Classical Ballet 2

Classwork & Teaching Suggestions for the Ballet Teacher of Students Ages 9 to 13

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The Teacher Must Decide

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

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Posture and Movement

It’s easier to stand correctly than to transfer that into movement.

First, each person has a posture that is right for them, and it may not look exactly like someone else’s best posture.

Ballet asks a classic adaptation of posture, that at times seems impossible to do, or to get from students.

Lynette Kelly* said to start your Primary age students (age 6-8) with the idea of pulling up and down from the waist. In front, pull upward from the waist; in back, pull down.

Michael Onsted** suggested for pirouettes, and développés: imagine you have a partner holding you, balancing you, supporting you with his hands just behind your waist. Push your waistline back very gently into those imaginary hands, and it should stabilize your pirouettes and développés.

When you get them standing correctly, do a slow port de bras, lifting the arms sideways and breathing in slowly; then breathe out while lowering the arms. They should concentrate on maintaining the posture. The arm movements and breathing transform the static posture into meaningful movement.

A second breathing exercise: keep the mental concentration on the posture, breathe in as you demi plié, breathe out as you straighten the knees.

Third idea: when the first two exercises are easy and automatic, add a rise to quarter or demi pointe to the first exercise.

While sitting on the floor, legs folded, hands relaxed on knees: teach them to breathe in by expanding the lungs sideways instead of lifting the collarbone. Sitting helps to stabilize the posture, enabling them to concentrate on the breathing.

Caution: Yoga recommends that you do only two or three repetitions of a breathing exercise, and only one such exercise on any one day. There must be a reason for this. Dance teachers would be wise to follow this recommendation.

With lessons once or twice a week, it takes about twelve weeks time to establish a change in posture habits, strength, or movement patterns. Be patient, and teach them to be patient with themselves.

Usually the body likes to stand in perfect alignment with gravity, because it takes less muscle action, less energy! So, if the position is found, even for short periods of time each day, the body itself should eventually want to stand and move in that way.

* Royal Academy of Dance Instructor
** Former Principal Dancer, Ballet West
Perfect ballet posture requires less effort, less energy, than sloppy posture. Remember the muscles for smiling and frowning? That it takes less energy and fewer muscles to smile than to frown?

Correct skeletal alignment is like that. The right way is the happy way, the way that once it is learned, takes less effort, and lets the body move more easily.

There are two parts to correct skeletal alignment. First, alignment with gravity—“stand between the raindrops”—imagine raindrops falling straight down to the ground, then try to stand between them, so you won’t get wet.

Second, the skeletal alignment within the body has a “happy place,” a place where everything feels comfortable, at ease, where the least amount of energy is needed to maintain the position. Students need to find it, and experience it, then teach it to their muscles.

**Learning and Teaching the Best Posture**

Bad muscle habits took a long time to form (Ten years in a ten year old!). Muscles have been strengthened within this habit.

Change will not happen overnight! First the right way has to be felt, consciously felt, by the student, and by their muscles. That feeling may be uncomfortable at first, because it is different from what they are used to feeling.

Next, the muscles must practice that position, and gradually strengthen within it.

Weeks or months later, the new way will feel comfortable. More weeks or months later, it will replace the old incorrect habits.

*Be patient. Let it happen gradually.*

**Muscle Balance Is Needed**

Nearly everyone has a tendency for more strength in the lower back than in the abdominals. Poor posture often comes from the lower back being so much stronger than the abdominal muscles. Do exercises that encourage contraction of the abdominals.

A few exercises that will help the abdominals:

- Turtles
- Rag Dolls
- Port de Bras while sitting on the floor
- Leg Lifts while sitting tall
- From Yoga: Tummy Lift and Triangle, possibly others.

Idea from an adult student: If they drive, have them contract the abdominals at every stop sign, and when they are waiting at a stoplight. Passengers can also do this!

There is no magic wand that will cause correct posture. Some bodies will never appear to have it.

The more freely the body moves, the more likely it is that it will gravitate towards correct muscle use and correct
placement. Too much attention on traditional “corrections” may defeat any improvement, because of the social and/or emotional stress it causes in the student.

Muscle use is important. The correct combination of muscular effort and relaxation produces the desired appearance, both for positions, and for movements.

Posture and Placement Are Side Effects of Muscle Use.

It is the muscles that create movement, and it is the muscle action that can enhance or destroy the quality and appearance of the movements.

Ballet (and other forms of dance) should ideally be a refinement of natural movement. Ballet evolved from folk and court dances.

If there is pain in the lower back, that is a danger sign. Never have the head arched over the back, as that will cause problems in the lower back.

Idea to try—Establish the feeling of correct posture for one minute, then let the students move freely and feel that same posture as they are dancing for the rest of the class period.

“If you work for me on placement for just one minute at the beginning of class, I won’t correct you later.”

Put each one in their “ideal” posture and have them stand perfectly still for one minute, at the beginning of each class. Have a clock with a second hand that they can watch. As you finish with each student, they watch the clock for exactly one minute, then do some personal warm-ups while you finish with the other students.

Make no further posture corrections during the barre. At the end of the barre, or at the end of class, ask them to put themselves into that correct, ideal ballet posture. Make no corrections, just note which ones can do it.

Give words of encouragement and sincere praise as you see the correct efforts, and slight improvements. Give these compliments to the class as a whole, not to individuals.

A period of no correction should remove the stress that is caused by constantly being corrected, reminded, “nagged” about their posture. This enables the dancers to move more freely, and their bodies to explore and find the “ideal” posture that you helped them find at the beginning of the class. After a few weeks, the body should be more likely to begin using the “ideal” or ballet posture.
Are Teaching Skills Necessary?

Education specialist Madeline Hunter defines instruction as “a process of deliberate decision making and action that makes learning more probable and more successful than it would be without teaching.”

Remember being graded “on the curve”? Did you feel offended by this process? Rightly so! The so-called “learning curve” is a normal result of random activity! Skillful teaching should change this curve:

Would you like to take the credit for what your students learn, and be able to honestly say, “they learned this because I did ______”? There are decisions you can make that will make learning easier for your students. You can make a difference beyond the mere demonstration of the dance skills!

Decisions that teachers need to make:

1. Selecting The Objective
   a. The level of difficulty must fit the students.
   b. The teacher must know her objective, reason, or goal. In other words, where are you going with this?

2. Teaching To An Objective
   a. Decide on the student behaviors that will lead logically to the objective. (How do you expect them to respond to what you are teaching?)
   b. Use your creativity to present in ways that will make the learning easy. (What can you do to get their attention, to reach their understanding, to motivate them?)

3. Check For Learning, and Adjust Presentations
   a. Draw out a behavior from the students that shows whether or
not learning is happening. (How do you know they learned it?)
b. Try to see ballet skills “in embryo” so as to not misjudge a student’s efforts to learn a skill. (Is the basic movement pattern there? Or partly so?)

4. Using the Principles of Learning
   a. You can make effective use of known skills to make the learning of new ones easier. (“You can do this, now try it this way,” or “add this to it”, etc.)
   b. Give them reasons for learning, reasons that mean something to them, whenever possible.

Decisions concerning the above points, made or not made, do affect the accomplishment of the students.

Selecting An Appropriate Objective

When the objective does not relate to the student’s previous experiences and skills, frustration or boredom sets in.

That blank stare on a student’s face may not be boredom, but an inability to understand what is expected. Effective teaching starts where the student is comfortable, and progresses forward from there.

Teaching To The Objective

Activities of the teacher and the student should lead to the selected objective. In a dance class, there will be several ongoing objectives covered in each lesson. Selecting a “theme” that recurs throughout the class can improve the students’ learning!

Using the “theme” method can improve the learning of basic principles.
Examples: “Today we are going to work to see that both legs are turned out equally.” Or, “Today we will work on using our heads and eyes to give expression to our dancing.”

Objectives chosen for dance class are sometimes too difficult, or move too fast for good learning to take place. Students can often follow a teacher as she demonstrates, but then not be able to do it or remember it on their own.

If the student possesses the necessary background, the material will flow easily, and there will be little or no difficulty in learning it. A good general rule: if a skill takes more than two lessons to accomplish, it is probably at the frustration level. Drop it, and try again in a few weeks.

Principles of Learning

Learning follows predictable rules. Using these rules will enable a teacher to make better use of class time, to increase the rate of learning, and to increase the degree of retention.

Just for starters, anything taught “just beyond the middle” of the class period will most likely not be remembered. Motivation will be at its lowest during this part of the class.

The very last activity will be remembered best. Next best is the first
one. Things repeated throughout the class in between other things, will be remembered better than those taught only once, even though the “once” might be a good slice of class time.

**A Self Help Worksheet:**

Decide on a goal for one of the exercises:

Exercise: __________________________

a. Expectation: ________________
   (What do you expect the class to do?)

b. Objective: ________________
   (Why are you teaching this item?)

c. Future ballet exercises or steps that will be built upon this exercise:
   ____________________________

It helps to know why you are teaching each item in your class. If you do not know why, then your teaching will not connect as well into the total picture of ballet instruction.

**Put Meaning and Purpose Into Your Plans.**

Example: Why are we teaching “exercises for feet” at every level from the 3 year old class to Ballet 2?

Is there a logical increase in difficulty from grade to grade? Is there an eventual goal to be achieved with the students from these exercises? Will the goal be completed upon completion of Ballet 2? Or will it need further reinforcement in the higher grades?

Suppose we teachers become “bored” with doing these foot exercises. Can we dress them up by doing variations on them? Will the changed exercises still accomplish what we want for the students? Or will it confuse the students, and the original goal become sidetracked, or lost?

If the teacher understands the reasons for the item being taught, she can do creative variations on it without losing sight of the purpose.

**Focus on the Students**

Demonstrating is a part of teaching, but teachers should not try to be “dancers” in the dance class.

The teacher’s focus needs to be outward, on the progress of the students.

A dancer’s focus is, of necessity, inward, towards self-improvement and self-expression, self-entertainment. You cannot be both performer and teacher at the same instant.

Teachers who focus on the students rarely become bored. Seeing the students catch on, improve, progress, and grow in the art of dance can be very exciting. To see a student with coordination problems begin to overcome even one difficulty can be very rewarding. To realize that you as a teacher have succeeded in bringing this about is gratifying.

