



PRE-BALLET SYLLABUS

CLASS OBJECTIVES

- Basic ballet etiquette including
 - Entering and exiting the space quietly
 - Proper way to ask questions
 - How to stand in rows and lines
 - How lines change/progress
 - Transitions between exercises
 - How to begin and end a step
- Understand the standards expected in a classical ballet class
- Know and understand ballet terminology for material addressed in the syllabus
- Begin to develop visual, physical and cognitive understanding of movement execution
- Understand alignment from hip through knee to the toe whether in parallel or turned-out positions
- Understand and execute held posture with lifted back, engaged abdominals and elongated neck
- Have an understanding of ballet stories, composers, choreographers, ballet companies and Kansas City Ballet education
- Maintain contents of the notebook

BEGINNING THE CLASS

ENTRANCE

Students enter the space quietly and calmly by invitation of the Teacher, place their notebooks in a delegated space and then sit in a line/circle with tall dancer backs

ATTENDANCE

Students should respond verbally to their names

TRANSITIONS

Allow the students a certain amount of counts or words to move from lines to circles or any other shift in the class

WARM-UP

MUSICALITY

Series of familiar exercises designed to gather attention/focus and warm the body. This should now be introduced in combination or sequence form with an emphasis on musicality and counting.

May include the following steps: Claps, Marches, Bounces, Jump Rope, Sways, Hops, and Reaches.

ISOLATIONS

Positions of the Head (Erect, Raised, Lowered, Turned, Inclined)

Hands (open and close/finger press)

Shoulders (up and down/rolling forwards and back)

Foot Exercise

Using a combo of flex, pointe, and demi pointe, alternating to articulate feet

Rotation Exercise

Assessing the activation of the rotator muscles in a non-weight bearing exercise. Exercises should begin seated progressing to lying with the back on the floor then to lying with the stomach on the floor.

CONDITIONING

Abdominal Exercises

Leg Lifts: For abdominal strength, these exercises should be performed with student lying on their back with legs full extended. It is important that student performs these exercises with an elongated back and supported abdominal muscles. Exercises should begin with the lifting of one leg at a time progressing to a more advanced version with both legs lifting and lowering at the same time.

Back Exercises

Arm Exercises

STRETCHING

Take a generous amount of time on stretching the following:

Feet

Back/cobra and child's pose

Hamstrings/seated or standing

Hips -butterfly/frog

Inner thighs- straddle

Ankle Stretch

Exercise should focus on establishing and understanding of the proper shape of the foot as well as increasing the range of motion of the ankle

Pelvic Alignment

Seated exercises that help the student execute proper alignment of the torso and pelvis.

Back Expansion

With hands lightly rested on the shoulders, students try and make their elbows touch the sides of the room in efforts to expand the shoulders and back and engage the lateral muscles of the back.

CENTER BARRE WORK

All ballet steps should be introduced in the center. Students should begin and finish the exercise with arms on the waist or shoulders. All exercises should be concise, simple and short in length and repeated if necessary.

INTRODUCE POSITIONS AND TURN OUT WEIGHT BEARING

Of the feet 6th, 1st, 2nd, and 3rd

INTRODUCE THE USE OF PORT DE BRAS

This should be a teacher led exercise using the head along with the arms and emphasizing movement over held positions.

FOOT EXERCISE FOR ARTICULATION OF FEET

Tempo: Andante - Allegretto **Meter:** Duple

Parallel and 1st position

Practice the demi-pointe position by working through the forced arch position back to flat emphasizing the proper position and weight distribution of the foot; weight bearing between the first and second toe of the foot. Add a spring off of demi-pointe when ready with the foot lifted, then moving onto 1st position.

DEMI-PLIÉ

Tempo: Adagio **Meter:** Triple

6th, 1st, and 2nd position of the feet

Execution: Pliés should always be performed in 4 counts (2 counts down, 2 counts up). Moving onto 2nd position only once timing in 1st has been established.

