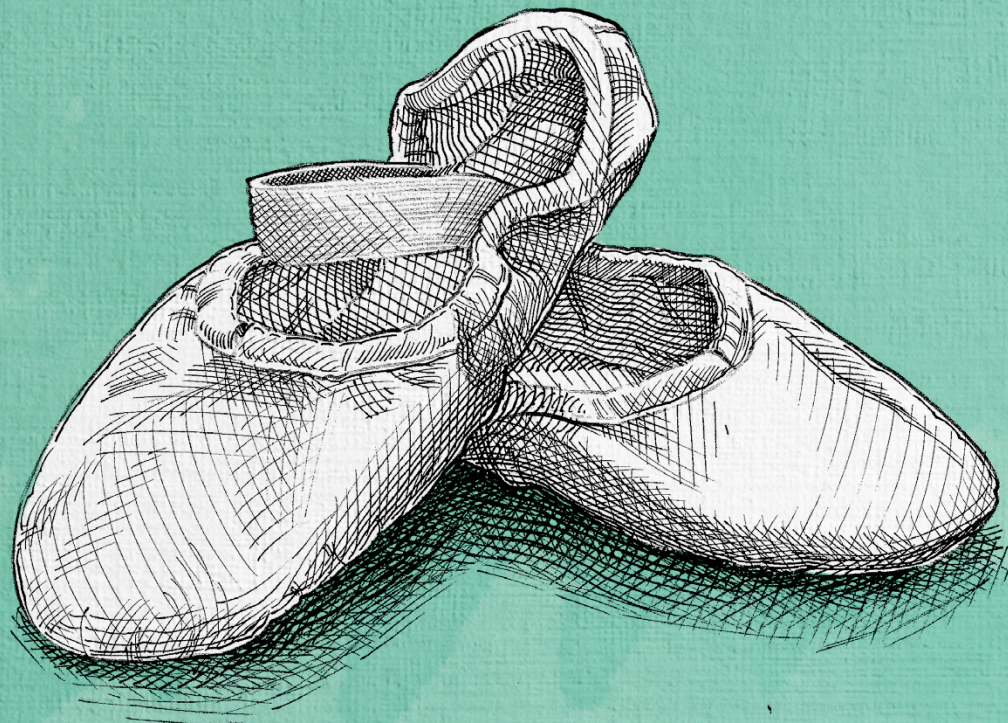




Ballet Arts *for* **Young Children**

**Classwork and Teaching Helps for the
Ballet Teacher of Children Ages 7 to 10**



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The Teacher Must Decide

The Ballet Arts For Young Children manuals, (Level 1, 2, and 3) provide information, activities and suggestions for the teacher of ballet to children of preschool 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 manuals.

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I. Preparing to Teach

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Welcome to Ballet Arts Level 4

Some items from Ballet Arts for Young Children Level 3 are included for review, and for those who are just beginning to dance.

There is enough material here for at least two years of classes. Choose one fourth to one half of the items to use this year. Next year, you could use a different selection for your next Level 4 class.

Teachers, please feel free to adapt, to make changes in, or create variations on these activities, so long as the main ideas and basic skills are not lost.

If there are seven year olds in your class, remember to include a floor exercise or other short break every ten minutes, to rest their legs. A barre can be used for the “Center Barre” exercises. If using a barre, have them face the barre with both hands on it, fingers and thumbs on top of the barre, arms and hands shoulder width apart.

Be sure they stand with their weight correctly centered over the supporting leg, or legs. The barre height should be about halfway between shoulders and waist — and never higher than about four inches below the shoulders.

Why Natural Movement?

Historically, ballet styling and technique developed slowly from that of folk dances and court dances.

The ballet styling was added by adult dancers, whose basic movement and coordination skills were complete, and in place. Children were not considered old enough for ballet lessons until ages 8 to 10. Again, the basic skills were well developed by then.

When the student has a good base of natural movement and coordination skills, the ballet technique is much easier to learn.

