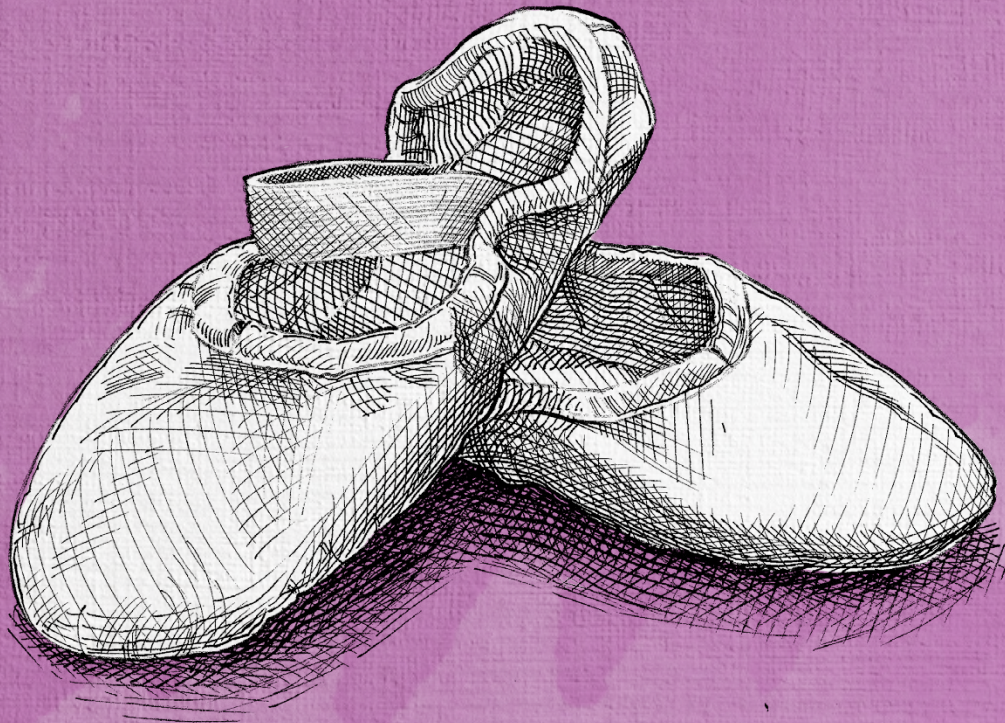




Ballet Arts *for* **Young Children**

**Classwork & Teaching Helps for the
Ballet Teacher of Children Ages 4 & 5**



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The Teacher Must Decide:

The Ballet Arts for Young Children manuals provide information, activities and suggestions for the teaching of ballet to children of pre-school and kindergarten ages. 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 for Young Children series.

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Using Ballet Arts for Young Children

Why Ballet Arts?

Even the youngest ballet students deserve to be taught things they can understand and succeed at doing. They deserve to be comfortable and happy in their dance class. They deserve a correct start along the road to classical ballet:

- a correction foundation for technical excellence
- a beginning in the use of artistry
- a beginning in being able to respond well to music with both movement and expression
- a sense of confidence in their performing.

They deserve to be respected for what they can learn, and for what they can do as young dancers. They deserve to not be taught things that are not really designed for their very young bodies and minds, things that frustrate them.

They deserve a teacher who cares about them as individuals, and who understands where they are coming from.

Dance Teachers Are Busy!

Ballet Arts can give the caring and creative teacher the material and information he or she needs for creating an excellent and effective pre-ballet course in their ballet or dance school.

If this is your first experience with Ballet Arts for Young Children, go slowly. Use it in only one class at first, preferably your youngest, or your newest pre-ballet

group. Work up gradually.

Learn the system along with your students. Dance teachers are busy. They have little time for reading and practicing new things. So, make your time count. Learn with your class.

1. Get Acquainted With the Manual

Section I will give you a feel for what is involved in teaching the four year old age group. Make notes or mark the things that are new to you, that you don't know already. Don't be afraid to use written plans or notes in the classroom. The best teachers do use notes or reminders of some kind.

Section II tells what is appropriate for the four year olds to be learning and practicing. The first part explains the work in terms of expectations, how to present it, and where it leads in ballet.

The second part of Section II gives you a wealth of choreographed activities and dances to use in your Level 2 classes. The music for Level 2 will match the choreography of this part.

2. Start Using Ballet Arts

At this point, you can begin to incorporate some or all of the Ballet Arts course into your teaching.

Choose which activities to use first. Go over these at home once or twice, or until you feel comfortable with teaching them. Review the teaching suggestions, and choose which ones you will try first.

Note that Section V contains some teaching tools that you might find useful.

Give yourself and your class about six weeks to become familiar with the things you are using.

3. Learn As You Go

Did the actual use of the material help you to understand the principles behind them? Are you becoming more at ease with this method of teaching? Are you beginning to see the gradual process of your students in terms of strength, coordination, and artistry at their level?

Sections III and IV give some insights into managing the children's behavior, seeing where they are in maturity and capacity, and in what kinds of progress you can be watching for and expecting from them.

Mark those ideas you want to remember. Make a list of those you want to try in class. Learn about the Ballet Arts course as you teach. Have fun, teach your dancing children a love of dancing!

Teaching Fours Can Be Fun!

Fours are much more capable in dance class than threes. They can walk, run, jump, gallop, climb, learn to skip, copy many movements that they see, and learn simple enchainements of basic movements.

They can do longer dances, and act out longer story lines than threes. Fours are more cooperative with each other than threes for short periods of time. If taught in a class with threes, they can be helpful as leaders.

Create a Secure Class

Some fours are still scared of leaving Mom. Mom's fears and apprehensions about her child's success and happiness in class are sensed by the child. The child imitates these feelings in a childlike way. For example, if Mom is afraid that the child may not like dance class, the child may sense this and decide Mom doesn't want her to like it! Young children lack the wisdom to make accurate value judgments.

Some are not ready for dance class. Being in a group involves interacting with peers, and this can be a bit scary at this age. Give the child the freedom to choose to come or not come. This choice is not given on a weekly basis, but should last for a few months. They can try dance class again.

Fours feel the need of friends, but have no social skills for making

friends. The dance class can help them. Fours are moving from parallel play to interaction with friends. The supervision and discipline of a dance class provides opportunities for group interaction that are structured, supervised and safer than free play.

Fours sometimes need to be free to express their feelings, such as, "I don't like you!" They are looking for a big shocked reaction from the adult. Stay calm, and answer with friendliness, "That's OK. You don't have to like me but I like you anyway."

Class should feel fun and safe. Laughter is good so long as it is not constant, and so long as it is not at the expense of a child's feelings. Keep them happy. Be flexible in following your lesson plans. Change your plans when it seems best for the class.

Young children trust adults to

- keep them safe,
- teach them proper behavior,
- teach them proper language,
- teach them proper attitudes and feelings,
- praise their accomplishments, however small,
- show them a correct example,
- tell them what is true,
- help them learn about dancing.

