Tendu Exercise

In 4/4 time signature.

From first position, left hand on the barre. Right arm en bas or hand on hip.

- Arm preparation (5+6+7+8)
- Tendu right foot front, close first position (1+2), dégagé right foot front, close first position (3+4)
- Dégagé piqué, close first position (5+6), hold first position (7+8)
- Repeat sequence en croix (side, back, side)
- Plié push to relevé and take the arms off the barre to balance with arms above the head in fifth position
- Repeat the exercise on the left side, with the right hand on the barre

#### 3 Rond de Jambe

In 3/4 time signature.

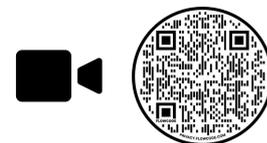
Standing in first position, with the left hand on the barre. Right arm en bas.

- Arm preparation, right arm moves through first position (5+6) into second position (7+8)
- 3 rond de jambe (1+2+3, 2+2+3, 3+2+3) tendu front hold (4+2+3)
- 3 reverse rond de jambe (5+2+3, 6+2+3, 7+2+3) tendu back hold (8+2+3)
- Close first position, pull the right knee into passé with the toe connected to the left knee for (1+2+3, 2+2+3, 3+2+3, 4+2+3), then pass the toes through into arabesque with the left hand still on the barre (5+2+3, 6+2+3, 7+2+3, 8+2+3)
- Repeat exercise then finish in first position, arms en bas
- Repeat sequence two times on the left side, with the left leg performing the rond de jambe with the right hand on the barre



# Ballet

## Intermediate Lesson 3



### Center

20 minutes

#### 1 Tendu Exercise

In 4/4 time signature.

From first position, hands on hips or arms en bas.

- Right foot tendu en croix (front 1+2) (side 3+4) (back 5+6) (side 7+8)
- Right foot slides up to passé (1+2) sliding down to first position (3+4), plié in 1st position (5+6+7+8)
- Repeat the phrase on the left side
- Finish in first position, arms en bas

#### 2 Adagio Exercise

In 4/4 time signature.

Standing in first position, facing front, arms en bas.

- Arm preparation (5+6+7+8)
- Right foot passé, arms move to first position (1+2) développé devant, arms to second position (3+4) tendu lower (5+6) close back to first position with feet, arms move en bas (7+8)
- Left foot passé, arms move to first position (1+2) développé devant, arms to second position (3+4) tendu lower (5+6) close back to first position, arms en bas (7+8)
- Repeat to the side on the right and left. \*Note: the leg should développé behind the arms in second position, when performing développé to the side
- Cambre stretch forward (1+2+3+4), cambre stretch back (5+6+7+8), relevé balance in first position (1+2+3+4+5+6+7+8).
- Finish in first position, arms en bas

#### 3 Pirouette Exercise

In 4/4 time signature.

Standing in fifth position, right foot front, arms en bas or hands on hips.

- Tendu right foot side (1+2), rond de jambe, plié to fourth position (3+4), right leg passé balance (5+6) close fifth position, right foot back (7+8)
- Tendu left foot side (1+2), rond de jambe, plié to fourth position (3+4), left leg passé balance (5+6) close fifth position, left foot back (7+8)
- Tendu right foot side (1+2), rond de jambe, plié to fourth position (3+4), right leg passé pirouette en dehors (5+6) close fifth position, right foot back (7+8)
- Tendu left foot side (1+2), rond de jambe, plié to fourth position (3+4), left leg passé pirouette en dehors (5+6) close fifth position, left foot back (7+8)

Arms

- Begin performing the entire exercise with hands on hips.
- When ready, include arms moving from en bas, to first position as the foot tendu side (1+2), opening to first arabesque as the foot rond de jambes behind (3+4), closing first position on the pirouette (5+6), finishing en bas with feet in fifth position (7+8)

#### 4 Échappé Exercise

In 4/4 time signature.

From first position, arms en bas.

- Four sauté in first position (1+2+3+4), four sauté in second position (5+6+7+8), four échappé jumping from first to second position (1+2+3+4+5+6+7+8)



# Ballet

## Intermediate Lesson 3



### Center

20 minutes

#### 5 Relevé & Sauté Exercise

In 4/4 time signature.

From first position, arms en bas.

- o Four sauté in first position (1+2+3+4), plié (5) relevé as arms move to fifth position (6) and balance (7+8)
- o Repeat 4x
- o Finish in first position arms en bas

#### 6 Changement Exercise

In 4/4 time signature.

From fifth position right foot front, arms en bas.

- o 16 changements, landing in fifth position at the end of each jump
- o Finish in fifth position right foot front, arms en bas

#### 7 Glissade Exercise

In 4/4 time signature.

Standing in fifth position right foot front, arms en bas.

- o Glissade to the right (1+2), plié (3+4), relevé sus-sous (5+6+7+8)
- o Glissade to the left (1+2), plié (3+4), relevé sus-sous (5+6+7+8)
- o Glissade to the right (1+2), plié (3+4), sauté (5+6) sauté (7+8)
- o Glissade to the left (1+2), plié (3+4), saute (5+6) saute (7+8)
- o Finish in fifth position, right foot front, arms en bas

### Across the Floor

20 minutes

#### 1 Bourrée Exercise

In 3/4 time signature.

Tendu right foot from fifth position, arms in fifth position.

- o Plié left knee and step up into relevé fifth position (sus-sous) with right foot front
- o Step together step, all the way across the floor. Add a bourrée turn to the right in the center of the floor, before continuing to bourrée across the floor. When on the left side, turn to the left
- o Small steps, focusing on the fluttering of the knees like a butterfly
- o Steps are directed down into the floor

#### 2 Chaîné and Piqué Exercise

In 4/4 time signature.

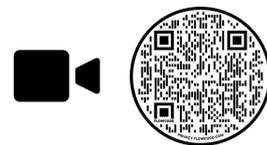
From first position, tendu right foot front, arms in first position, head looking to the right

- o 4 chaîné turns (1+2+3+4), 2 slow piqué turns (5+6) (7+8)
- o Arms open during the first step of each piqué turn, and close on the second step
- o Travel all the way across the floor, then repeat on the left side



# Ballet

## Intermediate Lesson 3



### Across the Floor

20 minutes

#### 3 Tombé Pas De Bourrée Exercise

In 4/4 time signature, slow tempo

Counting: (1+&+a+2) (3+&+a+4) (5+&+a+6) (7+&+a+8)

From B+, right foot behind, arms en bas

Just the feet (option to place hands on hips)

- Step out on the right foot to fall onto a bent knee (1), left foot steps behind the right (&), right foot steps out to the side (a), left foot crosses in front of the right to close in fifth position left foot front. (2)
- Step out on the left foot to fall onto a bent knee (3), right foot steps behind the right (&), left foot steps out to the side (a), right foot crosses in front of the left to close in fifth position right foot front (4)

Arms & feet together

- The right arm opens with the right foot (1), left arm opens as the left foot steps behind (&), arms stay open for the right foot side and left foot crossing forward (a+2)
- the left arm opens with the left foot (3), right arm opens as the right foot steps behind (&), arms stay open for the left foot side and right foot crossing forward (a+4)

Repeat both legs and arms on left side then continue across the floor alternating right and left sides  
\*continue across the floor alternating right and left sides

#### 4 Chassé Exercise

In 4/4 time signature.

From fifth position, tendu right foot front, arms en bas.

- Plié left knee to "step together step" in a galloping motion
- Ankles should meet in the air in between each step, in a fifth position en l'air
- Alternate each chassé from the right to the left (step together step on the right switch, step together step on the left, and so on)

#### 5 Sauté Arabesque Exercise

In 3/4 time signature.

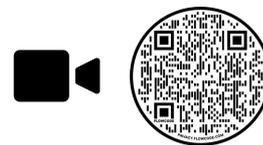
From B+, right foot behind, arms en bas.

- Sauté arabesque on right foot, arms in first arabesque (1+2+3), step left foot over the right, passé right foot derrière, arms move to fifth position (4+5+6)
- Repeat all the way across the floor
- Repeat exercise on the left side



# Ballet

## Intermediate Lesson 3



### Reverence & Prayer

5 minutes

#### 1 Reverence

In 4/4 time signature.

Standing in fifth position, right foot front, arms en bas.

- Arms move to first position (1+2), fifth position (3+4), open to second position (5+6), close en bas (7+8)
- Reverse the arms second position (1+2), fifth position (3+4), first position (5+6), and en bas (7+8)
- Step to the right, right arm opening to second position (1+2) left foot tucks behind, left arm opens to second position (3+4) plié curtsy (5+6), arms float low at waist (7+8)
- Step to the left, left arm opening to second position (1+2) right foot tucks behind, right arm opens to second position (3+4) plié curtsy (5+6), arms float low at waist (7+8)
- Repeat by reversing the phrase to the left

Encourage dancers to clap for the teacher and for one another.

Close out the class in a final prayer of thanksgiving and praise. You can pray yourself, or encourage a different dancer to pray after each class to inspire a spirit of thanksgiving in the classroom.

### Notes



# Ballet

## Intermediate Lesson Notes

### Notes

#### Learning Objectives

- Is there a specific area that received more focus during my class (cognitive, emotional, social, technical, spiritual)?

#### Ask Yourself

- Did I meet the needs of my group?
  
- Did any needs arise during class that I need to follow-up on?
  
- Did I create space for the dancers to experience the Lord?

#### Debriefing Your Class

- What material did the dancers do very well with?
  
- What material needs more focus moving forward?

### Prayer Requests



# Ballet

## Intermediate Lesson 4



### Check-In

10 minutes

### Barre

20 minutes

#### 1 Plié Exercise

In 4/4 time signature.

From first position, left hand on the barre, right hand en bas.

- Arm preparation (5+6+7+8)
- Plié (1) and stretch (2), relevé (3) and lower to flat (4) right arm stays en bas
- Plié (5) and stretch (6), relevé (7) and lower to flat (8) right arm moves to first position
- Plié (1) and stretch (2), relevé (3) and lower to flat (4) right arm moves to second position
- Plié (5) stretch (6), relevé balance (7+8), let go of the barre, right arms moves to fifth position and stays for balance
- Balance in relevé with both arms in fifth position (letting go of the barre) for another 8 counts (1+2+3+4+5+6+7+8)
- Lower heels to first position, arms en bas to finish
- Repeat exercise on the left side, with the right hand on the barre

#### 2 Tendu Exercise

In 4/4 time signature.

