

# **The Ballet Bridge Curriculum**

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Education for Young Students**

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## **INTRODUCTION**

The Ballet Bridge Program is a project birthed out of my unabashed passion for the arts. After 15 years of dancing with the Dance Theatre of Harlem, an African American professional ballet company located in New York City, I returned to Chicago and began teaching dance in Chicago Public Schools (CPS). To my delight, I noticed that there was a dearth of African American students exposed to and studying ballet. While I applauded the progress that CPS was making by incorporating ballet into its curriculum, I also noticed that many schools did not have a quality dance program and there was no introduction to ballet. Ballet is not an art form that is widely viewed in mainstream media. For many African Americans, there remains a deeply imbedded stigma attached to ballet with many believing that it is an elitist, unapproachable European art form. So why do it? Because throughout history, African Americans have participated in countless art forms that originated out of Europe, such as tennis, soccer, football each time they have excelled, and made them their own. However, rapidly changing social and cultural mores in American society has caused a paradigm shift when it comes to seeing African Americans in ballet. Recently, more African Americans have been hired into mainstream ballet companies than in years past. Additionally, with the promotion to principal status of African American ballerina Misty Copeland, with the renowned American Ballet Theatre in New York City, more African Americans are being hired by professional ballet companies. Ms. Copeland stands boldly on the shoulders of countless Black artists that paved the way for her ascent to principal status. And I look forward to seeing many more African American students following in her footsteps.

As with many art forms, the study of ballet can be expensive, and, unfortunately, not always accessible to students of under resourced communities. As a teaching artist in the Community Engagement Department at Joffrey Ballet, one of my varied roles is to teach students dance at Joffrey's dance studios and engage the community with dance programs. The challenge is reaching students residing in under resourced communities. I really look forward to sharing my love for this European art form, called ballet that remains near to my heart. Working in conjunction with three other teaching artists at Joffrey and adhering to the guidelines of the Illinois State Board of Education's social emotional learning (SEL) as well as the Chicago Guide for Teaching and Learning in the Arts, we developed a structured ballet curriculum that can be used in any CPS teaching and learning environment - even if the teacher happens to be a novice to ballet.

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The primary purpose of The Ballet Bridge Program is to provide elementary school students, in the first and second grades, with a structured ballet program that is fun and informative. These programs will be taught in a school environment where students develop life skills as articulated in the Illinois State Board of Education's social emotional learning SEL standards. Critical life skills such as self-discipline, respect, teamwork, project completion and confidence are all learned through the study of classical ballet. The Bridge Program builds a strong dance foundation by focusing on correct posture, placement, discipline, coordination, strength, flexibility and musicality in preparation for pre-professional training. By providing quality dance training to youth that live in under resourced communities, my colleagues and I desire to increase the level of diversity and access represented at the Joffrey Academy and in the field of classical ballet.

There are **four** phases to The Ballet Bridge Program.

**Phase I** - Students meet at their school with a visiting Teaching Artist twice a week throughout the school year. Each session begins with a brief outline or review of behavioral and artistic objectives, vocabulary, as well as elements of dance history. Students participate in traditional ballet classes; including body conditioning exercises, barre, center work, across the floor and rhythmic exercises. By working in partnership with classroom teachers and parents, students develop life skills that will be reflected in their work ethics. In addition to the weekly classes at their school.

**Phase II** - participants take an additional two-hour Saturday class downtown at the Academy of Dance while continuing to build upon skill sets learned in Phase I.

**Phase III**- Outstanding participants from the school are invited to participate in the classes at the Joffrey studio.

**Phase IV**- two-week summer intensive. Students from the summer intensive can audition for placement in the Joffrey Academy of Dance for full scholarship opportunities.

The Bridge Program is my small contribution in changing the paradigm to see more students of color in high level structured ballet programs. Seven years ago, there were 15 students of color in the Joffrey Academy of Dance. Currently there are 57 African Americans in the Joffrey Academy of Dance. These students are on full scholarship studying ballet that came from the Ballet Bridge Program. Students all come from under resourced communities but with a voracious appetite to learn. My desire is to see some of these students become professional dancers and continue to make inroads in the field of professional dance.

## **Program Description**

The primary goal of The Ballet Bridge Program is to provide first and second grade elementary school students with a structured, nurturing environment that will help them develop critical life skills. These skills are articulated in the Illinois State Board of Education's social emotional learning (SEL) standards, e.g., self-discipline, respect, and confidence through the study of classical ballet. The Bridge Program is built on a strong dance foundation focusing on correct posture, placement, discipline, coordination, strength, flexibility and musicality. The groundwork is in preparation for pre-professional training. In providing quality dance training to youth who live in under resourced communities, I hope to increase the level of diversity represented at the Joffrey Academy and in the field of classical ballet.

Additionally, there are four phases to The Ballet Bridge Program, which are as follows:

In **Phase I** of the project, students will meet at their school with a visiting Teaching Artist twice a week throughout the school year. Each session begins with a brief outline or review of behavioral and artistic objectives and vocabulary, as well as elements of dance history. Students then participate in traditional ballet class; body conditioning exercises, barre, center work, across the floor and rhythmic exercises. Students working in partnership with classroom teachers and parents, we are certain that the life skills developed in this holistic program can be applied to students' lives and will be reflected in their work ethic. In addition to the weekly classes at their school, Phase II participants take an additional two-hour Saturday class downtown at the Academy of Dance. Outstanding participants from **Phase II** will be invited to participate in the **Phase III** two-week summer intensive. **Phase IV** students from the summer intensive will have the opportunity to audition for placement in the Joffrey Academy of Dance on scholarship.

## **Scope and Sequence**

Program Alignment with

The Chicago Guide for Teaching and Learning in the Arts

### **Quality Dance Programs Checklist**

The Ballet Bridge Program is in alignment with the expectations of the Chicago Guide for Teaching and Learning in the Arts that has identified quality programs as incorporating:

- ✓ A commitment to artistic integrity and excellence
- ✓ Highly qualified dance teachers
- ✓ High age appropriate standards and a curriculum that supports these standards
- ✓ Support from the school administration and staff
- ✓ Clear and consistent communication between administration and faculty
- ✓ Clearly defined expectations
- ✓ Appropriate space and equipment with consistent access
- ✓ Appropriate time for each session
- ✓ Opportunities to share their learning through performances and presentations
- ✓ Opportunities to attend live dance performances

The Chicago Guide for Teaching and Learning in the Arts categorizes national and state standards and goals into four categories: Dance Making, Dance Literacy, Interpretation and Evaluation, and Making Connections. As recommended by the Chicago Guide for Teaching and Learning in the Arts, The Ballet Bridge Program incorporates:

### **Dance Making**

#### **Skills and Techniques**

Students in grades 1 and 2 will be able to:

- Demonstrate bodily awareness through identification of body parts and range of motion.
- Demonstrate and explore the element of space (personal/general, locomotor non-locomotor, shape, level, direction, and pathways).
- Demonstrate and explore the element of time (tempo and rhythm).
- Demonstrate and explore the element of energy/dynamics.

### **Choreographic Principles and Processes**

Students in grades 1 and 2 will be able to:

- Demonstrate patterns in dance.
- Demonstrate beginning, middle and end in a dance sequence.
- Improvise and create movement based on own ideas and concepts from other sources.
- Demonstrate the ability to work effectively alone and with a partner.
- Identify and describe similarities and differences in movement sequences.

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### **Dance Literacy**

#### Critical and Creative Thinking

Students in grades 1 and 2 will be able to:

- Describe and demonstrate appropriate behavior when creating, performing, or viewing dance movement.
- Identify the roles of audience and performers when viewing dance.
- Identify at least three personal goals to improve themselves as dancers.

#### History and Culture

Students in grades 1 and 2 will be able to:

- Describe the various roles of dance in communities and cultures.
- Identify the existence of dance in different historical periods.
- Identify and demonstrate dances from various cultures and different historical periods.

### **Interpretation and Evaluation**

#### Interpretation and Communication

Students in grades 1 and 2 will be able to:

- Discuss various dance movement experiences and express preferences.
- Identify and demonstrate ideas, feelings, and stories through movement or gestures.

#### Evaluation

Students in grades 1 and 2 will be able to:

- Evaluate dance movement sequences by observing and commenting upon peer performance.

### **Making Connections**

#### Cross Curricular Connections

Students in grades 1 and 2 will be able to:

- Identify connections between dance and at least one other content area such as social emotional learning (self-control), social studies (French history and culture) or language arts (communication).

#### Participation Opportunities

Students in grades 1 and 2 will be able to:

- Describe and show respectful behaviors toward others in dance movement experiences.
- Identify the role of an audience member when creating or performing dance movement.



## **National Dance Standards Addressed**

- Identifying and demonstrating movement elements and skills in performing dance.
- Understanding choreographic principles, processes and structures.
- Understanding dance as a way to create and communicate meaning.
- Applying and demonstrating critical and creating thinking skills in dance.
- Demonstrating and understanding dance in various cultures and historical periods.
- Making connections between dance and healthful living.
- Making connections between dance and other disciplines.

## **Illinois State Board Learning Standards and Goals Addressed**

### **Social Emotional Learning Standards**

Goal 1: Develop self-awareness and self-management skills to achieve school and life success.

1A. Identify and manage one's emotions and behavior.

1A.1b. Demonstrate control of impulsive behavior.

1C. Demonstrate skills related to achieving personal and academic goals.

1C.1b. Identify goals for academic success and classroom behavior.

Goal 2: Use social-awareness and interpersonal skills to establish and maintain positive relationships.

2C: Use communication and social skills to interact effectively with others.

2C.1a. Identify ways to work and play well with others.

2C.1b. Demonstrate appropriate social and classroom behavior.

### **Fine Arts Standards**

STATE GOAL 25: Know the language of the arts.

25A. Understand the sensory elements, organizational principles and expressive qualities of the arts.

25B. Understand the similarities, distinctions and connections in and among the arts.

STATE GOAL 26: Through creating and performing, understand how works of art are produced.

26A. Understand processes, traditional tools and modern technologies used in the arts.

26B. Apply skills and knowledge necessary to create and perform in one or more of the arts.

STATE GOAL 27: Understand the role of the arts in civilizations, past and present.

27A. Analyze how the arts function in history, society and everyday life.

27B. Understand how the arts shape and reflect history, society and everyday life.

## **Cognitive, Social-Emotional and Physical Considerations**

### **Cognitive Development**

The seven and eight-year-old students participating in The Ballet Bridge Program are in what educational theorist Jean Piaget described in his 1936 theory the “concrete operational” stage in their cognitive development. In this stage, as physical experience accumulates, the child starts to conceptualize, creating logical structures that explain his or her physical experiences. The Teaching Artist can take advantage of the concrete operational stage to speak to a child’s conceptual mind. This communication exits through creative analogies and guide the students towards a proper understanding of using deeper muscles and balletic alignment of the skeleton. Dancer and choreographer, Alonzo King stated that the most essential thing about teaching dance is understanding that things have to proceed from within a student’s imagination. “Steps and shapes, like arabesque and tendu, **must** originate in an idea and should be expressed physically. It is the mind that does the dancing: the body is an instrument.” (Gladstone, January 2010). The Teaching Artist will engage each student’s imagination and focus through imagery and metaphor in addition to hands on placement and modeling.

As students begin to develop their ability to concentrate, the traditional divisions of a ballet class e.g. barre, center exercises, allegro, are well suited to their short attention span. The Teaching Artists will refocus each class by either call and response, clapping, French choral responses, etc. Children at this stage in their cognitive development are also able to analyze simple concepts in time, space, and dynamics (e.g. high/low and fast/slow) and can recognize and create choreographic patterns. Employing peer assessment strategies in class will help the students apply critical thinking skills that will be taught implicitly through Teaching Artist modeling.

### **Social-Emotional Learning**

Children start school with different degrees of social and emotional maturity. These qualities take time and practice to learn and are crucial to maintaining an effective learning environment. Students participating in Ballet Bridge Program develop self-discipline, confidence, respect for others, intrinsic vs. extrinsic motivation, skills for working together and building a positive learning community. While some students are exceptionally well adjusted, and others come from school and home environments that exacerbate behavioral challenges, all children have their unique thoughts and feelings. This program allows an outlet for self-expression and self-discovery in a non-traditional classroom setting. As the rapport within the classroom community grows, and the sense of security develops in a well-disciplined environment, students will become more comfortable expressing themselves through movement. Students will, most importantly, be able to identify and demonstrate the factors that lead to individual and group success. The confidence built through mastery of body movement and performance will be reflected in other aspects of the student’s life.

Teaching and learning in schools have social, emotional, and academic components (Zins, Weissberg, Wang, & Walberg, 2004). Students typically do not learn alone but rather in collaboration with their teachers, in the company of their peers, and with the encouragement of their families. Emotions can facilitate or impede a student’s academic engagement, work ethic, commitment, and ultimate school success. It has been posited that universal school-based

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efforts to promote students' social and emotional learning (SEL) represent a promising approach to enhance children's success in school and life. (Elias et al., 1997; Zins & Elias, 2006). I have personally witnessed the social and emotional skill development especially with students that have participated in the Bridge Program for two years consecutively. Students that begin the program with little or no self-regulating skills improved by the end of the year, or at least by the beginning of the second year with better self-regulating skills.

Finally, throughout the curriculum there are ample settings for students to practice listening skills, repetition of movement and assessment of what the students have learned. The Teaching Artist will model and expect good listening skills through eye contact, verbal affirmation, and questioning. Providing a student with the opportunity to share and explain what they have learned, shows the student that his feelings and thoughts are valuable. It also encourages the student to invest those thoughts in the community. Exercising the above communication techniques provides the teacher with invaluable feedback on what is being understood and processed by the students.

### Physical Development

#### Fine and Gross Motor Skills

The exercises developed for *The Ballet Bridge Program* are based on developmental ideals that can be modified to meet varied student levels. Specific preparatory exercises are designed for turns, jumps, and port de bras are included with fundamental activities designed to improve stance, articulation of the feet, coordination, musicality, flexibility, continuity, balance and strength. These "Body Conditioning" exercises are assigned for homework and practiced by students throughout the year (see Appendix). The Teaching Artist must assist students in their muscular conception and control by engaging the students' imagination and understanding of basic anatomy. The first nine weeks of instruction are focused on skeletal alignment *body position* and leg coordination and conditioning. Subsequent weeks each have a specific dance skill reinforced through body conditioning and barre exercises (see Scope and Sequence Table)

## **General Assessment Information**

Assessment is an important part of every student's success in the Bridge Program. The assessment gives insight into the strengths and weakness of each child's movement skills and social emotional development. Through careful analysis, assessment can also guide the direction of instruction for the whole class. In this program the Teaching Artist's goals for the students will be overt, providing clear directions for student learning and facilitating transference. In addition to the student pre-program survey (Assessment A), the Teaching Artists will use beginning, middle and year-end assessments. Assessments are used to make recommendations for certain students to move on to Phase II. Additionally, the assessment helps the teaching artist and administrative staff to identify student's common problems that need to be addressed.

When using assessment tools to guide instruction, the criteria that has not yet developed and has the greatest impact on the skill outcome, should be taught or corrected first (e.g. body alignment or talking out of turn). The Teaching Artists are encouraged to dialogue with one another regarding the effectiveness of the teaching strategies and exercises. Also, the Teaching Artist are advised to attend two professional development workshops. The Teaching Artist can collectively discuss the goals of the program and proven effective methods for reaching those goals. Informal self and peer assessment strategies will also be used to increase student motivation by providing them with a sense of ownership in the learning process. Also, in addition to Teaching Artist reflections, student progress in social emotional learning will be monitored through the survey of each student's regular classroom teacher and Teacher Coordinator.

<b>Assessment</b>	<b>Administrator</b>	<b>Content</b>	<b>Date</b>
Tell Me About You! Survey	Student	SEL	Week 1
Assessment A: Student Pre-Program Survey	Student	SEL and Dance	Week 1
Assessment B: Initial Teacher Reflection on Student Performance	Teacher	SEL	Week 1
Guidelines for Assessment C: Initial Teaching Artist Student Evaluation of Social Emotional Learning and Dance Skills	Teaching Artist	SEL and Dance	Week 5
Assessment D: Teaching Artist's Initial Student Evaluation of Social Emotional Learning and Dance Skills	Teaching Artist	SEL and Dance	Week 5
Assessment E: Vocabulary Assessment and Teaching Artist Reflection on Teaching Methods	Teaching Artist	Dance	Week 10

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Assessment F: Teacher/Teaching Artist's Mid-Program Evaluation of Social Emotional Learning, Ballet Technique and Dance Skills	Teaching Artist Teacher	SEL and Dance	Week 14
Assessment G: Teaching Artist Final Ballet Exit Exam	Teaching Artist	Dance	Week 29

The assessments were modeled after the guidelines by the Illinois State Board of Education Social Emotional Learning (SEL) Standards. The assessments measure social emotional skills and dance skills. However, in first grade the student's reading and writing skills are not developed enough to show what they know in written form. In the pre-survey, "Tell Me About You,," the students will circle the best answer that describes them. Sometimes assessments can be difficult when students are working at different levels or when the objective is less concrete e.g., "Students will jump with excitement" or "Students will jump with straight legs". Most of the assessments are based on the observation method.

Observation and assessment are essential tools for watching and learning, which the Teaching Artists can and should use to determine progress that has already been made, as well as explore the future. Meaning that, observations must be based around the child, within the child's world, and considered for all possible influencing factors when gauging the child's progress. The more natural the observational setting, the more natural the responses of the child are likely to be. (National Dance Education Organization, 2005).

## **Best Practices**

### **Positive Learning Environment**

Students do not retain information or perform their best in an environment where fear, threats and punishments are used as motivation. Students do, however, respond to teachers who demonstrate a genuine interest in the well-being of their students and hold them to high expectations. In a positive learning environment, students who are disruptive in class receive not only the disapproval of the Teaching Artist, but also their peers who are eager to participate and resent the obstacle of a rowdy or attention seeking student. Occasional rewards like stickers or certificates marking mastery of an exercise can also increase teacher-student rapport. However, rather than developing extrinsic motivation through being goaded into working towards a reward, the goal is for students to develop personal, intrinsic motivation to reach their goals.

For students to learn, they must feel safe, engaged, connected, and supported in the classrooms and schools. These “conditions for learning” are the elements of a school’s climate that students experience personally. The positive learning environment contribute to students’ academic achievement and success and are associated with improved grades and test scores. (Walden, 2016).

In the National Dance Educators Organization’s Standards for Learning and Teaching Dance in the Arts there are four processes involved in the inner core of dance, e.g. Performing, Creating, Responding and Interconnecting (Blumenfeld-Jones, 2009). Early childhood through 1st grade dance classes should include high energy movements which seamlessly flow from one to another, as well as repetitive movement phrases and patterns that include stillness within (Gilbert, 2003). Teaching Artist should create opportunities for social development by providing children ways to express their feeling through movement in explorations using imagery, stories, sounds, words, and games that help build articulation and confidence by making connections with peers (Stinson, 1990).

### **Clear Expectations**

Students are expected to learn and understand the purpose of each ballet exercise in the program. Ballet is an ideal form of practice through self-discipline and finite body control. To execute a simple plié, students should be able to describe the position of the feet, the stretch of the Achilles, the direction of the knees, the elongation of the back, etc. Students are expected to know the order of the exercises in class and the sequence of movements within each sequence. Endorsing clear expectations empowers the students with the knowledge of ballet and a sense of responsibility.

### **Repetition and Review**

To help students of all learning styles retain information, the Teaching Artist will present content in French vocabulary and concepts covered in class using different methods, such as (singing, word wall, think-pair-share, matching). In addition, students will be given take home activities, like coloring pages and vocabulary exercises, will occasionally be provided to reinforce learning and give the students an opportunity to dialogue with their families about their experiences in the program, ideally creating greater parental support and involvement. Finally, students need ample time to practice each exercise and combination and should not be rushed through barre exercises to keep up with the syllabus or assessments.

### **Praise**

The most effective classroom management tool for students at this developmental level is clear and specific praise. The motivational method of praise gets the attention of the other students and increases motivation. When giving praise it is important to be specific, for instance, "I like the way Chantel is pointing her feet in the air every time she jumps!" or "I love the way Kayla is looking at me while I am giving instructions!" This type of praise works to reinforce the learning of the whole class.

## **Suggested Themes, Program Content and Structure**

### **Using this Guide**

National and state standards, developed by discipline specialists in dance and social emotional learning, contain too much content to be taught effectively topic by topic. As such, the *Bridge Program* curriculum is condensed into key concepts and principles that become the focus for the specific topics of content in dance and social emotional learning (SEL). Thematic integration of the ballet exercises and steps are designed to engage the student's creative mind and improve their retention. Teaching Artists are encouraged to communicate with regular classroom teachers about themed topics being explored in the classroom.