Teach With Consistency

Behaviors should not be forced, but

encouraged. Rules are to be followed. A calm, quiet attitude and a non-personal, matter-of-fact enforcement of rules using logical consequences works best.

1. Toys or props misused are promptly and calmly removed. If more than one child is offending this rule, take the props from the entire class. You might say, “We’ll try that again next week, when you are a little older, and can use the scarves correctly.”
2. Time out can be used occasionally for non-compliance with activities, or for aggressive behavior. Keep it very short. Having them miss one activity is long enough. Then try again. Don’t overdo it. You don’t want dance class to become a punishment center!
3. If the piece of tape or poster marking their dancing spot is played with, the teacher removes it. The child is likely to cry because having your own place in class is very important! The rule of not playing with it is repeated, and the child’s promise to follow it is elicited. The tape is replaced, and the teacher, as quickly as possible, gets the entire class’s attention onto something else, such as lining up and sitting down for the Mountain Dance.
4. Continued misbehavior should be referred calmly and quietly to the parent. Let them deal with it at

home.

They can learn to take turns, and share, but supervision is needed. In dance class, use some group interaction, but be a part of the group with them. Don’t use partner activities very much, and be sure you are the one to choose the partners. It is usually best to separate “best friends”, but each situation is different. Use wisdom and fairness.

They cannot share an object, toy, space, activity, or concept unless they feel they also OWN it, that it first belongs to them.

Children are not little adults. They are anxious to please, cry easily, and strike out emotionally when frustrated, hurt or confused.

Intellectually, children don’t know a fraction of what we take for granted. They have:

- no concept development,
- no experience,
- very little reasoning ability,
- no ability to transfer learnings,
- trouble associating cause with effect.

Fours do want to please and will try their best unless they fear failing.

Consider Having An Assistant

Common problems that fours have in dance class may include, being hungry, being genuinely tired, needing to go

potty.

Having an assistant really helps. The assistant learns the classwork, and helps lead the class in it. The assistant helps the children to find their places in class. The assistant can help with props, visual aids and music.

The assistant takes a child to the bathroom when needed. (They should not be sent on their own at this age.)

The assistant comforts an upset child, and may take a disruptive or crying child out of the room for a few minutes to calm them down.

Fours Love to Talk!

They will invent things to say when they run out of facts to talk about. They love to imagine, and do not stop to consider which is real, and which is pretending.

They boast, because they do not want to be outdone. They cannot stand not being successful.

They love to ask questions, often unrelated to the subject, and will expend a lot of mental energy thinking up a question to ask. Any question will do, and the more attention it brings from Mom, the other children, or from their lovely dance teacher, the better!

They need a small chance to talk and to interact with the teacher. At the beginning or middle of class, sit them in a circle with you for five minutes of “talking time”. They must be limited in

how much time they take. The limits help them learn about sharing time with other persons, and with other activities.

Teach With Wisdom and Fairness

Large muscle activity is very important. Use their energy on dance activities that move.

They can deal mainly with the five senses and do not easily comprehend abstract ideas, or objects that are not right there. Avoid using abstract ideas. Use books, pictures, and objects to be sure they understand what you are talking about.

Their attention span is about four minutes, but can be longer if they like what is happening. They have a very vague awareness of the passage of time. Today, right now, is understood. But talking about any other time, or an event that happened earlier in the day may confuse them.

Your demonstration of dance movements should be an example of what they are capable of doing at their level of development. For example, instead of using your own best turnout, show only the amount of turnout you want them to use.

Don't give them very many choices. Any choices they have must be limited. Remain in charge of the class. They expect this.

They can become confused about what is real and what is pretend. Teach

them the difference. Some have a real problem with this.

Be sure you assign any partners, groups to work in, or special privileges such as passing out scarves, or leading the marches. Rotate the children so all get equal turns throughout the year. They will remember, so keep track of your attendance record.

Their feelings are sensitive. Avoid any direct criticism of individuals. Corrections to the class need to be positive. Example: "My, your muscles are working hard on those marches. Let's do it again and see if we can lift our knees even higher."

Behaviors are Learned, Attitudes are Learned, Feelings are Learned.

Children are not born with attitudes and feelings. These things are learned gradually throughout childhood. They need guidance at every step of the way if they are to learn correct responses to the events of life.

Fours are aware that there is such a thing as right and wrong, but they are not always sure which is which. They want to do right, but often feel incapable. They have trouble making decisions or value judgments.

Fours like to imitate adult behavior. Whatever they see, they may try to do. Show them the best example possible, especially with feelings, attitudes, courtesies, responses to wrong behavior, etc.

If you show an extreme reaction to a mistake in language or behavior, they will think that this is how they should respond when they don't like something.

They may learn a rule just fine for the exact situation in which it is taught. But they do not transfer this learning to any other situation, person, or place. The teaching must be repeated for every situation.

There is no such thing as "just teaching them a little dancing." Whether you intend it or not, they are also learning social and emotional behaviors from your example and from how you respond to them.

How you respond to their behavior, words, attitudes, and feelings tells them how you are evaluating these things in terms of right and wrong. They do want to please. They do want to get it right.

Dance teachers are teaching children

- Behavior,
- Attitudes and feelings,
- Courtesy,
- Respect for others, their space, their person, their belongings
- Language habits,
- Knowing truth from fantasy,
- Self esteem and confidence,
- Obedience to rules,
- To work cooperatively with teacher, with classmates as a group, with classmates as individuals, and finally . . . To dance!

Footnote:

If they ask about dancing on their toes,
or if they do it, or talk about toe shoes,
show them what you do want them to
do, not what you don't want.

"I want you to dance on half-toe, like
this. I don't want to see any funny toes
in this class."

But don't show the wrong toes!

Planning Helps Things to Happen

I. What will I teach this week?

It is important to balance your class. Balance learning with fun. Balance pretending with real things. Balance work on their legs with work sitting down. Keep new work in perspective. The children will love repeating what they know and feel confident doing. Build on their strengths. After the very first lesson, include approximately these percentages:

- A. New steps or skills (0%-5%)
- B. Practice of known skills, and new ways of using the skills they know. (70%-90%)
- C. Creating with learned skills (5%-10%)
- D. Fun things: mimes, pretending, story dances, talking time. (5%-20%)

Do: Make a list of the activities you plan to use.

II. What do I expect the children to learn, to do, or to improve?

Consider the limitations of their age:

- emotional development,
- physical development,
- intellectual development,
- social development.

B. Consider their learnings so far, and their limited dance background. What do they know how to do?

C. Consider your eventual goals for them. Will this activity prepare them for ballet? Will it contribute to the

success and fun of the class in some way?

D. Make reasonable expectations for them. Expect their best efforts within their abilities. Then the class will feel successful to you, and to them!

Do: Write the expectations you have next to the items you listed in part I.