From first position, left hand on the barre. Right arm en bas or hand on hip.

- Arm preparation (5+6+7+8)
- Tendu right foot front, close first position (1+2), dégagé right foot front, close first position (3+4)
- Dégagé piqué, close first position (5+6), hold first position (7+8)
- Repeat sequence en croix (side, back, side)
- Plié push to relevé and take the arms off the barre to balance with arms above the head in fifth position
- Repeat the exercise on the left side, with the right hand on the barre

#### 3 Rond de Jambe

In 3/4 time signature.

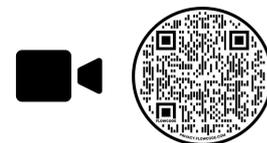
Standing in first position, with the left hand on the barre. Right arm en bas.

- Arm preparation, right arm moves through first position (5+6) into second position (7+8)
- 3 rond de jambe (1+2+3, 2+2+3, 3+2+3) tendu front hold (4+2+3)
- 3 reverse rond de jambe (5+2+3, 6+2+3, 7+2+3) tendu back hold (8+2+3)
- Close first position, pull the right knee into passé with the toe connected to the left knee for (1+2+3, 2+2+3, 3+2+3, 4+2+3), then pass the toes through into arabesque with the left hand still on the barre (5+2+3, 6+2+3, 7+2+3, 8+2+3)
- Repeat exercise then finish in first position, arms en bas
- Repeat sequence two times on the left side, with the left leg performing the rond de jambe with the right hand on the barre



# Ballet

## Intermediate Lesson 4



### Center

20 minutes

#### 1 Tendu Exercise

In 4/4 time signature.

From first position, hands on hips or arms en bas.

- Right foot tendu en croix (front 1+2) (side 3+4) (back 5+6) (side 7+8)
- Right foot slides up to passé (1+2) sliding down to first position (3+4), plié in 1st position (5+6+7+8)
- Repeat the phrase on the left side
- Finish in first position, arms en bas

#### 2 Adagio Exercise

In 4/4 time signature.

Standing in first position, facing front, arms en bas.

- Arm preparation (5+6+7+8)
- Right foot passé, arms move to first position (1+2) développé devant, arms to second position (3+4) tendu lower (5+6) close back to first position with feet, arms move en bas (7+8)
- Left foot passé, arms move to first position (1+2) développé devant, arms to second position (3+4) tendu lower (5+6) close back to first position, arms en bas (7+8)
- Repeat to the side on the right and left. \*Note: the leg should développé behind the arms in second position, when performing développé to the side
- Cambre stretch forward (1+2+3+4), cambre stretch back (5+6+7+8), relevé balance in first position (1+2+3+4+5+6+7+8).
- Finish in first position, arms en bas

#### 3 Pirouette Exercise

In 4/4 time signature.

Standing in fifth position, right foot front, arms en bas or hands on hips.

- Tendu right foot side (1+2), rond de jambe, plié to fourth position (3+4), right leg passé balance (5+6) close fifth position, right foot back (7+8)
- Tendu left foot side (1+2), rond de jambe, plié to fourth position (3+4), left leg passé balance (5+6) close fifth position, left foot back (7+8)
- Tendu right foot side (1+2), rond de jambe, plié to fourth position (3+4), right leg passé pirouette en dehors (5+6) close fifth position, right foot back (7+8)
- Tendu left foot side (1+2), rond de jambe, plié to fourth position (3+4), left leg passé pirouette en dehors (5+6) close fifth position, left foot back (7+8)

Arms

- Begin performing the entire exercise with hands on hips.
- When ready, include arms moving from en bas, to first position as the foot tendu side (1+2), opening to first arabesque as the foot rond de jambes behind (3+4), closing first position on the pirouette (5+6), finishing en bas with feet in fifth position (7+8)

#### 4 Échappé Exercise

In 4/4 time signature.

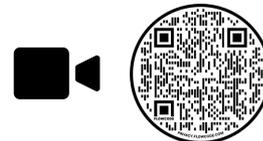
From first position, arms en bas.

- Four sauté in first position (1+2+3+4), four sauté in second position (5+6+7+8), four échappé jumping from first to second position (1+2+3+4+5+6+7+8)



# Ballet

## Intermediate Lesson 4



### Center

20 minutes

#### 5 Changement Exercise

In 4/4 time signature.

From fifth position right foot front, arms en bas.

- 16 changements, landing in fifth position at the end of each jump
- Finish in fifth position right foot front, arms en bas

#### 6 Glissade Exercise

In 4/4 time signature.

Standing in fifth position right foot front, arms en bas.

- Glissade to the right (1+2), plié (3+4), relevé sus-sous (5+6+7+8)
- Glissade to the left (1+2), plié (3+4), relevé sus-sous (5+6+7+8)
- Glissade to the right (1+2), plié (3+4), sauté (5+6) sauté (7+8)
- Glissade to the left (1+2), plié (3+4), saute (5+6) saute (7+8)
- Finish in fifth position, right foot front, arms en bas

### Across the Floor

#### 1 Bourrée Exercise

In 3/4 time signature.

Tendu right foot from fifth position, arms in fifth position.

- Plié left knee and step up into relevé fifth position (sus-sous) with right foot
- Step together step, all the way across the floor. Add a bourrée turn to the right in the center of the floor, before continuing to bourrée across the floor. When on the left side, turn to the left
- Small steps, focusing on the fluttering of the knees like a butterfly
- Steps are directed down into the floor

#### 2 Chaîné and Piqué Exercise

In 4/4 time signature.

From first position, tendu right foot front, arms in first position, head looking to the right

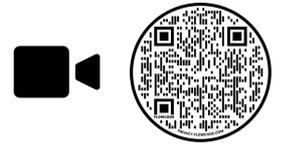
- 4 chaîné turns (1+2+3+4), 2 slow piqué turns (5+6) (7+8)
- Arms open during the first step of each piqué turn, and close on the second step
- Travel all the way across the floor, then repeat on the left side

### Notes



# Ballet

## Intermediate Lesson 4



### Across the Floor

20 minutes

#### 3 Tombé Pas De Bourrée Exercise

In 4/4 time signature, slow tempo

Counting: (1+&+a+2) (3+&+a+4) (5+&+a+6) (7+&+a+8)

From B+, right foot behind, arms en bas

Just the feet (option to place hands on hips)

- Step out on the right foot to fall onto a bent knee (1), left foot steps behind the right (&), right foot steps out to the side (a), left foot crosses in front of the right to close in fifth position left foot front. (2)
- Step out on the left foot to fall onto a bent knee (3), right foot steps behind the right (&), left foot steps out to the side (a), right foot crosses in front of the left to close in fifth position right foot front (4)

Arms & feet together

- The right arm opens with the right foot (1), left arm opens as the left foot steps behind (&), arms stay open for the right foot side and left foot crossing forward (a+2)
- the left arm opens with the left foot (3), right arm opens as the right foot steps behind (&), arms stay open for the left foot side and right foot crossing forward (a+4)

Reverse both legs and arms on left side then continue across the floor alternating right and left sides

\*continue across the floor alternating right and left sides

#### 4 Chassé Exercise

In 4/4 time signature.

From fifth position, tendu right foot front, arms en bas.

- Plié left knee to "step together step" in a galloping motion
- Ankles should meet in the air in between each step, in a fifth position en l'air
- Alternate each chassé from the right to the left (step together step on the right switch, step together step on the left, and so on)

#### 5 Sauté Arabesque Exercise

In 3/4 time signature.

From B+, right foot behind, arms en bas.

- Sauté arabesque on right foot, arms in first arabesque (1+2+3), step left foot over the right, passé right foot derrière, arms move to fifth position (4+5+6)
- Repeat all the way across the floor
- Repeat exercise on the left side

#### 6 Grande Jeté Exercise

In 4/4 time signature.

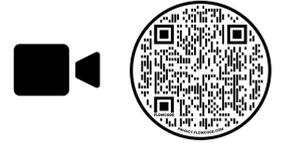
From B+, right foot behind, arms en bas.

- Tombé, pas de bourrée to the right, (1+&+a+2), glissade right foot, left foot closes front in fifth position (&+3), grand jeté leap with the right leg (&+4), run away off the floor (5+6+7+8)
- Repeat exercise on the left side traveling across the floor



# Ballet

## Intermediate Lesson 4



### Reverence & Prayer

5 minutes

#### 1 Reverence

In 4/4 time signature.

Standing in fifth position, right foot front, arms en bas.

- Arms move to first position (1+2), fifth position (3+4), open to second position (5+6), close en bas (7+8)
- Reverse the arms second position (1+2), fifth position (3+4), first position (5+6), and en bas (7+8)
- Step to the right, right arm opening to second position (1+2) left foot tucks behind, left arm opens to second position (3+4) plié curtsy (5+6), arms float low at waist (7+8)
- Step to the left, left arm opening to second position (1+2) right foot tucks behind, right arm opens to second position (3+4) plié curtsy (5+6), arms float low at waist (7+8)
- Repeat by reversing the phrase to the left

Encourage dancers to clap for the teacher and for one another.

Close out the class in a final prayer of thanksgiving and praise. You can pray yourself, or encourage a different dancer to pray after each class to inspire a spirit of thanksgiving in the classroom.

### Notes



# Ballet

## Intermediate Lesson Notes

### Notes

#### Learning Objectives

- Is there a specific area that received more focus during my class (cognitive, emotional, social, technical, spiritual)?

#### Ask Yourself

- Did I meet the needs of my group?
  
- Did any needs arise during class that I need to follow-up on?
  
- Did I create space for the dancers to experience the Lord?

#### Debriefing Your Class

- What material did the dancers do very well with?
  
- What material needs more focus moving forward?

### Prayer Requests



# Ballet

## Intermediate Lesson 5



### Check-In

10 minutes

### Barre

20 minutes

#### 1 Plié Exercise

In 4/4 time signature.

From first position, left hand on the barre, right hand en bas.