**Teaching and Learning are a Partnership.**

Help students to understand a tiny bit about why they are doing what they
are doing. Give them reasons for doing things, reasons that mean something to them.

For example, five year olds won’t understand about “not being ready for pointe shoes”. Tell them that standing on those soft little toe bones will bend them out of shape, and make ugly feet! Those ugly feet won’t fit into the toe shoes when they are twelve! Little girls don’t like the idea of being ugly. Relating what you want them to do to their inner value system of wanting to be pretty makes it more likely that they will cooperate.

In a teenaged class, keeping the hips level is a problem. Tell them that the side abdominals are not designed to lift the leg in second position or in arabesque. When a muscle does a job it isn’t designed to do, it gets bigger. So, if they don’t keep their hip bones in place, they will wind up with a fat waistline!

Motivation that works with all ages: connect what you want them to learn or do with something that is important to them, and they will be more likely to work with you, and to teach their own muscles to dance correctly.
Teaching Notes for Classical Ballet 2

Creating a Class

Warm up activities, one or two:

a. A basic locomotor enchainement in the circle, to get the whole body warmed up.
b. A floor exercise from the earlier grades.
c. Something gentle facing the barre: use of feet, demi pliés and rises, etc.

Demi and Grand Pliés, facing the barre.

Example:

<p>| | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>1-2</td>
<td>Demi plié &amp; straighten in 1st.</td>
</tr>
<tr>
<td>3-4-5-6</td>
<td>3/4 plié &amp; straighten in 1st.</td>
</tr>
<tr>
<td>7-8</td>
<td>Hold, or rise &amp; lower in 1st.</td>
</tr>
</tbody>
</table>

About Grand Pliés:

1. Do not use grand pliés in 3rd until those in 1st & 2nd are correct and secure for several months.

2. Do not do full grand pliés with children under 9, or those who have had less than six months of ballet, or those whose strength does not permit them to time the rising of the grand plié correctly.

3. In teaching the grand plié, use the 3/4 plié for several weeks, then gradually have them go deeper, until they have the strength to maintain placement all during a grand plié in 1st, going low enough that the thighs are almost parallel to the floor, but not quite, and never beyond.*

Rules for Grand Pliés

*1. Hips must remain above knees for correct use of muscles in grand pliés, and to avoid knee damage.

2. The shape and placement of the pelvis should not change at any time during the plié, both demi and grand.

3. Legs must be somewhat warmed up before doing grand pliés.

4. If a student complains of grand pliés hurting her legs, then she must only do demi pliés, but can practice them at the slower timing of the grand plié.

5. The correct foot to leg alignment taught in earlier grades must be maintained at all times.

Battements Tendus en Croix

Recommended as a first exercise, facing the barre:

Two devant, two a la seconde.
Repeat with other leg.

Learn that from first position, you extend to an open fourth; from third position, you extend to the closed fourth. Open fourth is used for all leg positions off the floor, and for all ronds de jambes a terre.

Work for accurate positioning, even turnout, and correct centering of
weight over the standing leg. Center the hips carefully; they should not “follow the leg” during a battement tendu.

An understanding of how to close to third front, and third back from second will need to be learned. The movement is a V shape, not a straight line, and most students will need some “hands on” help with the correct pathway for the foot to take.

For illustrations of this, see “Ballet Is Spoken Here” Book 1, Chapter Five.

**Rules for Battements Tendus:**

1. All five toes must brush the floor when the foot moves out of 1st, 3rd, or 5th, and when it returns. This needs to happen in all three directions: devant, derrière, a la seconde.

2. Posture habits and weight placement will be affected more by this exercise than any other, so it is very important that the weight (hips) is exactly centered over the standing leg, and that the standing leg is turned out to the student’s ability, but not further, and that each leg is turned out the same amount.

3. The metatarsal joint needs to be used correctly at this level, to prepare the feet for more advanced work in allegro, and for the strength and alignment needed for pointe work later on.

*Students need to realize that the feet are supposed to work in this way every time, regardless of the speed of the exercise, and regardless of where the foot ends up. (Tendu, glissé, grand battement, retiré, etc.)

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**Battement Glissé**

**Common Problems:**

1. Keeping the weight over the standing leg.
2. Finding their true second position with the lifted leg.

Second position off the floor will be a bit more forward than a tendu for most students, due to lack of strength. As the year progresses they will get stronger and be able to gradually bring the leg further back into second position.

Watch that they are not using the muscles in the upper gluteal area or the back or side of the waist to lift the leg. Emphasize that it feels as if you are lifting the leg from underneath the thigh, and turning it out within the hip joint. Actually, it is not the muscles underneath that lift—but it usually feels this way when the correct muscles are working.

**Rule for Battement Glissé:**

Correct muscle use in lifting the leg to the student’s “2nd position” is far more important than the exact location in space. Strengthening the correct muscle groups is the goal!

Incorrect use of muscles now will become a permanent and serious fault in more advanced work, in grand battements and développés, and all allegro work involving second position.
The slow, careful, correct learning of the battement glissé to 2nd is a foundation for all future work involving Second Position en l’air!

**Rond de Jambe a Terre**

An idea for introducing this movement: extend to a battement tendu devant from first position, move to a tendu in second, then close into first position and hold the 4th count. Next, do a forward bending port de bras and recover in four counts. Extend to a tendu derrière, move to 2nd, close 1st, then finish with a rise and lower in 1st. Repeat.

Teach and use the “rag doll” action—the relaxed and rounded back version—for all forward body bends. “Flat backs” are not used in ballet anymore because they are damaging to lower backs, and often cause incorrect body placement for arabesques and pointe work.

**Introduce Petit and Demi Retirés, Rises, and Relevés, facing the Barre**

1. Facing the barre, do two petit retirés in the side position, then a slow 1/4 pointe rise & lower. Repeat with other leg. Be sure the weight is shifted over the standing leg for the retirés.
2. Repeat with demi retirés.
3. Teach the petit and demi retirés devant and derrière, and the demi-pointe rise.

Students can learn the terminology associated with retiré (the position), and passé (the movement) by giving them simple enchainements facing the barre. Refer to “Ballet Is Spoken Here!” for illustrations of these positions, and ways to help them learn the terminology.

Use only one or two new items per enchainement. Review, reinforce, and associate the terms with as many other things done in class as possible. This helps their memory.

**Grand Battements Devant and a la Seconde:**

For the first exercises, try two front and two side, done in four counts: point, lift, point, close.

Side grand battements are usually learned best facing the barre until they understand the feel of the correct position. It is a continuation of the glissé.

It helps control and placement to do Grand Battements in four counts, as above, or in three movements (lift, point, close, hold).

Keep the height low enough to allow correct placement and equal turnout of both legs. Repeating the Grand Battements in the center can help placement and balance.

**Sautés, Changements, Échappés Sautés, facing the Barre**

Basic jumps facing the barre enable students to use their turnout more correctly, and to build strength for
landing in the turned out position.

Classical Ballet 2 students need to jump to develop leg strength so they can have beautiful jumps. Legs should be correctly stretched and turned out in the air, with knees matching feet when landing.

Practice sautés in first, second, and third, and echappés and changements. Echappés should be learned in both first and third positions, but not to fourth just yet. Jumps in fourth are not recommended for this grade.

Students sometimes have a problem with “popping heels” on landing from jumps. This is caused by an incorrect use of the lower leg muscles. The calf muscles must relax as they land and go into the demi plié. The shin muscle is the one that does the demi plié. If the calf muscles tighten on landing, the heels will pop off the floor.

An exercise to correct this: facing the barre do a demi plié, hold the plié and lift the toes off the floor. Lower the toes, straighten. Repeat. This trains the shin muscle to be active in the demi plié.

Petit Jetés

Introduce them facing the barre. Teach them as a variation on the spring points.

Preparing for Pirouettes

Facing the barre: point to 2nd, close and demi plié in third front, rise or relevé, lifting the leg to pirouette position, close to 3rd back with demi plié. Repeat with other leg.

Students will need a lot of practice in centering their weight, keeping hips level, especially on demi pointe. Take the time to practice the actual pirouette preparation without music. Have them take hands off the barre for a moment to check their balance.

After the Barre

Students enjoy a chance to move, and relax after the stress and concentration of the barre: give some floor exercises, gallop and polka enchainements, running and posing on the diagonal, etc.

Port de Bras

Take the time to show and have them practice the path of each arm separately. Then put them together. This helps. Occasionally review port de bras from earlier grades, or give “free” port de bras.

Review Spring Points, Gallops, Polkas, etc.

For warmups, or a rest after the barre, create fun enchainements with these and other steps from previous grades. Keep the steps appropriate to the music: 2/4 steps need to be done with 2/4 rhythms, and 3/4 steps with 3/4 rhythms.
Music and Choreography

Continue their education in the basics of choreography. They can understand stage patterns, variety in movement, rhythm and speed, etc.

They will enjoy working with a partner or in small groups to create their own enchainements. Give them a “start”: one or two steps that must be included.

Order of Difficulty in Learning

Correct Placement

Easiest place to learn: facing the barre. Second easiest place to perform correctly: surprisingly, this is in the center!

The hardest place to perform correctly is sideways to the barre. Leave this until they seem well placed most of the time.

Finally

Muscles are still somewhat soft, and classical ballet is difficult. Joints and bones are not fully formed until about age 14-16. Therefore, it is best to not put legs on the barre, and not do any falling down into splits. Injuries are all too common from these activities.

Don’t have them stand too long on one leg. Keep the class fun. Keep the reminders and improvements simple. Repeat concepts a lot. Help them feel the correct positions. Use patience.

Give informal mini exams on the things you think you have taught them.

Reteach, repeat, give positive comments, praise for efforts to improve. Above all, don’t just “tell”. They often have no idea what these strange concepts and words really mean in terms of how they and their muscles feel until they somehow can actually experience it.

Enjoy your students! Enjoy their progress! They are a wonderful age to work with!
Artistic Principles and Classifications

A. Karsavina’s Analysis of Ballet Movements (1953)

1. The positions and poses and main steps are like the pearls in a fine necklace.

2. The connecting steps are the string which holds the pearls together—it must be strong and secure if the pearls are to be brilliant and not lost.