In previous generations, dancers were far more physically active outside of class than they can be now. We need to make up for this by adding experiences of natural movement, warming up, gentle floor stretches, and an occasional aerobic type exercise.

The Formal Ballet Class

This class introduces students to the arrangement of a formal ballet class. Not all teachers include all of the parts that are included here. Scientific research of the last thirty years or so tells us that in addition to the traditional barre work, dancers need a good warmup time before doing plies, and some time during the class for gentle floor stretches.

But, there are no floor stretches in this class? Look again. Sitting with legs crossed for the mimes, or between exercises, or while teacher is giving

instruction encourages the ballet turnout to happen within the hip joints, gently, without stress.

Sitting tall with legs straight out in front gently stretches the lower back, and teaches correct hip alignment and hip joint articulation for grand battements, développés and leaps (grand jetés) to the front.

Some Things May Be New

Ballet Arts teaching manuals are intended to take some of the guesswork out of teaching ballet, and to provide a logical sequence for teaching the things to be learned.

Some things in the Ballet Arts books may be new to you and your already

established classes. Any changes in class content or procedure should be done gradually, a little at a time, so the students have time to get used to the new material and procedures.

Whenever you plan to teach or do something in a different way from before, be sure to present it as a step upward in maturity or advancement. Motivate their acceptance of the changes by telling them that it is a more advanced way of doing things, or a more “grown-up” way, or a way that will help them to become a stronger, better dancer.

Teaching Ballet Terms

For help in teaching the ballet terms, we suggest you get “Ballet Is Spoken

Here!”, the set of two student books and a teacher’s manual.

A Place Of Their Own To Dance

Traditionally, ballet is a disciplined art. Classroom behavior, rules and procedures, are important. They enable the class to progress faster.

We recommend that each student have an assigned place to dance, and an assigned place to return to between exercises. Take the time to do this at their first class. If doing it for the first time with an established class, tell them they are ready for a more mature way of performing the class.

You might compare it to the teamwork needed for performing in a ballet company, where everyone must be in their proper place in order for the performance to look good. Assigning a place to each student gives the class a look and feel of order and discipline. Having a place that is theirs helps students feel secure in class.

You can have them keep the same place for several weeks, or change their places each week. Do what works best for you.

Using the Barre Effectively

A beginning class age eight and older can use the barre, but it should be very limited during the first few months. Their sense of balance should first be established without the barre. Equal use of the tiny muscles holding the vertebrae in correct alignment, is

disturbed when a barre is used too much or too soon.

Positions of the Arms

The arm positions used in the choreography in this manual are the classical ballet positions as currently named by the Royal Academy of Dance.

If your names for the arm positions are different, you might want to make the needed changes in the choreographic notes now, to avoid confusion later. For charts of the arm positions, see pages 78-79.

Where Beginners Should Put Their Feet

Beginners should use moderate turnout, even if they are loose enough to turn further. Strengthening the muscles in the natural parallel positions, and in the moderate turnout positions will help prevent injuries later.

For best technical development, especially in the outward rotators, beginners should use the open fourth position for battement tendus devant and derriere. See page 75.

Clarifications:

Abbreviations used in choreographic notes:

R = right
L = left
Fwd = forward

Bk = back, or in back

Positions of arms and feet are written in short form: 1st, 2nd, 3rd, demi 2nd, etc.

A “tip toe” or demi pointe turn is done with tiny fast steps on the balls of the feet, with little or no turnout. It isn’t a formal bourrée yet, just a rhythmic and feeling preparation for that type of movement.

Stage Directions are diagramed on page 82.

DR = downstage right;
DL = downstage left;
UR = upstage right;
UL = upstage left;
DC = downstage center;
UC = upstage center;
R = stage right;
L = stage left;
C = center stage

Planning Your Lessons

Dance teachers don’t have time to do detailed planning for all classes every time.

One way to occasionally check your teaching plans:

Make a list of the activities you want to use. Write the purpose next to each one. This will help you to see your goals and expectations.