- Arm preparation (5+6+7+8)
- Plié (1) and stretch (2), relevé (3) and lower to flat (4) right arm stays en bas
- Plié (5) and stretch (6), relevé (7) and lower to flat (8) right arm moves to first position
- Plié (1) and stretch (2), relevé (3) and lower to flat (4) right arm moves to second position
- Plié (5) stretch (6), relevé balance (7+8), let go of the barre, right arms moves to fifth position and stays for balance
- Balance in relevé with both arms in fifth position (letting go of the barre) for another 8 counts (1+2+3+4+5+6+7+8)
- Lower heels to first position, arms en bas to finish
- Repeat exercise on the left side, with the right hand on the barre

#### 2 Tendu Exercise

In 4/4 time signature.

From first position, left hand on the barre. Right arm en bas or hand on hip.

- Arm preparation (5+6+7+8)
- Tendu right foot front, close first position (1+2), dégagé right foot front, close first position (3+4)
- Dégagé piqué, close first position (5+6), hold first position (7+8)
- Repeat sequence en croix (side, back, side)
- Plié push to relevé and take the arms off the barre to balance with arms above the head in fifth position
- Repeat the exercise on the left side, with the right hand on the barre

#### 3 Rond de Jambe

In 3/4 time signature.

Standing in first position, with the left hand on the barre. Right arm en bas.

- Arm preparation, Right arm moves through first position (5+6) into second position (7+8)
- 3 rond de jambe (1+2+3, 2+2+3, 3+2+3) tendu front hold (4+2+3)
- 3 reverse rond de jambe (5+2+3, 6+2+3, 7+2+3) tendu back hold (8+2+3)
- Close first position, pull the right knee into passé with the toe connected to the left knee for (1+2+3, 2+2+3, 3+2+3, 4+2+3), then pass the toes through into arabesque with the left hand still on the barre (5+2+3, 6+2+3, 7+2+3, 8+2+3)
- Repeat exercise then finish in first position, arms en bas
- Repeat sequence two times on the left side, with the left leg performing the rond de jambe with the right hand on the barre



# Ballet

## Intermediate Lesson 5



### Center

20 minutes

#### 1 Tendu Exercise

In 4/4 time signature.

From first position, hands on hips or arms en bas.

- o Right foot tendu en croix (front 1+2) (side 3+4) (back 5+6) (side 7+8)
- o Right foot slides up to passé (1+2) sliding down to first position (3+4), plié in 1st position (5+6+7+8)
- o Repeat the phrase on the left side
- o Finish in first position, arms en bas

#### 2 Adagio Exercise

In 4/4 time signature.

Standing in first position, facing front, arms en bas.

- o Arm preparation (5+6+7+8)
- o Right foot passé, arms move to first position (1+2) développé devant, arms to second position (3+4) tendu lower (5+6) close back to first position with feet, arms move en bas (7+8)
- o Left foot passé, arms move to first position (1+2) développé devant, arms to second position (3+4) tendu lower (5+6) close back to first position, arms en bas (7+8)
- o Repeat to the side on the right and left. \*Note: the leg should développé behind the arms in second position, when performing développé to the side
- o Cambre stretch forward (1+2+3+4), cambre stretch back (5+6+7+8), relevé balance in first position (1+2+3+4+5+6+7+8).
- o Finish in first position, arms en bas

#### 3 Pirouette Exercise

In 4/4 time signature.

Standing in fifth position, right foot front, arms en bas or hands on hips.

- o Tendu right foot side (1+2), rond de jambe, plié to fourth position (3+4), right leg passé balance (5+6) close fifth position, right foot back (7+8)
- o Tendu left foot side (1+2), rond de jambe, plié to fourth position (3+4), left leg passé balance (5+6) close fifth position, left foot back (7+8)
- o Tendu right foot side (1+2), rond de jambe, plié to fourth position (3+4), right leg passé pirouette en dehors (5+6) close fifth position, right foot back (7+8)
- o Tendu left foot side (1+2), rond de jambe, plié to fourth position (3+4), left leg passé pirouette en dehors (5+6) close fifth position, left foot back (7+8)

Arms

- o Begin performing the entire exercise with hands on hips.
- o When ready, include arms moving from en bas, to first position as the foot tendu side (1+2), opening to first arabesque as the foot rond de jambes behind (3+4), closing first position on the pirouette (5+6), finishing en bas with feet in fifth position (7+8)



# Ballet

## Intermediate Lesson 5



### Center

20 minutes

#### 4 Relevé & Sauté Exercise

In 4/4 time signature.

From first position, arms en bas.

- Four sauté in first position (1+2+3+4), plié (5) relevé as arms move to fifth position (6) and balance (7+8)
- Repeat 4x
- Finish in first position arms en bas

#### 5 Changement Exercise

In 4/4 time signature.

From fifth position right foot front, arms en bas.

- 16 changements, landing in fifth position at the end of each jump
- Finish in fifth position right foot front, arms en bas

#### 6 Glissade Exercise

In 4/4 time signature.

Standing in fifth position right foot front, arms en bas.

- Glissade to the right (1+2), plié (3+4), relevé sus-sous (5+6+7+8)
- Glissade to the left (1+2), plié (3+4), relevé sus-sous (5+6+7+8)
- Glissade to the right (1+2), plié (3+4), sauté (5+6) sauté (7+8)
- Glissade to the left (1+2), plié (3+4), saute (5+6) saute (7+8)
- Finish in fifth position, right foot front, arms en bas

### Across the Floor

#### 1 Bourrée Exercise

In 3/4 time signature.

Tendu right foot from fifth position, arms in fifth position.

- Plié left knee and step up into relevé fifth position (sus-sous) with right foot
- Step together step, all the way across the floor. Add a bourrée turn to the right in the center of the floor, before continuing to bourrée across the floor. When on the left side, turn to the left
- Small steps, focusing on the fluttering of the knees like a butterfly
- Steps are directed down into the floor

#### 2 Chaîné and Piqué Exercise

In 4/4 time signature.

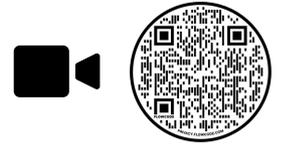
From first position, tendu right foot front, arms in first position, head looking to the right

- 4 chaîné turns (1+2+3+4), 2 slow piqué turns (5+6) (7+8)
- Arms open during the first step of each piqué turn, and close on the second step
- Travel all the way across the floor, then repeat on the left side



# Ballet

## Intermediate Lesson 5



### Across the Floor

20 minutes

#### 3 Tombé Pas De Bourrée Exercise

In 4/4 time signature, slow tempo

Counting: (1+&+a+2) (3+&+a+4) (5+&+a+6) (7+&+a+8)

From B+, right foot behind, arms en bas

Just the feet (option to place hands on hips)

- Step out on the right foot to fall onto a bent knee (1), left foot steps behind the right (&), right foot steps out to the side (a), left foot crosses in front of the right to close in fifth position left foot front. (2)
- Step out on the left foot to fall onto a bent knee (3), right foot steps behind the right (&), left foot steps out to the side (a), right foot crosses in front of the left to close in fifth position right foot front (4)

Arms & feet together

- The right arm opens with the right foot (1), left arm opens as the left foot steps behind (&), arms stay open for the right foot side and left foot crossing forward (a+2)
- the left arm opens with the left foot (3), right arm opens as the right foot steps behind (&), arms stay open for the left foot side and right foot crossing forward (a+4)

Reverse both legs and arms on left side then continue across the floor alternating right and left sides  
\*continue across the floor alternating right and left sides

#### 4 Chassé Exercise

In 4/4 time signature.

From fifth position, tendu right foot front, arms en bas.

- Plié left knee to “step together step” in a galloping motion
- Ankles should meet in the air in between each step, in a fifth position en l'air
- Alternate each chassé from the right to the left (step together step on the right switch, step together step on the left, and so on)

#### 5 Sauté Arabesque Exercise

In 3/4 time signature.

From B+, right foot behind, arms en bas.

- Sauté arabesque on right foot, arms in first arabesque (1+2+3), step left foot over the right, passé right foot derrière, arms move to fifth position (4+5+6)
- Repeat all the way across the floor
- Reverse exercise on the left side

#### 6 Grande Jeté Exercise

In 4/4 time signature.

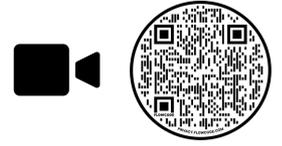
From B+, right foot behind, arms en bas.

- Tombé, pas de bourrée to the right, (1+&+a+2), glissade right foot, left foot closes front in fifth position (&+3), grand jeté leap with the right leg (&+4), run away off the floor (5+6+7+8)
- Repeat exercise on the left side traveling across the floor



# Ballet

## Intermediate Lesson 5



### Reverence & Prayer

5 minutes

#### 1 Reverence

In 4/4 time signature.

Standing in fifth position, right foot front, arms en bas.

- Arms move to first position (1+2), fifth position (3+4), open to second position (5+6), close en bas (7+8)
- Reverse the arms second position (1+2), fifth position (3+4), first position (5+6), and en bas (7+8)
- Step to the right, right arm opening to second position (1+2) left foot tucks behind, left arm opens to second position (3+4) plié curtsy (5+6), arms float low at waist (7+8)
- Step to the left, left arm opening to second position (1+2) right foot tucks behind, right arm opens to second position (3+4) plié curtsy (5+6), arms float low at waist (7+8)
- Repeat by reversing the phrase to the left

Encourage dancers to clap for the teacher and for one another.

Close out the class in a final prayer of thanksgiving and praise. You can pray yourself, or encourage a different dancer to pray after each class to inspire a spirit of thanksgiving in the classroom.

### Notes





# Advanced Class Plans

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# Ballet

## Advanced Lesson 1



### Check-In

10 minutes

### Barre

20 minutes

#### 1 Plié Exercise

In 4/4 time signature.

From first position, left hand on the barre, right hand en bas.

- Arm preparation (5+6+7+8)
- Plié (1) and stretch (2), relevé (3) and lower to flat (4) right arm stays en bas
- Plié (5) and stretch (6), relevé (7) and lower to flat (8) right arm moves to first position
- Plié (1) and stretch (2), relevé (3) and lower to flat (4) right arm moves to second position
- Plié (5) stretch (6), relevé balance(7+8), let go of the barre, right arms moves to 5th position and stays for balance
- Balance in relevé with both arms in fifth position (letting go of the barre) for another 8 counts (1+2+3+4+5+6+7+8)
- Finish in first position, arms en bas

#### 2 Tendu Exercise

In 4/4 time signature.