While the syllabus is organized by theme and content for each week, the content of each bi-weekly session is not prescribed to give the teaching artist flexibility. However, each class will always contain related SEL skills, general dance skills, body conditioning exercises designed to increase body awareness, strength, coordination, and flexibility to help increase execution of ballet content, ballet vocabulary and technique. The goal of each exercise must be communicated clearly in terms that the students can understand. Retention of material will be obtained through review and application.

Students will also learn the history of ballet and French terminology for basic steps. Integrating basic principles and concepts behind ballet (body alignment, muscular control, turn out, coordination etc.), a basic dance will be set on the students for a December/mid-program assembly.

In later phases of the program, students are expected to commit both body conditioning and barre exercises to memory and attempt increasingly difficult barre and center combinations. Outstanding students will be selected to participate in Saturday classes offered downtown at the Joffrey Academy of Dance, Official School of The Joffrey Ballet.

### **Themes**

Suggested themes for across the floor, dance and creative movement exercises:

Theme I: *The Court of a King*, Theme II: *Focus in the Ballet Class*, Theme III: *Pulling it All Together*, Theme IV: *Yes We Can!*, Theme V: *Yes We Can! Part 2*, Theme VI: *Let's Get Moving and Turn it Out!*, Theme VII: *Spring Ahead*, Theme VIII: *Fait Accompli*

### **Social Emotional Learning Skills**

Self-Discipline, Respect, Teamwork, Confidence, Self-Control, Listening, Concentration, Pride and Self Determination, Responsibility, Effective Communication, Commitment

### **Dance Skills**

Body Awareness (Position, Posture and Skeletal Alignment)  
Musicality (tempo and rhythm)  
Legs (Coordination and Conditioning)  
Feet (Flexibility and Articulation)  
Direction and Dynamics (energy)  
Arms (Placement and Positions)  
Center (Spatial Awareness)  
Petite Allegro (Locomotor Coordination)



### Opening Activities

The Teaching Artist will choose from engaging *vocabulary, discipline, listening, French Language and music education* activities to start each class. These exercises are intended to establish community through classroom routine, develop student teacher rapport, student self-discipline and the ability to follow directions. As students become more self-disciplined, leadership opportunities will be offered to exceptional students as an incentive.

### Body Conditioning

These are series of exercises to help the students prepare their muscles and coordination for the ballet content. During each class the students will be given simple body strengthening and coordinating exercises for their posture, legs, and feet. Focusing on the appropriate muscles and body alignment is crucial. The students will be encouraged to do these simple exercises at home, as well.

### Ballet Content

These are the actual ballet steps that the students will be learning through the course of the program. These are introductory exercises for mastering the placement of the body, legs, arms, and head as well as for developing basic coordination. As the program progresses, exercises will increase in complexity, supporting more challenging center work and choreography. The Teaching Artist will use assessment tools to gauge progress and mastery of ballet content. Students are made explicitly aware of the goals for each class. For example, the Teaching Artist would say to the class, “Today we are working on our “body position!” Who can demonstrate first position demi-plié for me and keep their *body position*?” Goals should be adjusted to reflect student progress. Unfortunately, we do not anticipate many schools will have barres, most of these barre exercises will be executed in the center. Teaching Artists will have dance content goals defined so that participating programs across the city will be ready for classes at the academy by Phase II. Please see the Scope and Sequence Table for the dance content goals below.

## Scope and Sequence Table for The Ballet Bridge

Theme	Duration	Focus	Dance	Body Conditioning	Ballet
<b>I: The Court of a King</b>	4 weeks	Self-Discipline	Body Awareness (Posture, alignment, position, placement)	body alignment, straight vs. bent legs and arms, right vs. left, and turn out	turn out, positions of the feet (I, II), preparation, port de bras, positions of the arms (preparatory, I,II,III), demi-plié, relevé, grand plié, reverence, chassé
<b>II: Focus in a Ballet Class</b>	3 weeks	Focus: The mind controls what the body is doing	Musicality and Legs (Tempo, rhythm, loco-motor coordination)	coordination of arms and legs, working/supporting leg concept and control	tendu, sauté, petite allegro, skipping encroix, degagé, piqué
<b>III: Putting it All Together</b>	2 weeks	Performance and Confidence	Choreography and Spatial Awareness (Performance and Presentation)	activation of leg muscles, core strengthening	spotting, skipping with turns, balancé
<b>IV: Yes We Can!</b>	3 weeks	Self-control and Listening Skills	Feet (Flexibility and Articulation)	flexed/pointed vs. sickled feet, and activation of all leg muscles	rond de jambe, coupé, passé, demi-point
<b>V: Yes We Can! Part 2</b>	4 weeks	Self Determination and Pride	Arms (Articulation and Coordination)	coordination of arms with legs and head, arm strength	Ballet fingers, timing arm movements with music
<b>VI: Let's Get Moving! Turn it Out!</b>	4 weeks	Responsibility	Direction and Dynamics (energy)	turnout during loco-motor movement and stretching	devant/derrière, a la secondé, en dehors/en dedans, gallop, echappé,
<b>VII: Spring Ahead</b>	3 weeks	Effective Communication	Pantomime (Self-Expression)	strength and control	8 points of space, changement
<b>VIII: Fait Accompli</b>	3-4 weeks	Commitment and Attention to Detail	Spatial Awareness and Performance	review all	review all

## **SYLLABUS**

The syllabus is divided into eight themes, each theme has four weeks introducing a social emotional learning skill component, a dance skill, ballet content, along with a body conditioning component. Every theme has an assessment within the theme. The syllabus is designed to be user friendly for teachers that might not have a dance background.

## **Theme I: The Court of a King** **Dance and Self-Discipline**

In this introductory theme, the Teaching Artist will focus on classroom management and getting to know the students through classroom observation and discussion. In the beginning of the program, it is important that both the Teaching Artist and Teacher Coordinator stick to the lesson plan and are consistent in their classroom management. This process is successful through regular communication to accurately portray the program goals. Within the first week of the program, Assessment A should be completed. Due to the young age of Bridge students, it is recommended that this assessment be administered to individual students by the Teacher Coordinator prior to the beginning of the program or as a team with the Teaching Artist. The Classroom Teachers and Teacher Coordinator will be asked to complete Assessments B and C respectively.



King Louis XIV

Students at this developmental level respond well to routine, structure and review. This applies to both the social emotional learning and the body awareness exercises. For example, students may be given specific rows and places to stand, require reinforcement of “right and left” during each exercise, and asked to restate the physical goal or name of each exercise. In using the body conditioning exercises and ballet content, the emphasis will be on skeletal alignment and helping students to identify and hold the proper *body position* or posture needed for ballet. Encourage students to keep their hands on their hips with elbows forward and shoulders down in lieu of the support ordinarily provided by a barre.

### Objectives:

1. **Social Emotional Learning:** Students will be able to demonstrate self-discipline through behavioral control (e.g. not talking and staying in place), self-correction and by following directions.
2. **Dance Skill and Ballet Content:** Students will be able to identify and demonstrate specific movements and positions of the feet and arms.
3. **Dance Skill, Ballet Content and Body Conditioning:** Students will increase their memory and motor skills by learning practicing movement sequences.
4. **Ballet and Body Conditioning:** Students will be able to identify specific benefits that come from the study of ballet (strength, balance and control).
5. **Ballet Content:** Students will be able to identify significant historical factors and figures in the development of classical ballet.

**New Vocabulary:** Self-discipline, Europe, France, French, bonjour, body awareness, left and right, body position, Mademoiselle/Madame/Monsieur, “Bonjour je m’appelle \_\_\_\_\_.” numbers 1-10 in French, chassé, port de bras, positions of the feet I, II, III, demi-plié, grand plié, relevé, reverence.

## **The Court of a King - Week One**

**SEL Skill: self-discipline**

**Dance Skill: body awareness**

**Body Conditioning: position, posture and skeletal alignment**

**Ballet Content: turn out, positions of the feet I, II, III, pli  , demi-pli  , and reverence**

**Assessment A: Student Pre-Program Survey**

**Assessment B: Initial Classroom Teacher Reflection on Student Performance**

**Assessment C: Initial Teacher Artist Reflection on Student Performance**

### **SEL Skill: Self-Discipline**

Define self-discipline for the students, *“Self-discipline is when you tell yourself to do something and then you do it.”* Tell the students that you are going to test their self-discipline by having them stand still for 30 seconds. *“That was a great demonstration of your self-discipline. Now let’s try it again for one minute. Do you have the self-discipline to be still? No one can make you do it but you!”* Next, explain to students that in ballet class students do not speak they listen, watch and do. Let the students know that this process takes a lot of self-discipline, e.g. *“Your goal is to keep your mouths closed, eyes sharp, and body ready.”* Let the students know that they will be practicing this type of self-discipline throughout the class period.

### **Dance Skill: Body Awareness**

Explain to the students that *body awareness* means having the physical awareness of knowing what your body is doing and telling your body exactly what to do, even when it is tricky. Ask the students to raise their right hand, then their left. Assist the students and repeat with the feet. Explain that there needs to be a mental and physical connection for *body awareness* to occur. Ask the students to notice their posture as they sit on the floor. *“Are you in a hump back position or do you have a straight back?”* Model both. Have the students respond chorally, *“The mind controls what the body is doing,”* and check for understanding. Next, review right and left and then ask the students to balance on one leg, and then another. After several attempts explain to them that both *self-discipline* and *body awareness* take practice. Ask the students for some examples of other types of practice that they are familiar with (spelling, reading, math etc.) Let the students know that they will have body conditioning homework each week and that if they want their self-discipline to improve they will need to practice at home. Have the students respond chorally, *“Practice makes perfect!”*

### **Review:**

Introductions, program goals (strength, balance and character development) and appropriate attire.

### **Opening Activities**

- 1) Tell the students that you have another self-discipline activity for them to try. *“This one I know you know already, but I wonder if you have the self-discipline to follow my directions? When I ask you a question I want you to raise your **right** hand to answer.”* Ask the students your name. Praise the students for following directions or try again by asking *“What is this student’s name?”*
- 2) *“Now this one is very easy so you may want to shout it out, but I need you to show me your self-discipline and raise your **left** hand. Ready? Who is the president of the United*

States?” after an answer praise “Very good!” or “Next time, I need you to raise your hand.”

- 3) Explain to the students that while in the United States we have the President, in Europe and Africa many countries were once ruled by kings and queens who commanded the utmost respect. Let the students know that being in the court of the king was a very serious matter and that everyone had to demonstrate self-discipline out of courtesy/respect to the king. Ask the students how they show respect to their teacher. Should they yell in class, talk out of turn? Of course not.
- 4) Explain to the students that Classical Ballet originated in France under the reign of King Louis XIV. Explain that as a court dancer the dancers had to be very self-disciplined and well-practiced. Explain that eventually King Louis established the first royal ballet school in France that still exists today over 400 years later. Explain that ballet became very popular and spread all over Europe and eventually to America where a man named Robert Joffrey started his own ballet company.
- 5) Explain that French is a language like Spanish, but it is also the language used in Ballet Classes all over the world. Let the students know that they will start learning French through simple greetings. Help the class respond chorally to “Bonjour” and then “Bonjour Madame/Mademoiselle/Monsieur\_\_\_\_\_”.
- 6) Lead the students through the call and response activity “This is my body, my body, my body. Don’t touch. Don’t touch”. Remind students that it is important for the students to “be respectful, be responsible and be safe” and that no horse play or touching each other is permitted. “Even if you see someone in the wrong place, you may not push your friends around. That would take away their chance to practice self-discipline.”
- 7) Ask the students to imagine that they are in the court of King Louis dancing ballet in very fancy costumes to very slow music. Model and then have students practice walking around slowly to music. Then explain that when the music stops they must FREEZE because the king has entered the room. Help the children make the connection that *“Self-discipline can mean making your body do what you want it to do when you want it to do it.”*

### Body Conditioning

**Focus: right and left, sitting and standing with straight back, long neck, body position, straight legs, bent legs, and turn out**

- 1) Spine Articulation Activity:
  - a. Model sitting with back in a hump back shape (contracted), slowly articulate to straight starting from the base of the spine all the way to the top of the head, and then reverse. Have students try. Repeat 8 times.
  - b. Model and repeat activity in a standing position 8 times.
- 2) Model bending touching toes with straight legs. Have students repeat 8 times.
- 3) Demonstrate reaching (as in port de bras) to the right side, back, and left side making sure that they come to an erect *body position* each time.
- 4) Model and ask students to engage their straight legs in an upright stance as they reach their hands and shoulders down and heads erect. “Growing like a flower, taller than the



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Ready body position

## The Ballet Bridge Curriculum

highest tower” Explain that this is called the *body position*. Ask the students to practice slumping and then holding themselves in the *body position*.

- 5) Model bending and straightening knees in parallel and hands on the hips. Have students repeat 8 times. Try having students finish with a rise to the toes while you spell out “B-A-L-A-N-C-E”
- 6) Explain that an important part of all the ballet steps is “turn out” Have students try turning out from the shoulder using hands and arms (hands facing up). Repeat 8 times.
- 7) Have students try turn out with legs using “Open and close the gate to the palace”. Repeat 8 times. Try having students finish with a rise to the toes and spell out loud “B-A-L-A-N-C-E”

### Ballet Content

#### Focus: turn out, positions of the feet I, II, III, demi-plié, and reverence

- 1) Model positions of the feet for the students. Ask them to try each position with you in a natural turn out and ready *body position*.
- 2) Remind students of the French language component earlier in the class. Explain to the students the meaning of plié (to bend), demi (half) as you demonstrate demi-plié. Have students practice demi-plié with music in first position. Repeat for I, II, and III.

### Fun Steps

- 1) Review right and left. Line the children up so that they can move across the floor in pairs or rows of four. Model “Walking with a Crown on Your Head” and have the students practice. The goal is for all the students to walk with good body positions on the same foot at the same time.
- 2) Play a marching song for the students. Standing in parallel allows the students to first clap the rhythm of the music and then try marching in place. Emphasize right and left. Tell them that King Louis had soldiers protecting his palace in France. Model and then have the students march across the room in pairs.

### Center Work

- 1) Explain that at the end of a class there are two ways to show respect and appreciation to the teacher. Model “reverence” as a simple bow in 4 counts with arms at the side. Have students’ practice.




























### Closure

Praise exceptional efforts in self-discipline. Review goals and body conditioning exercises for homework. Explain that applause is another way we show our appreciation. Have the students clap and then end class.

## TELL ME ABOUT YOU! SURVEY

Student Name: \_\_\_\_\_ *Administer First Day of Class*

*Circle the smiley that tells us how much you have this skill.*

<b>Please answer the following:</b>	<b>Yes</b>	<b>Sometimes</b>	<b>No</b>
I know the difference between right and wrong.			
I do the right thing.			
I follow directions.			
I have respect for my teachers and adults.			
I get along with my classmates.			
I am a happy person.			
I think I am beautiful/pretty/handsome.			
I can keep up with my things.			
I finish what I start.			



## ASSESSMENT A: STUDENT PRE-PROGRAM

By completing this assessment, both you and your students are helping us to better understand the population of students that we have elected to work with so that we can better help them grow as individuals, through ballet.

**To be completed by the Teacher Coordinator:**

School: \_\_\_\_\_

Student Age: \_\_\_\_\_

Grade:

☐ 1<sup>st</sup> Grade

☐ 2<sup>nd</sup> Grade

Has the student taken a dance class before? ☐ Yes ☐ No

Has the student Ballet before? ☐ Yes ☐ No

Check one:

☐ Male

☐ Female

Check the box indicating your ethnicity:

☐ Hispanic

☐ Black

☐ Asian

☐ White

☐ Other

Please share any additional comments you may have:

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## Ballet Bridge Program

### ASSESSMENT B: INITIAL TEACHER REFLECTION ON STUDENT PERFORMANCE

The goal is for the students to develop life skills such as self-discipline, respect, and confidence through the study of classical ballet. In order to improve the quality of our programming, we are evaluating the progress of Bridge students' performance in Social Emotional Learning. As the teacher coordinator, we are asking you to provide a short reflection on each of your students' performance. Your input will help us measure students' individual growth over the course of the program from beginning to end. Please complete the table below and add any anecdotal records on your Bridge student's academic or social-emotional learning on the other side. Please indicate if you feel the student is well developed (**W**), partially developed (**P**), or just beginning to develop (**B**) for each category.

Classroom Teacher \_\_\_\_\_ School \_\_\_\_\_ Room/Grade \_\_\_\_\_ Completed On \_\_\_\_\_

Student name	Self-Discipline	Mental Focus/Perseverance	Physical Awareness/ Posture	Self-Control	Listening Skills	Confidence	Respect for Teacher

## Guidelines for Assessment C: Initial Teaching Artist Student Evaluation of Social Emotional Learning and Dance Skills

This assessment is designed to help you examine where your students are in their Social Emotional Learning and Dance Skills and to help you share this information with us. The information gathered from this assessment should serve as a spring board for Assessment F, which will determine what students will be selected for Phase II of the program.

In a ballet class, students are expected to be able to demonstrate discipline, focus, listening skills, and confidence. At this point in the program, students should also be able to demonstrate an understanding of ballet vocabulary, body awareness, and coordination. Use the questions below to help guide your evaluation on student performance and progress.

### **Social Emotional Learning**

#### Discipline

- Does the student demonstrate impulse control, or do they easily lose focus (with giggling, talking, and/or superfluous movement)?
- Are they able to stand still for one minute?

#### Focus

- Is the student well-behaved and on task (following directions and implementing technique) 80-100% of the time?

#### Listening

- Does the student follow directions?
- Does the student demonstrate good listening behaviors (eye contact with teacher, etc.) when instruction is being given?

#### Confidence

- Does the student demonstrate a positive attitude about themselves?
- Does the student execute the step without prompts or following?

### **Dance Skills**

#### Ballet Vocabulary

- Can the student give the French name for the steps and demonstrate the steps 80-100% of the time?
- Is the student able to demonstrate and understand the connections between the content that was learned previously and the current content?
- Does the student demonstrate an understanding of the expectations for each exercise? i.e. Straight legs in tendu? Heels stay on the ground for demi-plié?

#### Body Awareness

- Does the student maintain proper skeletal alignment?
- Is the student aware of the space and students around him/her?
- Is the student able to hold relevé in first position for eight counts?
- Can the student make the connection between warm-up and ballet steps?

#### Coordination

- Is the student able to work legs and feet in opposition?
- Can the student execute steps with straight legs and pointed feet?

## **The Court of a King - Week Two**

**SEL Skill: self-discipline**

**Dance Skill: body awareness**

**Body Conditioning: position, posture and skeletal alignment**

**Ballet Content: relevé, turn out, positions of the feet I, II, III, demi-plié, and reverence**

### **Review**

Program goals (strength, balance and character development (i.e. respect), self-discipline and appropriate attire.

### **SEL Skill: Self-Discipline**

Remind students that, “Self-discipline is when you tell yourself to do something and then you do it.” Practice self-discipline by having them stand still for 30 seconds and one then minute. “That was a great demonstration of your self-discipline! No one can make you do it but you!” Next, remind the students that in a ballet class there is no talking. “Your goal is to keep your mouths closed, eyes sharp, and body ready.” Have the students practice clapping in a call and response pattern.

### **Dance Skill: Body Awareness**

Remind the students that in the previous session they practiced *body awareness*, using self-discipline to tell your body exactly what to do even when it is tricky. Have the students respond chorally, “The mind controls what the body is doing,” and check for understanding. Similarly, to the clapping exercise, “When we are dancing together it is important that we all start on the same foot at the same time.” With all the students facing the same way, lead the students to a demonstration of right and left hands and feet. Next, ask the students to balance on the right leg, and then the left. Remind them that both self-discipline and body awareness take practice. Have the students respond chorally, “Practice makes perfect.”

### **Opening Activities**

- 1) Lead the students through the “Hokey Pokey” so they can practice left and right.
- 2) Tell the students that you have another self-discipline activity for them to try. “When I ask a question, I want you to raise your hand to answer. What is the name of the King who made ballet popular?”
- 3) “This one is very easy, so you may want to shout it out, but I need you to show me your self-discipline and raise your hand. Ready? What language do we use in ballet class?” after the answer, praise “Very good!” or “Next time, I need you to raise your hand.”
- 4) Remind the students that when Louis was King everyone had to be listening to exactly what he said all the time. Even if he whispered! Explain to the students that it is very important that they not speak during ballet class, and that they give their best effort in LISTENING to what the teacher says. Ask if they are familiar with the game “Simon Says”? Tell them that they are going to play “King Louis Says”. Review right and left while you give directions for the game (“King Louis says, lift R foot, L foot, raise R hand, touch R ear with left hand, put left pinkie on R shoulder, etc.)
- 5) Model and have students practice counting to ten in French as they hold up the corresponding fingers on their left and right hands. Emphasize the correct pronunciation: **Un** (uhn), **Deux** (duh), **Trois** (trwah), **Quatre** (kahtr), **Cinq** (sank), **Six** (sees), **Sept** (seht), **Huit** (weet), **Neuf** (nuhf), **Dix** (dees)
- 6) Lead the students through the call and response activity “This is my body, my body, my body. Don’t touch. Don’t touch”. Remind students that it is important for the students to “be respectful,

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be responsible and be safe” and that no horse play or touching each other is permitted. “Even if you see someone in the wrong place, you may not push your friends around. That would take away their chance to practice self-discipline.”