There is nothing wrong with doing something for “fun.” A few things just

for fun should be in each and every class. Sometimes the fun can also be a learning experience.

If there are things you still cannot justify, then perhaps you should reconsider doing them.

Another way to check your plans:

A. What will I teach this week?

1. What activities will I include?
2. How will I present the new learnings? Can these be related to what the students already know?
3. How will I present improvements on things they do know?

B. What will I need during the class?

4. How will I get their attention?
5. How will I check on their learning?
6. What equipment and teaching materials will I need?

C. Are my expectations reasonable for this class, this age, this level of advancement?

Attention getting ideas:

- Any change in the teacher’s speech—suddenly quieter, or louder, suddenly silent.
- A question they have to think about, quizzes, posters, wall charts, handouts, flash cards.
- Music for them to create to, props

to use, a single costume idea, such as a tiara, or ears to represent an animal.

- Posture idea—paperback books to balance on their head while doing the ballet walk.
- Short videos sequences, taking video of them for one activity then playing it back.
- Relating movements to a favorite TV, toy, or cartoon character.

Students come with many different learning styles. The “right brain/left brain” idea is an oversimplification of a very complex reality. Each student will have their favorite way of learning.

It helps to try to reach as many of their dancing senses as you can—moving, seeing, hearing, feeling.

Involve their thinking skills as well—how steps relate to each other, which ones go best with a certain piece of music, what steps express a given feeling, etc.

If a variety of approaches is used in your teaching, every student should be able to find something that appeals to their learning instincts. Every student

is different, every class is different.

Mistakes are a part of learning. If you or the students cannot make mistakes, you cannot make much progress. Perfection is an ongoing process.

And finally, trust your instincts. Your teaching must fit your own personal style as well. Generally, when the teacher enjoys teaching, the students enjoy learning, whatever the method.

Attitudes Are Contagious

Encourage your students. Compliment them for trying as well as for improving. Be excited when they can do something they had trouble with before. Explain things to them in simple terms.

Express your love of dancing, and of teaching. Let them know you are on their side in this game of learning to dance.

As you feel positive and excited about the classwork, your students will very likely pick up your attitude and feel good about what they are doing in dance class. Good luck! May your classes be happy and fun!

Ballet Takes Time

The Best Ballet Takes Time

Parents and students sometimes feel students need to be “forced” in order to progress. Ballet takes time.

Correct ballet is built upon natural movements. The great ballet schools of the world start their beginners with a review of basic natural movements, and work into the classical technique from there.

Often we seek the finished product without wanting to allow the process to take place!

Ballet technique was originally developed on and for adult dancers. The imitative abilities of children mislead us into thinking they can do more than is good for them to do.

Three suggestions:

1. WAIT until age twelve to fourteen to begin pointe work. Starting sooner can damage growth plates in feet, ankles, knees.

2. WAIT until about age fourteen to sixteen to do any serious “flexibility” type exercises. Keep the legs off the barre until the hips have acquired their adult size, or nearly so. Splits may look cute, but they can be a very damaging activity.

Ballet requires strength to go along with flexibility. The ballet exercises themselves are designed to encourage a parallel increase in flexibility and strength.

3. WAIT until age ten or eleven, with two or more years of good ballet, before using full turnout ability. Forcing the feet and legs out too soon can overstretch important protective ligaments in the foot, ankle, knee and hip, limiting strength.

Take The Time For It To Happen Right

1. It will take most students two years to learn the basics contained in the beginning grades of ballet. Good ballet, and bad ballet, is like money in the bank. The notes mature at about age 15 to 16. Then you get back the quality of what has been put in.

2. One of the most disappointing things that so often shows up in mid teens in those who study ballet is the overdevelopment of muscles which were worked too hard and/or too soon on technical ballet.

Young dancers need to be taught without stress. For safety and effectiveness, limit the number of repetitions of any one movement without rest. Use the length of the exercises in this manual as an example of how long the exercises should be for most beginners.