B. The Seven Movements of Dancing

This classification method is often attributed to Cecchetti, but it actually began with John Weaver in 1723. He listed four basic movement categories: bend, stretch, raise, turn.

In 1760 Noverre added three more: jump, dart, glide. Students are often asked to think of examples of each type of movement.

Supposedly all movements in ballet can fit into one or more of these categories. Remember that these terms do not refer to any particular exercise, step or movement, but are merely categories of movement.

1. Plier—to bend.
2. Etendre—to stretch.
3. Relever—to rise.
4. Sauter—to jump.
5. Elancer—to dart.
6. Glisser—to glide.
7. Tourner—to turn.

C. Petipa’s Vocabulary of Steps

One idea per classification is included as an example of this teacher’s approach to the art of ballet.

1. Preparatory Steps—“To be a preparation or provide a link between one movement and the next.” (Quotes are from the Petipa Archives). Rules of classical ballet are applied. As an enchainment begins, the dancer must be aware of the flow of movement to come, and align head, arms, etc. to promote that flow.

2. Petite et Grande Elevation—“To add lightness, depth and breadth to the dance.” Jumps occupy space, and move in a direction. Jumps have port de bras: raising the arms with the jump enhances the lightness of the jump.

3. Grande et Petite Batterie—“To add brilliance and sparkle, even wit.” Petit battements are considered the basis of the batterie.

4. Port de Bras—“To lend continuity to the flow of line, help to give impetus to the movement and complete the total pattern of the steps.” Arms convey style as they frame the head. Arms also have the function of assisting the dancer to maintain balance.

5. Pirouettes—“To add speed and excitement”. The word pirouette was
originally a term used to describe a turn in place by a horse. This reminds us that the first ballets in France and Italy were “horse ballets”. Pirouettes are often used to give emotional content to a dance.

6. **Poses** (Arabesques and Attitudes)—“To become the highlight or finishing point of an enchainement or dance.” In Petipa’s choreography, a pose is struck and held to give the audience time to admire the balance of the dancer. Fokine, by contrast, had his dancers move through the poses (i.e. Les Sylphides).

7. **Pointes**—“To add the finishing touch to the whole picture”. Bourvonville had criticized Petipa’s choreography, accusing him of using technicalities and effects in place of artistry. Petipa’s “Sleeping Beauty” was his answer to this criticism. A great variety of artistic effects is created with the choreographic vocabulary in this ballet (i.e. the six fairy solos in the Prologue).

Note: One must remember that pointe work is not the finishing touch for the male dancer! Petipa only choreographed for the ballerina. Most of his male dancers, Cecchetti included, had to do their own choreography!

**D. Elements of Artistry**

As defined by Sandra Noll Hammond (Beyond The Basics, Mayfield Publishing Co., 1982)

1. Rhythm
2. Shape
3. Space
4. Dynamics
5. Sustaining the Image
6. Economy of Movement
7. Embellishment of Movement
8. Three Dimensional Image
9. Neglected Basics (locomotor steps)
10. Use of the Eyes

**E. The Seven Basic Principles of Classical Ballet**

Defined by Ninette de Valois, expanded by Joan Lawson. (Ballet Class, Principles and Practice, Theatre Arts Books, NY, 1984.)

The Rules of Classical Dance were first set down definitively by John Weaver, 1723. Each generation has had its great teachers of ballet who have added insights and details to these rules and principles.

1. **Standing Correctly**
   - Tail down, spine up.
   - Shoulders & hips face same direction.
   - Shoulder blades flat.
   - Weight balanced on the triangle of the foot.
   - Head erect and centered.
   - Body centered over pelvis.

2. **Turning Out**
   - Legs rotate from hip socket, feet follow.
   - Knee remains in natural alignment with leg and foot, whether bent or straight.
   - Ankle joints must flex and extend in line with the knee joints—no inversion or eversion.
3. Moving Correctly

- Each body part needs to be in the natural relationship to all others, and to the dancer’s center of balance.
- Eyes and head lead the movements; arms and shoulders, body, legs and feet follow.

4. Balance

a. Opposition: the leg in front is balanced by the opposite arm coming forward.

b. Epaulement:
   - Natural—the leg in front is matched by a slight forward movement of the same shoulder.
   - Opposition—the opposite shoulder moves slightly forward.

c. The weight is evenly distributed throughout the body, using the least amount of energy for the balancing as is possible.

d. Principles for the Body
   - Shoulders & hips face the same direction and are level, except where use of correct muscles and body structure determines otherwise.
   - Where hips face determines the direction the body is facing.
   - Nothing must inhibit the breathing.

5. Basics of Classical Technique

a. The Head:
   - Head moves independently, and leads movements of the body.
   - Eyes look front.

b. Feet and Legs:
   - Legs can stretch or bend.
   - Heels make contact with the floor as movements start, and as they end.
   - Movements pass through the center of the leg and the longitudinal center of the foot.

c. Principles for Arms
   - A continuous flow of arm movements brings life and artistry to port de bras.
   - Arms do not go behind the shoulders.
   - Arms are rounded for the basic positions.
   - Arms do not cross the center line of the body, unless expression dictates otherwise.
   - Arm movements should be sensed throughout and coordinated with the movements of the entire body.

d. Principles for the Body
   - Shoulders & hips face the same direction and are level, except where use of correct muscles and body structure determines otherwise.
   - Where hips face determines the direction the body is facing.
   - Nothing must inhibit the breathing.

6. Transferring Weight

- The entire body weight must go to the new supporting leg, moving through the center of balance.
- Dancer must be completely balanced against gravity all through the movement.
- Three of the five basic jumps contain a transfer of weight while in the air:
  - Sissonnes—2 to 1
  - Assemblés—1 to 2
  - Jetés—1 to the other
- Arms and feet move from one
position to another through first position whenever practical.

7. Coordination

Noverre stated: “Accuracy in classical dance is what matters, and if there is to be accuracy then there must be unity and discipline. Only then will there be coordination.”

Another author says that if all the other principles are present, coordination will not be a problem.

I would suggest that without a solid foundation of natural coordination, the other principles would be very difficult to perform.

About Coordination

Lawson assumes that if the other principles are in place, coordination will be there as well. I feel that what actually happens is that if natural coordination is present, the technique and other artistic skills can be learned.

Coordination in students must be there before technique can be taught, and skills learned. The usual age for natural coordination to form is from age two to age seven. When coordination is slow to develop, movement activities based on the principles taught in Ballet Arts For Young Children need to be included to help students “catch up”.

Without a thorough development of natural coordination and kinesthetic awareness, ballet technique cannot be taught very successfully. Physical training and sports specialists all recognize that skill training in any movement activity is counterproductive when attempted before before the fundamental movements and a foundation of natural coordination is present in the student.

It is interesting to note that the Kirov school does no ballet center work the first year, (age 9-11). The students practice marching, gallops, polkas, and other natural movements that encourage coordination.

Students often like to play on trampolines. They need to know that this is not helpful for ballet or for basic coordination. On the trampoline or mini tramp, the legs are used in exactly the opposite way from what nature intended. So, it actually has a negative effect on coordination, and on the correct muscle use for ballet.

In ballet, and other skills involving jumping, the leg muscles strengthen and learn to act as the shock absorber on landing. On the trampoline, the trampoline acts as the shock absorber, and the legs do not learn to do that.

If students play on a trampoline, then after a rest, or later in the day, they should also do that many jumps on the ground or floor, so the legs can strengthen their ability to absorb the landing.

Summary

There are two ways of defining ballet movements: the technical names which
give the exact movements that are wanted, and a means of describing the artistic effect that is wanted. Speaking the language of one's technical craft is important. But artistry can only be taught through the use of artistic descriptions.

Both ways of defining ballet movement are important to a good teacher—one cannot do one's best when one is at a loss for words to describe what you are trying to teach!

Permanent learning must involve as many of the senses as possible—seeing, hearing, thinking, moving, feeling, etc.
II. In the Classroom

Classwork For Classical Ballet 2 ................................................................. 23
Dances .............................................................................................................. 33
Classical Ballet Principles To Review and Improve .............................. 39
Expectations and Movement Vocabulary .................................................. 41
Teaching Ideas ............................................................................................... 43
Classwork For Classical Ballet 2

I. Warm up

1. Polkas, Gallops
   a. Forward polkas in a CCW circle, with or without partner.
   b. Forward gallops (4 with each foot, alternating) CCW circle, with or without partner.

2. Review the positions of the feet. Check to see that correct amount of turnout is used by each student; turnout of feet must match knees.

3. Floor Exercise

   Sitting tall, legs straight in front, hands on floor next to hips.

   | 1-8 | Flex and extend feet (ankles) four times. |
   | 1-8 | Turn legs out, in, out, in, out and stay. |
   | 1-8 | Lift R leg 6 inches, lower, repeat with L leg, R, L. |
   | 1-4 | Lift arms overhead, then fold body and head forward over legs, using all four counts to bend forward as far as is comfortable for each individual student, hands reaching towards ankles. |
   | 5-6 | Stay. |
   | 7   | Lift body to sitting position, arms overhead. |
   | 8   | Lower arms to side, relax. |

II. Barre

4. Pliés in 1st position, facing the barre, working towards a grand plié. Use the 3/4 plié for about six to ten weeks to build strength at that level, then introduce the grand plié.

   | 1-4 | 2 demi pliés. |
   | 5-8 | One 3/4 plié in 1st. |
   | 1-8 | Repeat. |
   | 1-8 | Repeat. |
   | 1-2 | Lift R arm to 5th and bend sideways to left. |
   | 3-4 | Straighten and return R arm through 5th to barre. |
   | 5-8 | Repeat side bends the other way. |
5. Battement Tendus from 1st

a. Sideways to the barre, hand on waist at first; later use demi 2nd. Teach the centering of the weight over the supporting leg: hips will shift to accomplish the centering of weight from two feet to one foot, etc. Be sure they use the metatarsal joint: “stretch arch, stretch toes, relax toes, relax arch & close.” All five toes are in contact with the floor until the final stretch of the toes.