Left hand on the barre, standing in fifth position. Right arm en bas or hand on hip.

- Arm preparation (5+6+7+8)
- Tendu right foot front, close 5th position (1+2), dégagé right foot front, close fifth position (3+4)
- Dégagé piqué, close fifth position (5+6), plié pushes to relève sus-sous (7+8)
- Repeat sequence en croix (side close back, back close back, side close front)
- Plié pushes to relevé and take the arms off the barre to balance with arms above the head in fifth position
- Plié to finish in fifth position, arms en bas

\*For a more advanced balance, move the leg to passé or into an attitude deviant to balance

#### 3 Rond de Jambe Exercise

In 3/4 time signature.

Standing in 1st position, with the left hand on the barre, right hand in second position out to the side.

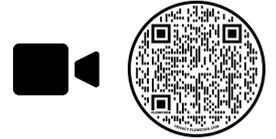
- Arm preparation (5+6+7+8)
- 3 rond de jambe (1+2+3, 2+2+3, 3+2+3) tendu front hold (4+2+3)
- 3 reverse rond de jambe (5+2+3, 6+2+3, 7+2+3) tendu back hold (8+2+3)
- Close first position, pull the right knee into passé with the toe connected to the left knee (1+2+3, 2+2+3, 3+2+3, 4+2+3)
- Pass the toes through into arabesque with the left hand still on the barre for (5+2+3, 6+2+3, 7+2+3) tendu close 1st position (8+2+3)
- Repeat the sequence two times, with the left leg performing the rond de jambe and the right hand on the barre.
- Plié to finish in first position, arms en bas

\*For a challenge, take the exercise into rond de jambe en l'air, with the working leg off the floor. Also, you may take the passé into arabesque on relevé and balance the first arabesque in relevé letting go of the barre



# Ballet

## Advanced Lesson 1



### Barre

#### 4 Adagio Barre Exercise

In 4/4 time signature.

Left hand on the barre, fifth position, right foot front. Arms en bas.

- Coupé fondu the right foot front (1+2) coupé fondu the left foot back (3+4)
- Passé right foot (5+6) développé to attitude devant (7+8)
- Hold attitude devant (1+2+3+4) développé extend to tendu close fifth position (5+6+7+8)
- Reverse exercise starting with left foot coupé fondu back (1+2) coupé fondu right foot front (3+4)
- Passé left inside leg (5+6) développé to attitude derrière (7+8)
- Hold attitude derrière (1+2+3+4)
- Développé extend to tendu back close 5th (5+6+7+8)
- Sus-sous turning towards the barre to repeat exercise on the left side, with the right hand on the barre
- Plié to finish in fifth position, arms en bas

\*For an added challenge, repeat exercise on relevé

#### 5 Grand Battement Exercise

In 3/4 time signature.

Left hand on the barre, fifth position, right foot front. Arms en bas.

- Preparation right arm to fifth position (5+6+7+8)
- Grand battement front (1+2), repeat (3+4), repeat (5+6), plié open the right arm to second position (7+8)
- Grand battement side close back (1+2), side close front (3+4), side close back (5+6), plié carry right arm to third arabesque (7+8)
- Grand battement back (1+2), repeat (3+4), repeat (5+6), plié carry arm to second position (7+8)
- Grand battement side (1+2), passé right knee parallel (3), passé turn out (4), développé right leg side (5) close front in fifth position (6+7+8)
- Plié sus-sous, right knee to passé and balance (1+2+3+4+5+6+7+8)
- Plié to finish in fifth position, arms en bas

### Center

20 minutes

#### 1 Battement/Pirouette Exercise

In 4/4 time signature.

From 5th position croisé, right foot front.

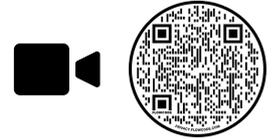
- Arm preparation (5+6+7+8)
- Développé right foot front devant, close fifth position (1+2+3+4)
- Two grand battements devant (5+6) (7+8)
- Développé left foot derrière into arabesque (1+2+3+4)
- Two grand battements derrière (5+6) (7+8)
- Développé right leg side, écarté, close front (1+2+3+4)
- Grand battements side close back (5+6) grand battement side close front (7+8)
- Sus-sous fifth position (1+2) plié (3) pirouette land right foot back (4)
- Stretch arms and legs to breathe (5+6+7+8)

\*Give students time to practice pirouette turns outside of the combination. Turns are very challenging for most dancers, and only can be improved with repetitive practice.



# Ballet

## Advanced Lesson 1



### Center

#### 2 Adagio Exercise

In 3/4 time signature.

Standing in center in 5th position croisé.

- Draw the right knee into passé (1+2+3)
- Carry the right toe back into arabesque, standing on the left leg (2+2+3)
- Promenade in arabesque around yourself in a circle to the left, only lifting the heel to rotate (3+2+3) (4+2+3)
- Penché lower (5+2+3) coming back up to first arabesque, closing right foot behind the left into fifth position (6+2+3)
- Glissade to the right (7+2+3) closing the left foot in front (8+2+3)
- Repeat on the left side
- Finish in fifth position, right foot front croisé, arms en bas

### Across the Floor

#### 1 Pas de Chat Exercise

In 4/4 time signature.

Fifth position, right foot front, arms en bas.

- Tombé, pas de bourrée on the right, glissade, pas de chat, landing in fifth position left foot front.
- Pas de chat: jumping off the left foot, right foot passe, left passe meets in the air, to land right foot then the left into fifth position

#### 2 Piqué Turn Exercise

In 4/4 time signature.

From fifth position, tendu right foot front, arms in first position, head looking to the right

- 4 en dedans piqué turns (1+2+3+4), 2 lame duck turns (piqué en dehors) (5+6) (7+8)
- Arms open and closing with each turn
- Repeat all the way across the floor, then repeat on the left side

#### 3 Grande Jeté Exercise

In 4/4 time signature.

From B+, right foot behind, arms en bas

- Tombé, pas de bourrée to the right, (1+&+a+2), glissade close left foot front (&+3), grand jeté (&+4) with the right leg

### Reverence & Prayer

5 minutes

#### 1 Reverence

In 4/4 time signature.

Standing in fifth position, right foot front, arms en bas

- Arms move to fifth position (1+2), open right arm to second position (3+4), open left arm to second position (5+6), close en bas (7+8)
- Repeat arms move to fifth position (1+2), step to the right as the right arm opens to second position (3+4), tuck left foot behind in B+ as left arm opens to second position (5+6), curtsy and lower arms to en bas (7+8)
- Repeat on the left side to finish



# Ballet

## Advanced Lesson Notes

### Notes

#### Learning Objectives

- Is there a specific area that received more focus during my class (cognitive, emotional, social, technical, spiritual)?

#### Ask Yourself

- Did I meet the needs of my group?
  
- Did any needs arise during class that I need to follow-up on?
  
- Did I create space for the dancers to experience the Lord?

#### Debriefing Your Class

- What material did the dancers do very well with?
  
- What material needs more focus moving forward?

### Prayer Requests



# Ballet

## Advanced Lesson 2



### Check-In

10 minutes

### Barre

20 minutes

#### 1 Plié Exercise

In 4/4 time signature.

From first position, left hand on the barre, right hand en bas.

- Arm preparation (5+6+7+8)
- Plié (1) and stretch (2), relevé (3) and lower to flat (4) right arm stays en bas
- Plié (5) and stretch (6), relevé (7) and lower to flat (8) right arm moves to first position
- Plié (1) and stretch (2), relevé (3) and lower to flat (4) right arm moves to second position
- Plié (5) stretch (6), relevé balance(7+8), let go of the barre, right arms moves to 5th position and stays for balance
- Balance in relevé with both arms in fifth position (letting go of the barre) for another 8 counts (1+2+3+4+5+6+7+8)
- Finish in first position, arms en bas

#### 2 Tendu Exercise

In 4/4 time signature.

Left hand on the barre, standing in fifth position. Right arm en bas or hand on hip.

- Arm preparation (5+6+7+8)
- Tendu right foot front, close 5th position (1+2), dégagé right foot front, close fifth position (3+4)
- Dégagé piqué, close fifth position (5+6), plié pushes to relève sus-sous (7+8)
- Repeat sequence en croix (side close back, back close back, side close front)
- Plié pushes to relevé and take the arms off the barre to balance with arms above the head in fifth position
- Plié to finish in fifth position, arms en bas

\*For a more advanced balance, move the leg to passé or into an attitude deviant to balance

#### 3 Rond de Jambe Exercise

In 3/4 time signature.

Standing in 1st position, with the left hand on the barre, right hand in second position out to the side.

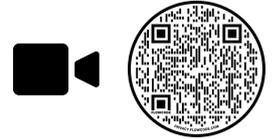
- Arm preparation (5+6+7+8)
- 3 rond de jambe (1+2+3, 2+2+3, 3+2+3) tendu front hold (4+2+3)
- 3 reverse rond de jambe (5+2+3, 6+2+3, 7+2+3) tendu back hold (8+2+3)
- Close first position, pull the right knee into passé with the toe connected to the left knee (1+2+3, 2+2+3, 3+2+3, 4+2+3)
- Pass the toes through into arabesque with the left hand still on the barre for (5+2+3, 6+2+3, 7+2+3) tendu close 1st position (8+2+3)
- Repeat the sequence two times, with the left leg performing the rond de jambe and the right hand on the barre.
- Plié to finish in first position, arms en bas

\*For a challenge, take the exercise into rond de jambe en l'air, with the working leg off the floor. Also, you may take the passé into arabesque on relevé and balance the first arabesque in relevé letting go of the barre



# Ballet

## Advanced Lesson 2



### Barre

#### 4 Adagio Barre Exercise

In 4/4 time signature.

Left hand on the barre, fifth position, right foot front. Arms en bas.