It is very rewarding to see the beautiful results that can happen from taking things at a correct pace: the graceful shaping of the muscles, the graceful movements that are possible after six to eight years of consistently good ballet.

Placement and Posture

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

Posture and placement are the results of correct muscle use.

2. Particularly for beginners, a ballet position can look right and be wrong; it can also look wrong and be right. Correct muscle use is what we need to teach.

Good Classical Ballet Is Built Upon a Strong Base of Natural Movement

Ballet should ideally be an enhancement and refinement of natural movement. It did evolve from folk and court dances. It has a foundation in natural movement.

As an example, the Ballet Walk begins with a natural walk, learning to step in time with the music. After a few weeks, beginners can walk reaching forward with their toes. Later they can learn to use changes of direction, and changes in arm positions during the walk.

Eventually the walk is used as a connecting step between harder movements, and in relating to other dancers. The artistic use of head and arms, ballet posture, and the technical skill can be placed on the foundation of a well developed natural walk. It becomes a graceful way of entering and leaving the stage, and of changing

positions on the stage.

The Ballet Walk never replaces the natural walk, but is built upon it. It should be this way with all ballet movements. Nature is not destroyed, just improved.

Beginners Can Look Good

Expectations need to be appropriate for the age, experience, and natural ability of the student.

Excellence in ballet is a pathway to travel. It is not a place where we arrive and stop.

This means a student can be excellent at every level of learning. Beginners can and should look excellent for where they are.

They will not have the same excellence you would see in a professional, but it is just as valuable to the young dancer as the more advanced perfection is to the professional!

There is a path of continual improvement that must be traveled in order to arrive at this final destination. In order for you, as a teacher, to take the student there, you must find out where they are, and work with them at that place.

Teaching should produce learning. Learning should produce progress towards a goal of expertise or excellence in the subject.

Reaching Their Motivation

1. Teach, don't "punish" or "embarrass."

Use the positive ideas of improving and progressing, rather than the more negative terms of correct and criticize.

2. Improve, don't criticize or correct. Give students the concept of becoming more advanced in how they do something—improving it—moving upward in excellence.

Correct skeletal alignment and the correct use of the muscles improves performance in all activities. More importantly, it goes a long way towards reducing injuries.

Coordination

1. Coordination can be encouraged to happen with a generous dose of uncorrected natural movement. It cannot be taught, because it is not a skill, it is a neuromuscular response, a foundation for skills.

2. Skill is a movement pattern practiced until it is smooth and automatic.

3. Introduce any change in technique as a movement upward, an increase in ability, a more advanced way of doing it, a new challenge to overcome.

Challenging Your Students

A challenge is a difficulty to overcome that is reasonably possible. Challenges above the student's learning level are frustrations and should not be given.

A good rule to follow: If the class does not learn the item within two or three sessions, it may be that they are not quite ready for it. Drop it for a few weeks, then try again.

Do give mental challenges; memory challenges; physical challenges of enchainements with known movements, and, with non-technical, natural movement.

Do give creative challenges: finding new poses to make, adding ballet styling to natural movements, places to put hands, arms, head.

Do give listening challenges: responding to rhythms, phrasing, and changes in music; adapting known steps to different rhythms; describing the pictures or feelings music creates in the mind.

Can They Skip?

Skipping requires balance, symmetry in muscle use, and natural coordination. It is used as an indicator of “readiness to learn” in Kindergarten. It is an advanced coordination composed of several basic movement skills.

12 Basic Pre-Skipping Skills

1. **Standing:** evenly on two feet, feet matched, arms relaxed at sides.
2. **Walking:** smooth action, steps of equal length; equal use of both legs; arms relaxed and freely moving in any pattern.
3. **Running:** smoothly, with equal use of both legs, arms moving freely for balance.
4. **Crawling** (on hands & knees): knees are picked up, not dragged, equal use of both sides of body, good sense of balance shown
5. **Jumping on two feet:** equal use of both legs, correct knee action, weight equal on both feet, can stay in place.
6. **Arms:** can swing them forward and back, in unison or alternating; can lift them sideways to the horizontal, showing symmetry.
7. **Head:** generally held upright and level; can do basic head movements of up, down, turning.
8. **Feet:** can flex and extend ankle joints, same or alternating.