III. How will I present each item?

A. Most things will be the same each week. This provides structure, security, consistency.

B. Use variety in some presentations, such as story ideas, imagery, different ways of telling them what to do. Try repeating an activity with a challenge, such as, "Let's do that again, and jump even higher this time."

C. Follow up intended learnings. Sometimes use simple games, short notes of homework to do, drawings to color at home, etc.

Do: Review in your mind how you plan to use each item on your list. Have ready any notes or drawings you want them to take home.

IV. What materials will I need?

A. CDs, iPods or mp3 players containing the music you need. Create playlists and arrange songs in the order you plan to use them.

B. Machines that work. Backups if needed.

C. Your teaching notes. The best teachers DO use notes in class.

D. Visual aids and props that are simple, easy to understand, and that actually contribute to the learning or the fun. Have them ready, but not accessible to the children until needed.

Do: Arrange your materials ahead of time.

V. Create informal checkups for the children:

A. What should they be able to tell me?

B. What should they be able to show me?

Do: Choose a few things to ask them. Ask things they will know. Ask to see things they know how to do. This is a checkup on what you think you have taught them. Sometimes it's fun to ask them at the start of the class what was done last week.

IV. Teach the children by using the lesson to meet their learning needs.

A. Be willing to drop an item that is not succeeding and move on to something else.

B. Use a positive, calm, accepting attitude. Be truthful. Don't give untrue compliments.

C. Help them to recognize reality, as opposed to pretending. State pretending for what it is.

D. Put the qualities of comfort, fun, and courtesy into your teaching.

E. Finish the class neatly and on time, even if you started late.

Do: Read the suggestions on keeping their attention and talking to them. You will not be able to put all of those suggestions into your teaching all at once, especially at first. Reading them again every so often will help.

VII. Evaluate your lesson afterwards!

A. What worked? Why?

B. What did not work? Why? Was it too abstract? Too complicated? Too far above their level of understanding? Too wordy? Were the children tired? Hungry? Were they distracted by visitors or the misbehaviors of others?

C. Were all of the children included in your attention giving?

D. What positive things were accomplished?

Do: Decide on one area at a time to improve.

Do: Take pride in your success!

Do: Be yourself. Adjust the suggested presentations and explanations to suit your own way of saying and doing things. Meet the children's needs by using your own strengths and talents.

Talking Effectively With Children

It may take time for you to feel comfortable using any ideas that are new to you. How we phrase our feelings and intents in language is built on a lifetime of habits! This does not change overnight.

The time you spend in changing some old habits will pay off in happier, better behaved classes.

In dealing with young children, how we say things and what we feel about what we say makes a big difference in how they react to us.

Fours do not understand the spoken word as well as we think they do! They have a large vocabulary of words and phrases, but the exact meanings are not always clear to them!

They still respond to moods, movements and other clues first, and then they evaluate the actual spoken words in terms of their other perceptions.

Some very specific suggestions to follow:

1. Avoid the phrase “Do you want to...?” Instead, say, “We are going to . . .” or “It’s time to . . .” They need the security of knowing that the teacher is in charge and knows what to do next!
2. Avoid open-ended questions, such as “What dance shall we do?” Occasional choices between two items are OK, such as, “Shall we do the doll dance or the turtle

dance next?” Since there may be a difference of opinion, plan to do both. They simply choose which comes first.

3. In pretending, avoid the suggestion to “be” something; such as, “let’s be elephants.” Instead, suggest “Let’s pretend we are elephants” or “Let’s move like an elephant would move.” To young children, it matters. Always label pretending for what it is.
4. Avoid using conditional tenses, long phrases, and questions. Questions are often seen by children as an invitation to say “no”! Speak in simple, declarative sentences. Tell them what they are going to do. Good, clear communication of expectations makes happier, more secure children.

Getting Their Attention is Important. Plan For It to Happen.

Get their attention before trying to teach them. Do or say some little thing that they don’t expect, or that stimulates their curiosity.

Have them always return to and sit on their spots (in their places) when they finish an activity. Have a specific signal for attention.

Present things at their level. Use simple, declarative sentences. Avoid giving choices.

Give directions simply and clearly. Use the child’s name, and one or two simple instructions, such as: “Julie,

come and sit by me.” Use your hands to clarify the meaning of your words when it is appropriate.

Listen to the children once in awhile. Don’t overreact to what they say. And don’t accept inappropriate or discourteous language or ideas. Let them know what is correct, and that you expect correct behavior. If they are given a “turn” to talk to you, even a very short one, they are more willing to respect your turn.

The Value of Dance Lessons

Dance lessons can help the child develop posture and coordination a little faster than would otherwise happen.

Dance lessons can help the child to develop an understanding of movement, and a movement vocabulary. It can help them to discover what their muscles can do. Having control over one’s self builds self-esteem.

Dance lessons help social and emotional maturity. Associating with peers in a carefully structured dance class helps children to be more cooperative. Knowing that they can do what other children do helps build their confidence in playing and working with peers.

Self esteem can be a big side effect of dance lessons. If the teacher uses a positive, encouraging approach, and the children are praised for what they accomplish, they will feel capable, and accepted.

Thoughts on Self Esteem

Self esteem is an internalizing of who and what you are; it is not dependent upon talents, clothes, appearance, etc.

The teacher’s attitude speaks loudly. Teachers must have self esteem and confidence. They are the role model.

Each person is in individual and is unique. It is all right for the outgoing child to be outgoing. It is all right for the shy child to be shy. It is necessary for both of them to be themselves in order to have self esteem.

Each person needs to be allowed to do for themselves what they reasonably can do for themselves. Adults need to be supporters of children, but not “rescuers”.

The joy of accomplishment is important to self esteem. If your standards for the children are too high, they will feel frustrated, pressured and probably act out. If your expectations are too low, they may get the message that you don’t think they are capable.

Children who are “shy” should be allowed to be shy, and should not have unnecessary attention drawn to them. What you are is more important than what you do. Dancing is a process. It takes time to become good at it.

Accomplishment should be a tool for the development of self esteem, but should not become self esteem itself.

Learning to have courtesy and respect for others will tend to create respect for oneself as well.

Learning To Skip

Skipping requires balance, symmetry in muscle use, and natural coordination. It is a complex movement dependent upon many other previously learned skills. Students at age four and five are usually able to learn to skip.

As you teach, notice which movement skills some children have difficulty with. Give the entire class extra practice on these skills for a few weeks.

It is best to not point out who needs help. Children at this level need to know they are adequate, and can do things right. They do not respond well to corrections or criticism. But the class may benefit from information designed to reassure them of their adequacy.

Example: “Everyone has a stronger leg and a weaker leg. My left leg isn’t as strong as my right one. Our stronger legs learn to skip first. Weaker legs take a little longer, but they will learn, too.”