### Body Conditioning

**Focus: right, left, sitting up straight, straight back while standing, long neck, *body position*, straight legs, bent legs, and turn out**

- 1) Spine Articulation Activity:
  - a. Model sitting with back in a hump back shape (contracted), slowly articulate to straight starting from the base of the spine all the way to the top of the head, and then reverse. Have students try. Repeat 8 times.
  - b. Model and repeat activity in a standing position 8 times.
- 2) Model bending touching toes with straight legs. Have students repeat 8 times.
- 3) Demonstrate reaching (as in port de bras) to the right side, back, and left side making sure that they come to an erect *body position* each time. Have students compare and contrast bent vs. straight body positions.
- 4) Model bending and straightening knees in parallel and hands on the hips. Have students repeat 8 times. Try having students finish with a rise to the toes with “B-A-L-A-N-C-E”
- 5) Model and ask students to engage their straight legs in an upright stance as they reach their hands and shoulders down and heads erect. “Growing like a flower, taller than the highest tower” Explain that this is called the *body position*. Ask the students to practice slumping and then holding themselves in the *body position*.
- 6) Explain to the students that they must be able to keep their legs straight and point their feet. With students standing in parallel in the *body position*, have the students slide a straight right leg out, to a flexed foot (reach with your heel!) eight times. Repeat on left leg. If a barre is available students can lift the straight leg to 25° each time. Check for bending in the knees.
- 7) Remind the students that an important part of all the ballet steps is “turn out” Have students try turning out from the shoulder using hands and arms (hands facing and hands facing up). Repeat 8 times.
- 8) Have students try to turn out with legs using “Open and close the gate to the palace” repeat 8 times. Again, try having students finish with a rise to the toes with “B-A-L-A-N-C-E”

### Ballet Content

**Focus: relevé, turn out, positions of the feet I, II, III, demi-plié and reverence**

- 1) Model positions of the feet. Ask them to try each position with you in a natural turn out.
- 2) Remind students of the French language component and review the meaning of plié (to bend), demi (half) as you demonstrate demi-plié. Have students practice demi-plié with music in first position. Repeat for I, II, and III.
- 3) Explain to the students that if they are very good at the *body position* and straight leg conditioning exercises, they will be ready to rise in **relevé** (to rise). Have students stand in parallel and relevé while maintaining their body position. Repeat eight times. Repeat from first position.



Relevé on demi-pointe

Gail Grant

### Fun Steps/ Center Work

## **The Ballet Bridge Curriculum**

- 1) Ask the students to imagine that they are again in the court of King Louis dancing ballet in fancy high heeled shoes (on relevé) with very straight legs and “body positions” to slow music. Have students practice walking around on relevé slowly to music. Remind them that when the music stops they must FREEZE because the king has entered the room. Help them make the connection that “Self-discipline sometimes means making your body do what you want it to do when you want it to do it.”
- 2) Review right and left. Review reverence. Have the students imagine they are bowing to a king on the left and a queen to the right.

### **Closure**

Review body conditioning exercises for homework and expect applause at the end of class.

## **The Court of a King - Week Three**

**SEL Skill: self-discipline**

**Dance Skill: body awareness**

**Body Conditioning: position, posture and skeletal alignment**

**Ballet Content: chassé, grand plié, relevé, turn out, positions of the feet I, II, III, positions of the arms, demi-plié, and reverence**

### **Review**

Program goals (strength, balance and character development (i.e. focus and respect), self-discipline and appropriate attire.

### **SEL Skill: Self-Discipline**

Ask students if they have practiced their body conditioning exercises at home. Explain that in order to improve, students must have the self-discipline to work at home.

### **Dance Skill: Body Awareness**

Have students respond chorally “The mind controls what the body is doing,” and check for understanding. Remind the students that it is important that they all start on the same foot at the same time. Have the students practice right and left by balancing on the right leg, and then the left, “B-A-L-A-N-C-E”. Let the students know that we will be incorporating the arms in to the exercises today. Check to see if they can raise their right and left hand. Remind them that both self-discipline and body awareness takes practice. Have the students respond chorally, “Practice makes perfect.” This can be used to focus the class at any time.

### **Opening Activities**

- 1) Lead the students through the “Hokey Pokey” so they can practice left and right.
- 2) Review the numbers 1-10 in French. Have students practice counting in French as they hold up the corresponding fingers on their left and right hands.
- 3) Counting in French and clapping: lead the class in call and response activity that allows them to practice their French numbers. Count in French “1, 2, 3, 4” then ask the students to clap and simultaneously repeat the numbers.
- 4) Lead the students through the call and response activity “This is my body, my body, my body. Don’t touch. Don’t touch”. Remind students that it is important for the students to “be respectful, be responsible and be safe” and that no horse play or touching each other is permitted. “Even if you see someone in the wrong place, you may not push your friends around. That would take away their chance to practice self-discipline.”

### **Body Conditioning**

**Focus: right, left, sitting up straight, straight back while standing, long neck, *body position*, straight legs, bent legs, and turn out**

- 1) Spine Articulation Activity:
  - a. Model sitting with back in a hump back shape (contracted), slowly articulate to straight starting from the base of the spine all the way to the top of the head, and then reverse. Have students try. Repeat 8 times.
  - b. Model and repeat activity in a standing position 8 times.

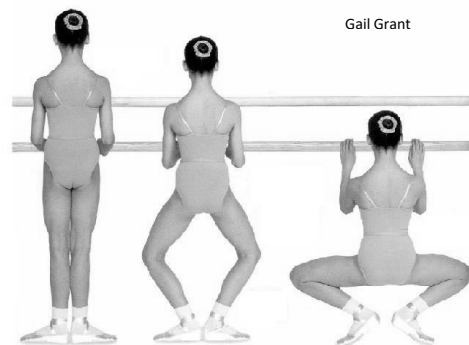
## The Ballet Bridge Curriculum

- 2) Model staying seated on the floor with legs extended straight out and point and flex your feet. Have students practice flexing and pointing the feet fully in parallel. Check for understanding. Repeat 16 times.
- 3) Model bending touching toes with straight legs. Have students repeat 8 times.
- 4) Model bending and straightening knees in parallel with arms extended in a straight and reaching "second position". Have students repeat 8 times. Try having students finish with a rise to the toes with "B-A-L-A-N-C-E"
- 5) Model and ask students to engage their straight legs in an upright stance as they reach their hands and shoulders down and heads erect. "Growing like a flower, taller than the highest tower". Remind them that this is called the *body position*. Have the students practice slumping and then holding themselves in the *body position*. Have the students practice raising their arms from their sides to over their heads "like the arms of a clock" in a count of eight while they maintain proper body position. Incorporate relevé if students are able to hold their balance.
- 6) Remind students that they must be able to keep their legs straight and point their feet. With students standing in parallel in the *body position*, have the students slide a straight right leg out, to a flexed foot (reach with your heel!) eight times. Repeat on left leg. If a barre is available students can lift the straight leg to 25° each time.
- 7) Remind the students that an important part of all the ballet steps is "turn out" Have students try turning out from the shoulder using hands and arms (hands facing and hands facing up). Repeat 8 times.
- 8) Have students try turn out with legs using "Open and close the gate to the palace" repeat 8 times. Again, try having students finish with a rise to the toes with "B-A-L-A-N-C-E"

## Ballet Content

**Focus: positions of the arms, grand plié, chasse, relevé, turn out, positions of the feet I, II, III, demi-plié, and reverence.**

- 1) Ask the students to demonstrate the positions of the feet.
- 2) Explain to the students that the positions of the feet have corresponding or "matching" arms. Demonstrate the position of the arms and corresponding feet. "There are two basic positions for the arms. In first position, the dancer keeps the fingers of both arms almost touching to form an oval shape, either almost touching the thighs, or at navel level, or raised above the dancer's head. In the other, the arms are extended to the sides with the elbows lifted and slightly bent." Ask them to try each position with you in a natural turn out and ready *body position*.
- 3) Have them practice modeling the positions of the arms and the positions of the feet together.
- 4) Have students practice demi-plié with music in first position and second position. Explain to the students the meaning of "grand" -big. Demonstrate and have students practice grand plié in first and second positions. Emphasize that they must maintain the correct *body position* and keep their heels on the floor while in II position grand plié.
- 5) Remind the students that if they are really very good at the *body position* and straight leg conditioning exercises, they can rise in relevé in first and second position. Have students practice relevé in first and second position while maintaining their body position. Repeat 8 times.



Gail Grant

Grand plié in first position



### Fun Steps/ Center Work

- 1) **Preparation for Chassé** - Review right and left. Allow the students to attempt side stepping in parallel then allow them to try it in a first position turn out. Point out the increase in their mobility while in turn out. Explain that chassé means “to chase.” Prepare the students for chassé with a series of sideways steps from first position to second position plié. Have them clap the rhythm if needed to help them distinguish the musical cues. Allow the students to side step left 4 times and then repeat to the right.
- 2) Next, try to incorporate the small hop in chassé by sliding one foot out, then closing. Add on the changing of the legs so that students are sliding their left foot out, bringing their right foot into first position, and then sliding out the left foot again. As students start to grasp this movement, incorporate the “hop” that happens in chassé by having students “click” their heels together before landing on their left foot.
- 3) If they seem coordinated, try chassé. Help the children make the connection that “Self-discipline sometimes means making your body do what you want it to do when you want it to do it.”
- 4) Review reverence. Have the students imagine they are bowing to a king on the left and a queen to the right.

### Closure

- 1) Review body conditioning exercises for homework and then expect applause at the end of class.

## **The Court of a King - Week Four**

**SEL Skill: self-discipline**

**Dance Skill: body awareness**

**Body Conditioning: position, posture and skeletal alignment**

**Ballet Content: chasse, grand pli  , turn out, relev  , positions of the feet I, II, III, positions of the arms, demi-pli  , and reverence**

### **Review**

Program goals (strength, balance and character development), self-discipline and behavioral expectations (e.g. no talking)

### **SEL Skill: Self-Discipline**

Ask students if they have practiced their body conditioning exercises at home. Explain that in order to improve students must have the self-discipline to work at home. Ask the students for other examples where they have exercised self-discipline or made a good choice.

Lead students in a discussion. Listening activity: Call out the French terms (positions of the feet, pli  , and relev  ) and ask students to demonstrate.

### **Dance Skill: Body Awareness**

Have students respond chorally "The mind controls what the body is doing," and check for understanding. Review the goals for proper body alignment. Model the correct position and incorrect body positioning for ballet. Have students demonstrate incorrect position standing with an arched back with their chests poked out and then correct alignment with tummies tight, legs pulled up and tail bones relaxed. Review the goals for pli   and encourage students to maintain their body alignment during several repetitions of grand pli   in first and second position.

### **Opening Activities**

- 1) Practice the simple greeting "Hello my name is \_\_\_\_\_" "Bonjour je m'appelle \_\_\_\_\_." Explain to the students that each student will have the opportunity to greet each other. Have students greet their classmates on the left and the right. Have the students respond chorally to each student with "Bonjour \_\_\_\_\_" to keep the class focused.
- 2) Remind students that it is important for the students to "be respectful, be responsible and be safe" and that no horse play or touching each other is permitted. "Even if you see someone in the wrong place, you may not push your friends around. That would take away their chance to practice self-discipline."

### **Body Conditioning**

**Focus: right, left, sitting up straight, straight back while standing, long neck, *body position*, straight legs, bent legs, and turn out**

- 1) Spine Articulation Activity:
  - a. Model sitting with back in a hump back shape (contracted), slowly articulate to straight starting from the base of the spine all the way to the top of the head, and then reverse. Have students try. Repeat 8 times.
  - b. Model and repeat activity in a standing position 8 times. Emphasize "growing like a flower, taller than the highest tower". Remind them that this is called the *body position*.

## The Ballet Bridge Curriculum

- 2) Model staying seated on the floor with legs extended straight out and point and flex your feet. Have students practice flexing and pointing the feet fully in parallel. Check for understanding. Repeat 16 times.
- 3) While sitting on the floor, have the students try to turn out with legs using “Open and close the gate to the palace” repeat 8 times.
- 4) Students should try and articulate the toes separately, like waving fingers. Have the students say “Bonjour” wiggling the right and left toes.
- 5) Model bending touching toes with straight legs. Have students repeat 8 times.
- 6) Model bending and straightening knees in parallel with arms extended in a straight and reaching “second position”. Have students repeat 8 times. Try having students finish with a rise to the metatarsal with “B-A-L-A-N-C-E” (holding in relevé for eight counts).
- 7) Have the students practice slumping and then holding themselves in the *body position*. Have the students practice raising their arms from at their sides to over their heads “like the arms of a clock” in a count of eight while they maintain proper body position. Incorporate relevé if students are able to hold their balance.
- 8) Remind students that they must be able to keep their legs straight and point their feet. With students standing in parallel in the *body position*, have the students slide a straight right leg out, to point (reach with your foot!) eight times. Repeat on left leg. If a barre is available students can lift the straight leg to 25° each time.
- 9) Remind the students that an important part of all the ballet steps is “turn out” Have students try turning out from the shoulder using hands and arms (hands facing and hands facing up). Repeat 8 times.

### Ballet Content

**Focus:** grand plié, chasse, turn out, positions of the feet I, II, III, positions of the arms, demi-plié, relevé and reverence.

- 1) Ask the students to demonstrate the positions of the feet.
- 2) Ask the students to demonstrate the positions of the arms, and then have them combine the arms and feet.
- 3) Have students practice demi-plié with music in first position and second position with hands on hips. Remind the students the meaning of “grand” –big. Demonstrate and have students practice grand plié in first and second positions. Emphasize that they must maintain the correct *body position* and keep their heels on the floor while in II position grand plié.
- 4) Repeat practicing demi-plié in first and second, this time, using the positions of the arms.
- 5) Remind the students that if they are really very good at the *body position* and straight leg conditioning exercises, they can rise in “relevé” in first and second positions. Have students practice relevé in first and second positions while maintaining their body position. Repeat 8 times.

### Fun Steps/ Center Work

- 1) Ask the students to define chassé. Review right and left. Allow the students to attempt side stepping in parallel then allow them to try it in a first turn out. Point out the increase in their mobility. Prepare the students for chasse with a series of sideways steps from first position to second position plié. Have students clap the rhythm to help them distinguish the musical cues. Allow the students to side step left 4 times and then repeat to the right.

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- 2) Have students chassé to their right and left in tempo with the music. Help them make the connection that “Self-discipline sometimes means making your body do what you want it to do when you want it to do it.”
- 3) Have students practice marching on the diagonal. Emphasize the need to pay attention to the person ahead so that they can step in time with the music on the 4<sup>th</sup> march.
- 4) Review reverence. Have the students imagine they are bowing to a king on the left and a queen to the right.

### **Closure**

Review body conditioning exercises for homework and then expect applause at the end of class.

## **Theme II: Focus in the Ballet Class**

### **The Mind Controls What the Body is Doing**

The students are expected to understand that in order to function as a team and maintain the optimal learning environment for a ballet class they must focus on concentration, respect, and teamwork. Students will be encouraged to be contributing members of the classroom through their consistent attention and focus. Losing focus and disrupting the class is **not** being a good team member. Students need to respect their teacher and the other students, as we all work to create a focused environment. Developmentally, these expectations may be challenging for some of the students but through explicit expression of the expectations, modeling and praise, their ability to focus should improve. The physical goal for this month centers on coordination and conditioning of the legs. Students will also develop their musicality through emphasis on rhythm and tempo in the body conditioning and ballet exercises.

Gail Grant



Sauté

#### Objectives:

1. **Social Emotional Learning:** Students will be able to describe the role that focus, and concentration play in a dancer's self-discipline.
2. **Social Emotional Learning:** Demonstrate ways in which focus contributes to respect and positive interactions with others in a dance-based community.
3. **Social Emotional Learning and Dance Skill:** Students will be able to demonstrate self-management through behavioral control (e.g. not talking and staying in place), self-correction and by following directions.
4. **Dance Skill, Ballet Content and Body Conditioning:** Students will be able to identify and demonstrate specific movements (e.g. turn out, tendu, working and supporting leg conception).
5. **Ballet Content and Ballet Conditioning:** Students will be able to identify specific benefits that come from the study of ballet (strength, balance and control).

**New Vocabulary:** supporting leg, working leg, tendu, dégagé, balance, encroix, piqué, sauté, skipping, audience, performer.

Theme I Vocabulary Review: self-discipline, Europe, France, French, bonjour, body awareness, body position, 1-10 in French, relevé, chassé, positions of the feet I, II, III, positions of the arms, demi-plié, grand plié, and reverence.

## **Focus in the Ballet Class - Week One**

### **SEL Skill: Focus**

### **Dance Skill: musicality (4/4 meter) and legs (coordination and conditioning)**

### **Body Conditioning: working leg, supporting leg concept and control**

### **Ballet Content: tendu, turn out, sauté**

## ***Assessment D: Teaching Artist's Initial Student Evaluation of Social Emotional Learning and Dance Skills***

### **SEL Skill: Focus**

Ask the students to describe different times where they have seen people dancing (at a party, on T.V. etc.). Explain to the students that in order to become a professional dancer you must take ballet classes for years and years. Young boys and girls who aspire to be professional dancers, dancing must be their main focus. "A ballet dancer eats, dreams, and breathes dance. Dancing is their way to make a living but is also their art form or discipline. It is a job." Explain to the students that in order to take ballet classes they must have focus and self-discipline. Dance students have to focus (or pay attention to) the quality of their movement and the directions of the Ballet teacher.

Have the students practice self-discipline by having them stand still for 30 seconds, and then one minute. Change their facing. Challenge the students by telling them no matter what goes on around them they stay still and face forward. Try and distract the students and draw away their attention by clapping or saying silly things like, "I think there is a polar bear in the room!" If this is too easy, try the mirroring exercise described below. Praise students who are not easily distracted and explain to the class that these students have an ability to focus. "Focus can also be called concentration". "Concentration for the mind is like the conditioning exercises for your body. You have to practice so you can tell yourself what to do even when there are a lot of things going on at once."

### **Dance Skill: Musicality and Legs (Coordination and Conditioning)**

"In a ballet class, students have to pay careful attention to which muscles they use to do each step." Explain to the students that they will be focusing on keeping their legs straight and using their inner thigh muscles to help their legs move independently. Define working leg and supporting leg for the students, check for understanding throughout body conditioning and ballet exercises.

### **Review**

Self-discipline, body position, positions of the feet and arms I, II, III, demi-plié, grand plié, relevé, reverence, and turn out.

### **Opening Activities**

- 1) Have students respond chorally "The mind controls what the body is doing!" Model sliding one leg out at a time in a parallel position. Have the students practice sliding right and left legs from a parallel position out to the front to a pointed foot while they keep their balance. Check for straight legs. Explain to the students that they will be working on leg exercises in addition to the posture exercises they learned in Theme I. Have the students respond chorally, "Practice makes perfect." This can be used to focus the class at any time.
- 2) *French Extension and Vocabulary Review* – Review French vocabulary and numbers 1-10.. Have the students practice through a demonstration of proper and improper ballet technique. "Is this a good plié (first position, relevé etc.)?"
- 3) *Mirroring Activity*: remind students that as dancers they have to control their self-expression. Demonstrate mirroring with another student. Explain that the movements have to be slow in

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order for the partner to follow. Have the students mirror you as you move your arms slowly facing them.

- 4) Explain to the students that they will be practicing keeping time with the music. Explain that dancing requires musicality. Have students clap in tempo with a selection of music or try a finger play activity to a rhythm e.g. "One little, two little, three little dancers. Four little, five little, six little dancers. Seven little, eight little, nine little dancers. Ten little dancing kids". Introduce a 4/4 rhythm and use it throughout the body conditioning exercises.

### Body Conditioning

**Focus: Leg muscles (inner thigh, quadriceps, and hamstrings), coordination, straight legs, bent legs, and turn out, right, and left.**

Please Note: There are more listed exercises than there may be time for in one class. Alternate exercises over the sessions until the students know them all and have mastered executing them with straight legs.