- Coupé fondu the right foot front (1+2) coupé fondu the left foot back (3+4)
- Passé right foot (5+6) développé to attitude devant (7+8)
- Hold attitude devant (1+2+3+4) développé extend to tendu close fifth position (5+6+7+8)
- Reverse exercise starting with left foot coupé fondu back (1+2) coupé fondu right foot front (3+4)
- Passé left inside leg (5+6) développé to attitude derrière (7+8)
- Hold attitude derrière (1+2+3+4)
- Développé extend to tendu back close 5th (5+6+7+8)
- Sus-sous turning towards the barre to repeat exercise on the left side, with the right hand on the barre
- Plié to finish in fifth position, arms en bas

\*For an added challenge, repeat exercise on relevé

#### 5 Grand Battement Exercise

In 3/4 time signature.

Left hand on the barre, fifth position, right foot front. Arms en bas.

- Preparation right arm to fifth position (5+6+7+8)
- Grand battement front (1+2), repeat (3+4), repeat (5+6), plié open the right arm to second position (7+8)
- Grand battement side close back (1+2), side close front (3+4), side close back (5+6), plié carry right arm to third arabesque (7+8)
- Grand battement back (1+2), repeat (3+4), repeat (5+6), plié carry arm to second position (7+8)
- Grand battement side (1+2), passé right knee parallel (3), passé turn out (4), développé right leg side (5) close front in fifth position (6+7+8)
- Plié sus-sous, right knee to passé and balance (1+2+3+4+5+6+7+8)
- Plié to finish in fifth position, arms en bas

### Center

20 minutes

#### 1 Battement/Pirouette Exercise

In 4/4 time signature.

From 5th position croisé, right foot front.

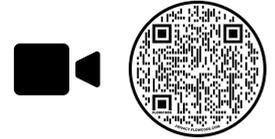
- Arm preparation (5+6+7+8)
- Développé right foot front devant, close fifth position (1+2+3+4)
- Two grand battements devant (5+6) (7+8)
- Développé left foot derrière into arabesque (1+2+3+4)
- Two grand battements derrière (5+6) (7+8)
- Développé right leg side, écarté, close front (1+2+3+4)
- Grand battements side close back (5+6) grand battement side close front (7+8)
- Sus-sous fifth position (1+2) plié (3) pirouette land right foot back (4)
- Stretch arms and legs to breathe (5+6+7+8)

\*Give students time to practice pirouette turns outside of the combination. Turns are very challenging for most dancers, and only can be improved with repetitive practice.



# Ballet

## Advanced Lesson 2



### Center

#### 2 Adagio Exercise

In 3/4 time signature.

Standing in center in 5th position croisé.

- Draw the right knee into passé (1+2+3)
- Carry the right toe back into arabesque, standing on the left leg (2+2+3)
- Promenade in arabesque around yourself in a circle to the left, only lifting the heel to rotate (3+2+3) (4+2+3)
- Penché lower (5+2+3) coming back up to first arabesque, closing right foot behind the left into fifth position (6+2+3)
- Glissade to the right (7+2+3) closing the left foot in front (8+2+3)
- Repeat on the left side
- Finish in fifth position, right foot front croisé, arms en bas

### Across the Floor

#### 1 Pas de Chat Exercise

In 4/4 time signature.

Fifth position, right foot front, arms en bas.

- Tombé, pas de bourrée on the right, glissade, pas de chat, landing in fifth position left foot front.
- Pas de chat: jumping off the left foot, right foot passe, left passe meets in the air, to land right foot then the left into fifth position

#### 2 Tour Jeté Exercise

In 4/4 time signature.

Starting in B+ facing the upstage left corner for preparation (1+2+3+4+5+6).

- Pique first arabesque on the right leg (7+8), chasse on the left leg-opening the body to the downstage right diagonal (1+2), battement the right leg to 90 degrees (3), and jump as the left leg scissors to land in first arabesque left leg behind (4), hold in first arabesque (5+6+7+8)
- Repeat moving across the floor

### Reverence & Prayer

5 minutes

#### 1 Reverence

In 4/4 time signature.

Standing in fifth position, right foot front, arms en bas

- Arms move to fifth position (1+2), open right arm to second position (3+4), open left arm to second position (5+6), close en bas (7+8)
- Repeat arms move to fifth position (1+2), step to the right as the right arm opens to second position (3+4), tuck left foot behind in B+ as left arm opens to second position (5+6), curtsy and lower arms to en bas (7+8)
- Repeat on the left side to finish





# Ballet

## Advanced Lesson 3



### Check-In

10 minutes

### Barre

20 minutes

#### 1 Plié Exercise

In 4/4 time signature.

From first position, left hand on the barre, right hand en bas.

- Arm preparation (5+6+7+8)
- Plié (1) and stretch (2), relevé (3) and lower to flat (4) right arm stays en bas
- Plié (5) and stretch (6), relevé (7) and lower to flat (8) right arm moves to first position
- Plié (1) and stretch (2), relevé (3) and lower to flat (4) right arm moves to second position
- Plié (5) stretch (6), relevé balance(7+8), let go of the barre, right arms moves to 5th position and stays for balance
- Balance in relevé with both arms in fifth position (letting go of the barre) for another 8 counts (1+2+3+4+5+6+7+8)
- Finish in first position, arms en bas

#### 2 Tendu Exercise

In 4/4 time signature.

Left hand on the barre, standing in fifth position. Right arm en bas or hand on hip.

- Arm preparation (5+6+7+8)
- Tendu right foot front, close 5th position (1+2), dégagé right foot front, close fifth position (3+4)
- Dégagé piqué, close fifth position (5+6), plié pushes to relève sus-sous (7+8)
- Repeat sequence en croix (side close back, back close back, side close front)
- Plié pushes to relevé and take the arms off the barre to balance with arms above the head in fifth position
- Plié to finish in fifth position, arms en bas

\*For a more advanced balance, move the leg to passé or into an attitude deviant to balance

#### 3 Rond de Jambe Exercise

In 3/4 time signature.

Standing in 1st position, with the left hand on the barre, right hand in second position out to the side.

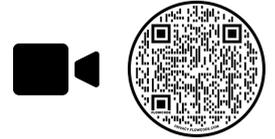
- Arm preparation (5+6+7+8)
- 3 rond de jambe (1+2+3, 2+2+3, 3+2+3) tendu front hold (4+2+3)
- 3 reverse rond de jambe (5+2+3, 6+2+3, 7+2+3) tendu back hold (8+2+3)
- Close first position, pull the right knee into passé with the toe connected to the left knee (1+2+3, 2+2+3, 3+2+3, 4+2+3)
- Pass the toes through into arabesque with the left hand still on the barre for (5+2+3, 6+2+3, 7+2+3) tendu close 1st position (8+2+3)
- Repeat the sequence two times, with the left leg performing the rond de jambe and the right hand on the barre.
- Plié to finish in first position, arms en bas

\*For a challenge, take the exercise into rond de jambe en l'air, with the working leg off the floor. Also, you may take the passé into arabesque on relevé and balance the first arabesque in relevé letting go of the barre



# Ballet

## Advanced Lesson 3



### Barre

#### 4 Adagio Barre Exercise

In 4/4 time signature.

Left hand on the barre, fifth position, right foot front. Arms en bas.

- Coupé fondu the right foot front (1+2) coupé fondu the left foot back (3+4)
- Passé right foot (5+6) développé to attitude devant (7+8)
- Hold attitude devant (1+2+3+4) développé extend to tendu close fifth position (5+6+7+8)
- Reverse exercise starting with left foot coupé fondu back (1+2) coupé fondu right foot front (3+4)
- Passé left inside leg (5+6) développé to attitude derrière (7+8)
- Hold attitude derrière (1+2+3+4)
- Développé extend to tendu back close 5th (5+6+7+8)
- Sus-sous turning towards the barre to repeat exercise on the left side, with the right hand on the barre
- Plié to finish in fifth position, arms en bas

\*For an added challenge, repeat exercise on relevé

#### 5 Grand Battement Exercise

In 3/4 time signature.

Left hand on the barre, fifth position, right foot front. Arms en bas.

- Preparation right arm to fifth position (5+6+7+8)
- Grand battement front (1+2), repeat (3+4), repeat (5+6), plié open the right arm to second position (7+8)
- Grand battement side close back (1+2), side close front (3+4), side close back (5+6), plié carry right arm to third arabesque (7+8)
- Grand battement back (1+2), repeat (3+4), repeat (5+6), plié carry arm to second position (7+8)
- Grand battement side (1+2), passé right knee parallel (3), passé turn out (4), développé right leg side (5) close front in fifth position (6+7+8)
- Plié sus-sous, right knee to passé and balance (1+2+3+4+5+6+7+8)
- Plié to finish in fifth position, arms en bas

### Center

20 minutes

#### 1 Battement/Pirouette Exercise

In 4/4 time signature.

From 5th position croisé, right foot front.

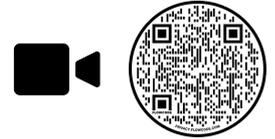
- Arm preparation (5+6+7+8)
- Développé right foot front devant, close fifth position (1+2+3+4)
- Two grand battements devant (5+6) (7+8)
- Développé left foot derrière into arabesque (1+2+3+4)
- Two grand battements derrière (5+6) (7+8)
- Développé right leg side, écarté, close front (1+2+3+4)
- Grand battements side close back (5+6) grand battement side close front (7+8)
- Sus-sous fifth position (1+2) plié (3) pirouette land right foot back (4)
- Stretch arms and legs to breathe (5+6+7+8)

\*Give students time to practice pirouette turns outside of the combination. Turns are very challenging for most dancers, and only can be improved with repetitive practice.



# Ballet

## Advanced Lesson 3



### Center

#### 2 Adagio Exercise

In 3/4 time signature.

Standing in center in 5th position croisé.

- Draw the right knee into passé (1+2+3)
- Carry the right toe back into arabesque, standing on the left leg (2+2+3)
- Promenade in arabesque around yourself in a circle to the left, only lifting the heel to rotate (3+2+3) (4+2+3)
- Penché lower (5+2+3) coming back up to first arabesque, closing right foot behind the left into fifth position (6+2+3)
- Glissade to the right (7+2+3) closing the left foot in front (8+2+3)
- Repeat on the left side
- Finish in fifth position, right foot front croisé, arms en bas

### Across the Floor

#### 1 Pas de Chat Exercise

In 4/4 time signature.