<table>
<thead>
<tr>
<th>1-6</th>
<th>3 devant.</th>
</tr>
</thead>
<tbody>
<tr>
<td>7-8</td>
<td>Rise and lower in 1st (elevé).</td>
</tr>
<tr>
<td>1-8</td>
<td>Repeat to 2nd.</td>
</tr>
</tbody>
</table>

b. Facing the barre. Be sure the hips stay square to the barre, and the turnout of the working leg is equal to that in the supporting leg. We want to build a secure foundation for more advanced technique in years to come. Turnout needs to be equal in both legs at all times. This gives a more correct muscle balance, without which advanced technique is impossible. Use the metatarsal joint, all five toes brushing to the final pointing of the foot.

<table>
<thead>
<tr>
<th>1-6</th>
<th>3 battement tendus derriere.</th>
</tr>
</thead>
<tbody>
<tr>
<td>7-8</td>
<td>Rise and lower in first position, weight centered.</td>
</tr>
<tr>
<td>1-8</td>
<td>Repeat with the other leg.</td>
</tr>
</tbody>
</table>

6. Battement Glissé (or Battement Degagé)

Facing the barre, in first position. Teach the sharp, staccato feel of the glissé. They need to feel the difference between slow, connected movements and sharp quick movements that hold a position slightly before closing.

<table>
<thead>
<tr>
<th>1-6</th>
<th>Three battement glissés with right leg to 2nd closing 1st.</th>
</tr>
</thead>
<tbody>
<tr>
<td>7-8</td>
<td>Shift weight to the other leg.</td>
</tr>
<tr>
<td>1-8</td>
<td>Repeat with left leg, then center weight over both feet.</td>
</tr>
</tbody>
</table>

7. Retirés (to the demi retiré height) facing the barre.

<table>
<thead>
<tr>
<th>1-2</th>
<th>Lift, lower, quick and sharp, like the glissés.</th>
</tr>
</thead>
<tbody>
<tr>
<td>3-4</td>
<td>Repeat, same leg.</td>
</tr>
</tbody>
</table>
5-6  Lift slowly to the demi retiré position
7-8  Lower and close, slow and smooth.
1-8  Repeat with other leg.

8. Rond de Jambe a Terre

Sideways to the barre, hand on waist so they can concentrate on this new kind of movement. Learn en dehors only for several weeks, then try it en dedans. From First Position to an Open Fourth Position uses and strengthens the turnout muscles. (Ronds should not be done to the crossed fourth because the turnout muscles cannot work as well once the leg crosses infront of the body. Try it—move your foot slowly from the open fourth to the crossed fourth, and you can feel the outward rotators letting go.)

1  Extend R foot to open 4th devant.
2  Move R foot with a circular movement to 2nd.
3  Move R foot with circular movement to open 4th derriere.
4  Close smoothly into 1st position, flexing ankle as needed; maintain equal turnout in both legs.
1-8  Repeat twice more.
1-2  Bend upper body towards barre, arm moving through 2nd to 5th
3-4  Straighten body and return arm through 2nd to bras bas.

9. Learning Fondus

Facing the barre in 3rd.

1-4  Lift front foot & fondu, replace & straighten.
5-8  Lift back foot & fondu, replace & straighten.
1-4  Repeat devant.
5-8  A slow battement tendu to 2nd with the front foot, closing back.
1-16  Repeat, starting with other leg (which is now in front).
10. Grand Battements
   a. Devant. Sideways to the barre, hand on waist.
      
      |   | From 3rd: 3 devant in 3 movements (lift, tendu, close, hold). |
      |---|---------------------------------------------------------------|
      | 1-12 | From 3rd: 3 devant in 3 movements (lift, tendu, close, hold). |
      | 13-16 | Rise & lower (élevé). |
      | 1-16  | Repeat with same leg. |
      |       | Turn to other side to do other leg. |
      
      b. To second position, sideways to the barre, hand on waist
      c. Derrière, facing the barre.
      d. To attitude devant

11. Relevés
   Facing the barre.

   a. 1-16 8 relevés in 1st position.
   b. 1-16 8 relevés in 2nd position.
   c. 1-8 3 in first, tendu to 2nd and lower.
   d. 1-8 3 in 2nd, point and close to 1st.

12. Preparation for Pirouette

   1-2 Lift front foot to pirouette position.
   3-4 Rise & hold, center weight.
   5-6 Arms to 1st position & balance.
   7 Close to 3rd back with demi plié, hands on barre.
   8 Straighten & adjust distance from barre.

13. Port de Bras at the Barre
   Stand sideways to barre, arm starts bras bas (5th en bas).

   1-2 Outside arm lifts to 1st (5th en avant), opens to 2nd.
   3-4 Relax head and body forward, arm lowering towards feet, back is relaxed and rounded naturally.
   5-6 Lift body to standing position, rolling up from lower back, to waist, bringing head up last, arm to 1st
   7-8 Turn to the other side, opening other arm to 2nd, lowering to bras bas
   1-8 Repeat on other side.
III. Center

1. On the diagonal, as a rest from the barre, start at the UL corner

This can be done individually, as partners, or in groups. If partners or groups, spacing must be kept throughout the run. With partners or groups, they could create their own group picture for counts 9-12.

| 1-8 | Run forward, arms lifting at sides, end on R foot, arms diagonally up, L foot pointed back, look up. |
| 9-12 | Hold. Next set of dancers starts on count 9. |
| 13-16 | Run to UR, ready to start on the other diagonal. |

2. Review the positions of the arms, and the positions of the head.

3. Port de Bras

Start en face, right foot in front, third position.

a. Full Port de Bras

| 1-2 | Full port de bras to 5th & look up to R. |
| 3-4 | Lower to 2nd. |
| 5-6 | Lower to bras bas. |
| 7-8 | Chassé to 2nd, and close other foot in front. |
| 1-8 | Repeat to other side. |

b. Creative Port de Bras

To be created by the teacher. Later, students can create their own, fit it to the music, then show it. This can be done individually, with a partner, or in small groups. With partners or group, the port de bras should show an awareness of the other dancers, and spacing with them.

c. Arms for Arabesque

| 1-2 | Lift arms to first position. |
| 3-4 | Open to first arabesque. |
| 5-6 | Change to 2nd arabesque. |
| 7-8 | Lower to bras bas |
|     | Repeat, using other arm forward in the arabesque |
d. Transition Practice for Use of Arms in Allegro

Use a 3/4 music with fairly slow tempo.

<p>| | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>1-2</td>
<td>Low 1st, 1st</td>
</tr>
<tr>
<td>3</td>
<td>2nd</td>
</tr>
<tr>
<td>4-4</td>
<td>Quickly sweep through low 1st, 1st, 2nd.</td>
</tr>
<tr>
<td>5-8</td>
<td>Slowly lower to bras bas.</td>
</tr>
</tbody>
</table>

4. Stage Directions

Use third position of the feet, and demi 2nd arms.

<p>| | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>1-4</td>
<td>2 battement tendus devant to croise (face DR, and tendu L to DR).</td>
</tr>
<tr>
<td>5-8</td>
<td>2 battement tendus croise derriere.</td>
</tr>
<tr>
<td>1-8</td>
<td>Walk to another place in the room, facing DL with R foot in third, front.</td>
</tr>
<tr>
<td>1-8</td>
<td>Repeat the tendus with the other foot.</td>
</tr>
<tr>
<td>1-8</td>
<td>Walk back to starting place.</td>
</tr>
</tbody>
</table>

Repeat, using different stage directions.

5. Pirouette Practice

Arms are 2nd, 3rd ordinaire, first: hold arms in first for the finish. Students can use arms, or hold hands on waist or in 1st. Can do the preparation without turning, or can try turning. Boys can turn from 2nd.

<p>| | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>1-2</td>
<td>Point to 2nd, plié 3rd front.</td>
</tr>
<tr>
<td>3-</td>
<td>Relevé &amp; turn en dehors, placing front foot retiré devant.</td>
</tr>
<tr>
<td>4-</td>
<td>Close 3rd back with demi plié.</td>
</tr>
</tbody>
</table>

6. Diagonal Walking Turns

No arms at first, just spotting with hands on waist, or demi 2nd, or in 1st. Learn on the whole foot, or with heels slightly lifted. Use this step to teach spotting. Do not use arms yet, as this will overload the concentration, and the head and feet will not be learned as well. Learn feet and head very well, for about three months. Add arms last, after the turns are securely learned. Some dancers will be strong enough to try demi pointe.
7. Soutenu Turns

The “Step Cross Turn” presented in “Ballet Arts For Young Children” Level 3 is an introduction to the soutenu turn.

1. Step R to 2nd, with fondu, leaving L leg extended along the floor.
2. Swing L leg en dedans, toes just brushing the floor, to 4th devant.
3. Quickly rise on both feet to soussus (relevé in 5th).
4. Finish the turn with a demi detourné.
5. Lower into 5th demi plié.

8. Classical Walks

Walk on the diagonal. One or two at a time. Use port de bras when walks look good.

1-3 3 walks.
4- Then hold with one foot tendu back, arms demi 2nd.
5-8 Repeat starting with other foot.

9. Arabesque Practice

When placement and balance are secure, lift the leg higher, and begin to stretch the side arm back by turning the shoulders slightly. See page 57.

1. Point R forward, arms 1st.
2. Step forward on R with L pointed back.
3. Open arms to 1st arabesque (arms side & front).
4. Carefully lift L off floor a few inches.
5-6 Lower & close to 1st, bringing arms to bras bas.
7-8 Demi plié & straighten.
1-8 Repeat on L.

10. Glissades

Should be learned at the barre, then tried in the center.

1. Demi plié.
2. Reach to 2nd.
3. Transfer weight quickly with a slight rise, & close.
4  Straighten knees.
5-8  Repeat with same leg.
9-16  Repeat exercise with other leg.

11. Sautés

Should be learned in 1st, 2nd and 3rd.