- 1) To Develop Straight Legs and Pointed Feet (Flex and point) - Model staying seated on the floor with legs extended straight out and point and flex your feet. Have students practice flexing and pointing the feet fully in parallel. Check for straight legs. Repeat four sets of 16.
- 2) To Increase Physical Awareness and Ability to Isolate Parts of the Legs (Circle feet) – Ask students to circle their feet 8 times inside, 8 times outside. Draw students' attention to the change in the feeling of their legs as they go from a flexed foot to a pointed foot.
- 3) To Increase Physical Awareness of the Legs - Ask students to run their hands along their straight legs and feel them touching the floor. Have students bend legs and straighten them against the floor running their hands along straight legs each time. Bend 8 times with flexed feet and 8 times with pointed feet. For an additional challenge have students alternate bending and straightening their legs one at a time.
- 4) To Increase Articulation of the Foot during Tendu (Sliding Feet on Floor) - Sitting on the floor with the knees bent together in parallel, feet on the floor, model trying to slide the foot along the floor until the toes come off the floor to a straight leg. Emphasize holding the pointed foot at the end of the full leg extension Reverse the exercise so that the students gets a feeling of closing and using the foot to complete the movement.
- 5) To Develop Turn Out (Open and Close the Gate) – While sitting on the floor with straight legs and flexed feet, have students try turn out with legs using "Open and close the gate to the palace". Make sure that their backs remain upright for the entire exercise. Repeat four sets of 16. Ask students to describe what muscles they feel activated by the exercise. Have students hold their inner thigh as they move from turned in to turned out.
- 6) Preparation for Tendu (Seated Leg Lifts) – Review right and left. Sitting on floor with legs straight and turned in, back long from sit bones up to the top of the head, shoulders down, have students lean back onto their elbows. Flex feet and lift right leg (as in tendu front) to 25/45 degrees 8 times, degage to side 8 times. Depending on the ability of the class, you can progress to repetitions done with flexed feet in a turned-out position. Repeat with pointed feet. Remind the students that the primary focus is to prepare the students to learn how to keep the legs straight and help identify muscles used for turnout and tendu.
- 7) Preparation for Tendu Back (Stomach Leg Lifts) - Have students to lay face down on the floor, with hands folded under their chin with legs in parallel. With pointed feet have students to lift

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the right leg behind them 25° 8 times. Repeat with left leg. Make sure both hips stay on the ground. For more advanced students have them try it in a turned-out position as if in first.

- 8) Preparation for Tendu Back (Back Leg Extension on Floor and Off) – Have students assume a position on the floor; knees and hands on the floor, tummy tight, back and neck stretched out long. Ask students to extend one leg behind them, toe touching the floor. Model lifting the leg until it is aligned with the back and the foot is fully pointed. Ask the students to try to reach the wall behind them with their toe. Point out that the hips must stay aligned with the shoulders.
- 9) For Improved Posture (Grand Plié) – With hands on the hips have students practice squats in second position grand plié while they maintain an upright *body position*. Make sure that the legs are completely straight at the end of each grand plié.
- 10) Extend Musicality and Flexibility - Have students pat on each body part four times as they reach downward in preparation for port de bras. Thighs, 2, 3, 4. Knees, 2, 3, 4. Feet, 2, 3, 4. Floor, 2, 3, 4. (To upright body position to) hold, 2, 3, 4. Repeat 4 times. Students may want to try counting aloud in

French. Students should understand that they are to **focus** and keep their legs straight the whole time. Make sure the student's head is down and relaxed while they pat feet and floor.

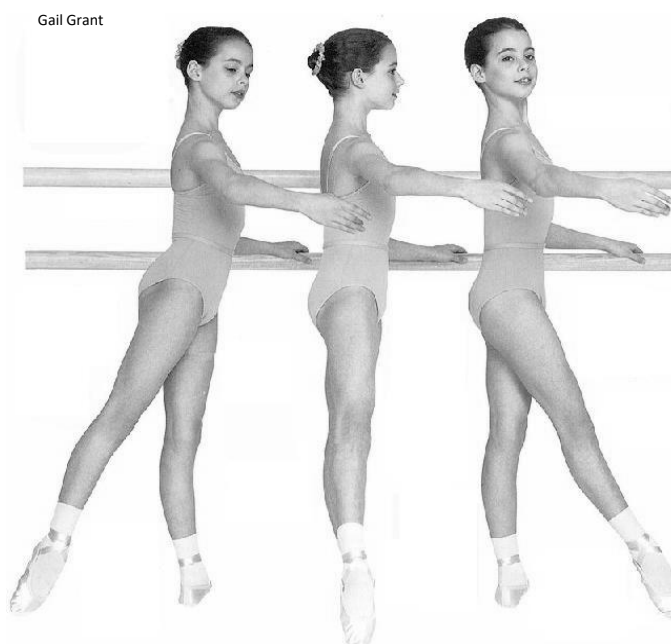
- 11) Preparation for Tendu – With an emphasis on an upright body position have students attempt straight leg tendus with pointed foot in parallel to the front making sure that the supporting leg stays straight. Count “Slide out 1, 2. Hold 3, 4. Slide back 5, 6. Hold 7, 8. Repeat 8 times on each leg.

## Ballet Content

**Focus:** *tendu*, *sauté*, turn out, positions of the feet I, II, III, demi-plié, *chassé* and *relevé*.

Select very simple music for these exercises. Have students count the music they use for rhythm and musicality. At the end of each exercise have students hold the body position, turned out for eight counts.

- 1) **Demi-plié** - Have students practice demi-plié with music in first, second and third position with *relevé*. Divide the students into two groups and ask them to watch for straight legs at the top of each plié.
- 2) **Relevé** - Have students practice *relevé* in first and second position while maintaining their body position and straight legs. Repeat 16 times. Remind the students that if they are really very good at the *body position* and straight leg conditioning exercises, they can rise to “*relevé*” in third position.
- 3) Review the muscles used in turning out the leg by reminding students of their body conditioning exercises. Model and review the function of the working leg and supporting leg.



Tendu: derrière, à la seconde, and devant (back, side and front)



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- 4) To prepare students for the shift of weight as they execute tendu have them shift their weight while they maintain turn out in first position. Explain that even as they shift their weight to the right or left leg. It is important to maintain turn out and straight legs. Repeat 8 times on each leg.
- 5) **Tendu** - Explain to the students that tendu means to slide the turned out, straight leg out to a pointed foot position from first position. Have students to try tendu with music: eight front, eight to the side repeat on left. Repeat entire exercise again.

### Fun Steps/Center Work

- 1) Define sauté which means “to jump”. Explain to the students that in their jumps, their legs need to be straight in the air and when they land they must bend their knees while rolling through the feet to get their heels on the ground. In a parallel position model, the jump preparation - 3 bouncy demi-pliés and 1 jump, plié, straight. Have students practice 8 times, correct and repeat. Remind students to stretch their legs each time and hold an upright body position. During the second session have the students repeat the exercise from first position.
- 2) Have students practice walking with straight legs to tendu on the diagonal. Emphasize the need to pay attention to the person ahead so that they can step in time with the 4/4 music.
- 3) Have students chassé to their right and left in tempo with the music. Let the students know that you expect their legs to be straight and together in the air. Have students split into two groups so that they can watch each other. Praise the students who are able to execute the chassé with straight legs. If necessary, break the chasse down into side steps in first position with straight legs and second position with plié. Reiterate that “Self-discipline sometimes means making your body do what you want it to do when you want it to do it.”
- 4) Reverence

### Closure

- 1) Review body conditioning exercises for homework and then expect applause at the end of class.

Assessment D: Initial Teaching Artist Student Evaluation of Social Emotional Learning and Dance Skills

Teaching Artist\_\_\_\_\_ School \_\_\_\_\_ Completed On: \_\_\_\_\_

Using the enclosed table of questions as a guide, please place a checkmark (✓) to indicate that a student has **satisfactorily** met the criterion for each domain. Please use the space provided to make any additional comments in the notes on student’s participation. *Please remember that the information from this assessment will be used as a spring board for your mid-year assessments.*

Bridge Program Student Assessment	SEL Skills				Dance Skills			
Student Name	Discipline	Focus	Listening	Confidence	Vocabulary	Body Awareness	Coordination	Notes

## **Focus in the Ballet Class - Week Two**

### **SEL Skill: Focus**

### **Dance Skill: Musicality (4/4 meter) and Legs (Coordination and Conditioning)**

### **Body Conditioning: working leg, supporting leg concept and control**

### **Ballet Content: piqué, tendu, turn out, sauté**

#### **Review**

Goals of the program (strength, balance and character development), self-discipline and focus/concentration, behavioral expectations (e.g. no talking).

#### **SEL Skill: Focus**

Explain to the students that in order to succeed in ballet they must have focus. As students practice self-discipline their focus will improve. Explain that in many ballet classes the students are expected to move all together in “unison”. The dancers in ballet class must **focus** on the directions and the rhythm of the music so they can do all of the movements exactly the same way and at the same time. Focus can also be called concentration. “THE MIND CONTROLS WHAT THE BODY IS DOING!” Show the students a simple movement sequence. Head look right side (1), look left side (2), reach up (3), clap (4), reach out (5), hands on hips (6), change direction (7, 8) Students must be able to pay attention and stay together. Remind students that they must have the self-discipline to practice their body conditioning exercises at home. Ask the students one by one if they practiced their body conditioning exercises at home.

#### **Dance Skill: Musicality and Legs (Coordination and Conditioning)**

Explain to the students that ballet is about making lines with their body. In order to make lines with their legs they will need to keep them straight. Also, explain to the students that their body awareness will help them feel if their legs are bent or straight even without a mirror. Have them practice an exercise similar to the one they learned last week with increased focus on straight legs. Sitting on floor with legs straight and turned out, back long from sit bones, shoulders down, flex feet lift right leg (as in tendu front) to 25/45 degrees 8 times, dégagé to side 8 times and repeat. Make sure that the back remains upright through entire exercise. Students can also try this exercise with their bodies inclined as explained in the body conditioning exercises.

#### **Opening Activities**

- 1) Explain one way we show respect by demonstrating “courtesy.” This means listening when other people are talking, saying “excuse me” and “thank you” and even asking about each other’s day.
- 2) Mirroring Activity: Remind students that, as dancers, they have to control their self-expression. Demonstrate mirroring with another student. Explain that the movements have to be slow in order for the partner to follow. Have the students mirror you as you move your arms slowly facing them.
- 3) Remind the students that they will be practicing keeping time with the music. Explain that music has different tempos and rhythmic variations. Have students clap in tempo with a slow and then faster selection of music or try a finger play activity to music using different tempos.
- 4) Remind students about the lesson on 4/4 time. Repeat, review and have students apply their timing to the music they hear.

### Body Conditioning

**Focus: coordination**, right, left, sitting up straight, straight back while standing, long neck, *body position*, inner thigh, straight legs, bent legs, and turn out.

- 1) To Develop Straight Legs and Pointed Feet (Flex and Point)-Model staying seated on the floor with legs extended straight out and point and flex your feet. Have students practice flexing and pointing the feet fully in parallel. Check for straight legs. Repeat four sets of 16.
- 2) To Increase Physical Awareness and Ability to Isolate Parts of the Legs (Circle Feet) – Ask students to circle their feet 8 times inside, 8 times outside. Draw students’ attention to the change in their legs as they go from a flexed foot to a pointed foot.
- 3) To Increase Physical Awareness of the Legs -Ask students to run their hands along their straight legs and feel them touching the floor. Have students bend legs and straighten them against the floor running their hands along straight legs each time. Bend 8 times with flexed feet and 8 times with pointed feet. For an additional challenge have students alternate bending and straightening their legs one at a time.
- 4) To Increase Articulation of the Foot during Tendu (Sliding Feet on Floor) - Sitting on the floor with the knees bent together in parallel, feet on the floor, model trying to slide the foot along the floor until the toes come off the floor to a straight leg. Emphasize holding the pointed foot at the end of the full leg extension. Reverse the exercise so that the students get a feeling of closing and using the foot to complete the movement.
- 5) To Develop Turn Out (Open and Close the Gate) -While sitting on the floor with straight legs and flexed feet, have students try turn out with legs using “Open and close the gate to the palace”. Make sure their backs remain upright for the entire exercise. Repeat four sets of 16. Ask students to describe what muscles they feel activated by the exercise. Have students to hold their inner thigh as they move from turned in to turned out.
- 6) Preparation for Tendu (Seated Leg Lifts) – Review right and left. Sitting on floor with legs straight and turned in, back long from sit bones up, shoulders down, have students lean back onto their elbows. Flex feet and lift right leg (as in tendu front) to 25/45 degrees 8 times, degage to side 8 times, correct and repeat. Depending on the ability of the class you can progress to repetitions done with flexed feet in a turned-out position. Repeat with pointed feet. Remind the students that the primary focus is to prepare the students to learn how to keep the legs straight and help identify muscles used for turnout and tendu.
- 7) Preparation for Tendu Back (Stomach Leg Lifts) - Have students lay face down on the floor, with hands folded under their chin with legs in parallel. With pointed feet have students lift the right leg behind them 25° 8 times. Repeat with left leg. Make sure both hips stay on the ground. For the more advanced students, have them to try tendu in a turned-out position as if in first.
- 8) Preparation for Tendu Back (Back Leg Extensions on Floor and Off) – Have students assume a position (on all fours) on the floor; knees and hands on the floor, tummy tight, back and neck stretched out long. Ask students to extend one leg behind them, toe touching the floor. Model lifting the leg until it is aligned with the back and the foot is fully pointed. Ask the students to try to reach the wall behind them with their toe. Point out that the hips must stay aligned with the shoulders.
- 9) Preparation for Tendu – With an emphasis on an upright body position have students attempt straight leg tendus with pointed foot in parallel to the front making sure that the supporting leg stays straight. Count “Slide out 1, 2. Hold 3, 4. Slide back 5, 6. Hold 7, 8. Repeat 8 times on each leg.

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- 10) Preparation for Grand Plié – With hands on the hips have students practice squats in parallel grand plié while they maintain an upright *body position*. Make sure that the legs are completely straight at the end of each grand plié. Once students have mastered this exercise with straight backs, have them attempt the exercise again in second position.
- 11) Have students share the straight leg exercises they came up with on their own. After any modifications or adjustments made by the teaching artist, have one student lead the class in practicing their straight leg exercise.

### Ballet Content

**Focus:** piqué, tendu, turn out, positions of the feet I, II, III, demi-plié, grand plié, chasse, sauté, and relevé.

Make sure you use simple music for these exercises. Have them count the music for rhythm and musicality.

- 1) **Plié** - Have students practice demi-plié with music in first, second and third position with relevé. If the students are ready, integrate the grand plié into the combination.
- 2) **Grand Plié** - Demonstrate and have students practice grand plié in first and second positions. Emphasize that they must maintain the correct *body position* and keep their heels on the floor while in II position grand plié. Make sure students straighten legs at the top of each plié. “Imagine you are squeezing a lemon/ball with your knees as you straighten” Emphasize a 4/4 count by having the students count aloud.
- 3) **Relevé** - Have students practice relevé in first and second position while maintaining their body position and straight legs. Repeat 16 times. Have students attempt to relevé in third position. Encourage them to activate their inner thigh and “squeeze the lemon”.
- 4) **Tendu** - Review the muscles used in turning out the leg by reminding students of their body conditioning exercises. Check for understanding on the function of the working leg and supporting leg. Tendu with music: 8 front, 8 to the side repeat on left. Repeat entire exercise again. Divide the students into two groups and ask them to watch for straight working legs and supporting legs.
- 5) **Piqué** - Explain to the students that piqué means to prick. Ask students if they have ever seen the movie Sleeping Beauty. Explain that when she pricks her finger on the needle she falls under a sleep spell. Have the students imagine they are pricking their finger on a sharp needle. Translate this gesture into your legs for the student by modeling piqué. Have the students practice tendu, piqué, piqué, close 8 times on each leg.

### Fun Steps/Center Work

- 1) Explain to the students that in their jumps legs need to be straight in the air and when they land they must bend their knees while rolling through the feet to get their heels on the ground. Model the jump preparation - 3 bouncy demi-pliés to relevé, plié, straight. Have students practice 8 times. When students are ready add sauté.
- 2) Model “hopping like a bunny”, hands on hips sauté in parallel, across the floor. Emphasize an upright body position and demi-plié at the end of each hop. Have students try.
- 3) Have students chassé to the right and left in tempo with the music. Two with the right foot and two with the left foot. Express to the students that you expect their legs to be straight and together in the air. Have students split into two groups so that they can watch each other. Praise the students who are able to execute the chassé with straight legs. Help the

## **The Ballet Bridge Curriculum**

children make the connection that “Self-discipline sometimes means making your body do what you want it to do when you want it to do it.”

- 4) Explain to the class that they will be performing in front of an audience soon, so only their best self-discipline and focus will do from here on out. Have students repeat “The mind controls what the body is doing.” Begin to incorporate steps and phrases from winter dances. In doing this, the students will already know the steps when they are taught within the context of the choreography.

### **Closure**

- 1) Have the students imagine they are bowing to an audience that has come to see King Louis’ very first ballet students dance.
- 2) Remind the students that it is a courtesy to applaud the teacher at the end of a ballet class.
- 3) Review body conditioning exercises for homework and then expect applause at the end of class.

## **Focus in the Ballet Class - Week Three**

### **SEL Skill: Focus**

### **Dance Skill: musicality (4/4 meter) and legs (coordination and conditioning)**

### **Body Conditioning: working leg supporting leg concept and control**

### **Ballet Content: degagé, piqué, skipping, en croix, battement tendu, turn out, sauté**

#### **Review**

Goals of the program (strength, balance and character development (i.e. respect), self-discipline and focus/concentration, behavioral expectations (e.g. no talking).

#### **SEL Skill: Focus**

Explain to the students that most of the time King Louis had to **focus on** being a King. While he certainly loved ballet he also had to run the country. He chose a man named Pierre Beauchamp to direct his Ballet school in Paris. "Monsieur Beauchamp developed many of the steps we have learned so far including the positions of the feet". Because of his commitment and devotion to the art form he remained the King's ballet Master for 22 years. "Monsieur Beauchamp was very, very **focused**".

Explain to the students that this week they will need increased **focus**, as their ballet combinations become more difficult. Model patting your head and rubbing your stomach at the same time. Allow the students to try. Explain that this act is very much like using the working leg and supporting leg at the same time. "Two parts of your body are being asked to do two very different jobs. Can you focus on your supporting leg and keep it straight and still, while the working leg slides out to a tendu? Let's try!" Praise students that are able to demonstrate this separation and allow them to demonstrate in front of the whole class. Remind the students that the more they do their body conditioning exercises at home the better their ability to execute the ballet steps will be.

#### **Dance Skill: Musicality and Legs (Coordination and Conditioning)**

Explain to the students that the one challenge of using the working leg and supporting leg is balance. Have students practice standing in first position and shifting their weight from one side to the other by lifting one foot to demi-pointe. Have them shift their weight to the ball of one foot as they hold first position with "engaged" legs.

#### **Opening Activities**

- 1) Remind the students that they will be practicing keeping time with the music. Explain that music has different tempos in addition to rhythmic variations. Review the  $\frac{3}{4}$  rhythm. Have students clap in tempo with a slow and then faster selection of music or try a finger play activity to music using different tempos.
- 2) Preparation for balance - Have students clap and count a  $\frac{3}{4}$  rhythm, explain that this is an important rhythm in many dances. Model step, together, step with hands on hips to the right and left with an emphasis on the rhythm. Have the students try.

#### **Body Conditioning**

**Focus: coordination**, right, left, sitting up straight, straight back while standing, long neck, *body position*, inner thigh, straight legs, bent legs, and turn out.