Fifth position, right foot front, arms en bas.

- Tombé, pas de bourrée on the right, glissade, pas de chat, landing in fifth position left foot front.
- Pas de chat: jumping off the left foot, right foot passe, left passe meets in the air, to land right foot then the left into fifth position

#### 2 Tour Jeté Exercise

In 4/4 time signature.

Starting in B+ facing the upstage left corner for preparation (1+2+3+4+5+6).

- Pique first arabesque on the right leg (7+8), chasse on the left leg-opening the body to the downstage right diagonal (1+2), battement the right leg to 90 degrees (3), and jump as the left leg scissors to land in first arabesque left leg behind (4), hold in first arabesque (5+6+7+8)
- Repeat moving across the floor

#### 3 Fouetté Turn Exercise

In 4/4 time signature.

*\*This exercise may be performed at the barre to begin with until the dancer showcases proper alignment to perform fouettes in the center without a barre support.*

From fifth position, right foot front.

- Draw right foot to passé (1+2), développé front left leg in plié (3+4), ronde jambe en l'air to á le seconde (5+6), hold in á le seconde (7+8)
- Perform this phrase twice on flat, and twice on relevé.
- Once student is showing correct hip alignment, add a pirouette as they ronde de jambe á le seconde into passé

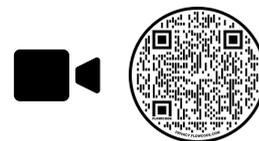
Center Fouettés without Barre Support

- Tendu á le seconde (5+6), rond de jambe plié preparation in fourth position (7+8)
- Single en dehors pirouette (1+2), five fouettés (3+4, 5+6, 7+8, 1+2, 3+4), land right foot behind in lunge (5+6+7+8)



# Ballet

## Advanced Lesson 3



### Reverence & Prayer

5 minutes

#### 1 Reverence

In 4/4 time signature.

Standing in fifth position, right foot front, arms en bas

- Arms move to fifth position (1+2), open right arm to second position (3+4), open left arm to second position (5+6), close en bas (7+8)
- Repeat arms move to fifth position (1+2), step to the right as the right arm opens to second position (3+4), tuck left foot behind in B+ as left arm opens to second position (5+6), curtsy and lower arms to en bas (7+8)
- Repeat on the left side to finish

### Notes



# Ballet

## Advanced Lesson Notes

### Notes

#### Learning Objectives

- Is there a specific area that received more focus during my class (cognitive, emotional, social, technical, spiritual)?

#### Ask Yourself

- Did I meet the needs of my group?
  
- Did any needs arise during class that I need to follow-up on?
  
- Did I create space for the dancers to experience the Lord?

#### Debriefing Your Class

- What material did the dancers do very well with?
  
- What material needs more focus moving forward?

### Prayer Requests



# Ballet

## Advanced Lesson 4



### Check-In

10 minutes

### Barre

20 minutes

#### 1 Plié Exercise

In 4/4 time signature.

From first position, left hand on the barre, right hand en bas.

- Arm preparation (5+6+7+8)
- Plié (1) and stretch (2), relevé (3) and lower to flat (4) right arm stays en bas
- Plié (5) and stretch (6), relevé (7) and lower to flat (8) right arm moves to first position
- Plié (1) and stretch (2), relevé (3) and lower to flat (4) right arm moves to second position
- Plié (5) stretch (6), relevé balance(7+8), let go of the barre, right arms moves to 5th position and stays for balance
- Balance in relevé with both arms in fifth position (letting go of the barre) for another 8 counts (1+2+3+4+5+6+7+8)
- Finish in first position, arms en bas

#### 2 Tendu Exercise

In 4/4 time signature.

Left hand on the barre, standing in fifth position. Right arm en bas or hand on hip.

- Arm preparation (5+6+7+8)
- Tendu right foot front, close 5th position (1+2), dégagé right foot front, close fifth position (3+4)
- Dégagé piqué, close fifth position (5+6), plié pushes to relève sus-sous (7+8)
- Repeat sequence en croix (side close back, back close back, side close front)
- Plié pushes to relevé and take the arms off the barre to balance with arms above the head in fifth position
- Plié to finish in fifth position, arms en bas

\*For a more advanced balance, move the leg to passé or into an attitude deviant to balance

#### 3 Rond de Jambe Exercise

In 3/4 time signature.

Standing in 1st position, with the left hand on the barre, right hand in second position out to the side.

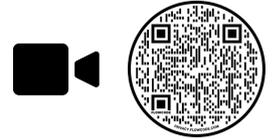
- Arm preparation (5+6+7+8)
- 3 rond de jambe (1+2+3, 2+2+3, 3+2+3) tendu front hold (4+2+3)
- 3 reverse rond de jambe (5+2+3, 6+2+3, 7+2+3) tendu back hold (8+2+3)
- Close first position, pull the right knee into passé with the toe connected to the left knee (1+2+3, 2+2+3, 3+2+3, 4+2+3)
- Pass the toes through into arabesque with the left hand still on the barre for (5+2+3, 6+2+3, 7+2+3) tendu close 1st position (8+2+3)
- Repeat the sequence two times, with the left leg performing the rond de jambe and the right hand on the barre.
- Plié to finish in first position, arms en bas

\*For a challenge, take the exercise into rond de jambe en l'air, with the working leg off the floor. Also, you may take the passé into arabesque on relevé and balance the first arabesque in relevé letting go of the barre



# Ballet

## Advanced Lesson 4



### Barre

#### 4 Adagio Barre Exercise

In 4/4 time signature.

Left hand on the barre, fifth position, right foot front. Arms en bas.

- Coupé fondu the right foot front (1+2) coupé fondu the left foot back (3+4)
- Passé right foot (5+6) développé to attitude devant (7+8)
- Hold attitude devant (1+2+3+4) développé extend to tendu close fifth position (5+6+7+8)
- Reverse exercise starting with left foot coupé fondu back (1+2) coupé fondu right foot front (3+4)
- Passé left inside leg (5+6) développé to attitude derrière (7+8)
- Hold attitude derrière (1+2+3+4)
- Développé extend to tendu back close 5th (5+6+7+8)
- Sus-sous turning towards the barre to repeat exercise on the left side, with the right hand on the barre
- Plié to finish in fifth position, arms en bas

\*For an added challenge, repeat exercise on relevé

#### 5 Grand Battement Exercise

In 3/4 time signature.

Left hand on the barre, fifth position, right foot front. Arms en bas.

- Preparation right arm to fifth position (5+6+7+8)
- Grand battement front (1+2), repeat (3+4), repeat (5+6), plié open the right arm to second position (7+8)
- Grand battement side close back (1+2), side close front (3+4), side close back (5+6), plié carry right arm to third arabesque (7+8)
- Grand battement back (1+2), repeat (3+4), repeat (5+6), plié carry arm to second position (7+8)
- Grand battement side (1+2), passé right knee parallel (3), passé turn out (4), développé right leg side (5) close front in fifth position (6+7+8)
- Plié sus-sous, right knee to passé and balance (1+2+3+4+5+6+7+8)
- Plié to finish in fifth position, arms en bas

### Center

20 minutes

#### 1 Battement/Pirouette Exercise

In 4/4 time signature.

From 5th position croisé, right foot front.

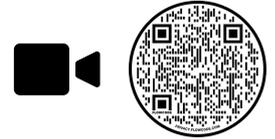
- Arm preparation (5+6+7+8)
- Développé right foot front devant, close fifth position (1+2+3+4)
- Two grand battements devant (5+6) (7+8)
- Développé left foot derrière into arabesque (1+2+3+4)
- Two grand battements derrière (5+6) (7+8)
- Développé right leg side, écarté, close front (1+2+3+4)
- Grand battements side close back (5+6) grand battement side close front (7+8)
- Sus-sous fifth position (1+2) plié (3) pirouette land right foot back (4)
- Stretch arms and legs to breathe (5+6+7+8)

\*Give students time to practice pirouette turns outside of the combination. Turns are very challenging for most dancers, and only can be improved with repetitive practice.



# Ballet

## Advanced Lesson 4



### Center

#### 2 Adagio Exercise

In 3/4 time signature.

Standing in center in 5th position croisé.

- Draw the right knee into passé (1+2+3)
- Carry the right toe back into arabesque, standing on the left leg (2+2+3)
- Promenade in arabesque around yourself in a circle to the left, only lifting the heel to rotate (3+2+3) (4+2+3)
- Penché lower (5+2+3) coming back up to first arabesque, closing right foot behind the left into fifth position (6+2+3)
- Glissade to the right (7+2+3) closing the left foot in front (8+2+3)
- Repeat on the left side
- Finish in fifth position, right foot front croisé, arms en bas

### Across the Floor

#### 1 Pas de Chat Exercise

In 4/4 time signature.

Fifth position, right foot front, arms en bas.

- Tombé, pas de bourrée on the right, glissade, pas de chat, landing in fifth position left foot front.
- Pas de chat: jumping off the left foot, right foot passe, left passe meets in the air, to land right foot then the left into fifth position

#### 2 Tour Jeté Exercise

In 4/4 time signature.

Starting in B+ facing the upstage left corner for preparation (1+2+3+4+5+6).

- Pique first arabesque on the right leg (7+8), chasse on the left leg-opening the body to the downstage right diagonal (1+2), battement the right leg to 90 degrees (3), and jump as the left leg scissors to land in first arabesque left leg behind (4), hold in first arabesque (5+6+7+8)
- Repeat moving across the floor

#### 3 Cabriole Exercise

In 3/4 time signature

Starting in B+, right foot crossed behind the left, facing the upstage left corner for preparation (5+6+7+8).

- Step with right foot into sauté first arabesque cabriole derriere (beat the right thigh with the left in the air) (1+&+a)
- Step left foot underneath into sauté cabriole devant (left thigh beats the right thigh in the air) (2+&+a)
- Arms are in first arabesque for cabriole derriere, and fourth position croisé for cabriole devant.
- Repeat all the way across the floor.



# Ballet

## Advanced Lesson 4



### Across the Floor

#### 4 Fouetté Turn Exercise

In 4/4 time signature.