9. **Marching:** lift knees to the horizontal, arms swinging freely in any pattern.

10. **Hopping on one leg:** 6 to 8 on each leg without losing balance, hands on waist.

11. **Forward Gallops:** able to use either foot in front, arms held in demi second position.

12. **Side Gallops:** able to go both directions, arms in natural second.

The ability to perform the above skills prepares the child for the ability to skip nicely on both legs. No specific use of arms or legs should be taught, and no variations on the skip itself.

Evaluating Where They Are

Review the entire class on these pre-skipping skills, informally, in fun settings. Watch to see which skills the “non-skipper” have difficulty with. Work these basics into the activities for the entire class for a few weeks.

Students who are ready for Ballet 1 should be able to skip. A few may need a little help.

Helping the Ones Who Can't Skip

It is best to not single students out for individual corrections or help as this age is very sensitive to making “mistakes.” They need to know they are adequate and can do things right.

If these skills seem OK, and a child is still not skipping, try having them hold hands and skip with an assigned partner who is a strong skipper.

Have everyone skip with assigned partners at this time; don't draw attention to what one or two children "can't do".

The one sided skip may appear first. The weaker leg takes longer to skip because it is less strong and less coordinated. Allowing the one sided skip helps the weaker side to progress. It sometimes helps to practice hopping on the weaker leg.

Take several lessons to teach various skipping activities.

Have them skip in trios. Learning to do the "skaters arms" in threes is a

fun challenge. Put each weak skipper between two strong ones.

Ask them to "match feet" with partners, so all three of them are using their feet the same. Show enthusiasm, make it fun!

How To Join Hands for Three Dancers:

1. The two on the outside reach their inside hands across in front of the middle dancer and join hands.
2. The middle dancer puts arms in demi 2nd, on top of the joined hands.
3. The two outside dancers each take the closest hand of the middle dancer in their outside, free hand.

Learning Spring Points

The picture shows the correct position for:

- a. Step and point exercises
- b. Landing from a spring point.

Spring points are challenging to learn because it is always more difficult to do a step where the two legs do different things at the same time. In this example, the supporting leg is bent, while the extended leg is straight.

It may take considerable practice to get the spring points strong and steady, up off the floor, and looking good.

Some exercises for practicing Spring Points:

A. Step, Point, Hop, Hop

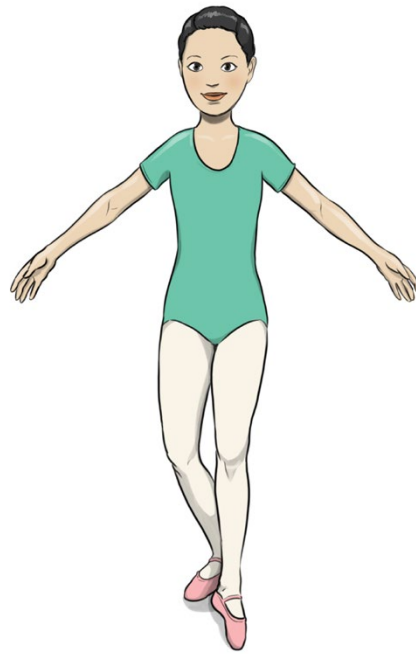
- 1 Step to the R,
- 2 Point L foot devant while doing a fondu (demi pli  ) on the R leg.
- 3 Hop on R leg, keeping the L leg and foot stretched (pointed)
- 4 Hop on R foot again
- 5-8 Repeat, starting to the left.

B. Four Right, Four Left

- 1-4 Four spring points with the R foot in front.
- 5-8 Repeat with the L leg

C. Two Saut  s, Two Springs

- 1-2 Two saut  s in first position
- 3-4 Two spring points with R foot in front.
- 5-6 Two saut  s in first position
- 7-8 Two spring points with L foot in front.