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- 1) To Develop Straight Legs and Pointed Feet (Flex and Point) -Model staying seated on the floor with legs extended straight out and point and flex your feet. Have students practice flexing and pointing the feet fully in parallel. Check for straight legs. Repeat four sets of 16.
- 2) To Increase Physical Awareness and Ability to Isolate Parts of the Legs (Circle Feet) – Ask students to circle their feet 8 times inside, 8 times outside. Draw students’ attention to the change in their feeling of their legs as they go from a flexed foot to a pointed foot.
- 3) To Increase Physical Awareness of the Legs - Have students bend legs and straighten them against the floor running their hands along straight legs each time. Bend 8 times with flexed feet and 8 times with pointed feet. For an additional challenge have students alternate bending and straightening their legs one at a time.
- 4) To Increase Articulation of the Foot during Tendu (Sliding Feet on Floor with Pointed Feet) - Sitting on the floor with the knees bent together in parallel, feet on the floor, model trying to slide the foot along the floor until the toes come off the floor to a straight leg. Emphasize holding the pointed foot at the end of the full leg extension. Reverse the exercise so that the students get a feeling of closing and using the foot to complete the movement.
- 5) To Develop Turn Out (Open and Close the Gate) -While sitting on the floor with straight legs and flexed feet, have students try turn out with legs using “Open and close the gate to the palace”. Make sure their backs remain upright for the entire exercise. Repeat four sets of 16. Ask students to describe what muscles they feel activated by the exercise. Have the students to hold their inner thigh as they move from turned in to turned out.
- 6) To Activate the Abductor Muscles (Bottom Leg Lifts) - have students lay on their sides with their top leg bent so that the foot rests on the floor in front of the bottom leg’s knee and the bottom leg is straight. Have students lift the bottom leg off the floor keeping the foot flexed and the leg straight.
- 7) Preparation for Tendu – (Seated Leg Lifts) Review right and left. Sitting on floor with legs straight and turned in, back long from sit bones up, shoulders down, have students lean back onto their elbows. Flex feet and lift right leg (as in tendu front) to 25/45 degrees 8 times, degage to side 8 times. Depending on the ability of the class you can progress to repetitions done with flexed feet in a turned-out position. Repeat with pointed feet. Remind the students that the primary focus is to prepare the students to learn how to keep the legs straight and help identify muscles used for turnout and tendu.
- 8) Preparation for Tendu Back (Stomach Leg Lifts) - Have students lay face down on the floor, with hands folded under their chin with legs in parallel. With pointed feet have students lift the right leg behind them 25° 8 times. Repeat with left leg. Make sure both hips stay on the ground. For more advanced students have them try it in a turned-out position as if in first.
- 9) Preparation for Tendu Back (Back Leg Extension on Floor and Off)– Have students assume a position on the floor; knees and hands on the floor, tummy tight, back and neck stretched out long. Ask students to extend one leg behind them, toe touching the floor. Model lifting the leg until it is aligned with the back and the foot is fully pointed. Ask the students to try to reach the wall behind them with their toe. Point out that the hips must stay aligned with the shoulders.
- 10) To Develop Inner Thigh Muscles (Open Legs in Second) - have students lay on their backs with legs overhead at 90°. Have students open the legs out to second as far as they can and activate the abductor muscles by bringing the legs in crossing in fifth position with pointed feet and then flexing the feet as the legs return to open second position. Repeat 16 times, give feedback and repeat. For an added challenge students can beat the legs together in the air.



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- 11) Preparation for Grand Plié (Squats) – With hands on the hips have students practice squats in parallel (grand plié) while they maintain an upright *body position*. Make sure that the legs are completely straight at the end of each grand plié. Once students have mastered this exercise with straight backs have them attempt the exercise again in second position.
- 12) Preparation for Tendu – With an emphasis on an upright body position have students attempt a straight leg tendu with pointed foot in parallel to the front and then rotating the leg the hip socket to a turned-out position, making sure that the both legs stay straight. Begin in parallel - “Slide out 1, 2. Turn out 3, 4. Turn in 5, 6. Close 7, 8.” Repeat 8 times on each leg. Allow the students to try this exercise again to the side.
- 13) Preparations for Degagé (Tendu Lift, Brush the Feet) – In parallel, have students tendu, front lift, tendu and close eight times on each leg. Once the legs remain straight, to help students get the sense of the movement have them brush their feet from parallel and first position to 25° and hold 8 times on each leg.
- 14) Preparation for Tendu Back. The purpose of this exercise is to teach students how to execute tendu back while maintaining straight upper body alignment. Have students stand in first position facing a wall approximately six inches from the wall. Place the palms of both hands at shoulder level. Practice tendu back from first 8 times without leaning. Remember to keep the legs straight and back up. **DO NOT LEAN FORWARD!** Give feedback and repeat. Once the students have mastered this move, try the exercise with the hands on the hips and continue to face the wall. Give feedback and repeat.

### Ballet Content

**Focus:** **encroix, degagé, skipping,** piqué, battement tendu, turn out, positions of the feet I, II, III, demi-plié, grand plié, chasse, relevé and Révérence.

Use very simple music for these exercises. Have students count the music they use for rhythm and musicality.

- 1) **Demi-plié** - Have students practice demi-plié with music in first, second and third position with relevé.
- 2) **Grand plié** - Demonstrate and have students practice grand plié in first and second positions. Emphasize that they must maintain the correct *body position* and keep their heels on the floor while in II position grand plié. Make sure students straighten legs at the top of each plié. “Imagine you are squeezing a lemon/ball with your knees as you straighten” Emphasize a 4/4 count by having the students count aloud.
- 3) **Relevé** - Have students practice relevé in first, second, and third position while maintaining their body position and straight legs. Repeat 16 times. Encourage students to activate their inner thigh and “squeeze the lemon”.
- 4) **Tendu** - Review the muscles used in turning out the leg by reminding students of their body conditioning exercises. Check for understanding on the function of the working leg and supporting leg. Tendu with music: eight to the front, eight to the side repeat on left. Repeat entire exercise again.
- 5) **Tendu Encroix** - When students are ready they can attempt the tendu exercise “*encroix*”. Explain that encroix is to make a crossed pattern on the floor with your foot and model right and left sides so that the students can visualize the pattern on the floor. Draw the path of the pattern on the board or chart paper. Have students pay special attention to their body position as they tendu back.

## The Ballet Bridge Curriculum

- 6) **Tendu with Pique** - Remind the students that piqué means to prick. Have the students practice tendu, piqué, piqué, close eight times on each leg.
- 7) **Dégagé** - Explain to the students that they will be learning a new exercise called degage which means to disengage or detach the leg from the floor. Model degage encroix at 25°. Emphasize to the students that they must be able to raise the leg to the same height each time. Encourage students to use their leg muscles and *body position* to hold their balance as the leg is lifted on the floor. Divide the students into two groups so they have an opportunity to critique each other.

### Fun Steps/ Center Work

- 1) Explain to the students that in their jumps legs need to be straight in the air and when they land they must bend their knees while rolling through the feet to get their heels on the ground. Model the sauté pattern: 4 times in parallel, 4 times in first, 4 times in second, alternate four times, to 4 times in first and finish in first position.
- 2) Have students chassé to their right and left in tempo with the music. Two with the right foot and two with the left foot. Let the students know that you expect their legs to be straight and together in the air. Have students split into two groups so that they can watch each other. Praise the students who are able to execute the chassé with straight legs.
- 3) Review right and left and have students practice **skipping** across the floor. Have students keep their hands on their waist to assist in stability. Encourage straight body positions and pointed feet.
- 4) Students should continue learning the choreography for their holiday performance.

### Closure

Congratulate students on completing their second theme of the program. Ask each student what they like best so far about the program. Ask the students what the most difficult exercise is and what they can do to improve themselves.

## **Theme III: Pulling It All Together**

### **Performance and Confidence**

*(Review and practice for upcoming performance)*

The focus of Theme III is empowering the students through the development of confidence. This section encourages leadership, quality of movement and retention of the combinations. Also, it reviews and incorporates material that have not been taught to students from Themes first and second.

The body conditioning exercises have been combined into one warm-up that students are expected to memorize. However, the main goal of Theme III: Pulling It All Together is for the students to demonstrate, in their holiday performance, progress in **Social Emotional Learning** (self-discipline, focus, and confidence) **and Dance Skills** (Balletic Posture/body position, Legs, and Musicality) Side note: Please use your time conscientiously, as you have only two weeks to set the dance, identify strengths or weaknesses, and re-teach or catch up on materials not yet presented.

#### **Objectives**

1. **Social Emotional Learning:** demonstrate the confidence and listening skills necessary for the preparation and presentation of public performances.
2. **Social Emotional Learning and Dance Skill:** demonstrate ways in which to respect and positively interact with others in a dance-based community.
3. **Dance Skill, Ballet Content and Body Conditioning:** describe the purpose and goals of body conditioning and ballet barre exercises for balletic posture and legs.
4. **Body Conditioning:** identify and demonstrate specific movements (execute previous body conditioning exercises as one continuous warm up)
5. **Ballet Content and Ballet Conditioning:** Students will be able to identify specific benefits that come from the study of ballet (confidence, strength, balance and control).

#### **Vocabulary Review**

**SEL:** self-discipline, focus, confidence, respect, teamwork

**Dance Skills:** unison, supporting leg, working leg, audience, performer, body awareness/position

**Ballet:** positions of the feet, demi-plié, grand plié, relevé, tendu, encroix, degagé, piqué, chassé, skipping and reverence.

**French:** Bonjour, 1-10 in French, Other: Europe, France/French

## **Pulling it All Together - Week One**

**SEL Skills: confidence, self-discipline and focus**

**Dance Skill: legs (coordination and conditioning) and body position**

**Body Conditioning: working leg, supporting leg concept and control, position, posture and skeletal alignment**

**Ballet Content: choreography for student performance**

### **SEL Skill: Confidence**

Explain to the students that the dancers who worked for Pierre Beauchamp and King Louis had to perform in front of many important people. Tell the students that the dancers had to project **confidence** even if the moves were hard. Ask the students if anyone can define **confidence**. Explain that **confidence** is to believe in oneself and one's powers or abilities. Teach the students the following call and response: teacher says, "Can you do it?" class responds, "Yes I can!" Explain to the students that they will soon have an opportunity to perform in front of an audience, and that **focus** and **confidence** are important.

Explain that sometimes when people have to perform they get nervous or scared. Let the students know that these feelings are normal but that, in practicing, **confidence** will help them stay **focused** during the performance. Have students respond to "The mind controls..." ("...what the body is doing"). Explain that sometimes, the opposite of this statement is also true. That by assuming a confident body position they can convince their minds that they are ready to perform. Model a nervous body position (shoulders up, worried expression, head down). Have the students copy you then demonstrate confidence (upright body position, smiling, head up). Explain that when they are practicing their exercises it is very important that they also practice confidence with head up, shoulders down, happy faces.

### **Dance Skill: Legs (Coordination and Conditioning) and Body Position review**

Explain that the students will be "putting it all together", reviewing posture, body awareness and leg exercises, learning a new warm up that combines all previous body conditioning exercises and working on the choreography for the upcoming assembly.

### **Opening Activities**

Students will review how to control their leg movements, body position and identify what muscles make the steps happen. Remind the students that they will be working on **confidence** in addition to the leg and posture exercises they have already learned. Have the students respond chorally to your question "Can you do it?" with "Yes I can!" Ask the students to use their marching step (Theme I) to come into the classroom **confidently**, with smiles and upright bodies, to their place. *French Extension* –Incorporate all previous French content (greetings, courtesies, counting, yes/no, hot/cold) into classes as opportunity allows.

### **Body Conditioning**

Focus: body position, leg muscles (inner thigh, quadriceps, and hamstrings), straight legs, bent legs, turn out, coordination, right, and left. New exercises are highlighted.

To improve their ability to focus and remember combinations combine all previous exercises as indicated below and set them to music. This will be called the "Warm Up" (see appendix for complete list of exercises). Make sure their backs remain long, they keep legs straight and feet pointed. To increase body awareness occasionally, ask students to describe, or point to which muscles they feel activated by the exercises. Have students perform each exercise eight times.

## THE WARM UP

### Part One

Seated on the floor: Exercises # 1-10

### Part Two

Lying on the floor: Exercises # 1-9

### Part Three

Standing: Exercises # 1-13

### Ballet Content

**Focus: encroix, degage, balance,** piqué, tendu, turn out, positions of the feet I, II, III, demi-plié, grand plié, chasse, relevé and révérence.

Use very simple music for these exercises. Have students count the music they use for rhythm and musicality.

- 1) **Demi-plié** - Have students practice demi-plié with music in first, second and third position with relevé.
- 2) **Grand plié** - Demonstrate and have students practice grand plié in first and second positions. Emphasize that they must maintain the correct *body position* and keep their heels on the floor while in II position grand plié. Make sure students straighten legs at the top of each plié. "Imagine you are squeezing a lemon/ball with your knees as you straighten" Emphasize a 4/4 count by having the students count aloud.
- 3) **Relevé** - Have students practice relevé in I, II, III position while maintaining their body position and straight legs. Repeat 16 times. Encourage them to activate their inner thigh and "squeeze the lemon".
- 4) **Tendu** - Review the muscles used in turning out the leg by reminding students of their body conditioning exercises. Check for understanding on the function of the working leg and supporting leg. Tendu with music: eight to the front, eight to the side repeat on left. Repeat entire exercise again.
- 5) **Tendu Encroix** - When students are ready they can attempt the tendu exercise "*encroix*". Explain that encroix is to make a crossed pattern on the floor with your foot and model right and left sides so that the students can visualize the pattern on the floor. Draw the path of the pattern on the board or chart paper. Have students pay special attention to their body position as they tendu back.
- 6) **Tendu with Pique** - Remind the students that piqué means to prick. Have the students practice tendu, piqué, piqué, close eight times on each leg.
- 7) **Degagé** - Explain to the students that they will be learning a new exercise called **degagé** which means to disengage or detach the leg from the floor. Model degagé encroix at 25°. Emphasize to the students that they must be able to raise the leg to the same height each time. Encourage students to use their leg muscles and *body position* to hold their balance as the leg is lifted on the floor. Divide the students into two groups so they have an opportunity to critique each other.

### Fun Steps/ Center Work

- 1) Review step-side-together-step, in preparation for balancé. Model balancé and ask the students to identify the  $\frac{3}{4}$  rhythm. Have the student's practice. As an alternative, model a triplet step across the floor and help students to identify the  $\frac{3}{4}$  rhythm. Have the students clap for you while you

## **The Ballet Bridge Curriculum**

demonstrate -- up, up down on demi-pointe to fondu (can also be reversed, down, down, up).

Have students try going in groups or pairs across the floor.

- 2) Have students practice choreography for student performance with smiles and confidence.

### **Closure**

- 1) Reflection - Ask the students what they like best about the body conditioning warm up.  
French Extension and Vocabulary Review – Explain that after their confident performance they will receive many compliments. Check for student retention of the French vocabulary.

### **Reverence**

## **Pulling it All Together - Week Two**

**SEL Skills: confidence, self-discipline and focus**

**Dance Skill: Legs (coordination and conditioning) and body position**

**Body Conditioning: working leg supporting leg concept and control /position, posture and skeletal alignment**

**Ballet Content: choreography for student performance**

### **SEL Skill: Confidence**

Remind students of the upcoming performance. Explain that the more they practice the steps the easier it will be to focus on giving their best presentation and dancing with **confidence**. Remind students that a **confident** dancer has an upright body, with shoulders down and a relaxed and smiling face. "It is very hard to project confidence if you are nervous about forgetting the steps or making mistakes." Have students repeat the call and response, Teacher: "Can you do it", Students: "Yes, I can!"

### **Dance Skill: Legs (Coordination and Conditioning) and body position review**

- 1) *Preparation for Tendu Back* - Have students stand in first position facing a wall approximately six inches from the wall. Place the palms of both hands at shoulder level. Practice tendu back from first 8 times without leaning. "Keep the legs straight and back up. DO NOT LEAN FORWARD!" Once the students have mastered this move, try the exercise with the hands on the hips and continue to face the wall.
- 2) *For Improved Posture (to correct open ribs and/or sway back)* – Explain that the opposite of a hump back is an arched back. Model placing your hands on your chest and lifting it up high, opening your ribs, arching your upper back and disrupting your body position. Model pushing your "open chest" with both hands back into proper body position alignment and have the students try. Push chest farther into the humpback shape. Straighten to an upright body position. Have students try. Repeat eight times (arch, straighten, hump, straighten).

### **Opening Activities**

- 1) Ask the students to apply their understanding of ballet terminology and social emotional learning goals like focus and confidence as they watch a video tape of professional dancers performing (*The Nutcracker* is ideal!).
- 2) Ask the students leading questions like "What did you notice about the dancers' bodies?", "Were their legs straight?", "Did they seem confident?", "How could you tell?" Point out the audience, costumes, lights and music and ask "How would you be able to focus with so much going on?" Have the students repeat "Practice makes perfect!" and the call and response, Teacher: "Can you do it", Students: "Yes, I can!"

### **Body Conditioning**

Focus: body position, leg muscles (inner thigh, quadriceps, and hamstrings), straight legs, bent legs, and turn out, coordination, right, and left.

## **THE WARM UP**

### Part One

Seated on the floor: Exercises # 1-10

### Part Two

Lying on the floor: Exercises # 1-9

### Part Three

Standing: Exercises # 1-13

### **Ballet Content**

Choreography for student performance

### **Fun Steps/ Center Work**

Once students have mastered their choreography, divide students into two groups. Assign partners and have them watch and critique each other's execution of the steps and evaluate their display of confidence using "1" very confident (erect body position, shoulders down, and smiling all of the time), "2" a little confident (erect body position, shoulders down, and/or smiling some of the time), and "3" not confident at all (no erect body position, no shoulders down, and/or no smiling).

### **Closure**

Ask students what the hardest part of the dance is and what they need to practice most. If there is time, have the students improvise to a music selection from *The Nutcracker* or another selection of music, ask them to move confidently as if they were on stage performing with lights and costumes in front of an audience. Let them know that when you stop the music they must freeze, so that you can check for upright body positions, relaxed shoulders and smiles.

### **Reverence**



## **Theme IV: Yes We Can! Part I**

### **Self-Control and Listening Skills**

(Behavior and Appropriate Conduct in the Ballet Studio)

The performance gives the students the opportunity to apply their new skills in an “authentic” performance assessment. Within the context of the performance and subsequent discussion, the student should be able to connect to all previous **Social Emotional Skills** introduced (self-discipline, focus, confidence) and place into context of the dance, body conditioning exercises and ballet steps. *If your students have not yet had the opportunity to perform please schedule an informal presentation to their peers or parents as soon as possible.*

Please emphasize to the students the expectations for both behavior and ballet technique. Explain that their progress depends on their ability to **listen** and demonstrate **self-control**. Remember our main goal is to prepare the students to take class downtown at The Academy of Dance! Through an emphasis on student retention of French terminology, sequence of movements in class, proper technique and appropriate behavior (listening skills and concentration) we will reach our goal. Yes we can!

### **Barre Exercises (NEW!)**

These are exercises for mastering the placement of the body, legs, arms, and head as well as developing basic coordination. As the program progresses, each exercise increases in complexity and length, supporting more challenging center work and choreography. The Teaching Artist will use assessment tools to gauge progress in the mastery of each step. Students should be made explicitly aware of the goals for each class e.g. “Today we are working on posture! Who can demonstrate first position demi-plié for me and keep perfect posture?” Goals should be adjusted to reflect student progress.

While only some Bridge Program schools may have barres, chairs, walls and chalkboard shelves can also be used to stabilize their bodies and help maintain concentration, or have the students perform all of the exercises in the “center”. Make sure to reinforce working/supporting leg concepts.

As our students progress to the *Bridge Program's* “second barre”, they can do the same exercise with one hand facing on in one direction and then the other. By the “third barre” students should be able to use the four introductory chords of preparatory music before beginning at barre or in center. Center work will depend on each class’ self-discipline and mastery, while across the floor exercises should be used as a fun exploration of coordination and creative movement.

## The Ballet Bridge Curriculum

### Objectives

Students will be able to:

1. **Social Emotional Learning:** demonstrate the self-control and listening skills necessary for participation in a level I Academy of Dance Ballet Class.
2. **Ballet Content and Ballet Conditioning:** describe the purpose and goals of body conditioning and ballet barre exercises for balletic feet, posture and legs.
3. **Ballet Content and Ballet Conditioning:** identify and demonstrate specific movements (port de bras, rond de jambe).
4. **Dance Skill, Ballet Content and Body Conditioning:** identify specific benefits that come from the study of ballet (strength, balance and self-control).

### New Vocabulary

**Self-control, listening skills, details, rond de jambe, coupé, jambe (leg), pied (foot), demi-point, sickle, metatarsals and review all previous.**

### Vocabulary Review

**SEL:** confidence, self-discipline, focus

**Dance Skills:** unison, supporting/working leg, body awareness and position

**Ballet:** positions of the feet (1<sup>st</sup>-3<sup>rd</sup>), positions of the arms (1<sup>st</sup>-3<sup>rd</sup>), demi-plié, grand plié, relevé, tendu, encroix, dégagé, piqué, chassé, and reverence

**French:** bonjour, Mademoiselle/Madame/Monsieur, 1-10 in French,

**Other:** Europe, France/French, audience, performer

## **Yes We Can! - Week One**

**SEL Skills: Listening and Self-Control**

**Dance Skill: Feet (Flexibility and Articulation)**

**Body Conditioning: Flexed/Pointed vs. sickled feet and activation of leg muscles**

**Ballet Content: Rond de Jambe**

### ***Assessment E: Teaching Artist Methods Reflection and Program Evaluation***

#### **Review**

SEL Skill: Confidence

Dance Skill: Musicality

Describe the progress the students have made in the program thus far and review the content areas listed above. If you were able to have a performance, use this time to discuss the student's performance experience and try to connect how the audience responded to the students' level of concentration, self-discipline, and practice.

#### **SEL Skills: Self-Control**

Have students repeat the call and response phrase "The Mind Controls....what the body is doing!" or any other attention focusing strategy you use to encourage self-discipline. Explain to the students that the key to becoming a successful dancer is self-control. If the students are familiar with the Nutcracker, remind them about Fritz's behavior during the "Party Scene". Was Fritz demonstrating self-control? Ask the students to give examples of how they can demonstrate self-control during a ballet class. Model getting distracted by our ballet shoe strings, another student, something outside of the window. Explain to the students that we have already learned about self-discipline and focus which are part of having self-control. Identify listening as another. "How can you make your body do what the mind tells it to do if you aren't listening to the teacher's directions?" "If you aren't listening to the music how would you know when to dance?"