*\*This exercise may be performed at the barre to begin with until the dancer showcases proper alignment to perform fouettes in the center without a barre support.*

From fifth position, right foot front.

- Draw right foot to passé (1+2), développé front left leg in plié (3+4), ronde jambe en l'air to á le seconde (5+6), hold in á le seconde (7+8)
- Perform this phrase twice on flat, and twice on relevé.
- Once student is showing correct hip alignment, add a pirouette as they ronde de jambe á le seconde into passé

Center Fouettés without Barre Support

- Tendu á le seconde (5+6), rond de jambe plié preparation in fourth position (7+8)
- Single en dehors pirouette (1+2), five fouettés (3+4, 5+6, 7+8, 1+2, 3+4), land right foot behind in lunge (5+6+7+8)

### Reverence & Prayer

5 minutes

#### 1 Reverence

In 4/4 time signature.

Standing in fifth position, right foot front, arms en bas

- Arms move to fifth position (1+2), open right arm to second position (3+4), open left arm to second position (5+6), close en bas (7+8)
- Repeat arms move to fifth position (1+2), step to the right as the right arm opens to second position (3+4), tuck left foot behind in B+ as left arm opens to second position (5+6), curtsy and lower arms to en bas (7+8)
- Repeat on the left side to finish

### Notes



# Ballet

## Advanced Lesson Notes

### Notes

#### Learning Objectives

- Is there a specific area that received more focus during my class (cognitive, emotional, social, technical, spiritual)?

#### Ask Yourself

- Did I meet the needs of my group?
  
- Did any needs arise during class that I need to follow-up on?
  
- Did I create space for the dancers to experience the Lord?

#### Debriefing Your Class

- What material did the dancers do very well with?
  
- What material needs more focus moving forward?

### Prayer Requests



# Ballet

## Advanced Lesson 5



### Check-In

10 minutes

### Barre

20 minutes

#### 1 Plié Exercise

In 4/4 time signature.

From first position, left hand on the barre, right hand en bas.

- Arm preparation (5+6+7+8)
- Plié (1) and stretch (2), relevé (3) and lower to flat (4) right arm stays en bas
- Plié (5) and stretch (6), relevé (7) and lower to flat (8) right arm moves to first position
- Plié (1) and stretch (2), relevé (3) and lower to flat (4) right arm moves to second position
- Plié (5) stretch (6), relevé balance(7+8), let go of the barre, right arms moves to 5th position and stays for balance
- Balance in relevé with both arms in fifth position (letting go of the barre) for another 8 counts (1+2+3+4+5+6+7+8)
- Finish in first position, arms en bas

#### 2 Tendu Exercise

In 4/4 time signature.

Left hand on the barre, standing in fifth position. Right arm en bas or hand on hip.

- Arm preparation (5+6+7+8)
- Tendu right foot front, close 5th position (1+2), dégagé right foot front, close fifth position (3+4)
- Dégagé piqué, close fifth position (5+6), plié pushes to relève sus-sous (7+8)
- Repeat sequence en croix (side close back, back close back, side close front)
- Plié pushes to relevé and take the arms off the barre to balance with arms above the head in fifth position
- Plié to finish in fifth position, arms en bas

\*For a more advanced balance, move the leg to passé or into an attitude deviant to balance

#### 3 Rond de Jambe Exercise

In 3/4 time signature.

Standing in 1st position, with the left hand on the barre, right hand in second position out to the side.

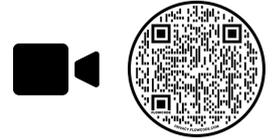
- Arm preparation (5+6+7+8)
- 3 rond de jambe (1+2+3, 2+2+3, 3+2+3) tendu front hold (4+2+3)
- 3 reverse rond de jambe (5+2+3, 6+2+3, 7+2+3) tendu back hold (8+2+3)
- Close first position, pull the right knee into passé with the toe connected to the left knee (1+2+3, 2+2+3, 3+2+3, 4+2+3)
- Pass the toes through into arabesque with the left hand still on the barre for (5+2+3, 6+2+3, 7+2+3) tendu close 1st position (8+2+3)
- Repeat the sequence two times, with the left leg performing the rond de jambe and the right hand on the barre.
- Plié to finish in first position, arms en bas

\*For a challenge, take the exercise into rond de jambe en l'air, with the working leg off the floor. Also, you may take the passé into arabesque on relevé and balance the first arabesque in relevé letting go of the barre



# Ballet

## Advanced Lesson 5



### Barre

#### 4 Adagio Barre Exercise

In 4/4 time signature.

Left hand on the barre, fifth position, right foot front. Arms en bas.

- Coupé fondu the right foot front (1+2) coupé fondu the left foot back (3+4)
- Passé right foot (5+6) développé to attitude devant (7+8)
- Hold attitude devant (1+2+3+4) développé extend to tendu close fifth position (5+6+7+8)
- Reverse exercise starting with left foot coupé fondu back (1+2) coupé fondu right foot front (3+4)
- Passé left inside leg (5+6) développé to attitude derrière (7+8)
- Hold attitude derrière (1+2+3+4)
- Développé extend to tendu back close 5th (5+6+7+8)
- Sus-sous turning towards the barre to repeat exercise on the left side, with the right hand on the barre
- Plié to finish in fifth position, arms en bas

\*For an added challenge, repeat exercise on relevé

#### 5 Grand Battement Exercise

In 3/4 time signature.

Left hand on the barre, fifth position, right foot front. Arms en bas.

- Preparation right arm to fifth position (5+6+7+8)
- Grand battement front (1+2), repeat (3+4), repeat (5+6), plié open the right arm to second position (7+8)
- Grand battement side close back (1+2), side close front (3+4), side close back (5+6), plié carry right arm to third arabesque (7+8)
- Grand battement back (1+2), repeat (3+4), repeat (5+6), plié carry arm to second position (7+8)
- Grand battement side (1+2), passé right knee parallel (3), passé turn out (4), développé right leg side (5) close front in fifth position (6+7+8)
- Plié sus-sous, right knee to passé and balance (1+2+3+4+5+6+7+8)
- Plié to finish in fifth position, arms en bas

### Center

20 minutes

#### 1 Battement/Pirouette Exercise

In 4/4 time signature.

From 5th position croisé, right foot front.

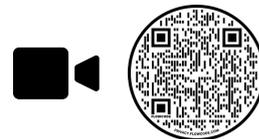
- Arm preparation (5+6+7+8)
- Développé right foot front devant, close fifth position (1+2+3+4)
- Two grand battements devant (5+6) (7+8)
- Développé left foot derrière into arabesque (1+2+3+4)
- Two grand battements derrière (5+6) (7+8)
- Développé right leg side, écarté, close front (1+2+3+4)
- Grand battements side close back (5+6) grand battement side close front (7+8)
- Sus-sous fifth position (1+2) plié (3) pirouette land right foot back (4)
- Stretch arms and legs to breathe (5+6+7+8)

\*Give students time to practice pirouette turns outside of the combination. Turns are very challenging for most dancers, and only can be improved with repetitive practice.



# Ballet

## Advanced Lesson 5



### Center

#### 2 Adagio Exercise

In 3/4 time signature.

Standing in center in 5th position croisé.

- Draw the right knee into passé (1+2+3)
- Carry the right toe back into arabesque, standing on the left leg (2+2+3)
- Promenade in arabesque around yourself in a circle to the left, only lifting the heel to rotate (3+2+3) (4+2+3)
- Penché lower (5+2+3) coming back up to first arabesque, closing right foot behind the left into fifth position (6+2+3)
- Glissade to the right (7+2+3) closing the left foot in front (8+2+3)
- Repeat on the left side
- Finish in fifth position, right foot front croisé, arms en bas

### Across the Floor

#### 1 Cabriole Exercise

In 3/4 time signature.

Starting in B+, right foot crossed behind the left, facing the upstage left corner for preparation (5+6+7+8).

- Step with right foot into sauté first arabesque cabriole derriere (beat the right thigh with the left in the air) (1+&+a)
- Step left foot underneath into sauté cabriole devant (left thigh beats the right thigh in the air) (2+&+a)
- Arms are in first arabesque for cabriole derriere, and fourth position croisé for cabriole devant.
- Repeat all the way across the floor.

#### 2 Grand Allegro and Fouetté Exercise

In 4/4 time signature.

Starting in fifth position, right foot front, arms prepare (5+6+7+8).

- Tombé, pas de bourrée, glissade right foot, pas de chat, land left foot front (1+2+3+4)
- Piqué right first arabesque, chassé left foot (back to the corner where the dancer came from) and tour jeté, land in lunge with right foot front (5+6+7+8)
- Tombé, pas de bourrée right foot, land in fourth position left foot front (1+2+3+4)
- Four fouetté on the right side (5+6+7+8)
- Run gracefully offstage

### Reverence & Prayer

5 minutes

#### 1 Reverence

In 4/4 time signature.

Standing in fifth position, right foot front, arms en bas

- Arms move to fifth position (1+2), open right arm to second position (3+4), open left arm to second position (5+6), close en bas (7+8)
- Repeat arms move to fifth position (1+2), step to the right as the right arm opens to second position (3+4), tuck left foot behind in B+ as left arm opens to second position (5+6), curtsy and lower arms to en bas (7+8)
- Repeat on the left side to finish



# Ballet

## Advanced Lesson Notes

### Notes

#### Learning Objectives

- Is there a specific area that received more focus during my class (cognitive, emotional, social, technical, spiritual)?

#### Ask Yourself

- Did I meet the needs of my group?
  
- Did any needs arise during class that I need to follow-up on?
  
- Did I create space for the dancers to experience the Lord?

#### Debriefing Your Class

- What material did the dancers do very well with?
  
- What material needs more focus moving forward?