Twelve Pre-Skipping Skills

1. Stand: Child can stand with weight balanced evenly on two feet, arms relaxed at sides.
2. Walk: Child walks smoothly with steps of equal length, with equal use of both legs. Arms are relaxed, moving naturally.
3. Run: Child runs smoothly with equal use of both legs, with a light, darting feeling, a good use of feet, and arms moving naturally to help the running action.
4. Crawling: Child crawls with knees picked up, an equal use of both sides of the body, and a good sense of balance shown.
5. Jumps on two feet: Child can jump with equal use of both legs, correct knee action, symmetrical use of feet, and can stay in place.
6. Arms: While standing in place, child can swing them forward and back, in unison or alternating, and can make arm circles at sides and in front.
7. Head: Child generally holds head upright and level, and can do basic head movements.
8. Feet: Child can flex and extend ankle joints, same or alternating. Can do a few quarter point rises.
9. Marching: Child can march lifting knees to a horizontal position, arms swinging freely.
10. Hops on one leg: Child can do six continuous hops on either leg, then repeat on the other leg.
11. Forward gallops: Child should be able to use either foot in front.
12. Side Gallops: Child is able to gallop in both directions, although one side may be easier.

An ability to perform the above twelve skills is usually needed before children will skip nicely on both legs.

The one sided skip may happen first. The weaker leg takes longer to skip because it is less strong and less coordinated. Allowing the one sided skip helps the weaker leg to learn. It sometimes helps to have the class practice extra hops on their weaker legs.

If these skills seem to be place, and a child is still not skipping, try taking them by the hand and skipping with them. Give a slight lift to the hand at the time of the hop.

Have the child skip with another child who is a strong skipper.* Have everyone skip with partners at this time. Don't draw attention to what one or two

children can't do. Show enthusiasm. Make it fun!

Notice that skipping could be defined as "marching in the air," or "marching with hops."

Even after they have all learned to skip nicely, no specific use of arms should be taught or required, and no variations on the performance of the skip itself, other than eventually adding the parallel retire.

***Note:** The teacher should assign the partners. Rotate them from week to week to be sure they get to dance with everyone in the class. If students are allowed to choose their partners, it becomes a social thing and can lead to hurt feelings and a loss of their attention.

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Ballet Fundamentals for Fours

I. Starting the Class - Welcome and Warming Up

Children sit in a small circle with the teacher. She welcomes the children, takes roll, assigns spots or places with them.

1. Learning the Names of Classmates

The teacher puts a hand on the shoulder or knee of the first student and says to the class, "This is Melissa. Can you say Melissa's name?" They practice it once. Teacher says, "Melissa, we're glad you came today. Let's say 'Hi' to Melissa." Class responds saying, "Hi, Melissa!" with the teacher.

Go through the entire class. If the class is large, divide them into two circles, with your assistant leading the second group. After a few lessons, see if they can respond without being told the child's name. Tell them the name if they hesitate. Then everyone says "Hi" as before.

2. Arm Movements

This is a warm up exercise, with two versions. Learn one version well before starting the second one. Young children remember things better if there are words to sing or say. It helps to learn the actions without the music first. Music is added after they know what to do.

II. Moving in place for an awareness of self, and a sense of balance.

Awareness of self is the beginning of a dancer's kinesthetic sense. This is the inner muscle sense that tells a dancer exactly what they are doing as they dance.

3. Three Points, Feet Together

Fours are stronger and can do three repetitions before changing feet. Tapping the toes or heels 3 times in front requires more strength and balance than doing it only once.

Ask, "Can you count to three? Good. But can your toes count to three? Let's try it." They follow you as you tap your toes in front and count aloud to three.

"That's right. Let's count to three with our other foot. Good. Our feet know how to count. Let's try it with the music."

Counting out loud as their toes tap the floor helps them to match the music. Fours should continue to use the single point and close occasionally, so that this skill is not lost.

4. Three Heels, Feet Together

The standing leg will quite naturally do a slight fondu as the working heel touches the floor. They may also need to lean slightly forward to keep control of their balance.

Teaching notes for #3 and #4:

Teach them to move just the leg, and to not poke the hip forward when the foot goes forward. Pat the front of the hip gently and say, "Is this your foot?" They will probably giggle at that. "No, it's your hip isn't it? Your foot is supposed to do the three points and close, not your hip." Keep it fun, not critical. "Hips have to help us keep our balance. So they have to stay still while our feet do the dancing." Repeat the exercise, saying, "Let's see if we can keep our hips still while our feet dance."

Later in the year they can try these two exercises from 1st position. The toes or heel should still tap to the front. Use an open fourth. They will balance better.

5. Jump Apart, Jump Together

Fours cannot control their legs well enough to use turnout when jumping. They need to do all of their jumps in the parallel positions. They can coordinate their arms on this one. When feet are together, arms are down at sides; when feet are apart, arms lift to second.

6. Lifting Heels

This is a new skill. "Lift your heel and bend your toes." Point out to the children that when their heel lifts, they are bending their toes.

They may need some gentle "hands on" help in learning to bend the toes as they lift their heels. "Dancers have to know how to bend their toes and stand

on the balls of their feet. This is called demi pointe." It may help to have them look at what their foot is doing each time.

Heel lifts prepare them for demi-pointe walks, and for running, skipping and galloping on the balls of the feet. It strengthens the feet gently.

Many children at this age are strong enough to rise to the ends of the toes. Discourage them from doing this. Tell them it will make their toes ugly. (They may giggle at this idea. Or they may look very serious. Both responses show that they listened.)

7. Down, Back, In, Jump Up

This is an extension of the "Down and Up" exercise from Level 1. Hands go down to the floor, knees bend between the arms. They shoot their feet back to a pushup position, then spring their feet in to the squat position again. To finish, they jump up to a standing position, reaching arms up to the ceiling.

Most children love this exercise. It is a bit challenging for them, but it moves with energy.

III. For an awareness of space, their place in space, coordination.

8. Walk and Make a Shape

If they have had Level 1, making shapes will be familiar and fun. Making Shapes and The Dancer's Circle were learned in Level 1. This year, we add movement

between the shapes, and do the exercise in the dancer's circle. They do eight walks, then stop, make the shape and hold it four counts. You can have them change the shapes during the exercise by calling out the one you want them to do. (These must be shapes they have practiced.)

Shapes can be a ballet position; a descriptive idea such as round, square, long, tall, big, small; or shapes can express feelings such as happy, sad and funny. Tell children to hold the shape or picture steady so you can "take a picture of it."

Fours can usually think up some poses of their own. For variety, you could call out the first three shapes, then let them do any shape they like for the last one.

9. Dancing in a Row

This is a new way of spacing the class in the room. Take the time to be sure they are not confused with this new idea. The Dancer's Circle is a circle. All In A Row is a straight line. Draw these two things on paper for them.

Children will need two clearly defined lines to dance from and to stop on. Mark two lines on the floor with chalk or colored tape. Make the lines long enough for all of the children to stand on comfortably. The lines should be about ten feet apart. After working with your class, you can adjust the distance to where they can perform best.

Have them stand in the circle. Have them walk from the circle to one of the lines you have put on the floor. Help them as needed. Work with them in this way without the music at first.