### Dance Skill: Articulation of the Foot

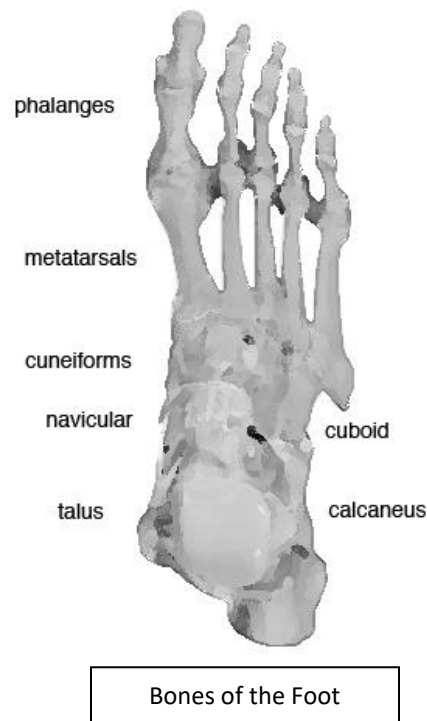
Explain that the students will review posture and leg exercises, and work on the details of presentation using their best listening and self-control skills. Explain that an important detail of leg exercises in ballet is the proper shape or use of the feet. Ask the students to name a few shapes (square, rectangle etc.). Explain that it is important that their foot reaches over a curve like a circle every time it comes off the floor. Demonstrate a tendu with an un-stretched foot and then a fully pointed foot. Point out the **metatarsals** (bones forming the ball of the foot), curves in the arch and upper part of your foot and ask the students what body conditioning exercises they already know that will help develop the strength and flexibility in their foot. Explain that everyone has a different amount of flexibility in their foot but that they must try their best to stretch to a point. Model a **sickled** foot. Explain that holding their foot in this way will make it weak and hard to balance on. Have students stand in parallel and rise to a high relevé keeping ankles together. Hold the balance for eight counts. Have the students try again letting the foot sickle out "See how you wobble! That is not a comfortable way to rise!" Repeat with ankles together.

### Opening Activities

- 1) Engage student's prior knowledge about appropriate indoor voice levels through a brief discussion. Some teachers use numbers or hand signals to indicate the expected voice level. Speak in a very quiet voice and review the French vocabulary. Ask them what they noticed about your voice level. Then ask students to give the word for what you are modeling or saying in English. Students should respond in the same voice level.
- 2) Have students sit quietly on the floor cross-legged. Ask them to listen and see if they can hear anything outside of the classroom. Ask them to listen even harder to see if they can hear anything outside. Praise them heartily for their good listening.
- 3) French Extension –Explain to the students that many of the ballet exercises include the name of body parts that they use. Explain that the work arm is "bras" (brah), leg is "jambe" (jahm), and foot is "pied" (pee-ay). Explain that the body conditioning exercises that they will learn this week will help them to make a circle or "rond" (rawn) with their leg or "rond de jambe" and point their foot at their ankle in "coupé". Demonstrate these exercises for the students and have them repeat the French term.

### Body Conditioning

Focus: **Articulation of the feet, separation/isolation of the legs**, body position, leg muscles (inner thigh, quadriceps, and hamstrings), straight legs, bent legs, and turn out, coordination, right, and left. While the articulation and flexibility of each student's foot will vary, hold high expectations encourage students to practice at home.



## THE WARM UP

**Focus:** pointed feet, body position, leg muscles, inner thigh, quadriceps, and hamstrings, straight legs, bent legs, turn out, coordination, right, and left.

Make sure backs remain long and that they keep legs straight and feet pointed. To increase body awareness, occasionally ask students to describe, or point to which muscles they feel activated by the exercises. Have students perform each exercise eight times.

### Part One

Seated on the floor: Exercises # 1-10

### Part Two

Lying on the floor: Exercises # 1-9

### Part Three

Standing: Exercises # 1-15

### Ballet Content

#### Dance Skill: Rond de Jambe

Focus: **rond de jambe**, dégagé, piqué, encroix, sauté, turn out, positions of the feet I, II, III, demi-plié, grand plié, tendu, relevé and reverence.

In preparation for ballet classes at the Joffrey Academy of Dance, have the students memorize ballet combinations for plié, tendu, dégagé, piqué and rond de jambe. Make sure to use very simple music for these exercises. Have students count the music they use in the ballet exercises for rhythm and musicality. At the end of each exercise have students hold *the body position*, turned out for four counts. Remind students about the importance of pointing their feet in each exercise.

- 1) *Plié with Relevé Combination* – 2 demi pliés, 2 grand pliés, one relevé, then change position. Make sure students straighten legs at the top of each demi plié and grand plié. Emphasize that they must maintain the correct *body position* and keep their heels on the floor while in II position grand plié. “Imagine you are squeezing a lemon/ball with your knees as you straighten”. At the end of each Emphasize a 4/4 count by having the students count aloud in French.
- 2) *Tendu Encroix Combination* – Review the meaning of encroix. Remind students that it is important to hold their bodies upright even as they tendu to the back. Model and review the function of the working leg and supporting leg. Review the muscles used in turning out the leg by reminding students of their body conditioning exercises.
- 3) *Dégagé with Piqué Combination* – Remind the students of the meaning of dégagé (to detach) and piqué (to prick). Emphasize to the students that they must be able to raise the leg to the same height each time. Encourage students to use their leg muscles and *body position* to hold their balance as the leg is lifted off the floor.
- 4) Remind students of the rond de jambe preparation exercises in The Warm-up. Explain to the students that a rond de jambe is like a tendu, however the leg, like the hands of a clock draws a circle on the floor. Model a ¼ or demi-rond de jambe from front to side. Emphasize to your students your straight leg and pointed foot. Have students practice



Full Rond de Jambe a Terre en Dehors

## The Ballet Bridge Curriculum

rond de jambe from front to side eight times on each leg. Divide the students into groups of two and have them check their peers for body position, straight legs, and pointed feet. If the students seem prepared you may repeat the exercise in reverse (back to side).

### Fun Steps/ Center Work

- 1) Remind the students of the musicality lessons in 4/4 and 3/4 time. Play different tempos of music for across the floor exercises such as chasse and marching. Have students give examples (head up, smiling, shoulders down) of dancing with confidence. Have students practice walking with straight legs and pointed feet to tendu on the diagonal. Emphasize the need to make the steps look easy and display confidence.
- 2) To assist in the musicality required for rond de jambe, play music and have students imagine they are stirring a pot of soup in time to the music, first using their arms one at a time and then their legs.
- 3) Reverence

### Closure

French Extension and Vocabulary Review – have the students sit on the floor “Criss-cross applesauce hands in your lap!” Explain to the students that you want to test their ability to **listen** and demonstrate **self-control**. Tell them that you are going to demonstrate various ballet exercises. If they know the name of the exercise/step, that instead of raising their hand, they should sit very, very, very upright in their bodies with tight tummies, and shoulders down with long necks so that you know to call on them.

## Assessment E: Vocabulary Assessment and Teaching Artist

Teaching Artist \_\_\_\_\_ School \_\_\_\_\_ Completed On: \_\_\_\_\_

This assessment is for you and is designed to help you gauge the progress of your students. Divide students into small groups. While the teacher coordinator works with the remainder of the class, take one group at a time out into the hallway or a separate space to ask them to demonstrate the steps listed below. Place a check mark to indicate each student's ability to **satisfactorily** demonstrate the step.

Upon completion, please review the results to determine what needs to be done for the students to proceed into Phase II.

[illegible]

## Reflection

1. Please write your reflection on the back of this page once you have completed the assessment.
2. Reflect on your work as a teaching artist and the delivery and reception of the material.
3. What tools and strategies have worked well and what could use improvement?
4. After going over the vocabulary assessment with your students, what do you still need to work on?

## **Yes We Can! - Week Two**

**SEL Skill: Listening Skills and Self-Control**

**Dance Skill: Feet (Flexibility and Articulation)**

**Body Conditioning: Flexed/Pointed vs. Sickled Feet and Activation of Leg Muscles**

**Ballet Content: Coupé**

### **Review**

SEL Skill: Focus

Dance Skill: Working leg, supporting leg conception

### **Opening Activities**

Explain that in a traditional ballet class a ballet barre is used to help the students master their balance and body position. Remind the students of the definition of the working leg and supporting leg. Explain that the supporting leg is often the leg closest to the barre. Demonstrate a tendu and rond de jambe and ask the students to identify the working leg. Explain that while the barre is there to help them they must work to maintain proper posture starting with their feet. If you do have a barre available, have the students face it and model the placement of relaxed hands and thumbs resting gently on top with feet in parallel. Remind students of the *body position* and then ask the students to rise to relevé keeping their ankles together. Point out the **sickled foot** position of students who roll outwards on relevé. Alternately you can get a partner to hold the hands and observe the feet of their rising partner.

### **Body Conditioning**

Focus: **articulation of the feet, separation/isolation of the legs**, body position, leg muscles (inner thigh, quadriceps, and hamstrings), straight legs, bent legs, and turn out, coordination, right, and left. While the articulation and flexibility of each student's foot will vary, hold high expectations encourage students to practice at home.



## THE WARM-UP

### Part One

Seated on the floor: Exercises # 1-10

### Part Two

Lying on the floor: Exercises # 1-9

### Part Three

Standing: Exercises # 1-15

### New!

Preparation for Coupé: Seated with legs extended out in first position, feet flexed and arms reaching out to the side on the floor (to engage backs) have the students bend one knee pointing the foot so that the little toe is resting on the ankle in coupé. Remind the students of the working and supporting leg concept. Repeat 8 times on each leg.

### Ballet Content: First Barre

During barre it is important to assist students in connecting the body conditioning exercises and the barre exercises. Ask the students to identify the muscles used and/or the goal of the exercises. It is equally important that you hold high and explicit expectations for their behavior and progress in the areas of **self-control** and **listening**.

#### 1. Demi Plié. Measure 4/4.

Two demi-pliés, two grand pliés, one relevé, and change position. Repeat in first, second, and third positions. Each demi-plié is done in two measures, grand plié in four measures and the change positions done in four measures with an emphasis on body position.

#### 2. Battement Tendus in First Position Encroix. 32 measures in 4/4.

Four battement tendus to the front, to the side, to the back, and to the side. Each battement is done in 2 measures.

#### 3. Battement Tendus in First Position with Demi-plié Encroix. 16 measures in 4/4.

From first position, three battement tendu, and one demi-plié.

#### 4. Battement Tendus from First Position Encroix. 16 measures in 4/4.

From first position, tendu, turn in, turn out, close, repeat.

#### 5. Battement Tendus in First Positions Encroix 16 measures in 4/4

From first position, tendu, flex, point, close, repeat.

#### 6. Degagé Pique from First Position Encroix. 16 measures in 4/4.

From first position, tendu, lift, point, close, repeat.

#### 7. Degagé from First Position Encroix. 32 measures in 4/4.

Four degagés to the front, to the side, to the back, and to the side. Each degagé is done in 2 measures.

#### 8. Demi-rond de jambe a terre (a quarter circle). Measure 4/4.

Starting in first position. En dehors: a) On 2 beats slide the foot to the front, on 2 beats slide the foot to the side, on 2 beats bring the foot to first position, on 2 beats hold still in this position. Repeat the exercise four times, then reverse: En dedans.

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### 9. Relevé in first position. 32 measures in 4/4.

- a) First measure: rise slowly on half toe (demi-point). Second measure: stand on half toe. Third measure: come down slowly. Fourth Measure: stand still in first position.
- b) First and second beats: rise slowly on half toe. Third and fourth beats: stand still. First and second beats: come down in first position. Third and fourth beats: stand still.

Each exercise is repeated 4 times.

### **Fun Steps/ Center Work**

1. Plié three times, straighten, relevé, hold for four counts. 4 sautés and balance for four counts.
2. Pony Prance: Explain that in the time of King Louis there were no cars, instead, horses drew carriages and many people rode horses. In a parallel position walk around the room lifting feet up to coupé prances. Emphasize proper body position and pointed feet. They can imagine themselves fancy horses pulling the carriage of the king!
3. Reverence

### **Closure**

Ask students to develop their own exercises for the feet for sharing at the next week's class.

## **Yes We Can! - Week Three**

**SEL Skills: Listening and Self-Control**

**Dance Skill: Feet (Flexibility and Articulation)**

**Body Conditioning: Flexed/Pointed vs. Sickled Feet and Activation of Leg Muscles**

**Ballet Content: Passé**

### **Review**

#### **SEL Skills: Self-Control**

“Who can share how focus can help you with your progress in ballet class?” Ask students to name things that can distract them (looking out the window, thinking about dinner or a favorite cartoon, etc.). Explain that while there will always be distractions, students must practice self-control and not lose focus. Have students repeat the mirroring exercise from Theme IV. Ask them to pay attention to the distractions they experience and allow a few students to share after the exercise.

#### **Dance Skill: Feet (Flexibility and Articulation)**

Now is an ideal time to make sure students are not overly turned out. Keep in mind that turn out varies from student to student.

### **Opening Activities**

1. Sticky Feet: tell the students to imagine that they are standing in parallel on a floor made of sticky bubble gum. Model raising one foot off of the floor at a time. Encourage the students to imagine the gum sticking to their heels. This exercise can also be done in first position.
2. Review self-control with students, then have students practice standing in relevé with their hands on their hips for as long as possible.
3. Ask students to share homework exercises they were asked to develop for articulation of the feet.

### **Body Conditioning**

Focus: **articulation of the feet, separation/isolation of the legs** pointed feet, body position, leg muscles (inner thigh, quadriceps, and hamstrings), straight legs, bent legs, turn out, coordination, right, and left. Make sure their backs remain long, legs straight and feet pointed. To increase body awareness, occasionally ask students to describe, or point to which muscles they feel activated by the exercises.

## **THE WARM-UP**

### **Part One**

Seated on the floor: Exercises # 1-10

### **Part Two**

Lying on the floor: Exercises # 1-9

### **Part Three**

Standing: Exercises # 1-15

### **New!**

Preparation for Passé – lying on their backs, leaning against their elbows, with straight legs turned out in first position and feet flexed, have students demonstrate coupé foot and then draw the leg up to the knee and then back down to coupé and then to first position. Repeat 8 times with each leg.

### **Ballet Content: First Barre**

Exercises 1-9

### **New!**

#### 10. Passé from First Position. 16 measures in 4/4.

Beginning in first position, raise the foot to coupé in 2 counts, return to first in 2 counts. Repeat 4 times. Coupé to passé in 4 counts hold for 2 counts, return to first position in 2 counts. Repeat 4 times. Repeat entire exercise from the back.

### **Fun Steps/ Center Work**

1. Have students clap to a 4/4 rhythm. Model a polka step and have students travel across the floor in pairs.
2. Model a “spring pointe” for the students and allow them to practice. With one foot extend in tendu and the other leg in demi-plie, spring up and come down quietly on the opposite leg with the other leg extended out to tendu with toes lightly touching the ground.
3. When they are ready, apply an alternating 3 spring points, 1 pique pattern and allow the students to travel that step across the floor.
4. Reverance

### **Closure**

Ask students that have been practicing the body conditioning exercises at home to share how they have improved their performance in class. Encourage other students to practice at home. Ask students to bring a pencil to the next class.

## **Yes We Can! - Week Four**

**SEL Skills: Listening and Self-Control**

**Dance Skill: Feet (Flexibility and Articulation)**

**Body Conditioning: Flexed/Pointed vs. Sickled Feet and Activation of Leg Muscles**

**Ballet Content: Passé**

### **SEL Skills: Self-Control**

“Who can share how focusing can help you with your progress in ballet class?” Ask students to name some things that distract them. Explain that while there will always be distractions, students must practice self-control and not lose focus. Have students repeat the mirroring exercise from **Theme IV**. Ask them to also pay attention to the distractions they experience and allow a few students to share after the exercise.

### **Dance Skill: Feet (Flexibility and Articulation)**

Place a pencil in front of each standing student. Ask them to use the foot as a hand and use their toes to bring the pencils towards them. “The mind controls, what the body is doing”. Explain to the student that this dexterity is what you expect when you ask them to articulate their foot. Tell the students that there are 26 bones in each foot. Then ask them to imagine the space between each bone, as they reach to bring the pencils closer. “In ballet it is important to use body awareness and self-control to point your feet completely.”

### **Opening Activities**

1. *Sticky Feet* – Remind students of the sticky foot activity from last week. Have students raise their feet up to a full point without placing any weight on their toes. Remind them that in ballet it is important to use body awareness and self-control to point their feet every time the foot comes off of the floor.
2. Ask students to sit on the floor with their knees pulled up and touching with their feet flat on the floor. Ask the students to then lift their heels off the floor while keeping their ankles together. First have them lift to the balls of the feet and then to the toe. Repeat **eight** times. Explain that this helps prevent sickling of the feet during the barre exercises.

### **Body Conditioning**

Focus: **articulation of the feet, separation/isolation of the legs** pointed feet, body position, leg muscles (inner thigh, quadriceps, and hamstrings), straight legs, bent legs, turn out, coordination, right, and left. Make sure their backs remain long, their legs straight and feet pointed. To increase body awareness, occasionally ask students to describe, or point to which muscles they feel activated by the exercises.

## **THE WARM-UP**

### **Part One**

Seated on the floor: Exercises # 1-10

### **Part Two**

Lying on the floor: Exercises # 1-12

### **Part Three**

Standing: Exercises # 1-16

### **New!**

Preparation for Passé:

- a) Preparation for Passé – lying on their backs, leaning against their elbows, with straight legs in parallel with flexed feet, have students hold leg in a parallel coupé for 2 counts, then draw the leg up to the knee in 2 counts, then back to the coupé, and 2 counts in the starting position. Repeat 8 times with each leg. Repeat the entire exercise starting turned out in first position with feet flexed.
- b) Lying on their backs, leaning against their elbows, with straight legs in a parallel position and feet flexed, have student's coupé in parallel the right leg in 2 counts, and then draw the leg up to the knee in 2 counts, turn out in 2 counts, turn in for 2 counts, go back to starting position on the "and" count. Repeat 8 times with each leg.
- c) Lying on their backs, leaning against their elbows, with straight legs turned out in first position, the right leg in coupe in two counts, draw the leg to passé in 2 counts, turn in for 2 counts, turn out in two counts go back to starting position on the "and" count. Repeat 8 times each leg.
- d) Preparation for passé standing once students have the above exercises mastered

### **Ballet Content: First Barre**

During barre it is important to assist students in connecting the body conditioning exercises and the barre exercises. Ask the students to identify the muscles used and/or the goal of the exercises. It is equally important that you hold high and explicit expectations for their behavior and progress in the areas of self-control and listening. Explain to the students that it is important that they commit the pattern of each exercise to memory so that they can focus on improving technique rather than worrying about what step comes next.

### **Fun Steps/ Center Work**

1. Have students clap to a 4/4 rhythm. Model a polka step and have students travel across the floor in pairs.
2. Model a "spring pointe" for the students and allow them to practice. With one foot extend in tendu and the other leg in demi-plie, spring up and come down quietly on the opposite leg with the other leg extended out to tendu with toes lightly touching the ground.
3. When they are ready, apply an alternating 3 spring points, 1 pique pattern and allow the students to travel that step across the floor.
4. Reverance

## **Theme V: Yes We Can! Part 2**

### **Identity, Self-Determination and Pride**

(Arm Placement and Position)

Welcome to Theme V! This theme generally falls during a time when educators all over the country recognize *African American History Month*. During this time students will focus on **Identity, Self-determination and Pride**. Identify specific African American or Latino Dance Companies or dancers such as: local Chicago dance company Glenn Edgerton of Hubbard Street, Arthur Mitchell, Virginia Johnson, and Stephanie Dabney of Dance Theatre of Harlem; or The Joffrey Ballet Dancers like Erica Edwards and using their biography or other information from the internet to share examples of **self-determination** from the artist's life. Also direct the teacher coordinator to share ballet based books such as *Firebird* with Misty Copeland, *Beautiful Ballerina* or easy read biographies to increase student identification with the challenges and joys of a dancing life.

After a week of review, students will focus on positions of the arms, port de bras and the expressive potential of the arms and hands through a creative movement section at the end of each class. Use these "Fun Steps" as an explicit reward for the excellent effort during barre.

### **Barre Exercises**

As students begin to master *Pierre's First Barre*, you may want to increase the expectations of the class by adding preparation movements for the arms. Students should be made explicitly aware of the goals for each class e.g. "Today we are working "ballet fingers?" The amount of time spent on dances will depend on each class' self-discipline and mastery of barre, while across the floor exercises or "fun steps" should be used as a fun exploration of coordination and creative movement. The examples and activities below are intended to provide you with choices and flexibility in your teaching. Objectives should be adjusted to reflect student progress.