<table>
<thead>
<tr>
<th>Count</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>1-8</td>
<td>8 sautés in 1st position.</td>
</tr>
<tr>
<td>1-4</td>
<td>4 side gallops to R.</td>
</tr>
<tr>
<td>5-8</td>
<td>4 claps.</td>
</tr>
<tr>
<td></td>
<td>Repeat, doing the gallops to the L.</td>
</tr>
</tbody>
</table>

12. Changements and Echappé Sautés

For learning, do each step by itself at first. Then use an easy enchainement of 8 counts, such as:

<table>
<thead>
<tr>
<th>Count</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>1-2</td>
<td>Echappé to 2nd, changing feet.</td>
</tr>
<tr>
<td>3-4</td>
<td>Two changements.</td>
</tr>
<tr>
<td>5-8</td>
<td>Repeat.</td>
</tr>
</tbody>
</table>

13. Soubresauts & Changements

Learn each step individually, doing 8 at a time. Then, try an enchainement of 8 counts, such as:

<table>
<thead>
<tr>
<th>Count</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>1-4</td>
<td>Four soubresauts, right foot front in third.</td>
</tr>
<tr>
<td>5-7</td>
<td>Three changements.</td>
</tr>
<tr>
<td>8</td>
<td>Straighten knees &amp; demi plié.</td>
</tr>
<tr>
<td>1-8</td>
<td>Repeat, starting with left foot front.</td>
</tr>
</tbody>
</table>

14. Spring Points & Petit Jetés

The petit jetés can be devant or derriere, but all need to be the same in a single sequence. If feet are alternated, it becomes coupe sauté.

a. 2 sautés, 2 petit jetés.
b. 2 sautés, 2 spring points.
c. 4 petit jetés, pas de bourree under to one foot, ready to repeat with other foot.
15. Attitude With Hops

Arms are demi 2nd, or 3rd opposition. Repeat the exercise on the other side.

<table>
<thead>
<tr>
<th>Step</th>
<th>Movement</th>
</tr>
</thead>
<tbody>
<tr>
<td>1-2</td>
<td>Step R to 2nd, hop in front attitude.</td>
</tr>
<tr>
<td>3-4</td>
<td>Step L to 2nd, hop in front attitude.</td>
</tr>
<tr>
<td>5-6</td>
<td>Step R to 2nd, hop in front attitude.</td>
</tr>
<tr>
<td>7-8</td>
<td>Step L to 2nd, curtsey.</td>
</tr>
<tr>
<td>9-16</td>
<td>Repeat all.</td>
</tr>
</tbody>
</table>

16. Learning Jeté

Learn the ordinary jeté—the jeté with a brush—at the barre before trying it in the center.

17. Pas de Chat

This is a special kind of jeté! Practice with arms and feet in third.

a. 1  Fondu on front foot and lift back foot to demi retiré derriere.
    2  Reach that foot out a few inches and jump onto it, lifting the front foot to demi retiré devant.
    3  Lower the front foot to third, demi plié.
    4  Straighten both knees.

b. 1  Demi plié.
    &a2 Pas de chat.
    &a3 Pas de chat.
    4  Straighten, hold.

c. 1  Glissade derriere.
    2  Pas de chat.
    3  Pas de chat.
    4  Changement, ready to go the other way.
18. Learning Assemblé

Learn it facing the barre first.

<table>
<thead>
<tr>
<th></th>
<th>Demi plié in 3rd, with R foot in back.</th>
</tr>
</thead>
<tbody>
<tr>
<td>2</td>
<td>Brush back foot (R) to 2nd, a few inches off the floor.</td>
</tr>
<tr>
<td>3</td>
<td>Jump, bringing legs together and landing in demi plié with R foot in front. Both feet must land on the floor at the same time for it to be an assemblé.</td>
</tr>
<tr>
<td>4</td>
<td>Straighten knees, ready to repeat with the L foot.</td>
</tr>
</tbody>
</table>

19. Petit Sissonne

Jump from both feet in 3rd position, landing on one foot with the other one petit retiré devant or derrière. When this one is learned, they know a jump from each of the five families of jumps: sauté, temps levé, jeté, assemblé, sissonne.

20. Reverence

Sometimes it’s fun to let them make up their own.
**Dances**

**Le Corsaire**

Costume Suggestion: purple leotard, two layer 12” chiffon skirt gathered to a sequin waistband, ruffle at neck, purple & silver sequins.

This dance contains some steps not listed in the classwork. You will need to start teaching these extra steps several weeks ahead of teaching the dance.

Begin stage L, two rows of three dancers.

<table>
<thead>
<tr>
<th>Step</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>Step 1</td>
<td>Enter straight across stage with Polka turn R, three spring points, all done twice. End facing front of stage, weight on L foot.</td>
</tr>
<tr>
<td>Step 2</td>
<td>Step hop on R with L in attitude devant, step hop on L, prepare with R &amp; pirouette en dehors to R from 5th. Repeat starting R.</td>
</tr>
<tr>
<td>Step 3</td>
<td>Step diagonally forward on R, sauté in 1st arabesque, then pas de basque back on L (step ball change, with the “ball” part in 3rd position front). Do this 3x, then a soutenu turn R (step forward or side on R foot, fondu, sweep L foot into 5th front and rise in 5th, turn on both feet).</td>
</tr>
<tr>
<td>Step 4</td>
<td>Repeat this step starting L.</td>
</tr>
<tr>
<td>Step 5</td>
<td>Four petit jetés derrière, two “step-hops” turning to the R.</td>
</tr>
<tr>
<td>Step 6</td>
<td>Repeat Step 1, moving clockwise in a circle, to change rows.</td>
</tr>
<tr>
<td>Step 7</td>
<td>Step diagonally forward R on R in 1st arabesque a terre, and do port de bras through 5th with L arm.</td>
</tr>
<tr>
<td>Step 8</td>
<td>Step diagonally forward to same corner on L and port de bras with R arm. Shift weight to R foot and port de bras both arms bending forward with fondu. Bourrée turn to L with L arm in attitude, end en face in fifth position, hands on waist, R foot in front.</td>
</tr>
<tr>
<td>Step 9</td>
<td>Four changements with 1/4 turns R, two pas de basques. Repeat to other side.</td>
</tr>
<tr>
<td>Step 10</td>
<td>Four gallops diagonally forward R, 2 pas de cheval. Repeat to L, close L foot front.</td>
</tr>
<tr>
<td>Step 11</td>
<td>Moving to R: Glissade derrière, two pas de chats, rise and a full turn R on demi pointe. Repeat to L.</td>
</tr>
</tbody>
</table>
Step 9 Repeat Step 2.

Step 10 Two échappé sautés changes to 2nd, entrechant quatre. (Most students at this level can learn the entrechant. Call it a “double changement”, and they usually get the idea of what to do with their feet. It’s a lot of fun for them to learn it.)

Repeat this step.

Ending Bourrée turn to R for 8 counts, then move into final picture:

A & C On one knee facing slightly in, outside arm in attitude.

B On one knee facing front, demi 2nd.

D & F Arms fourth crossed with inside arm up, feet arabesque a terre, standing on inside foot.

E Soussus, arms fifth.

**Pineapple Rag**

Use “Pineapple Rag” by Scott Joplin, or any bright polka, 2/4 rhythm. This dance needs 128 counts plus introduction, and a possible tag for leaving the stage. Choreographed for six dancers, but more can be used, divided into three groups. Works best with an even number of performers.

**Intro**

R foot tendu devant, arms 3rd or 4th, L arm up or in front.

1-8 8 gallops in (4R & 4L), arms in 4th opposition, forming a circle, then grab hands facing into the circle.

1-4 Four side gallops to R.

5-8 4 petit jetés derrière (R, L, R, L).

1-4 Four side gallops to L.

5-8 4 petit jetés derrière (L, R, L, R).

1-4 Drop hands, soutenu turn R, arms 5th, step as shown, opening formation into a semi circle.

5-8 Walk 3 steps, finishing the semi circle, all end facing front, R foot tendu front, arms demi 2nd.

1-8 Port de bras to bras bas, 1st, 2nd, demi 2nd then grab skirt (or edge of tutu).

1-4 3 changements, soubresaut, holding skirts.

5-8 Glissade R, pas de chat R.

1-8 Make a group picture: Soutenu turn L into positions shown. Hold.
1-4 A’s step towards each other in front of B’s to 2nd, hop in attitude devant, arms 4th or 3rd opposition. Repeat L.

5-8 Step outward, soutenu turn, lowering to R knee, arms in 1st arabesque facing each other. B’s hold. C’s hold.

1-8 A’s hold.

B’s do the step hops & turn that A’s did above.

C’s hold.

1-8 A’s hold. B’s hold.

C’s do the step hops & turn.

1-8 All stand and run to places shown, facing partner, holding both hands. 4 side gallops around partner, ending sideways to audience.

1-8 Partner on stage R does point back with R foot, and lift to arabesque, hold, close. (Partner on stage L acts as a “buddy barre.”)

1-8 Partner on L does arabesque with L foot.

On last count, quickly assume dance position to do the turning polka with partner, CCW around the circle.

1-8 Four fast turning polkas, making two turns to R, progressing CCW. Be sure to spot!

1-8 Four more turning polkas, moving into a line at front of stage, feet in 3rd or 5th, R front, arms demi 2nd, facing DR. (For a larger group, use a staggered line.)

1-2 Point R foot front and lift R arm to 5th.

3-4 Classical bow: bend forward, bringing R arm down, along leg to ankle, then recover to position of ct. 2.

5-8 Hold for applause.

Tag Run off stage R, arms in arabesque position.

Rudolph

“Rudolph the Red Nosed Reindeer”, as played by the Boston Pops Orchestra.

**Preparation:** Start in a group, upstage left, facing downstage right.

8 slow cts Wait, L arm forward in 3rd, R foot pointed forward.