Making group formations to dance in or from will encourage their awareness of space, how to share it with other dancers, and how to control their movements to fit the formations and the movements of their classmates. It is teamwork. Four year olds are just barely ready for this! They are in a social transition, moving from parallel play to interactive play.

Give each dancer clearly marked places to move from and to. As they go from a spot on one line to a spot on the other line, and make straight rows, they are learning to share places in space with other dancers. This is no small thing for a four or five year old to do.

Sharing space and using space are important dance concepts. If they are taught now how to do this, you will have a much easier time choreographing stage patterns for them when they are nine or ten or older.

Do take the time to approach these concepts slowly, and in small enough doses so that the children won't feel pressured, but will have fun doing it!

10. Marching

Marching is done on the Dancer's Circle, or In a Row. The whole foot must make a natural contact with the floor. Arms must be allowed to

swing in whatever pattern is natural to each child. Three general patterns are usually seen: both arms swinging together, arms swinging in unison with legs, or arms swinging in opposition to legs. All three are correct at this level.

The freely swinging arms are progressing towards contralateral coordination. When the child's nervous system is ready to do that, you will see it happen without instruction.

Fours can learn to combine marches with another movement, such as: "Do 8 marches, stop and do 8 claps."

If the class is well disciplined, you could occasionally use rhythm instruments with marches. They can learn to "March 8 counts, then stop and play your instrument 8 counts."

11. Walking

Walks help them to recognize musical tempos. They help coordination. Walks low and high are for awareness of levels. Walks "reaching with toes" introduce the "ballet walk" for their level. Arms are allowed to move freely.

Most fours are ready to learn the idea of reaching forward with their toes when they walk. Some may be able to get the steps on the music. Some will not have this control yet. Following the teacher or demonstrator who is walking with the music will help them to eventually move in time to the music.

Walking around something, like a fish pond, or a campfire, or a flower, will make the walks more interesting. Ballet arms in demi second can be used sometimes.

12. Running

Runs, like walks, help children to recognize musical tempos, and to improve their basic coordination. Use arms as birds, butterflies, airplanes, etc. They will also enjoy swinging a small scarf as they run.

Runs are done on the dancer's circle, or in a line straight across the room. The running steps are short and fast, a "ballet run."

Encourage them to run on the balls of their feet this year. When running on demi pointe, their knees and ankles should be relaxed and use naturally.

IV. Floor Exercises for Music, Use of Muscles, Expression

13. Beautiful Arms

This is for expression, for music, and for learning the pathway of the ballet port de bras. Begin sitting sideways on the left hip, feet and knees bent back to the right, weight partially resting on the left arm. The right arm works alone. At the end, switch to the other side and repeat, moving the left arm. Be sure to always do both sides of this exercise.

They mime picking a flower, lifting it (first to fifth), showing it to a friend (fifth to second), then putting it in a basket (second to demi second). This introduces the pathway of a normal ballet port de bras with a story idea.

When the ballet port de bras is introduced in the abstract, by simply naming the positions, it is very hard for young children to remember the pathway, the names, and exactly where in space each position is. Using a mimed story brings it down to their level of understanding.

By having them sit, we eliminate the posture problems that occur when young children begin to do port de bras. Their shoulders and backs are not stable enough to do port de bras comfortably and correctly while standing.

14. Ankles and Feet

They say, “hello, toes” when toes are pointed ‘towards their noses’ and “goodbye, toes” when the toes are pointed away.

Begin sitting, legs straight in front, hands on floor slightly in back for support. Sit tall. They should have straighter backs, and straighter legs this year.

Be sure the toes stretch no further than straight away from the dancer. Toes should not point down to the floor when the ankle is stretched. Pointing toes too hard could overstretch the protective ligaments on the top of the

foot, leaving it more prone to injury. It works best to tell them to “point your foot” and not even mention the toes.

Heels should remain on the floor as the foot is stretched. Knees should not be “pulled up” this year, as this could cause sway backed knees.

15. Lifting Legs

Start sitting, legs straight out in front. Lift one leg about six inches off the floor, then lower it. Place hands on the floor a little in back for support. Do not have them hold their legs in the air. Holding a position stresses the joints. It does not strengthen the movement.

16. Parallel Retires

This is a new movement, and a new position. Start sitting on the floor, legs out in front, hands on the floor and little in back.

Slide right foot up the left knee, making a parallel retiré, then lift the heel to make a pointed foot*. Slide the foot out again and straighten the knee. Repeat with the left foot. Do not let them turn the leg out. The knees should point up to the ceiling.

When they can do the retirés fairly well, this position can be added to the marches. Later, it can added to skips, trots, and other steps.

Parallel retirés can also be done lying on the back with arms relaxed at sides.

Both methods are helpful. Use sitting for the first term. When sitting, the

child can see what their legs and feet are doing. Use lying on the back the second term. This gives the feel of the retiré as it is used in marching and skipping.

*It is natural for all of leg joints to want to bend at the same time, and to straighten at the same time. i.e., When the knee bends, the ankle automatically wants to bend also. In ballet, we isolate the movements of the two leg joints. This is hard to do. Putting attention on just one of the joints at a time helps the muscles to learn to do this.

V. “Ballet Technique”

17. Positions of the Feet

The Ballet Positions of the feet and arms are put to music this year, and included in the ballet section of the class.

Use the “Positions of the Feet” chart at the end of this manual to teach the positions, and the amount of turnout to use. Third position is optional this year. Have them learn it if you wish, but they should not dance from third. The muscular balance in the back and legs is not mature enough to resist the one sidedness of working from third position.

18. Port de Bras

The idea of a beach ball is used to help them understand about rounding their arms for ballet. Some children will be able to round the arms. Some will not. Don't be too concerned, or draw attention to those who cannot do it yet. The important thing is that the idea is being presented and understood.

19. Knee Bends or Demi Pliés

Do demi plié in two counts. Saying “Bend, and straight” gives about the right speed. Use the Feet Together position, or parallel feet. Hands are on waist.

Later in the year, try first position. If they can open the knees to match the feet, use it. If not, stick to the parallel feet.

Allowing the knees to fall inward can do damage to the joints in the knees, ankles, and feet of young children. Children who cannot open the knees to match the turnout of the feet need to keep the feet parallel pliés, rises and jumps.

20. Rises

Present rises about half way though the year, after they can do the Heel Lifts fairly well. Start Feet Together, arms free to help balance.

Rises are gentle, to about a quarter pointe. Balance may be a problem at first. If needed, the teacher or an assistant can hold their hands to help them maintain balance at first.

Do not insist on perfectly straight knees this year. Turnout is not used. Four year old feet and ankles are not strong enough to hold correct alignment against the turnout.

Do not be tempted to use a barre. Young children's muscles still need a good deal of experience in balancing without the assistance of a barre.

Relate rises to the concept of up and down by showing them that when they bend both knees, as in demi pli  , they go down lower. But when they bend both sets of toes, as in rises, it makes them go higher.