### **Objectives**

Students will be able to:

1. **Social Emotional Learning:** demonstrate the self-control and self-determination necessary for participation in the Bridge Program.
2. **Ballet Content and Ballet Conditioning:** describe the purpose and goals of body conditioning and ballet barre exercises for balletic arms, feet, posture and legs.
3. **Social Emotional Learning and Dance Skill:** demonstrate ways in which dance can be used for self-expression and communication.
4. **Ballet Content and Ballet Conditioning:** identify and demonstrate specific movements ("ballet fingers").
5. **Dance Skill, Ballet Content and Body Conditioning:** identify specific benefits that come from the study of ballet (strength, balance and self-control).



"Ballet Fingers"

### **New Vocabulary**

Persistence, pride, self-determination, culture, applaud, port de bras, preparatory/ (ahn bah), 1<sup>st</sup>-3<sup>rd</sup> arms, and "ballet fingers"

## **The Ballet Bridge Curriculum**

### **Vocabulary Review**

**SEL:** Self-control, listening skills, confidence, self-discipline, focus.

**Dance Skills:** details, sickle, unison, supporting/working leg, body awareness and position.

**Ballet:** rond de jambe, coupé, jambe (leg), pied (foot), demi-point, positions of the feet (1st -3rd), demi-plié, grand plié, relevé, battement tendu, encroix, dégagé, piqué, chassé, and reverence.

**French:** bonjour, Mademoiselle/Madame/Monsieur, 1-10 in French.

**Other:** Europe, France/French, audience, performer.



## **Yes We Can! Part 2 - Week One**

### **SEL Skills: Identity**

### **Dance Skill: Arms (Placement and Position)**

### **Body Conditioning: Coordination of Arms and Legs**

### **Ballet Content: Position of the Arms (Vaganova 1<sup>st</sup>-3<sup>rd</sup>)**

#### **SEL Skills: Identity**

Psychological identity includes one's self image, self-esteem and individuality. Ask a few students for examples of what they are "good at" in ballet. Point out that many of the answers vary. Explain that we are all different individuals with our own separate identity. "We have different names and different faces. We are all special." Explain that your identity is how you perceive yourself. Remind students that in Ballet the goal is execute each exercise to the best of their ability. "When you do your best, you feel good about yourself!" "Can we do it? Yes, we can!"

#### **Dance Skill: Arms (Placement and Position)**

Begin by checking for an understanding of the basic foot positions (1<sup>st</sup> – 2<sup>nd</sup>) Remind students that the positions of the feet have "matching" arm positions. Demonstrate the position of the arms and corresponding feet. Explain that not only the arms but the hands make the shape of each arm position and that they should pay careful attention not to show tension or stiffness in either.



Gail Grant

Second position arms

#### **Opening Activities**

1. Ballet Fingers – Have students imagine they are holding a penny between their thumb and their middle finger. Remind students to keep all the other fingers relaxed. Make sure students are demonstrating "ballet fingers" and not "Mr. Crab's hands" (flat tense hands, broken at the wrist). Struggling students may be given two pennies or pencils to hold with their thumb against their palm to increase their bodily awareness.
2. French Extension – remind the students that **bras** means *arms* in French. Point out the **symmetry** of their bodies. Explain that with the positions of the arms they want both arms to make the same shape so that the body retains its symmetry.
3. Have students practice holding the arms in each position without moving for 30 seconds

#### **Body Conditioning**

Focus: **coordination and strength of the arms**, pointed feet, body position, leg muscles, inner thigh, quadriceps, and hamstrings, straight legs, bent legs, turn out, coordination, right, and left. Make sure backs remain long, legs straight and feet pointed. To increase body awareness, occasionally ask students to describe, or point to which muscles they feel activated by the exercises. Have students perform each exercise 8 times.

## THE WARM-UP

### Part One

Seated on the floor: Exercises # 1-10

### Part Two

Lying on the floor: Exercises # 1-12

### Part Three

Standing: Exercises # 1-16

### New!

Review right and left with a variety of arm exercises (swings, lifts, circles). Encourage students to move their arms without their shoulders.

### Ballet Content: First Barre

Focus: **positions of the arms**, turn out, positions of the feet I, II, III, demi-plié, grand plié, battement tendu, dégagé, piqué, encroix, sauté, relevé.

Review the “ballet fingers” exercises with the students. Have students hold their arms in second position while they execute the tendu combination encroix. They will probably find this challenging and face some muscle fatigue. Explain that the more they lift their bodies up in proper *body position* the easier they will find holding their arms out in second position for longer periods of time.

### New!

Standing in first position, hold arms in second position with ballet fingers close to first position open back to second position. Repeat 8 times.

### Fun Steps/ Center Work

- 1) Arms Like a Clock - Remind students of the meaning of symmetry. Beginning with both arms pointed straight down in a 6:00 position use 8 counts to bring arms up to the 12:00 position. Check for understanding by asking students to show where the hands will be on count four. Have students count aloud to 8 in French and repeat the exercise 4 times.
- 2) Emphasizing proper *body position* have students practice holding arms preparatory, then first, second, and third, holding each position for 4 counts. Remind students to keep their shoulders down, necks long, and fingers relaxed.
- 3) Have the students imagine they are holding a big ball. Encourage them to take the ball from preparatory arms position, through first and up over their heads to third position without lifting their shoulders up. For an additional challenge have them rise to relevé while their arms are in third position or walk around the room on relevé holding large balls in the air.
- 4) Using the positions of the arms create a more elaborate Reverence for the end of class.

### Closure

Ask students to share what body conditioning exercises they might practice at home to help them improve on skills they are struggling with.

## **Yes We Can! Part 2 - Week Two**

**SEL Skill: Pride and Self-determination**

**Dance Skill: Arms (Placement and Position)**

**Body Conditioning: Coordination of Arms and Legs**

**Ballet Content: Port de bras**

### ***Assessment F: Teaching Artist's Mid-Program Student Evaluation of Social Emotional Learning, Ballet Technique and Dance Skills***

#### **Review**

**SEL Skill:** Identity

**Dance Skill:** Positions of the Arms

#### **Pride and Self-determination**

Begin this class by again asking several different students what they are “good at” in ballet. Praise them and allow an occasional student to demonstrate their best step. Explain to them that they have been working hard and should be **proud** of the results. “When we are **proud** we feel good about ourselves and our abilities. We recognize the effort we have put forth and are willing to accept credit for it. Pride is when you appreciate yourself.” You can have the class **applaud** themselves for their efforts. Next, ask the students what steps they are struggling with. Ask the students what they can do to improve. You may remind the students of “Practice makes perfect!” but let them know that there is another skill that can help them improve their performance- **self-determination**. “When you have self-determination, you choose to work hard even when the ballet step is challenging, or you have had a bad day or you just feel tired. Ballet students who have self-determination seek to improve even when no one is telling them to.”

#### **Dance Skill: Arms (Placement and Position)**

In preparation for port de bras have the students stand in an erect body position with their arms at their sides, palms facing their thighs. For 2 counts, ask them to imagine their fingers stretching to the ground. In 2 counts have students raise arms simultaneously to a second straight arm position with palms facing down, in 2 counts rotate hands to face front and lift the elbows, in 2 counts “hug a big tree” (first position arms) and reverse.

#### **Opening Activities**

1. “Often the things we do and the groups we belong to shape or “inform” our identity. Ballet class is the perfect example.” You can say, “I am a Joffrey Ballet Bridge Student!” This means you know how to follow directions, control your body, and be confident in what you do!” Remind the students to take **pride** in who they are and what they do.
2. Ask students to set a goal for the upcoming weeks. What dance step will they work on and how will they improve? Ask the entire class to promise to work on the body conditioning exercises at home every day. Tell them it takes **self-determination** to work that hard!
3. Kids this age need lots of **review**. A sticker incentive can be used here to reward student focus and increase motivation at the beginning of class. “King Louis Says” is also a fun review game to reinforce student vocabulary.

#### **Body Conditioning**

Focus: **placement and isolation of the arms**, articulation of the feet, separation/isolation of the legs, body position, leg muscles (inner thigh, quadriceps, and hamstrings), straight legs, bent legs, and turn out, coordination, right, and left.

## **THE WARM-UP**

### **Part One**

Seated on the floor: Exercises # 1-10

### **Part Two**

Lying on the floor: Exercises # 1-12

### **Part Three**

Standing: Exercises # 1-16

### **New!**

Have students sit cross-legged on the floor with upright torsos. Model reaching your arms far and away from the body, without arching your back. Look at your left hand and follow it with your eyes as it reaches up and over to “Paint the rainbow!” touch the ground in front of your right knee and follow the hand with your eyes as you “Paint the rainbow!” back to your starting position. Repeat with the right arm. This exercise can also be done standing in first position.

### **Ballet Content**

First Barre

Focus: **port de bras, ballet fingers, positions of the arms**, turn out, positions of the feet I, II, III, demi-plié, grand plié, battement tendu, dégagé, piqué, encroix, sauté, relevé.

Have students integrate their arm and finger work into the ballet barre exercises. Depending on student progress keep the arms in second position or then place hands on hips. Our goal is to build student stamina and coordination of the arms during plié and tendu.

### **New!**

Create Port de Bras to various types of music.

### **Fun Steps and Center Work**

1. Have students practice different arm gestures to different types of classical music.
2. Reverence

### **Closure**

Review the position of the arms. Ask students to make up their own reverence to share at the next class.

## Assessment F: Mid-Program Teacher/ Teaching Artist

Using the included guidelines, please use a checkmark (✓) to indicate that a student has satisfactorily met the criterion for each domain. Please use the space provided to make any comments on student performance. This assessment will be used as your recommendation to move students into Phase II of the Bridge Program.

Teaching Artist \_\_\_\_\_ School \_\_\_\_\_ Completed On \_\_\_\_\_

Bridge Program Student Assessment	SEL Skills				Dance Skill						Comments	
Student Name	Discipline	Focus	Listening	Confidence	Terminology	Execution	Coordination	Placement	Musicality	Flexibility	Phase II?	Notes

## **Yes We Can! Part 2 - Week Three**

### **SEL Skill: Pride**

### **Dance Skill: Arms (Placement and Position)**

### **Body Conditioning: Coordination of Arms and Legs**

### **Ballet Content: Jumps in 2<sup>nd</sup> (preparation for echappé)**

#### **Review**

**SEL Skill:** Identify and Self-determination

**Dance Skill:** Port de bras

#### **SEL Skill: Pride and Self-discipline**

Remind the students of the discussion on goal setting and self-determination they had in which they identified steps that they were struggling with. “Over the past week did you have the self-determination to improve on that step?” Explain that the hard work and **self-determination** that leads to mastery in ballet can also lead to **pride** a good feeling that encourages more effort and **self-discipline**.

#### **Dance Skill: Arms (Coordination)**

Explain that to move your body parts in opposition requires **coordination**. Have students repeat “The mind controls what the body is doing!” “Being coordinated is your body’s demonstration of **self-determination**.” Have students try and pat their heads and rub their stomachs at the same time. Explain that doing so takes **coordination**. Remind them that in ballet there are corresponding positions of the arms for each position of the feet. Lead the students through the positions of the feet and arms for first through third position. Check for understanding of right and left.

#### **Opening Activities**

1. Lead students through port de bras using third position. Divide students into groups and have them observe each other. Point out the quality of movement and emphasize the relaxed position of the fingers and well-placed thumb.
2. After the students have mastered the arm positions, call out a position to see if the students can execute the arms correctly.

#### **Body Conditioning:**

Focus: **strength and coordination of the arms, relaxed shoulders, placement and isolation of the arms**, articulation of feet, separation/isolation of legs, body position, leg muscles (inner thigh, quadriceps, and hamstrings), straight legs, bent legs, turn out, coordination, right/left.

## **THE WARM-UP**

### **Part One**

Seated on the floor: Exercises # 1-10

### **Part Two**

Lying on the floor: Exercises # 1-12

### **Part Three**

Standing: Exercises # 1-17

### **New!**

*Shoulder Lifts* - up and down 8 times, *Shoulder Rolls* - backwards and forwards 8 times. Explain to the students that it is important for them to keep their shoulders stretched down and away from their ears while they move their arms through the various positions. "Let me see your long necks stretching your proud heads up and away."

### **Ballet Content: First Barre**

Focus: **Jumps in 2<sup>nd</sup> position, echappé, port de bras, ballet fingers, positions of the arms**, turn out, positions of the feet I, II, III, demi-plié, grand plié, battement tendu, dégagé, piqué, encroix, sauté, relevé.

**New!** Have students sauté for 16 counts from second position. Then jump from first to second position for 16 counts (echappé).

### **Fun Steps and Center Work**

1. Create a short arm centered combination.
2. As a reward for their effort have the most self-disciplined student lead a fun step or center work exercises of their choice.

### **Closure**

Let the students know you are proud of their efforts! Work together with the class to set a new goal for the up-coming weeks.

## **Yes We Can! Part 2 - Week Four: Review All Previous Material In The Last Three Weeks**

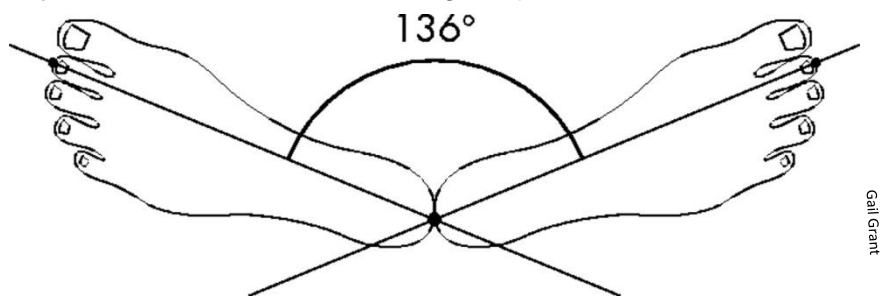
## **Theme VI: Let's Get Moving! Turn it Out!**

### **Responsibility**

(Direction and Dynamics)

Welcome to Theme VI! Congratulations on your hard work preparing the students for Phase II of the Bridge program. The focus now will be on turnout and control of the specific muscles used to hold the hips in position without straining knees and ankles. There will also be emphasis on coordination and timing as we increase the number of loco-motor or “across the floor” steps in each class. These two dance objectives should provide a balance between focus and fun while increasing the expectations of each student. Our social and emotional learning goal will be **responsibility** as we work and develop student's intrinsic motivation, memory, and work ethic. Emphasize the importance of practicing the body conditioning exercises at home and explain that this type of **responsibility** is what is needed for students to succeed in the program. Finally, it is important to continue to support all the students. No matter which students were invited to participate in Phase II of the program we need to maintain our high expectations for all students. Please work to develop a cohesive relationship between students that are moving on to Phase II and those who will not, by encouraging Phase II students to share their experiences at Joffrey Tower with the rest of the class in a responsible and respectful manner. No snotty attitudes please! Good dancers are confident yet humble.

There are differing views on how to assist students in reaching maximum turn out. Fundamentally however, turn out is a combination of flexibility, strength and well-developed body awareness. In consideration of the developmental stage of our dancers, the focus of the turn-out exercises is; **the knees directly over the toes in plié, the student's ability to demonstrate and distinguish between tendu in parallel vs. turned out tendu devant and a la secondé; and that the leg is rotated in the hip with the knee pointed to the side for coupé and passé.** It is much safer to practice ballet with students gradually increasing their natural ability to turn their legs and feet outward, over time increasing their strength and flexibility to maximize their own degree of rotation in the hip. Discourage students from forcing their feet into a perfect 180° angle. If they must bend their knees to put their feet into a turned-out position, they should turn in a bit. 136° is a great place for students to start and adjust in or



out based on teacher observation of body alignment.

### **Barre Exercises**

All students in Phase I and Phase II of the program will continue to practice First Barre this month. These exercises are designed to increase stamina and build strength in the muscles. The varying tempo and patterns presented in each of the exercises will increase



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student coordination while the repetitions provide ample opportunity for teacher and self-correction.

### New! Stretching

To assist with turn out and overall flexibility, we will add stretching exercises to our closing activities after the students have thoroughly warmed their muscles. There are a variety of stretches for hips and turn out that you may use. Remind students of their **responsibility** to stretch on the floor at home!

### Objectives

1. **Social Emotional Learning:** demonstrate the responsibility necessary to practice body conditioning exercises at home, retain and recall barre exercises.
2. **Social Emotional Learning and Dance Skill:** demonstrate the responsibility necessary to practice body conditioning exercises at home, retain and recall barre exercises.
3. **Dance Skill, Ballet Content and Body Conditioning:** describe the purpose and goals of body conditioning and barre exercises as they relate to the way the body functions in ballet.
4. **Body Conditioning:** increase coordination of arms and legs while maintaining body alignment as they perform increasingly complex across the loco-motor exercises across the floor
5. **Ballet Content and Ballet Conditioning:** Students will be able to identify specific benefits that come from the study of ballet (confidence, strength, balance and control).

### New Vocabulary

**Responsibility, coordination, flexibility, turn out, hips, 3<sup>rd</sup> position, devant, derrière, a la secondé, gallop, and skipping**

### Vocabulary Review

**SEL:** Persistence, pride, self-determination, self-control, listening skills, confidence, self-discipline, focus

**Dance Skills:** attention to details, supporting/working leg, and body awareness

**Ballet:** passé, coupé, arms (1st -3rd), "ballet fingers", port de bras, en bas (ahn bah), rond de jambe, coupé, demi-point, positions of the feet (1st -3rd), demi-plié, grand plié, relevé, battement tendu, encroix, dégagé, piqué, chassé, and reverence

**French:** bonjour, Mademoiselle/Madame/Monsieur, 1-10 in French

## **Let's Get Moving! Turn it Out! - Week One**

**SEL Skills: Responsibility**

**Dance Skill: Turn Out**

**Ballet Content: Coupé and Passé**

**SEL Skills: Responsibility**

Ask a few students for examples of ballet steps they find challenging. Help them to review their progress on goals they set for themselves last month. Remind students that to improve they must practice. Have students repeat "Practice makes perfect!" Ask the students for a show of hands "Who practiced their body conditioning exercises last night?" "When you practice your exercises at home you are demonstrating **responsibility**. People that are responsible are also reliable. For example, they show up on time and keep their promises." Ask students for other examples of responsible behavior (doing homework, taking care of pets etc.) "A responsible person can be depended on to do what he says he will do. Can we do it?" Students should respond "Yes we can!"

**Dance Skill: Turn Out**

While **turn out** is the goal, it should not come at the expense of proper placement of the hips, shoulders, or ankles. Let the students know that it takes some time for dancers to improve their turn out. Explain that to keep the proper *body position* while standing in turn out they should not allow their backs to sway while they hold their balance. Asking students to keep their shoulders down and belly muscles tight (hands on waist with fingers reaching to the navel) can help with this problem. Explain that the stretching exercises you will be demonstrating will increase the flexibility in their hips and gradually increase their turn out. As students practice standing in a 136° first position, watch for rolling in at the ankles and twisting or bending at the knees and adjust as necessary. If students grimace or complain of real pain, they should lessen their turnout immediately.

**Opening Activities**

1. Ask the students to demonstrate their **turn out**. Ask the students to imagine arrows shooting out of their toes when they are standing in first position, and to move their foot along this trajectory into tendu "à la seconde" rather than directly side. This will keep their hips in line and they can work on feeling the outward rotation of the inner thigh as they brush the floor with their foot on opening and closing. Try several tendus on each side.
2. Model plié in first and second positions. Make sure that the students know that the knees should remain over the toes and discourage students from rolling in. Explain to the students that keeping your knees over your toes during plié while keeping the back long and upright "growing up like a flower" will increase their turn out. Have students try several incorrect and correct pliés checking to make sure their knees are over the toes.
3. Model coupé and passé both turned out and turned in. Point out the triangular shapes made by the **working leg** when the leg is properly turned out. Explain that they will be adding body conditioning exercises to help them hold their knees to the side for both exercises.

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### **Body Conditioning**

Focus: **strength and coordination of the arms, relaxed shoulders, placement and isolation of the arms**, articulation of feet, separation/isolation of legs, body position, leg muscles (inner thigh, quadriceps, and hamstrings), straight legs, bent legs, turn out, coordination, right/left

## **THE WARM UP**

Focus: **turn out**, articulation of the feet, separation/isolation of the legs pointed feet, body position, leg muscles (inner thigh, quadriceps, and hamstrings), straight legs, bent legs, turn out, coordination, right, and left. Make sure their backs remain long, legs straight and feet pointed. To increase body awareness, occasionally ask students to describe or point to which muscles they feel activated by the exercises.