BATTEMENT TENDU

Tempo: Andante - Allegretto **Meter:** Duple

6th and 1st position of the feet: Devant and Á la Seconde

Execution: Students should perform exercises without épaulement, using holds and the accent out. Starting in parallel and moving onto 1st position devant once ready, and then adding a la seconde. (ex. Tendu 1, hold 2, hold 3, hold 4)

TRANSFER OF WEIGHT (SECOND SEMESTER ONLY)

Tempo: Waltz **Meter:** Triple

Temps Lié (Tendu a la seconde, plie In second, tendu a la seconde, closing to 1st)

RELEVÉ (NOT ELEVÉ)

Tempo: Polka **Meter:** Duple

6th and 1st position of the feet

Execution: Exercise should be performed without plié and using holds for strength building. Combinations may be given facing the barre, facing away from the barre and by stepping away from the barre when ready. Emphasize the shape of the ankle and keeping the weight between the first and second toe of the foot.

(ex. Rise on 1, hold 2, hold 3, lower 4 progress to rise on 1, lower 2 etc.)

RETIRÉ/ COU-DE-PIED (COUPÉ)

Tempo: Adagio - Andante **Meter:** Triple

6th position of the feet

Execution: Emphasizing the placement of the foot, strong standing leg,

and proper alignment. Coupé should be attached to the leg at the heel/ankle to correct sickled feet.

ADAGIO (LEG LIFTS)

Tempo: Adagio **Meter:** Triple

Battement Relevé Lent in 6th position (devant only)

Execution: This should be performed as one continuous movement. Once students are ready, add a hold en l'air. Leg should be 45 degrees.

BALANCE

Hold poses to develop strength; May use any balances previously introduced in the Pre-Ballet syllabus or any combination of the following for balance and creativity, only the listed body parts may touch the floor

- 2 feet 2 hands
- 2 feet 1 hand
- 2 hands 1 foot
- 1 hand 1 foot
- 1 foot

SPOTTING EXERCISE

Standing in parallel

Execution: Introduce the concept of spotting by shuffling on flat or demi-pointe while maintaining a focus spot at the front of the room. For a visual think of turning on a merry go round. Ex: Using 1/4, 1/2, and full turns.

TRAVELING CENTER EXERCISES

BALLET WALKS

Tempo: Polonaise **Meter:** Triple

Execution: Walks should be introduced with straight legs through 6th and tendu en avant. Progress to walking on demi pointe through 6th then 1st, with a focus on heels forward.

GALLOPS

Tempo: Allegretto - Allegro **Meter:** Triple

Execution: Traveling de côté, feet should arrive in first position en l'air. When students are ready, introduce alternating feet.

SKIPS

Tempo: Polka **Meter:** Duple

En Avant and En Arrière

Execution: Supporting foot does not fully point. When students are ready, introduce en tournant.

INTRO TO POLKA

Tempo: Polka **Meter:** Duple

Using skips to alternate legs for gallops, slowly decreasing the number of gallops in between.

Execution: Gallop, gallop, gallop, Skip alternating sides. Moving down to 1 gallop and 1 skip.

RUN, RUN, LEAP!

Ballet runs on demi-pointe and brushing the front leg for the leap.

ALLEGRO

SAUTÉ PREP

Tempo: Polka (120-132) **Meter:** Duple

6th & 1st position performed at Barre

Execution: Students should execute the elements of sauté through relevé, focus on stretched knees.

SAUTÉ (SINGLE FOR STRENGTH & POSITION)

Tempo: Polka **Meter:** Duple

Sauté in 6th and 1st position of the feet

Additional Jumps:

From 6th position splitting the legs

From 6th position tucking the legs

From 6th position with tucking the legs jumping side to side

Execution: Students must be able to execute one sauté at a time with proper starting and finishing positions as well as the proper position in the air. When first introduced please take a full 8 count for each sauté.

SPRING POINTES

Tempo: Allegro **Meter:** Duple

From 6th position, springing from one leg to the other with stretched legs in tendu devant.

CREATIVE DANCE

CLASSICAL BALLET NARRATIVES

Utilize the narratives from classical ballets such as Sleeping Beauty, Cinderella, Swan Lake, etc. as a way to guide students into the exploration of relationship between movement and a story line. Since dance is a non-verbal language, students should utilize pantomime as a way to express themselves. This dance should also allow time for a free dance.

REVERENCE

NOTEBOOKS

For the 1st Semester, use coloring sheets to help with learning new steps and vocabulary as many students may not be able to spell or write yet. You can use stickers with the step and definition printed on it and then have students draw an image of what the step looks like.

During the 2nd Semester, you can have students review, spell and recap introductions and exercises from the class into their notebooks. Also introduce the 7 basic movements of ballet

Pliér- to bend

Étendre- to stretch

Dégagé - to disengage

Relever- to rise

Sauter- to leap