21. Fast Jumps

Do not worry about the feet. Correct knee action needs to come first. They may not be on the music yet. Fast jumps gives practice for the rhythm and feel of the continuous jumps.

22. Big Jumps (Slow Jumps)

At the slower speed, more attention can be given to the correct use of the knees: bend on the floor, straighten in the air. Slow jumps help the legs learn to push the dancer higher into the air. At this level, it is OK for them to use arms and bodies naturally in attempting to jump higher.

23. Hops on One Leg

Hops on one leg develop balance and leg strength. Good hops are very necessary for learning to skip. Be sure both legs are practiced. If children need help balancing at first, hold both their hands as they hop.

Do not expect them to match musical beats. Hearing the rhythm and feel of the music will encourage them to do so when they can. They need to build strength and balance in their hops.

Children need to be able to balance

on their own as soon as possible. Give assistance for only as long as they need it for hops, rises, and other difficult steps requiring balance. Challenge them to do it on their own. This kind of a challenge helps them to progress.

VI. Floor Exercises for rest, musical rhythm, coordination, expression

Specific muscle use can be developed better with floor exercises than when standing, as balance is not a factor. Time permitting, use all of these exercises in every class, but only one version of each.

24. Turtles (curling and stretching the body)

This exercise helps the abdominal muscles, and practices the pointing of feet with knees bent. Start sitting, legs straight out in front, arms in second. The turtle is out of his shell. A cat frightens the turtle. He quickly hides in his shell to be safe.

Next, slowly stretch out, arms to 2nd, legs straight in front, body sitting tall. (Turtle comes out to look around.) The teacher could pretend to be the Cat. With some direction, a child could do the part the cat. Children can usually match this activity to the music.

When they know the exercise, add the pointed feet. Their feet should stay stretched throughout the exercise, abilities permitting.

25. Using Hands, Heads, Arms for

Expression

We can express a story or idea with our hands, arms and faces. They can do longer stories and show more expression this year. Have them show you their ideas, too. Once a story is learned, the movements can be phrased with the music. This helps with music awareness in the children.

Appropriate finger plays and hand games may be fun for them as well. Their ability to count is important in dance. Learning to count by holding up fingers helps their hand control and their counting ability.

26. Rhythm Study

Children sit with legs folded, hands on knees to begin. Use clapping, a drum, rhythm instruments, etc. to teach them to hear and follow the different rhythms: 2/4, 3/4 and 4/4. They can learn about different tempos: fast, slow, etc.

To begin, children can learn the simple musical rhythms with their hands. Slap hands on floor saying "One!" Slap hands on floor saying "Two!"

The floor makes a louder sound, giving the "loud, soft" quality to the sound they hear. Do it several times to represent the 2/4 meter. For 3/4, add clapping hands in front of chest, saying "Three!" For 4/4, add a hand clap overhead saying, "Four!"

Use rhythm instruments occasionally.

They can follow your lead, or keep time to a short piece of music with a strong, clear beat.

27. Crawling (creeping)

Crawling on hands and knees builds coordination and helps build the abdominal muscles. It helps legs to learn to move directly forward from the hip joint.

Notice that the shape of the legs as used in crawling is the same as that used in marching and skipping when the knees are nicely lifted.

Put the crawling activity into the story form. Change the story occasionally for variety. Knees should be picked up, not dragged. They must take "steps" with their hands and knees, and not slide on the floor.

VII. Creative Fun

The creative sequences are a little longer and more complicated this year. Two of them are designed specifically to help with posture development: The Sailboat, and Rag Dolls.

Your class may also like to continue doing one or two favorites from last year. There is nothing wrong with this. In fact, you might be able to add something to the favorite to make it a bit harder.

For instance, if Balloons is a favorite, double the music. On the second half, the balloon gets loose, we have to chase

it, catch it by its string, tie it to our waist, and skip home with it.

VIII. Dance Steps

Dance steps are a more complex use of the fundamental movement skills. Some simple enchainements are included this year.

28. Rocking (from side to side)

Rocking with Feet Apart leads to swaying and to transfer of weight. Fours enjoy swinging scarves from side to side as they rock. They enjoy pretending to rock a doll or a baby to sleep.

To do swaying, introduce a slight softening or bending of the knees as they go from one foot to the other. Rocking and swaying lead to all of the moving to the side steps in ballet, such as glissade and pas de bourrée.

29. Side, Close

Moving sideways is not natural to people. This exercise uses the leg muscles in a way that forward movement does not. If they have done Level 1, the Level 2 versions should be fairly easy for them. Fours can do this step in straight lines, as well as in the circle.

Side, close involves moving in space. Four side closes to the right, and four to the left should put us right back where we started!

This skill helps side gallops, turning

polka, glissade, pas de bourrée, chaîné turns, and grand jeté en tournant, to name just a few.

30. Pony Trots or Prances (On My Bicycle)

Pretending to ride a bicycle is fun. The feet are picked up with a slight hop each time, resembling prances or pony trots. This can also be “picked up feet”.

Note that the rhythm of pony trots is even. Gallops have an uneven rhythm. Even so, this movement does prepare them for the picked up gallops forward, and eventually, for pas de chat!

31. Forward Gallops

Galloping is done around the dancer's circle. Gallops, like marches, are important builders of natural coordination. Most children love to do them. So do them often.

Some children may still turn slightly sideways when they gallop forward. Some exercises that may help them learn to move the leg straight forward of the hip are leg lefts, parallel retirés, crawling, and marching.

Correct muscle use is not just a matter of teaching. First, the child's age greatly affects the amount of control they have over their movement. Second, the child's movement experience from birth to now is a major factor. It takes movement experience to learn more advanced movements. The repetition of the more basic movements paves the way for the muscles to learn

new movement skills and to progress in coordination.

Third, young muscles are busy getting stronger. Muscle strength is a factor in skill development. The necessary strength must be there if a movement is to be learned.

New skills are built upon the skills the child already has. You cannot teach a new skill very easily when the foundation for it is not secure. Sometimes the learning can be forced with persistence, but the end result is not a step toward the next level. Instead, it may well become an impediment to further progress in that direction.

Some children at this level may not be able to gallop on their weaker leg. You will see them changing back to the stronger leg as soon as they start to gallop. Be sure they get the weaker leg started forward at the right time. When this leg strengthens enough, they will begin to gallop on it.

32. Side Gallops

Hold hands with them in a circle, and gently pull them in the right direction. A few may get their feet mixed up at first, but this direct approach usually works best.

Don't try to explain to them how it is done. Too much information can confuse them, and make the movement harder to learn. If some need more help getting started, face one child, take hold of both their hands, and gallop with them. Help

each one in turn, needed or not, so no one feels left out of the extra attention.

33. Skipping

See page 16 for help with the pre-skipping skills. Nearly all fours and fives can skip by the end of this year. But don't push it. Let them do whatever their legs naturally do in place of the skip: gallop, one legged skip, etc.