8 slow cts Shake jingle bells on wrist bands from side to side through 3rd position.
<table>
<thead>
<tr>
<th>16 slow cts</th>
<th>32 prances* forward to places scattered around stage, holding “reins.”</th>
</tr>
</thead>
<tbody>
<tr>
<td>Step 1</td>
<td>Arms in 2nd for this step:</td>
</tr>
<tr>
<td>4 slow counts</td>
<td>Step R, hop in front attitude; step L, hop in front attitude; step R and do 4 hops in front attitude.</td>
</tr>
<tr>
<td>4 slow counts</td>
<td>Reverse the step hops.</td>
</tr>
<tr>
<td>8 slow counts</td>
<td>Repeat the step hops on both sides.</td>
</tr>
<tr>
<td>Step 2</td>
<td>Song: “then one foggy . . . Santa came to say”</td>
</tr>
<tr>
<td></td>
<td>4 glissades turning in small circle to R, hands on waist</td>
</tr>
<tr>
<td></td>
<td>“Rudolph with your nose so bright”</td>
</tr>
<tr>
<td></td>
<td>2 changements, 3 changements</td>
</tr>
<tr>
<td></td>
<td>“Won’t you guide my sleigh tonight?”</td>
</tr>
<tr>
<td></td>
<td>2 changements, 3 changements</td>
</tr>
<tr>
<td></td>
<td>Repeat this step.</td>
</tr>
<tr>
<td>Step 3</td>
<td>Whip cracks, then 12 fast counts of interlude music, then you hear a line from “Jingle Bells”. This gives enough time for dancers to get into a circle holding hands, and to do 12 side gallops to the right. (CCW)</td>
</tr>
<tr>
<td></td>
<td>Music does another interlude. Run to this formation &amp; get ready to do chaînés to R.</td>
</tr>
<tr>
<td>Step 4</td>
<td>Music starts a “melody” here of sorts.</td>
</tr>
<tr>
<td>8 slow counts</td>
<td>1st line does three chaîné turns to R, step on R and point L in front. Others wait.</td>
</tr>
<tr>
<td>8 slow counts</td>
<td>2nd line follows while 1st line waits.</td>
</tr>
<tr>
<td>Step 5</td>
<td>Rudolph song starts again.</td>
</tr>
<tr>
<td>8 slow counts</td>
<td>All girls do chaînés to L, ending with R foot pointed (takes two lines of the song).</td>
</tr>
<tr>
<td></td>
<td>On next two lines of song, grab hands in a three way skaters grip and polka around the stage CCW.</td>
</tr>
<tr>
<td></td>
<td>16 polkas, end facing front, drop hands.</td>
</tr>
<tr>
<td>Step 6</td>
<td>On last part, do prances in place, arms 2nd, leaving just enough time for a final pose.</td>
</tr>
</tbody>
</table>

*Prances are little jumps from foot to foot, lifting free leg to a low front attitude. Sometimes called pony trots.*
Sailor Dance

Any 32 measure hornpipe tune, 6/8.

<table>
<thead>
<tr>
<th>Intro: 4 chords</th>
<th>Wait at upstage left, facing downstage right, arms folded, R foot pointed (efface).</th>
</tr>
</thead>
<tbody>
<tr>
<td>Step 1</td>
<td>“Reporting for duty”</td>
</tr>
<tr>
<td>1-12</td>
<td>6 polkas entering, arms folded; travel to center stage facing front.</td>
</tr>
<tr>
<td>13-16</td>
<td>2 heel springs, RL, jump to 1st, salute.</td>
</tr>
<tr>
<td>Step 2</td>
<td>“Smoothing out the sails”</td>
</tr>
<tr>
<td>1-4</td>
<td>4 side gallops R, arms in 2nd.</td>
</tr>
<tr>
<td>5-8</td>
<td>4 sautés in 1st (or 2 echappé sautés), arms 2nd.</td>
</tr>
<tr>
<td>1-8</td>
<td>Repeat to L.</td>
</tr>
<tr>
<td>Step 3</td>
<td>“Weighing the anchor”</td>
</tr>
<tr>
<td>1-4</td>
<td>4 walks back, diagonally R, pulling imaginary rope, hand over hand.</td>
</tr>
<tr>
<td>5-8</td>
<td>4 spring heels (R, L, R, L), holding rope in front.</td>
</tr>
<tr>
<td>1-8</td>
<td>Repeat towards upstage L.</td>
</tr>
<tr>
<td>Step 4</td>
<td>“ Reporting to the captain”</td>
</tr>
<tr>
<td>1-12</td>
<td>6 polkas circling to center stage, arms folded.</td>
</tr>
<tr>
<td>13-16</td>
<td>2 heel springs (R, L), jump to 1st, salute.</td>
</tr>
</tbody>
</table>

Spring Flowers

Music: a flowing 4/4 or 6/8. Prop: a flower garland about 2-4 feet long, or a small bouquet to hold in one hand, or a scarf.

<table>
<thead>
<tr>
<th>Intro: 1-8</th>
<th>Wait at stage R.</th>
</tr>
</thead>
<tbody>
<tr>
<td>1-4</td>
<td>Run to center stage, stop in 3rd arabesque a terre on L, garland draped in both hands, facing stage L.</td>
</tr>
<tr>
<td>5-6</td>
<td>Swing R foot over L and soutenu turn to face front, garland in front.</td>
</tr>
<tr>
<td>7-8</td>
<td>Step R, point L croise devant in fondu.</td>
</tr>
<tr>
<td>1-4</td>
<td>Step L, soutenu turn to L, step L, fondu, &amp; point R croise devant.</td>
</tr>
<tr>
<td>5-7</td>
<td>2 walks forward en face, kneel &amp; stretch garland on floor.</td>
</tr>
<tr>
<td>8</td>
<td>Arms lift to 5th as you stand.</td>
</tr>
</tbody>
</table>
1-2  Lower arms to 2nd, 4 quick spring points, tapping toes across the garland.
3-4  4 petit jetés, arms 2nd.
5-8  Kneel & pick up garland, stand in 5th, R foot back.
1-4  Glissade derriere, pas de chat, glissade, changement.
5-8  Reverse.
1-4  Run towards downstage center, stop in 3rd arabesque facing stage R.
5-8  Sway L, R, bourrée turn L.
1-4  Sway R, L, bourrée turn R, end facing DR.
3 chords  Kneel on R, hold flowers up; on final chord hug flowers to chest.
Classical Ballet Principles To Review and Improve

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

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

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

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

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

Back is lengthened, as to student’s ability.

Shoulders are centered above hips, not twisted, not pulled back. Shoulders should be relaxed, down at their lowest comfortable position.

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

Second Principle: Correct use of demi plié.

Students must gain the strength needed to use the demi plié correctly at this level.

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

Demi plié is a movement, not a position. The movement should fill the music.

Posture must not change during the plié.

Third Principle: Correct understanding and use of turnout.

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

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

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

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

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

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

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

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

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

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

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

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

Movements of the head do not involve the shoulders.

**Seventh Principle: Musicality.**

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

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

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

For Classical Ballet 2

The following skills are suggested as requirements inorder for the student to be passed to the next level of ballet:

**Barre Exercises**

Equal turnout on both legs at all times; accurate centering of weight over standing leg at all times; good posture during all exercises; ability to coordinate head positions on battement tendus. Student should use full ability of turnout in all barre exercises.

Demi plié, in first, second, and third positions, showing correct use of turnout, and correct foot to leg alignment.

Grand Plié facing the barre in 1st & 2nd, correct timing, consistent turnout, consistently good placement throughout the movement.

Battement Tendus in all directions, from 1st or 3rd, showing correct use of feet, correct centering of weight over the standing leg, and the use of even turnout.

Grand Battements Devant, and a la seconde in three counts, with correct use of feet; hips level, weight centered.

Exercise for pirouette, with rise or relevé, and with a balance, showing the feel of the pirouette preparation, the correct positioning of the legs and feet, and the correct centering of the weight, with hips absolutely horizontal.

**Center Work**

Basic Classical Port de Bras, showing accurate positioning, smooth movement filling the music, good eye line, classical line, and awareness of music.

Classical Walks with smoothness, control, and a natural feel. Must not wobble on held positions. It is a preparation for adage.

Sautés, Changements, Soubresauts, Petit Jetés, Ordinary Jetés, Spring Points, Echappés Sautés, Glissade, showing correct foot to leg alignment, good stretch of legs and feet in the air, good control of arms, a beginning of elevation, no sagging of hips, etc.

Enchainements, showing the blending of steps, a knowledge of terms, and care in learning the details of execution.

**Natural Movements**

Walk, Run, Skip, Gallop forward, Gallop to the side, Jump, Hop, Clap, Walking on demi pointe, Marching, Knee lifts, Polka Forward. Show a good feel for performance, awareness of space, use of eyes for expression.

**Music and Artistry**

Showing a good awareness of matching dance to music, an ability to work opposite a partner, spacing with a partner, good use of stage area, and a sense of varying styles.
A dance, showing that student knows how to relate to an audience, showing high points of the dance, expressing whatever story or feeling is intended.

Terminology, quizzes, showing the student does know the terms and basic rules of classical ballet appropriate for this level.

**Positions**


**Directions of the Body**

Directions of the body: croise, ouverte, en face. Step modifiers: devant, derriere, a la seconde, over, under, en croix.

**Stage patterns**

Circle, Diagonals, rows, semi circle, staggered rows, columns, etc. (See appendix.)
Teaching Ideas

Students ready for Classical Ballet 2 should be able to do a Classical Ballet 1 class without difficulty. If any of the students have difficulty with previous skills, include that work in the Ballet 2 class for as long as it is needed.

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

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

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

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

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

Some students with coordination that is not up to standard may still need to work on skills of natural movement. Creative mimes also help development of coordination, by making the students think about the movements. Most coordination problems stem from the person not consciously directing their movements with their thinking process. Mime helps this.

For example, practice for skipping could be set in this way: 8 skips forward around the circle, 8 walks forward, grab hands and face into the circle for 8 side gallops to the right, drop hands & do 4 jumps turning 1/2 turn right to face other direction. Wait 4 counts, then go the other direction around the circle.

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

Anything done to improve coordination needs to be fun, and non-technical. Best results occur when the student is not concerned very much with the movements being practiced, but is performing spontaneously, and concentrating on the fun of working together with classmates, and on the challenge of the choreographic setting.
All new movements done at the barre should face the barre (or away from it) for the first few weeks.

If your barre has a mirror behind it, this lets the students see you in the mirror, and you can guide them in their performance. If not, you might want to do new things with backs to the barre, and arms stretched out along the barre, so they can see your signals and gain confidence as they are learning. Another solution is to use a portable barre.

Demonstrate facing them, in mirror image. Demonstrate with the amount of turnout you want them to use, 90°, or what they are capable of controlling in the thighs—but not what your personal best turnout is! They will copy!

Ballet 2 students will learn an exercise quickly if they know you expect this of them, it is presented clearly, and they are given the opportunity to practice it in class.

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

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

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

When the setting of an exercise is always different, the students must focus their attention on the choreography. This leaves no room to work on improving the movements.

Technical improvement is what you want. Teach in a way that makes it possible and probable.