When they can do spring points without wobbling, work on holding arms quietly in demi second all during the exercises. Holding a skirt, real or imaginary, helps them find demi second.

Keep posture correct by keeping head level, and the spine vertical.

Spring points are seen in many classical ballets at the professional level, such as the original version of the Black Swan variation in Swan Lake, the variation in Paquita, etc.

Spring Points can also be done to 2nd position.

Spring points are seen in traditional Highland Dancing, such as the Sword Dance where the dancer performs in the open spaces made by two crossed swords on the ground.

Classical Direction

The Beginnings of Ballet Technique

Adding Classical Direction

Classical Direction added to natural movement teaches the beginnings of technique without the stress of ballet exercises being placed on the still soft and growing bones, muscles, ligaments and growth plates. It gives a wonderful, graceful effect to the natural movements.

We begin with stretching the feet for the ballet walk, and with adding the parallel retiré to marching, and to skipping.

Parallel Retiré is Classical Direction

1. The knee of the lifted leg must lift straight forward to a nearly horizontal position.
2. The lifted foot must point and make the parallel retiré, with the toes next to the other knee, and the lifted knee in a straight forward alignment.
3. The parallel retiré is used in skipping and marching.
4. It is also used in the Flamingo Walks, where it must be held for a musical count.
5. The retiré takes on some turnout when the Attitude Devant is learned as a variation on the Grand Battement. (Exercise 16.b.)

Classical Direction Means Level

Hips

Beginners can learn to keep hips level on pointing exercises and on transfers of weight. Tell them their leg goes visiting while their hips stay home!

On movements to the side movements the hips, body, shoulders and head should move all at once, in one piece. “Don’t let your hips get ahead of you. Make them wait for you so you can go together.”

When they can add the classical direction to a movement it becomes a ballet step. It is no longer just a basic movement skill, it is a ballet movement.

About “Bumpy Knees”

Some children have “bumpy knees” and need to leave a space between the heels in first position to give their knees room to stand as straight and even as possible.

The knee joints in children around age seven appear overly large. This is due to the natural process of growth in the legs. The knees are only temporarily out of proportion to the legs.

It is not good to put the heels together when this causes the temporarily oversized knee joints to lap, one over the other. The lapping of knees may cause posture problems, uneven hip alignment, and poor ankle and foot

alignment.

As they grow their legs will lengthen and the muscles will get stronger. The size of the knee joint will no longer appear to be too large in relation to the length of the leg. Their stronger leg muscles will be able to hold the legs straighter. The space between the heels should gradually disappear.

Technique Without Stress

Ballet movements, positions and steps will be correct only when the muscle use is correct. Until a muscle is mature enough to be consciously controlled, they really cannot learn the correct way of using that muscle for ballet.

Incorrect muscle habits are nearly impossible to change as the student gets older. Even when the muscular

control is finally there, the old habits will persist.

Teach Them About Muscles That Turn Out the Legs

They need to learn about, and consciously use, the sartorius muscle. This muscle is important to turnout and is easy for students to locate. When sitting, doing the “Turning Out Legs” (Exercise 5, pg. 20) they can see this muscle and find the insertion just inside the knee joint.

They can see and feel it work as they rotate their legs in and out, and as they lift them. Then, they can be aware of it, and begin to use it in demi pliés, fondus, and sautés.

II. In The Classroom

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Choreography for Level 4 Class

It is a good policy to have an established way of beginning the class. As each class begins, give a few seconds of individual contact and recognition to the students before beginning the actual classwork. One way to do this is to mark the roll, and to say one short word of welcome to each student as you do so. These short moments of personal attention help the students to feel accepted and recognized by the teacher. This can go a long way towards eliminating some behavior problems.