For assistance, teacher or an assistant can hold both of the child's hands up over the child's head and slightly forward. Be sure the child is comfortable with this position. Have the child stand on one leg and hop, then step to the other leg and hop. Give a slight lift to the hands when they should hop.

34. Talking Time (no music)

Their legs need a rest, and they will enjoy a short chance to talk to and to listen to their teacher.

IX. Dance Sequences, Enchainements

The Mountain Dance has three sides this year. This is to help them to increase their ability to remember enchainements. Three items is a lot for fours, but not so hard for fives. Choose only one sequence to work on at a time. Let them learn it rather well before going on to another one.

X. Dances

There is a good variety of new dances, at about the right length for this level. It is suggested that you not use too many of An

these in any one year. Their memories do have a limit.

35. Curtsey or Bow

Keep the feet together and parallel. Do not put the working foot in back. Putting one foot behind the other is very awkward for a four year old. They lose their sense of balance.

With feet together and parallel, lift the right heel. The right toes can be slipped back next to the middle of the left foot. Now bend both knees. Arms are held in demi second. If they wear a skirt, they can hold it.

Boys bow from the waist. Right arm is held in front of the waist, left arm in back.

A Ballet Class for Fours

An Orderly Class Is More Fun!

Fours understand class rules, but they also tend to “test”. They need firm guidance and structure from the teacher. They need to be assigned a place or “spot” for the class, marked with a piece of colored tape, chalk, etc.

When not actually performing, they return to and sit on their “spots” with their legs folded, and their hands on their knees. This helps to build the disciplined feeling so characteristic of a traditional ballet class.

An Orderly Class Is Easier To Teach!

The teacher or demonstrator should stand facing the class, and have them follow the movements in mirror image fashion. When the children are to use the right foot, the teacher or demonstrator uses the left foot.

This method allows the teacher to see the entire class at all times. It enables the teacher to see how the children are responding, and how well they are performing. It is very helpful for keeping the class in order.

The mirror image method of leading movement helps the children to concentrate on the lesson to be learned. Since their brains don't have to spend a part of their concentration on reversing what they see, they are totally free to take in the information being presented.

Right or Left?

Fours are still not ready to differentiate right from left while they are moving. Accept either foot this year. Show the one that is wanted, but make no comment if a child uses the other foot.

They Are Sensitive!

Fours find criticism or correction difficult to deal with. They are very quick to hand it out, but lose confidence in their ability when it is given to them. Avoid pointing out things that an individual child cannot do. Improvements need to be addressed to the class as a whole, and need to be positive and encouraging.

Keep It Simple!

Simplicity is very important. There are story ideas to use or words to say or sing with almost every activity. It may seem like a wonderful set of motivators at first. But don't use all of them. Only use a few.

The children do need to learn individual steps in the pure, isolated form. Otherwise, they may have learned the story or the words, but not the step.

After several weeks of their knowing the step, and being able to do it without the teacher's help, then use the story idea to give additional motivation.

Also, if you keep the use of stories during the skill sections to a minimum,

the creative activities and dances will seem more enticing to the children. Use the best motivators with the things you want them to be most excited about. Ballet is a performing art.

What About Barre?

Not yet.

1. Children at this level still need a lot of improvement in their sense of balance. This does not happen when they use a barre. The barre acts as a substitute for strength, for muscular balance, and for a sense of balance against gravity.

2. Their arms need to move freely in order for their neuromuscular systems to be able to improve in coordination. Holding the arms still on a barre with tend to inhibit any improvement in coordination.
3. Young children need the security of facing their dance teacher. Seeing their teacher in a mirror is not quite the same.

Not using a barre will not hold back their learning of ballet. Working without a barre will greatly help their progress in balance, strength, coordination and muscle use.

Level 2 Choreography for Class

This collection of activities and dances appropriate for teaching at Level 2 cannot all be done in any one class period. The teacher will need to choose which things to use each term. Keep in mind that young children need consistency and repetition. When a new term starts, change some material, but not all. Keep the general format, procedures and rules of the class the same for the entire year. For more detail about teaching these activities, see pp. 19 through 29. For questions about “standing on toes”, see page 88.

Please note that the musical counts and descriptions are for the teacher’s information. It is not intended that the children be expected to count music as they dance, not at this level. Musical counts must, in some cases, be considered approximate, because most four year olds lack the muscular control needed to stay with the musical counts all of the time. Have them change steps on the phrases when they cannot follow the beats. Don’t worry very much about exactly how many of everything they do, or which foot they use. They are learning to listen to and follow the music at their level of ability. Their abilities will improve as they are allowed to perform the best they can.

Some exercises are numbered in groups showing the teaching progressions for certain skills. The bold numbers in the left column are the CD tracks, to help in finding the correct music. Unless stated otherwise, the starting position is held through the introduction.

I. Starting the Class - Welcome and Warm Up

1. Learning the Names of Classmates

Learning each other’s names give positive individual attention right at the beginning of the class. It encourages students to become acquainted with their classmates, and to be friends with each other in class. It gives the teacher a chance to spark their enthusiasm about whatever is planned for the day’s class, and to build her rapport with the children. Giving children a little special attention as class begins helps them to feel secure and cooperative during the lesson.

tr# 1/66
 ♪ 6/8, 2 cts/m,
 2 m intro, 16 m

2.a. Second Position with Front Circles

These exercises for the arms are intended as a warmup, and can be done with or without music. They can name the positions as they do them, or sing or say the accompanying words. Arms start relaxed down at sides. Dancers stand in Feet Together position. The spins can be on whole foot, or with the heels lifted.

1-4	Lift arms to a natural 2nd, lower	"It's a beautiful day for dancing,
5-8	Repeat	"The sun is shining, the wind is blowing. . . ,
9-12	Circle both arms in front, crossing and uncrossing, stopping in a natural open 5th, hold	"It blows our arms in a circle up high
13-16	Lower slowly.	"And lets them down again."
1-16	Repeat all.	

tr# 2
 ♪ 6/8, 2 cts/m,
 2 m intro, 8 m

2.b. Demi Second Position with Spins

1-4	Arms lift to demi second, then lower to sides, repeat.	"It's rain . . . ing, it's rain . . . ing.
5-8	Open slowly to demi second and hold.	"Let's open our umbrella
1-4	Spin around in place, arms steady.	"It's nice and round, it sheds the rain,
5-8	Carefully kneel, then sit on feet, arms still in demi second	"Down to . . . the . . . ground."

II. Moving in place for an awareness of self, and a sense of balance

Four year olds are still not ready to differentiate right from left while they are moving. Show the correct foot, but accept whichever foot they choose.

3. Three Points, Feet Together

tr# 3
 ♪ 2/4, 2cts/m,
 2m intro, 8m

Start standing in place, feet together, hands on waist or arms relaxed at sides.