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

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

When they have the general idea (not perfection!) of the exercise, let them try it. If you make improvements, make only one, and let them immediately do it again, working for the improvement. Compliment their efforts.
Many of the physical limitations given for younger ages are no longer needed. But these kids are still growing, and still need to not have their joints and muscles over stressed. Pain should be avoided.

Be sure feet are lined up correctly with knees. Correct skeletal alignment in natural movement makes correct alignment for ballet possible.

Correct alignment for ballet makes correct muscle use happen. Correct muscle use is what constitutes correct technique, at all levels of study. In beginners, something can be right, and actually look wrong. Damage is caused when it looks “right for ballet,” but is wrong in terms of skeletal alignment or muscle use.

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

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

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

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

There is no need to worry about “muscle endurance” at this stage. Endurance will come, gradually, year by year. Working specifically for muscle endurance during the middle childhood years will quite likely enlarge the muscles unnecessarily, and slow down the development of artistry and technique.

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

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

**Your Teaching Style**

Your teaching style will not be the same as anyone else’s. Be yourself. Adjust the materials in this manual to your style, your methods.

Trust your instincts. Give guidance, support, and immediate praise for appropriate behavior, in a way that is comfortable for you.

Dance is a good outlet for feelings. Dancing one’s feelings develops artistry and expression, which adds to the quality of even a beginner’s performance. Here’s wishing you fun and success in all of your teaching!
III. About the Students

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Middle Childhood Characteristics

Nine Years Old

Continues to have generally good health. Is consistently active. Works and plays to the peak of his capacity. Becomes overstimulated easily and has difficulty in slowing down. Exhibits increased skill in the use of fine muscles; continues to need activities to develop large muscles.

Evidences proficiency in use of tools through detail of finished product. Displays increased skill in motor coordination. Enjoys exhibiting motor skills. Finds it difficult to keep from twisting and turning in seat because of muscular growth. Shows increase in hand-eye coordination.

Active, rough and tumble play is normal, especially for boys. Interested in team games. Has good body control; can learn technical skills well; is developing strength and speed. Likes complicated crafts and shop work. Exhibits ability to adjust eyes near and far without undue strain. Displays even rate of growth in height and increase in weight.


Is group and club oriented, but likes to be with own sex. Sometimes silly in group interaction. May have some behavior problems, especially if not well accepted by peers. Very conscious of being fair, is highly competitive, will argue over fairness. Is becoming independent, dependable, and trustworthy. Has difficulty admitting mistakes, but is taking responsibility for actions. Knows right and wrong, but sometimes overreacts or rebels.

Different Energy Pacing Needed in Ballet Classes for Boys and Girls age 9 and up

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

Girls need to work at a more consistent energy level, more evenly flowing, never really reaching their full limit. Female teachers find it much easier to understand the physical needs of the girls.

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

Many authorities feel it is best in ballet classes, where possible, for girls to be taught by women, boys to be
taught by men. This segregation is not necessary, however, if the teachers will understand the energy differences and provide for them within the class.

**Ten Years Old**

Is more subject to minor illnesses than at nine. Is in need of vigorous physical activities to strengthen muscles. Has good control of large and small muscles. Exhibits a wide range of ability in physical skills. Displays a definite increase in strength. Shows a refinement of control and use of muscles.

Has almost adult ability in hand-eye coordination. Likes memorizing. Is goal oriented. Is somewhat competitive. Friends are becoming more important. Likes organized groups. Exhibits uneven growth patterns.

Boys need just a few of their own exercises and dances, and to not have the girls always doing the boys work. It is not a matter of whether they can or not. Boys are often the minority in ballet, and something has to be theirs, and theirs alone in a dance class if they are to feel comfortable and successful.

**Eleven Years Old**

Is overanxious about health and appearance. Tends to be physically active. Likes strenuous activities. Is lacking in judgment in controlling activities in order to prevent overfatigue.

Shows increased proficiency in physical skills. Is developing the use of accessory muscles to a high degree. Hand attained adult level of hand-eye coordination. Functions of the eye are well established. Continues to exhibit uneven growth patterns.

**Twelve Years Old**

This age is usually eager to perform, but needs to learn to give the performance to the audience. They can benefit from community service type performances such as 20-30 minute variety shows given at a rest home or for senior citizen groups.

Girls may become overly competitive in dance class, thinking they are “better” than they really are. A clever teacher may be able to channel this competitiveness into productive results.

**Partner Work**

Partner work can begin in Ballet 2 if it does not involve lifts, or difficult technique.

Folk and character dances are intended to lead pre teens and early teens into the idea of cooperating with a partner. The use of mirroring, following in turns like a round, spacing across the stage, etc., gives them an opportunity to learn to match timing and spacing before getting into formal classical partnering.

Girls are maturing faster than boys, which will cause self-consciousness in both. Take care in mixed classes to ALWAYS ASSIGN partners for any
partner type activities—never leave the choice to them. Be sure you rotate partners. Keep a written record to be sure, or use the “partner cards” in the teacher’s manual for Ballet Is Spoken Here!

It is important to be totally “fair” with this age group. Also, remember that the girls who “stand in” for the boy’s part need to take their turn at the girl’s part also, even if it is merely a change of the side of the stage.

Boys of eleven are generally ready to start some very simple classical partnering, if it is not overdone, and if they are complimented in the right way. The exercise for “classical walks” makes a good starting place for classical partnering. Keep the classical work very easy and simple, so they can concentrate on acquiring the needed rapport.

Boys should not be expected to “lift” girls yet. Their shoulders will not be developed to the point where this is reasonably safe until about age sixteen. Do any partnering on the ground, except for some types of assisted jumps. Use mirroring, assisting, and complimentary posing.

Girls are sometimes a problem, as they need to be taught the proper respect for whatever partner they are assigned, and that the boy has an important and difficult part to play in partnering.

Good ballet partners are like a miniature sports team that practices and works together for the success of the performance.

Watching videos of Olympic ice skaters may help to give them an idea of how much cooperation is needed in working together.
Social Development In Middle Childhood

During the years of middle childhood, about age 8 to 11, children are involved in acquiring and accomplishing certain skills which will contribute to their journey towards becoming mature adults.

Many dance teachers, not realizing that these understandings are neither complete nor automatic in students, refrain from giving the guidance that these students need. When students act in awkward, non-productive ways, they are searching for knowledge of how to behave, and how to feel about things. When their social inappropriateness is not corrected and guided towards a better way, they assume that what they tried was right!

Knowing this should give the dance teacher confidence in giving guidance to students, in not hesitating to help them to understand and practice correct and acceptable behaviors.

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

One Authority’s List and Comments About The Tasks of Middle Childhood:

1. Learning physical skills, so that they can be reasonably successful in games and sports. They do want to succeed. They do need to be guided into those physical activities that they can enjoy with their peers, and that will make a positive contribution to their lives.

2. Building wholesome attitudes towards oneself as a growing person. Children need to learn and practice good habits of cleanliness, safety, and care of their physical body. They need to develop a positive physical self image.

3. Learning to get along with peers. Children have a need to learn to make friends, to get along somehow with enemies, to develop a secure social awareness and confidence. Friendly guidance and positive suggestions from adults in their lives can help greatly.

4. Learning an appropriate masculine or feminine social role. Children need to learn how to be themselves, to feel confident in being a boy or in being a girl.

5. Developing fundamental skills in reading, writing, mathematics, computers, and other mental skills needed to get along in the adult world.

6. Developing accurate concepts about the world, and about everyday living. Concepts are a combination of knowledge, feelings, and evaluations of ideas, facts, or groups of same. An example of some concepts important to our society include the ability to read clocks and calendars, and to learn to work with and use these measurements of time.
7. Developing an inner value system, a conscience, concepts of what is right and wrong, and concepts about deity and religion. Young children, up to age 7, will mostly accept what they are told by the adults in their lives concerning values, ethics, and religion. They lack the ability to reason and cannot transfer concepts from one situation to another.

From about age 8, children need to internalize these values, adapt them to their own feelings, and understand the universal laws of “cause and effect”. A large part of this task involves the child learning that we must accept responsibility for our own actions, and not lay blame elsewhere for our mistakes.

It is important that the child learn to take some responsibility for his or her learning, as the maturity to do so emerges.

8. Achieving personal independence. The emerging person needs to learn to make wise decisions, to make realistic plans for the immediate future, and to act on them.

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

About This List
This a a freely paraphrased version of only one psychologist’s list (Robert J. Havinghurst). There are other versions, equally valid.

The important thing that you, as a dance teacher, can understand from this discussion is that students do need guidance in the areas of their immaturity, and that it is appropriate for you to give this guidance when the occasion calls for it, because it affects their behavior in the dance classroom. These qualities, in turn, have an effect on the other students, and on your ability to do your best teaching.
Managing Behavior In Middle Childhood

The Basics Of Managing Behavior

Have consistent, fair rules that apply every time, to every person. Relate these rules to learning, courtesy in the ballet class, and safety. Children usually respond to expectations. Expect compliance, expect them to act mature enough to be studying ballet. Use reflective listening, and encouraging words. Instead of “correcting” technique, call it “improving.” Keep things positive, calm, organized.

What to Expect From This Age Group

Children in middle childhood are very busy trying to find out how the world works, and to develop a successful way of living in it—a pattern of behavior that will satisfy their feelings and wants. They will test rules, test people, test procedures. They will be quick to notice whether you mean what you say, whether you keep your promises, whether you are fair with them. They want you to treat all with equal attention, and equal privileges.

Not All Children Are Alike In Maturity

Some children will still be working on developing their identity as a person. They will test ways they have seen adults use to get what they want, and to feel safe. Some may have immature ways of dealing with life. They will try with you what has worked for them elsewhere: home, school, etc.

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

The Purpose of Rules

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

Example: Running and yelling are OK for the school playground, and for soccer practice, but not for the library or the classroom. So, there are ways of behaving that are appropriate for the dance classroom as well.

Children and teens need to know what is expected of them in terms of behavior. They will not know. Children do not read your mind, and they do not know something, just because you do. They have limited life experiences.

They lack common sense, except where it has been specifically taught to them.

Power Struggles?

You may find power struggles emerging from some kids. Be smart enough to not let these power struggles last.
Rather than having power over the other person, one needs to have power over one’s self, and power over the situation.

The dance studio is your territory. Your rules apply here, but not necessarily anywhere else. The rules are for safety and learning, for the success of the activity taking place.