Usually, beginners should not be given arm or hand movements to do while the legs and feet are working. They do best with only one thing to concentrate on at a time. Once the feet are learned, a few changes of arm positions can be tried. See page 81 for an explanation of the Dancer's Circle.

Ballet is a performing art. Teach them to start promptly on the first beat after the introduction, and to stop neatly with the music. This musical awareness needs to be taught with all dance exercises.

"We already know that!" "Good! Your feet can only practice what your head already knows. When your head knows what to do, then your head can teach your muscles, and make them practice, and make them get even better." (Muscles cannot practice what the head doesn't know!)

About the music: "Met." indicates the metronome timing for quarter notes. To calculate the dotted quarter Met. value for 6/8 meter, divide by 3, then multiply by 2. The music is especially arranged to help beginners move in time with the music, and to learn how to count the basic musical meters of 2/4, 4/4, 3/4, and 6/8. This means the rhythms are in some cases more obvious than in the original classic and semi-classic compositions.

I. Warming Up Around the Room

- tr# 1** 1. Skipping
♩ 2/4, 2 cts/m, Done in a circle CCW around the room. Arms should move naturally
2m intro, 32m for warmups. Students can place them in demi 2nd or on waist for
Met. 92 other activities and for performances.

Intro: 1-3	Be ready, standing tall, feet together, arms relaxed.
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1-8	Begin skipping with a hop on the left foot,
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1-64	64 skips around the room.
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tr# 2/50
 ♪ 4/4, 4 cts/m,
 1m intro, 16m
 Met. 108

2. Marching
 This is done in a circle CCW around the room, hands freely swinging, a natural march on the whole foot. For variety, clapping or mimes can be alternated with the marching step: 8 counts marching, then stand still for 8 counts clapping or miming.

Intro: 1-3	Be ready, standing tall, feet together, arms relaxed.
4	Begin lifting the right foot, ready to step on it on count 1.
1-64	64 marching steps around the Dancer's Circle

tr# 3
 ♪ 4/8, 4 cts/m,
 2m intro, 16m
 Met. 84

3. Pony Trots or Prances
 Pony Trots are quick running steps picking knees up high in front, and pointing the picked up foot towards the floor. Hands are on waist, or holding imaginary pony reins.

Intro: 1-3	Be ready, standing tall, feet together, arms relaxed.
4	Lift R foot, ready to leap onto it on count 1, place hands on waist.
1-64	64 pony trots, lifting knees high and jumping lightly from foot to foot.

II. Floor Exercises for Warming Up

tr# 4
 ♪ 2/4, 2 cts/m,
 2m intro, 16m
 Met. 92

4. Using Feet and Ankles
 Begin sitting, legs straight in front, hands on floor next to hips for support. Sit tall, use ankles fully in both directions. Stretch the knees straight, but keep the heels in contact with the floor, to avoid overextending and weakening the knee joints.

Intro: 1-4	Be ready, ankles flexed, feet pulled up.
1-2	Stretch ankles, pointing feet away.
3-4	Flex ankles, pulling toes up, hold.
5-32	Continue through the music.

tr# 5
 ♪ 2/4, 2 cts/m,
 4m intro, 48m
 Met. 88&80

5.a. Turning Out Legs
 Beginners can learn something about the muscles of the legs and what they do. An awareness of the muscles that produce turnout will help them to use their muscles more effectively. Point out the location of the sartorius muscle, and have them feel its insertion

point just inside the knee. Then they can consciously send a message to that muscle when they want to use it. Children usually enjoy learning about their muscles and what each one can do. Our students called it the dinosaur muscle because the name sartorius sounded like a dinosaur to them!