1-3	Stretch ankle and tap toes on the floor in front 3 times with the right foot.
4	Bring foot back to Feet Together position.

5-8 Repeat with left foot.

9-12 Repeat all.

tr# 4

♩ 2/4, 2cts/m,
2m intro, 16m

4. Three Heels, Feet Together

Start standing in place, Feet Together, hands on waist or arms relaxed at sides. When heel is extended forward, the supporting leg will need to bend slightly.

1-3 Flex ankle and tap heel on the floor in front 3 times with the right foot.

4 Bring foot back to Feet Together position.

5-8 Repeat with the left foot.

9-12 Continue through the music.

tr# 5

♩ 2/4, 2 cts/m,
2m intro, 8m

5.a. Jump Apart, Jump Together

This can also be called “Jump Out, Jump In.” Start Feet Together, arms relaxed at sides. *Arms movements are added after the feet are learned and practiced for a while.

1 Jump to 2nd position of Feet Apart, *lifting arms to 2nd

2 Hold.

3 Jump to Feet Together, arms down at sides.

4 Hold.

5-16 Continue through the music.

tr# 6

♩ 2/4, 2cts/m,
2m intro, 8m

5.b. Jump Apart, Jump Together, at a faster speed

Start Feet Together, arms relaxed at sides.

1-2 Jump to a parallel 2nd position, lifting arms to 2nd.

3-4 Jump to Feet Together, arms down at sides.

5-16 Continue through the music.

tr#7

♩ 4/4, 2 cts/m,
1m intro, 8m

6. Lifting Heels

This prepares for the demi pointe walk, for rises, and for running, skipping and galloping on the balls of the feet. It strengthens the feet gently. Many children at this age are strong enough to rise to the ends of the toes. Discourage this. (See p. 88.)

1-2	Lift right heel off the floor bending toes, ball of foot on floor.	"Lift your heel and bend your toes on floor."
3-4	Lower heel to the floor.	"Put it down again."
5-6	Lift left heel off the floor.	
7-8	Lower heel to the floor.	
1-8	Repeat through the music.	

tr#8/67

♩ 2/4, 2 cts/m,
2m intro, 16m

7. Down, Back, In, Jump Up

Start standing, Feet Together, arms relaxed at sides. Use only half the music at first.

1	Squat down and place hands on floor in front, knees between arms.
2	Put weight on arms and "jump" the feet back into the "pushup position".
3	"Jump" the feet forward into the squat position again.
4	Spring up to a standing position, lifting arms up towards the ceiling.
5-32	Repeat through the music.

III. Moving around the room for awareness of space, their place in space, and for coordination.

tr#9

♩ 4/4, 4 cts/m,
1m intro, 16m

8. Walk and Make a Shape

Begin standing in the Dancer's Circle. Decide on the shapes to make before starting the exercise. It is best if the teacher chooses the shapes for them at first. Making Shapes and The Dancer's Circle were both learned in Level 1. Review these items if you have dancers that have not done them.

1-8	Eight walks around the circle.	"Walk around the circle . . ."
9-16	Stop, make a shape and hold it.	"Stop and make a picture."
17-64	Continue through the music.	

tr# 10
 ♪ 4/4, 4 cts/m,
 no intro, 24m

9. Dancing in a Row, or “Clap and Go”

Children will need two clearly defined lines to dance from and to stop on. Mark two lines on the floor with chalk or colored tape. Make the lines long enough for all of the children to stand on comfortably. The lines should be about 10-12 feet apart. After working with your class, you can adjust the distance to where they perform the best. At first, you will need to stop between each action and gently straighten the alignment of the children. It will take a while for them to keep the line straight without help. The word “line” can be used in place of “row”, if preferred.

Start sitting or kneeling side by side on a line. Hands are on knees or in lap.

1-4	Stand.
5-8	Clap four times.
1-8	Do 8 gallops to the other line and stop on the line.
1-2	Turn around to face the first line.
3-6	Kneel or sit as at the beginning.
7-8	Hold.
1-72	Repeat through the music, including the introduction; done 4 times in all.

tr# 11/68
 ♪ 4/4, 4 cts/m,
 2m intro, 16m

10.a. Marching in a Circle

Marching is done on the Dancer’s Circle, or in rows from one line to another. Arms should swing naturally, in any pattern. Marching is one of the best ways to improve coordination when the arms are allowed to swing naturally.

1-64	Continuous marches, swinging arms, lifting thighs to the horizontal
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tr# 12/69
 ♪ 2/4, 2 cts/m,
 2m intro, 32m

10.b. Marching in a Row

1-12	Twelve marches forward from one line to the other line.
13-16	Stop, turn around to face the other way. (Teacher’s choice of how they turn.)
17-64	Repeat through the music.

tr# 13 10.c. Marching with Retiré
 ♪ 4/4, 4cts/m,
 2m intro, 8m
 The music is played at a slower speed to give them a little more time to make the parallel retirés.

1-32 32 continuous marches, lifting foot to parallel retiré each time.

tr# 14 11.a. Walking, and the Ballet Walk
 ♪ 3/4, 3 cts/m,
 1m intro, 16m
 Walks and runs help with musical tempos, and with coordination. The natural walk to music should be practiced for a few weeks before the Ballet Walks are introduced.

Ballet Walks are done “reaching with toes” and putting the toes down softly, then the heels. Arms should be allowed to move naturally until they are able to do the walks with the music. Then arms can be in demi 2nd, or hands on waist with fingers forward.

1-48 48 walks around the Dancer’s Circle, using a natural walk, or
 48 Ballet Walks, reaching forward with the toes.

tr# 15 11.b. High and Low Walks
 ♪ 4/4, 4cts/m,
 1m intro, 8m
 High and Low Walks do not involved any specific use of the feet. They are natural walks done in levels. The high walks can be on “tip-toe” (quarter pointe). High and low walks are for an awareness of moving at different levels.

1-8 Walk low, as if hiding behind something.

9-16 Walk high, as if trying to see over a fence.

17-32 Continue through the music.

tr# 16 12.a. Running in a Circle
 ♪ 2/4, 2 cts/m,
 2m intro, 16m
 They can use arms as birds, butterflies, airplanes, etc., or use a scarf. Runs are done on the balls of the feet (knees and ankles relaxed and used naturally). Remind them to use the short, fast steps of a “ballet run”, not the big steps of a “playground run”.

1-32 Continuous runs on the Dancer’s Circle, or as choreographed by the teacher.

tr# 17
♩ 2/4, 2 cts/m,
2m intro, 16m

12.b. Running in a Row

Running can also be done in a straight line, moving across the room to another line. This formation is more difficult. Suggestion: try it with partners holding a ribbon or scarf between them. Gradually add more dancers to the line as they are able to stay together.

1-6	Run across the room from one line to the other.
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7-8	Stop and turn around.
-----	-----------------------

1-6	Run back across the room.
-----	---------------------------

7-8	Stop and turn around.
-----	-----------------------

1-16	Repeat all.
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Thank you!

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