### Prayer Requests



# Music

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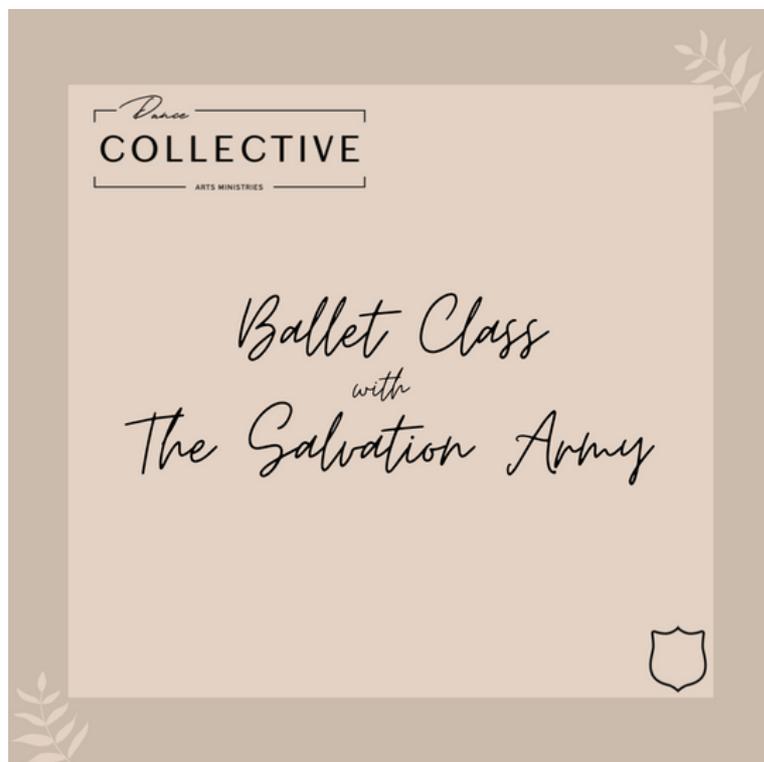


# Music for Ballet Class

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A simple search of "Ballet Class Music" on streaming services will bring up many great options for music to accompany your class. Many ballet class albums list the exercise the track is intended for as well as the time signature which can help you choose the right songs.

Additionally, some students will respond more to music with words. Don't be afraid to utilize worship music that is familiar, or occasionally offering a class using appropriate popular music can help to excite the dancer.



Search on Apple Music & Spotify for  
**"Ballet Class with the Salvation Army"**  
for an album of Salvation Army music specifically  
recorded for ballet class!  
Songs recorded by Len Ballantine

# A Note for the Accompanist

Written & Developed by Edward Mylechreest

For centuries, dance and music have been intertwined as art forms. Composers have often been inspired to write music specifically for dance, and in fact this beautiful combination comes to us a scriptural instruction:

Let them praise his name with dancing and make music to him with timbrel and harp  
(Psalm 149:3)

In The Salvation Army we are blessed to have a wide range of musical forms and styles available to us. For The Dance Collective – ballet curriculum, we have compiled a list of well-known songs of the church, which can be used as suitable accompaniment for dance classes. These hymns also provide opportunity for spiritual growth of the class, and it is our prayer that the inclusion of piano accompaniment be seen and used as an act of praise to our Creator.

There is of course a great wealth of music that we as accompanists can choose from, and so this searchable database is only meant to serve as a suitable starting resource to offer inspiration:

## Database

Note that all the selected songs in this database can be found in both the Salvation Army Tune Book (2015) and the Hallelujah Chorus Series, as these are two of the mostly widely available and accessible piano resources we have in place in the church (and if a pianist is unavailable for a rehearsal, accompaniment tracks for both series are also available online).

Chord Symbols are in place for all songs in both these series, and the Hallelujah Chorus series offers a Lead Sheet to play from which may be of assistance to some pianists. It is our hope that pianists of all levels and abilities, will feel that they can be of use to the church through this ministry.

These dance classes are a great opportunity to share a wide range of music, including melodies that the students may or may not be familiar with. A healthy mix of “contemporary” and “traditional”, and “fast” and “slow” hymns is encouraged, to encourage music appreciation within the class, and within your church. Be ready to share the words to the songs as requested, which will prove a great help to the spiritual growth and development of the class.

As an accompanist it is important to closely follow the implication of your title; you are present to accompany the dancers, not the other way around. There is time to showcase virtuosic music talent, but remember that in this scenario, the dancers are the priority. As such, a simpler and more restrained approach to the music may be required, ensuring that the music can be accurately replicated each time so as not to throw off the student. Be prepared to extend a melody, or quickly repeat a phrase, as the dancers may require.

Providing a short introduction will be helpful to the dance student and instructor (and is notated in the Tune book) but be sure to follow the tempo that is given by the instructor so as not to cause musical disconnect. Keeping a strong sense of pulse and steady tempo will be of the utmost importance.

Having conversations with the instructor ahead of class, and following along with this resource yourself, will allow adequate preparation time for the pianist. Ensure that you know which dance phrases will require which time signature to avoid confusion.

I pray that you will find blessing in this unique ministry, as you ably bring your talents as an act of worship. Continue to uplift the class in prayer as you work together and enjoy this great opportunity for fellowship with other believers.



# Ballet Glossary

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# Ballet Glossary

## Definitions

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### A

- **Arabesque** [a-ra-BESK]- a position where one leg is serving as a support and the other is extended directly behind the body. Keep the extended leg on the floor with a pointed foot, focusing on placement of the torso and arms.
- **Assemblé** [a-sahn-BLAY] “to assemble or join together”
- **Attitude** [a-tee-TEWD] “one legged position where the leg in the air is bent at a 145 degree angle”

### B

- **Balancé** [ba-lahn-SAY] “balanced” “rocking step”
- **Battement** [bat-MAHN] “beating” the beating action of an extended leg
- **Bourrée** [bore-AY] “beating step” quickly walking step together step across the floor in relevé

### C

- **Cabriole** [ka-bree-AWL] “playful skipping movement” an allegro step in which the legs are extended and beaten in the air.
- **Chaîné** [sheh-NAY] “chain or link” a two step in 1st position traveling across the floor
- **Chassé** [sha-SAY] “to chase” one foot in front stepping forward, while the back leg meets it in the air
- **Coupé** [koo-PAY] “cut or cutting”

### D

- **Dégagé** [dey-gah-zhey] “to disengage”
- **Demi** [deh-MEE] “half bend of the knees”
- **Développé** [dayv-law-PAY] “to develop” the working toe is drawn up the supporting leg and extended into a straight leg in the air.

### E

- **En bas** [ahn-bas] “low”- often referring to the low oval position of the arms. Example, “fifth position, en bas.”
- **En l’air** [ahn lehr] “in the air”
- **Entrechat** [ahn-truh-SHAH] “interweaving or braiding” a jump in the air where the dancer beats their thighs crossing in front and behind before landing.
- **Enveloppé** [ahn-vuh-law-pay] “enveloped”



# Ballet Glossary cont.

## Definitions

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### F

- **Fondu** [fawn-dew] “to melt or sink down”
- **Fouettés** [fweh-tay] “whipped”

### G

- **Glissade** [glee-SAD] “to glide” traveling step gliding the working foot from fifth position with the following foot closing after it
- **Grand** [grahnd] “large”
- **Grand Battements** [grahnd bat-MAHN] “large beating” or large battement
- **Grand Jeté:** [grahnd-zhuh-TAY] “big throw” a leap where one leg brushes off the ground in front of the body, and the other leg follows behind the body with straight legs.

### J

- **Jeté** [zhuh-TAY] “throwing step” a jump starting from one leg, landing on the other

### P

- **Pas de bourrée** [pah duh boo-RAY] “a sideways step where the first leg cross behind, the second leg steps sideways, and the third step cross front.”
- **Pas de chat** [pawh-duh-shaw] “the cat’s step”
- **Passé** [pah-say] meaning “passed” is a shape where one leg is bent to lightly connect the toe of the bent knee to the standing straight leg. This should make the shape of a triangle with the bent knee.
- **Penché** [pahn-SHAY] “leaning, incline”
- **Piqué** [pee-KAY] “to prick”
- **Piqué Pirouette** [pee-KAY peer-WET] “pricked pirouette”
- **Pirouette** [peer-WET] “to spin- a complete turn of the body on one foot”
- **Plié** [plee-AY] “bending of the knees”
- **Port de bras** [pawr duh brah] “movement of the arms” or “carriage of the arms.”
- **Promenade** [prom-en-odd] “a walk”



# Ballet Glossary cont.

## Definitions

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### R

- **Relevé** [ruhl-VAY] “to raise the body onto demi-pointe” or rising onto your tiptoes on one foot or two feet.
- **Rond de Jambe** [rawn duh zhahnb] “round of the leg” or “circular movements of the leg”
- **Royale** [ruah-YAL] “royal” A changement where the calves beat together before the feet change position.

### S

- **Sauté** [soh-TAY] “jumped or jumping”
- **Sissonne** [see-SAWN] “jump from two feet, to one”
- **Sur le cou-de-pied** [sewr luh koo-duh-PYAY] “on the cou-de pied” the working foot is in a wrapped coupe with the heel in front of the supporting leg, and the toes wrapped behind.
- **Sus-sous** [soo-soo] “over-under”

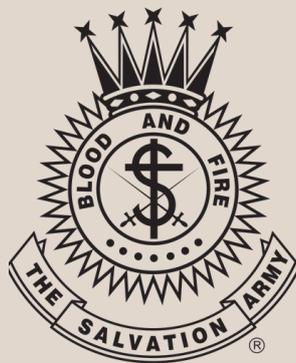
### T

- **Tendu** [taan-doo] “to stretch the leg”
- **Tendus en croix** [ahn crawh] “in the shape of a cross” performing tendus front, side, back, and side
- **Tombé Pas de Bourrée** [tom-BEY pahduh Boo-REY] “fall into a beating step”
- **Tour Jéte** [tour zhuh-TAY] “a high turning leap starting with a battement and finishing in arabesque”

## Directions

- **Croisé** [crwah-zay] “crossed”
- **Devant** [duh-VAHN] “in front”
- **Derrière** [deh-RYEHR] “back or behind”
- **Écarté** “separated or thrown apart”
- **Effacé** [eh-fa-SAY] “shaded”
- **En Croix** [ahn crawh] “in the shape of a cross”
- **En Dehors** [ahn duh-AWR] “outward”
- **En Dedans** [ahn duh-DAHNN] “inward”
- **En Face** [ahn fahss] “facing the audience”
- **Ouvert** [oo-VEHRT] “open”





The Salvation Army Eastern Territory  
Commissioners William A. and G. Lorraine Bamford