Intro: 1-8	Sitting on floor, hands relaxed at sides, back stretched tall, legs straight in front, feet pointed. Stretch knees straight, but keep heels in contact with the floor, to avoid overextending and weakening the knee joints.
1-2	Rotate legs in,
3-4	Rotate legs out,
5-8	Rotate legs again, in, out;
9-12	Lift R leg a few inches, and lower; Lift L leg, and lower;
13-16	Lift R leg, and lower; Lift L leg, and lower;
Coda: 1-2	Lift arms sideways through 2nd to open 5th;
3-4	Bend forward over legs, gracefully, like a swan resting on the water, wrists crossed over ankles, or close to them;
5-8	Lift body and arms up again; lower arms through 2nd, ready to repeat.
1-24	Repeat all.

tr# 5
 ♪ 2/4, 2 cts/m,
 4m intro, 48m
 Met. 88&80

5.b. Turning Out While Standing

Have them stand and do the same exercise, rotating the legs from a small parallel 2nd to 1st position, and brushing the leg to just a few inches off the floor for the leg lifts. See diagram on page

Intro: 1-8	Standing in a small parallel 2nd position, hands on waist. Stand tall.
1-2	Rotate legs in to 1st position,
3-4	Rotate legs back out to small parallel 2nd position,
5-8	Rotate legs again, in to 1st, out to parallel 2nd
9-12	Lift R leg a few inches, and lower; Lift L leg, and lower;
13-16	Lift R leg, and lower; Lift L leg, and lower;

For the coda, lift arms, then relax arms and body forward and down, taking the head down first so that the back is rounded. Roll up through the back, starting at the base of the spine, and the head and arms coming up last, then lower the arms to second, then hands return to waist.

III. Creative

tr# 6
 ♪ 4/4, 4 cts/m,
 1/2m intro, 48m
 Met. 88

6. Rocks, Stars, Fireworks—Mime

Sit on floor, legs crossed, or bent underneath. Hold hands close to chest for rocks.

Intro: 1-4	Wait for the three chords.	
1-4	Make fists with your hands	“Let’s make rocks!”
5-8	Open hands, lift in front, and stretch fingers out;	“Let’s make stars!”
9-16	Repeat the rocks and stars;	Repeat.
1-8	Stretch and arch hands, join wrists, roll through hands to finger tips, pull hands apart then make “rocks” again,	
9-11	Lift fists high, representing the unexploded fireworks going up;	“Light the fuse and send it up”
12	The fireworks explode—Look up and suddenly open hands, stretching fingers, like fireworks exploding. Hold through the count (12)	
13-16	The fireworks sparkle, (wiggle fingers) then the pieces float gently to the ground (hands lower slowly, fingers still “sparkling”).	
1-32	Repeat all.	

tr# 7/51
 ♪ 4/4, 4 cts/m,
 1m intro, 16m
 Met. 92

7. Pushing Clouds Away

A gentle, flexible use of hands will help with correct styling in Port de Bras.

Intro: 1-4	Sitting, legs crossed, wait; two chords and two short pickup notes,
1-4	2 small pushes, both arms pushing forward, one big push,
5-8	Push both arms to R side, twice, then one big push, (“Oh, oh, the front clouds are too close again!”)
1-8	Give clouds one great big push forward, two small pushes L, a big push L.
1-16	Repeat all

tr# 8
 ♪ 4/4, 4 cts/m,
 1m intro, 12m
 Met. 92&78

8. Head Positions

This teaches the 3 basic head positions and the movements used in ballet. It also teaches the idea of communicating through movement, without speaking. Start sitting, legs crossed, hands on knees, back tall.

Intro: 1-4	Sit tall, wait.
1-8	Turn head to look R, L, R, L, saying “no” without words.
9-12	Turn head quickly, saying “no” a little faster.
13-16	Straighten head, look at teacher and smile.
1-16	Repeat, moving head up and down this time to say “yes” without words.

During this next part, the dancers are to incline the head without turning it. Suggest: “your ear looks at your shoulder.” Words in quotes are spoken.

1-2	Incline head to R,	“Maybe,”
3-4	Incline head L,	“I’ll think about it.”
5-6	Incline head R,	“Perhaps.”
7-8	Incline head L,	“I might.”
1-4	Incline head R, then L,	“But then again.”
5-8	Bring head straight, look at teacher, fold arms, smile.	“I might not!”

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