You might remind them that their parents are paying you to teach them to dance, but not to babysit them!

**What You Can Do**

Your job is to give them guidance and support in the ballet setting, so they can work out the rules of life, and gain skills which will make life more successful, more fun. Encourage secure feelings with consistent rules, consistent procedures, and explanations that make sense to the kids as well as to you and their parents.

Children need your help in making decisions. Assign the partners in class; decide what is to be done in class. If you choose to give students a choice, make it limited, between two items that are both acceptable to you.

They need help in becoming motivated, and in developing the perseverance to finish what they start. Work with parents on this one.

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

**Behavior Is Learned**

Kids will do in dance class what has worked for them elsewhere. Surprisingly, the attention could be positive or negative—both kinds tend to reinforce the behavior!

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

**Positive Reinforcement**

As you teach, watch for the behaviors you want to see. When this happens, compliment the class!

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

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

Every time you find something good, give immediate, sincere, not overdone praise. Give yourself an inward compliment, too. You deserve it. Sometimes a smile and a nod can be reward enough for something done well.

The more you see and acknowledge the right behavior in some way, the more it will happen. Praise what was done, not the person. Be sure it is sincere.
Idea for improvement: “Put a star (imaginary) on the inside of your heel. As your foot comes forward, show me the star. That’s right! Good!” Praise must be sincere; you must feel it, and feel that they deserve it.

**Expectations: Getting Them to Cooperate**

Clear expectations, clear, simple, child oriented rules help in avoiding problems. Don’t expect a child or teen to know what you expect until you state it clearly. First, get their attention. Second, tell them what TO do, rather than what not to do.

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

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

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

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

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

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

**About Feelings**

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

Feelings just are. Each person has to deal with how they feel. Children are still learning this. It is appropriate for you to give some guidance by recognizing how they feel, and suggesting what they can do with those feelings in dance class.

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

**Visitors?**

For best learning, children need to have their minds totally on the teacher, and the lesson. When visitors are present, this total concentration cannot happen. For the same reason, the teacher is also a bit less effective with visitors present.

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

In our school, to reassure parents that their children were safe with the teachers, we said they could drop in for a few minutes (one or two) unexpectedly, at any time.

From these ideas, and others you may find or think of, choose what works best for you, your classes, your school.
Growth Concerns

Pointe Work (Toe Shoes)

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

The reason to wait? Pointe work puts increased pressure on growth plates in the feet, knees, ankles, and lower back. This extra compression can damage the growth plates, and cause painful deformities later in life.

Pointe work must wait at least until age twelve, sometimes longer. This is to avoid damage to growth plates. This damage is not always painful, and cannot be seen. It causes painful problems later in life, after the person quits dancing.

About Pain

Pain is a danger signal. Pain prevents improvement. If the classwork is about right for their strength and ability, the students will not feel much discomfort in the work. Chronic discomfort should always be referred to a medical practitioner.

Coordination and Growth Notes

The foundation of coordination is the planning of one's movements before doing them. Then, the three basic patterns of coordination can strengthen, and make ballet technique possible.

Weakness in coordination means the foundation is weak. Movement planning, and natural movement practice can strengthen nature's intended base for coordination.

Uncoordinated students will learn to stand and balance much better if they are allowed to first learn their barre exercises standing in the center, without a barre. You might consider doing a “center barre” for the last part of the barre: Grand Battements Devant from first position, using alternate legs for each one, and doing them in four counts: point, lift, point, close. Emphasize keeping the hips perfectly still and level. Teach them how to shift their weight sideways to be centered over the supporting leg.

For those with coordination or placement problems, do as much of the barre work facing the barre as possible. This helps the muscles in the back to strengthen more evenly, eventually giving better posture.

When they do stand sideways to the barre, have them put the free hand on the hip joint, fingers forward, rather than in second position. Again, this frees up the back muscles to work more symmetrically.

Wherever they seem to be in coordination development, they can
only get better! Natural movement, directed by the thinking part of the brain gives nature a chance to improve coordination.

Add a few natural movements to the class: gallops, polkas, skips, run and make a pose, etc. Do these as warm-ups, and as rest or creative activities. Have fun with it, and don’t force anything.

**Stretching For Flexibility**

Stretching young, still growing muscles and joints could stretch the ligaments and possibly distort the growth plates. Remember, too, that increasing the range of motion without an accompanying increase in strength throughout that range is useless.

The best increase in flexibility is done by using the muscles involved, not by other forces. The traditional ballet exercises, done correctly, will increase flexibility along with increasing the strength needed to use that flexibility. It takes time. Be patient.

**Ligaments**

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

For this reason it is best to not stretch students at this level, especially by putting legs up on a barre, or by another person pushing on their legs, or by trying to do splits.

**Turnout**

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

When students continually overturn their feet, ligaments are gradually stretched. Because ligaments do not return to their original length, this weakens the feet, ankles, and knees.

Most children can use a 90° turnout comfortably by age seven. After eight, the turnout can be increased gradually as the muscles strengthen.

**Guidelines for Ballet 2**

1. Do no splits, and only gentle limbering. No legs on the barre. Not yet.

2. Make sure the turnout is happening in the hip joints, not in the knees or ankles. Limit the turnout to what they can do correctly with both legs at the same time.

3. Lift legs only as high as they can do with good placement and consistent turnout.
4. Knees should be straightened, but not pushed back. Any space between heels should be left until the heels can be brought together without the knees overlapping.

5. Do movements of the ankles in both directions, both flexing and extending. This strengthens feet and ankles for ballet.

**Arabesque Arm and Shoulder Placement**

In a beginner’s arabesque the arms are held in an extended (RAD) Third Position, or in an extended (Cecchetti) Fourth En Avant Position. The shoulders and hips are facing square to the front, and the spine is not rotated.

The shoulders are facing square to the front. The arms do not go behind the shoulders. This puts the arms at approximately a right angle.

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

The arms follow the classical rule of not going behind the shoulders. Instead, the shoulders turn, rotating the upper spine, and the arms can then open towards an extended second position.

Notice in the diagram of the advanced arms, how the shoulders are turned, allowing the arms to extend gracefully, without stress, forward and back. The arms are in an extended second position in relation to the shoulders.

The final arabesque arm alignment requires considerable strength, control, and flexibility in the shoulders and upper back. These requirements will happen gradually with the normal ballet training.

Students need to start with the very square beginning arabesque arms, and work very gradually towards the more advanced alignment.
Correct Alignment for Arabesque

The muscles on the two sides of the back should work equally. The lifted leg should extend directly behind its own shoulder.

The leg is first lifted with the outward rotating muscle at the back of the hip socket, sometimes called the hollow place in the gluteal muscles. (Note that is is not the surface or maximus muscle that turns the leg out, but the deeper layered medius muscle.) Above 22°, the back muscles help lift, and again, both sides need to work in harmony, and with equal effort. Above 90°, the entire body and leg, as a unit, will need to tip forward.

This method does not stress the lower back nearly as much as the “open hip” method. The back is not as vulnerable to injury with the method shown here. These illustrations show the basics of the preferred method.
IV. Appendix

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Positions of the Feet

Parallel
First
Second
Third
Fourth Open
Fifth

Positions of the Feet, Showing Turnout at about 90°

Parallel
First
Second
Third
Fourth Open
Fifth
Retiré Positions

Petit Retiré

Petit Retiré Devant

Petit Retiré Derriere

Demi Retiré

Demi Retiré Devant

Demi Retiré Derriere
Positions of the Arms
As Named by the Royal Academy of Dance

Hands on Waist
Bras Bas
First Position
Second Position
Demi Seconde Position
Third Position
Fourth Position or Fourth Crossed Position
Fifth Position
Open Fifth Position when coming up from Second, or Diagonally up
First Arabesque
Third Arabesque
Open Fifth Position when coming from Fifth
Demi Bras or Open First
Fourth Position or Attitude
If you use different arm positions than what is shown on either page 62 or 63, copy the two pages, then cut and paste to make the chart you need for your school. There are, in the world, at least twelve recognized, but different, methods of naming the arms for classical ballet! See Book One and the Teacher's Manual for *Ballet Is Spoken Here!* for more information.
Directions of the Body on Stage

En Face

Croisé Devant

Effacé Devant
The Five Families of Jumps

A. Sauté: A jump from two feet to two feet

Examples: Sauté in first position, soubresaut.

Other examples include changement, soubresaut, entrechats quatre and six, echappé sauté, etc. By this definition, a sauté is any jump that pushes off the floor with equal force from both feet, and lands with the weight equal on both feet.

B. Temps Levé: A jump from one foot to the same foot.

Examples: The lifted foot can be held in any position; shown with the foot in demi retiré derrière, and in arabesque. This movement is commonly called a hop.

1A few people see assemblés as being done from two feet. Our definition here indicates the instant that the dancer leaves the floor—this does not include the brush before leaving the floor.

2Sometimes the terms sauté and temps levé are used interchangeably. Since they both mean about the same thing by definition, either term could be used for either type of jump shown.
C. Jeté: A jump from one foot to the other foot.

Example: Petit jeté

Other jumps in this family include spring points, pas de chat, jeté ordinaire which is preceded by a brush, etc.

D. Assemblé: A jump pushing off from one foot, landing with the dancer’s weight equal on both feet.

Example: Petit assemblé.
The more common type of assemblé is the one preceded by a brush either out of fifth position or from a demi retiré position.

E. Sissonne: A jump from both feet to one foot.

Example: Sissonne ordinaire or sissonne simple. When the free leg closes after the jump, it is called sissonne ferme.
The Geometry of the Dancer’s Circle

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

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

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

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

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

- **C** = Center stage
- **R** = Stage Right, to the performers’ right
- **L** = Stage Left, to the performers’ left
- **U** = Upstage, the back of the stage, the side furthest from the audience
- **D** = Downstage, the front of the stage, the part nearest the audience
- **UR** = Upstage right, the back right corner
- **UL** = Upstage left, the back left corner
- **DR** = Downstage right, the front right corner
- **DL** = Downstage left, the front left corner
Numbering the Directions of the Room

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

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

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

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From the Barre to the Center

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

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Dancing on the Diagonals

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

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

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

**Making a Circle From Rows**

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

Thanks for using Classical Ballet 2!

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