### **Part One**

Seated on the floor: Exercises # 1-10

### **New! Part Two: Lying on the floor**

Preparation for turn out in passé and coupé

a) lying on their backs, leaning against their elbows, with straight legs in parallel with pointed feet, have students hold leg in a parallel coupé for 2 counts, turn out to coupé hold for 2 counts, return to parallel coupé and back to straight legs in parallel with pointed feet. Repeat 8 times with each leg and then repeat using passé.

b) diamonds and butterflies - lying on their backs, leaning against their elbows, with legs turned out in first position have students draw their legs up to a plié position and return to straight legs in 8 counts. Repeat 8 times.

c) lying on their backs, leaning against their elbows, with legs turned out in first position have students practice drawing into coupé 4 times and passé 4 times and repeat the pattern on the opposite leg.

### **Part Three: Standing**

*Preparation for turn out in passé and coupé standing* in a parallel position, have students draw their leg up to a parallel coupé for 2 counts, turn out to coupé hold for 2 counts, return to parallel coupé in 2 counts and back to straight legs in parallel in 2 counts. Repeat for passé beginning in parallel.

*Preparation for weight shift in passé and coupé*

These exercises are intended to develop the student's awareness of the transfer of weight from two feet to one foot. Please make sure the weight is over the ball of the foot and not on the heel. In any balanced position the head is directly over the supporting foot. It is important to avoid rocking back and forth or "sitting in" the hips when the working leg is lifted.

a) standing in first position, have student lift the left foot slightly off the floor in a flexed position coupe and then put the foot back down so the weight is on two feet. Repeat 8 times on each leg.

b) standing in first position, have students place one foot in coupe making sure the weight is over the ball of the foot and the knee is turned out to the side while in good body alignment. Repeat coupé 4 times and passé four times on each leg.

### **Ballet Content: Refer to First Barre**

**Vocabulary:** passé, coupé, 1<sup>st</sup>, 2<sup>nd</sup>, and 3<sup>rd</sup> position arms, "ballet fingers", port de bras, en bas (ahn bah), rond de jambe, coupé, demi-point, positions of the feet (first, second and third ), demi-plié, grand plié, relevé, battement tendu, encroix, dégagé, and piqué

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During barre it is important students connect the body conditioning exercises and the barre exercises. While the focus should be on **turn out** from the hip socket make sure the students are keeping legs straight and maintaining an upright *body position*. Remind the students that it is their **responsibility** to commit the pattern of each exercise to memory so that they can focus on improving technique rather than worrying about what step comes next.

### Fun Steps/Center Work

- 1) In 4/4 time have students walk across the floor with dégagé at 45°. Make sure the feet pass through first position before each step and that the feet are fully pointed at the end of straight legs. Point out the inner ankle bone's relationship to the ceiling.
- 2) Chasse. Review the goal of maintaining the knees over the toes in first and second position plié. Ask students to identify your first and second position plié as you break down chasse across the floor. As students chasse, make sure their knees are over their toes
- 3) To improve their ability to maintain body alignment while traveling across the floor have students walk across the floor on relevé with straight legs and hands on hips. Encourage them to maintain proper body alignment and turn out in their hips.

### Closure/Stretch/Révérence

## **Let's Get Moving! Turn it Out! - Week Two**

**SEL Skills: Responsibility**

**Dance Skill: Flexibility and Turn Out**

**Ballet Content: Skips and Chasse on Diagonal from Third Position**

### **Opening Activities**

- 1) Review definition of **responsibility**. Ask the students what they must bring to each Bridge class (tights, leotard, slippers etc.). “Whose **responsibility** is it to remember and bring these things to school?” Explain to the students that part of being responsible is keeping up with your things and coming prepared to dance. Encourage the students to take responsibility for their belongings. Point out how they have arranged or cared for their school clothes, backpacks and outerwear before class that day. “Are your things neatly arranged or scattered everywhere?” Model placing your belongs in a safe and responsible location (shoes together side by side, not obstructing the path or dance floor etc.). Explain that in a ballet studio where there are many students it is important that students are responsible for their belongings. Check to see if any of the students have their names written inside of their shoes and encourage them to ask their parents to tag or label their dance wear in a discreet location.
- 2) Remind students of the importance of turning out at the hips during all ballet exercises. Introduce new French Vocabulary **devant** (front), **derrière** (back) and **a la secondé** (to the second position). Have students repeat the new French words as they demonstrate **tendu encroix** on both legs. Have children repeat “Devant, a la secondé, derrière, a la secondé”. Model leading with the heel, inner thigh and big toe respectively.
- 3) **Introduction of third position** - Review the expectations of turn out for the positions of the feet for first and second position. Have students practice demi-plié paying attention to the knee alignment over the toes. Beginning in first position have the students tendu to second position then close in third position keep the legs straight. Have the students check their turn out in demi-plié in third position. Explain the students that they must maintain the turn out in their hips to assume third position.

### **Body Conditioning**

Focus: **strength and coordination of the arms, relaxed shoulders, placement and isolation of the arms**, articulation of feet, separation/isolation of legs, body position, leg muscles (inner thigh, quadriceps, and hamstrings), straight legs, bent legs, turn out, coordination, right/left

## THE WARM UP

Focus: **flexibility, turn out**, coordination and strength of the arms, pointed feet, body position, leg muscles, inner thigh, quadriceps, and hamstrings, straight legs, bent legs, turn out, coordination, right, and left. Make sure backs remain long, legs straight and feet pointed. To increase body awareness, occasionally ask students to describe, or point to which muscles they feel activated by the exercises.

### **Ballet Content: Refer to First Barre**

Focus: **Devant, a la secondé, derrière, third position**, passé, coupé, turn out, positions of the arms, turn out, positions of the feet I, II, III, demi-plié, grand plié, battement tendu, dégagé, piqué, encroix, relevé.

### **Fun Steps/Center Work**

- 1) To increase coordination, have students execute sauté combinations in first and second positions. 4 sautés in first, 4 sautés in second, 4 sautes alternating and finish with 4 sautés in first.
- 2) Remind students of the third position exercises from the opening activities. Introduce sous sus from third position. Students may keep their arms en bas or on hips depending on their body control. From third position have students practice 3 demi-pliés and 1 sous-sus. Repeat 4 times.
- 3) Model a simple skip to explain to the students the concepts of going across the floor. Emphasize the importance of using the entire length of the diagonal by starting in the farthest corner of the room and discourage them from cutting corners. Have them begin eight counts after the person ahead of them in preparation for additional across the floor steps. Larger groups should send the students across the floor in pairs to save time.
- 4) *Preparation for Chassé in third position* - Beginning in third position, have students travel across the floor sliding the front leg into a wide fourth position (emphasize knees over the toes) and then drawing rear leg up into third position relevé or sous sus. Lower to third position demi-plié and repeat.

### **Closure/Stretch/Révérence**

Remind students that in order to improve their **turn out** they must increase their **flexibility** by stretching their hips and legs on daily basis. Let the students know that the best stretching occurs after a warm-up and that they must hold each position for at least 30 seconds. Lead the students through two or three stretches and have them slowly count to ten in French three times for each position. Encourage the students to practice at home **responsibly**.

## **Let's Get Moving! Turn it Out! - Week Three**

**SEL Skills: Responsibility**

**Dance Skill: Opposition of working and supporting leg**

**Ballet Content: Rond de Jambe, en dehors and en dedans**

### **Opening Activities**

- 1) Ask for a show of hands of the students that practiced the stretching, ballet and body conditioning exercises at home. Praise these students for being responsible. "In what other ways can you be responsible?" (homework, taking out trash, caring for a pet or a sibling). "Another way we can be responsible in the ballet class is by maintaining our focus and self-discipline in the classroom. Talking and fidgeting distracts other students and prevents us from doing our best. Your responsibility to the classroom community is to maintain focus and self-discipline." Let the students know that today you will be checking their ability to focus and behave in a responsible manner.
- 2) Ask the students to pat their heads with their right hand and rub their stomach in circles with their left. Explain that doing this requires **coordination**. Review the definition of working and supporting leg. Ask students for examples in ballet when the working and supporting leg are working in opposition. Model coupé or passé and have students describe what the working leg and supporting leg are doing. "Similarly, when we are traveling across the floor, often the steps require **coordination**, where the working and supporting leg are doing very different actions. Model skipping and ask students to identify opposite leg actions.
- 3) Demonstrate a quarter rond de jambe from tendu devant to a la secondé. Explain that when we move our leg in this direction, outward and away from the body, it is called **en dehors** (this literally means outward in French). Have the students practice with their right arm extended in front and move it outwards and away from the body to get a sense of how the leg should work. Have them try the same gesture with the left arm. Teach that en dehors can be remembered with the call and response phrase "En dehors open the door." Have the students repeat the arm gesture as they repeat the phrase. Next, ask the students if there is another direction they have performed rond de jambe (this should be familiar from their existing barre combination). Demonstrate a quarter rond de jambe from tendu derrière to tendu a la second. Explain that moving the leg in this direction is called **en dedans**. Explain that en dedans is like wrapping a blanket around yourself. Have students practice extending their arms behind them and bringing them forward as they say en dedans. Check for understanding by allowing the students to then practice rond de jambe **en dehors** and **en dedans** with the left and right leg.

### **New!**

*Preparation for rond de jambe en dehors and en dedans*

- a) With students leaning back on their elbows, with legs straight and turned out in first position, lift the right leg up 25° with a pointed foot as in tendu devant. As the students describe a quarter circle to the floor *a la secondé* ask them to repeat the phrase "En dehors open the door."
- b) With students laying on their side with hips stacked, and bottom leg bent for stability, have the students circle their top leg en dehors 8 times and reverse en dedans 8 times. Make sure that the working leg remains straight and the foot pointed.



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### Ballet Content: Refer First Barre

Focus: **en dehors**, **en dedans**, devant, a la secondé, derrière, third position, passé, coupé, turn out, positions of the arms, turn out, positions of the feet I, II, III, demi-plié, grand plié, battement tendu, degagé, piqué, encroix, relevé.

### Fun Steps/Center Work

- 1) Review the concept of **coordination**. Have students execute skipping steps across the floor with the lead foot alternating on the 4<sup>th</sup> skip (right skip and skip and skip and switch, left skip and skip and skip and switch).
- 2) Review the third position plié to sous-sous combination from last week. Divide the class in half and ask students to practice 3 pliés and 1 saute pattern four times before the group starts. Alternating repetitions between the two groups of students with right and then left foot front in third position will allow the students major muscle groups to recover before the next set. Students may keep their arms en bas or on hips depending on their body control.
- 3) *Preparation for Chassé in third position* - Beginning in third position have students travel across the floor sliding the front leg into a wide fourth position (emphasize knees over the toes) and then drawing rear leg up into third position relevé or sous sus. Lower to third position demi-plié and repeat.
- 4) *Chasse in third position* across the floor – review and connect all previous leading up this point (sous sus, and preparation for chasse) tell the students they are now ready to do chasse from third position. Always remind the students to keep their knees turned out over their toes and to hold their body alignment at all times.

### Closure

### Stretch/Révérance

## **Let's Get Moving! Turn it Out! - Week Four: REVIEW ALL MATERIAL IN THE LAST THREE WEEKS**

(Strength and Self-Expression)

## Theme VII: Spring Ahead

### Ballet Technique and Effective Communication

(Strength and Self-Expression)

While much of the Bridge Program curriculum has emphasized the development of social and emotional skills like self-control and focus through the study of ballet technique and vocabulary, in Theme VII, students will be encouraged to experience the joy of movement through **self-expression**. The students will be encouraged to engage their imagination through a variety of creative movement, pantomime, and storytelling activities. Control of their facial expression and attention to gestural detail will be critical. The teaching artist will continue to reinforce the idea ballet is not just about perfecting technique but also confidence, posture, discipline, commitment, and **grace**. Additionally, each student should be assisted in identifying a personal challenge they can overcome through persistent study of ballet and application of their focus and self-discipline.

#### Fixed Points of the Practice Room or Stage

There are multiple methods for labeling the fixed points of space in the ballet studio or stage (Vaganova, RAD, and Cecchetti). Be patient with students (and yourself!) as you instruct students in the fixed points of the room. It can be fun but also confusing at first. The Vaganova method starts with the front or "audience" is labeled 1 and the rest of the corners and walls of the walls are numbered clockwise. You may want to put up post-it notes or other markers for the first week. Incorporate the use of the points in your jump combinations or as a challenging addition to the "King Louis" (Simon Says) game.



#### Barre Exercises

Students will continue to develop the conception and strength required for proper turn out by performing barre exercises in first and third position. Each exercise should "finish" with arms in the preparatory en bas position, with shoulders down, body erect.

#### Stretching

Students should be led through stretches immediately after the warm up and then again encouraged to do so at the end of class after reverence as they await dismissal. Phase II students that have been provided with green bands should be encouraged to use these at the stretching session at the end of class. Emphasize the importance of being warmed up before stretching and that stretching is a slow and progressive activity that requires patience and practice.

#### Objectives

1. **Social Emotional Learning:** demonstrate the persistence, focus and self-discipline necessary to improve their ballet technique.
2. **Social Emotional Learning and Dance Skill:** understand how we communicate feelings and ideas through gesture and facial expression.

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3. **Dance Skill, Ballet Content and Body Conditioning:** describe the purpose and goals of body conditioning and ballet barre exercises for balletic arms, feet, posture and legs. **Body Conditioning:** develop their ability to execute increasingly complex exercises and combinations while maintaining grace and posture.
4. **Body Conditioning:** develop their ability to execute increasingly complex exercises and combinations while maintaining grace and posture.
5. **Ballet Content and Ballet Conditioning:** identify specific benefits that come from the study of ballet (strength, balance and character development).

### New Vocabulary

**Self-expression, gesture, facial expression, pantomime, grace, preparation, 8 points of space, spotting, skips with turns, changement**

### Vocabulary Review

**SEL:** Responsibility, persistence, pride, self-determination, self-control, listening skills, confidence, self-discipline, focus.

**Dance Skills:** flexibility, coordination, turn out, hips, applause, details, sickle, unison, supporting/working leg, body awareness and position.

**Ballet:** 3rd position, devant, derrière, a la secondé, sous sus, en dehors, en dedans, gallop, and skipping, 3<sup>rd</sup> position arms, “ballet fingers”, port de bras, en bas (ahn bah), rond de jambe, coupé, jambe (leg), pied (foot), demi-point, positions of the feet (1st -3rd), demi-plié, grand plié, relevé, battement tendu, encroix, dégagé, piqué, chassé, and reverence.

**French:** bonjour, 1-10 in French.

**Other:** Europe, France/French, audience, performer.

## **THE WARM UP**

### **Part One: Seated on the floor**

1. Flex and point
2. Flex and point feet in opposition
3. Open the gate
4. Circle feet
5. Touch the toes
6. Head on Knees
7. Bend knees and stretch legs with pointed toes
8. Alternate legs
9. Painting the Rainbow on. This exercise can also be done standing in first position.

### **Part Two: Lying on the floor**

1. Leg lifts parallel and turned out flexed
2. Leg lifts with pointed feet
3. Side leg lift, low and high
4. Bottom leg lifts
5. Scissors kicks
6. Open legs in second
7. Stomach leg lifts
8. Knees, cat back
9. Knees, back leg extension on floor and off
10. *Preparation for turn out in passé and coupé:*
  - a) Parallel coupé and passé turn in turn out
  - b) Repeat from First Position Coupé and passé from 1<sup>st</sup> position
  - c) Diamonds and butterflies

**New!** Abdominal Strengthening Exercises a) Leg Lifts - Lying on their backs, holding their straight legs together in parallel, with pointed feet, like a “mermaid’s tail” have the student lift their legs simultaneously while keeping the torso stable on the ground. Lift and hold 8 times. Make sure students lift and lower slowly in equal time.

b) Abdominal Crunches - Repeat with legs bent in a turned-out position, soles of the feet touching. Repeat again with straight legs in the air turned out in first position.

### **Part Three: Standing**

1. Bounces in parallel, first and second.
2. Parallel squats 1<sup>st</sup> and 2<sup>nd</sup>
3. Grand plié 1<sup>st</sup> and 2<sup>nd</sup>
4. Balance with one leg
5. *Touch the floor*
6. *One leg forward*
7. *Back bend*
8. Leg lifts – front side and back flexed

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9. Parallel: Heel – turn out – turn in - close
10. First position: Heel – turn in – turn out - close
11. Preparation for Degagé – tendu lift
12. Preparation for Degagé -brush feet
13. Posture – hump back, squeeze the belly button
14. Preparation for turn out in passé and coupé
15. Preparation for weight shift in passé and coupé
16. *Shoulder Lifts* - up and down 8 times and *Shoulder Rolls* - backwards and forwards 8 times.
17. **New!** Abdominal Exercises to improve posture and balance.

**You can copy this version of the WARM-UP and use it as reference or handout for the students.**

### **Second Barre**

(To be used after the students have mastered the steps from the First Barre)

#### Demi Plié. Measure 4/4.

Two demi-pliés, two grand pliés, one relevé, and change position. Repeat in first, second, and third positions. Each demi-plié is done in two measures, grand plié in four measures and the change positions done in four measures with an emphasis on body position.

#### Battement Tendus in First Position Encroix. 32 measures in 4/4.

Four battement tendus to the front, to the side, to the back, and to the side. Each battement is done in 2 measures.

#### Battement Tendus in Third Position Encroix. 32 measures in 4/4.

Four battement tendus to the front, to the side, to the back, and to the side. Each battement is done in 2 measures.

#### Battement Tendus in First Position with Demi-plié Encroix. 16 measures in 4/4.

From first position, three battement tendu, and one demi-plié.

#### Battement Tendus in Third Position with Demi-plié Encroix. 16 measures in 4/4.

From first position, three battement tendu, and one demi-plié.

#### Battement Tendus from First Position Encroix. 16 measures in 4/4.

From first position, tendu, turn in, turn out, close, repeat.

#### Battement Tendus from Third Position Encroix. 16 measures in 4/4.

From first position, tendu, turn in, turn out, close, repeat.

#### Battement Tendus in First Position Encroix. 16 measures in 4/4.

From first position, tendu, flex, point, close, repeat.

#### Battement Tendus in Third Position. Encroix 16 measures in 4/4.

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From first position, tendu, flex, point, close, repeat.

### Degagé Pique from First Position Encroix. 16 measures in 4/4.

From first position, tendu, lift, point, close, repeat.

### Degagé Pique from Third Position Encroix. 16 measures in 4/4.

From first position, tendu, lift, point, close, repeat.

### Degagé from First Position Encroix. 32 measures in 4/4.

Four dégagés to the front, to the side, to the back, and to the side. Each dégagé is done in 2 measures.

### Degagé from Third Position Encroix. 32 measures in 4/4.

Four dégagés to the front, to the side, to the back, and to the side. Each dégagé is done in 2 measures.

### Demi-rond de jambe a terre (a quarter circle). Measure 4/4.

Starting in first position. En dehors: a) On 2 beats slide the foot to the front, on 2 beats slide the foot to the side, on 2 beats bring the foot to first position, on 2 beats hold still in this position.

Repeat the exercise four times, then reverse: En dedans.

### Relevé in first position. 32 measures in 4/4.

a) First measure: rise slowly on half toe (demi-point). Second measure: stand on half toe. Third measure: come down slowly. Fourth Measure: stand still in first position.

b) First and second beats: rise slowly on half toe. Third and fourth beats: stand still. First and second beats: come down in first position. Third and fourth beats: stand still. Each exercise is repeated 4 times.

### Relevé in Third position. 32 measures in 4/4.

a) First measure: rise slowly on half toe (demi-point). Second measure: stand on half toe. Third measure: come down slowly. Fourth Measure: stand still in Third position.

b) First and second beats: rise slowly on half toe. Third and fourth beats: stand still. First and second beats: come down in Third position. Third and fourth beats: stand still. Each exercise is repeated 4 times.

### Passé from First Position. 16 measures in 4/4.

Beginning in first position, raise the foot to coupé in 2 counts, return to first in 2 counts. Repeat 4 times. Coupé to passé in 4 counts, hold for 2 counts and lower for 2 counts.

### Passé from Third Position. 16 measures in 4/4.

Beginning in third position, raise the foot to coupé in 2 counts, return to first in 2 counts. Repeat 4 times. Coupé to passé in 4 counts, hold for 2 counts and lower for 2 counts.

### Petite Allegro

Sauté in first position

Sauté in second position

Sauté from first to second position

## **Spring Ahead - Week One**

### **SEL Skills: Body Language**

### **Dance Skill: Strength and Coordination**

### **Ballet Content: Fixed Points of Space (Vagonava)**

#### **SEL Skill: Body Language**

Helping students to recognize nonverbal forms of communication in everyday life will help them make the connection to the creative expression, gesture and potential of the body in ballet. Let them know that their brain controls all of their physical movements as well as all the faces and gestures they make. “You have control over your body and the kinds of messages that your body sends out. You need to be mindful of this in the same way that you have to watch what you say”.

#### **Dance Skill: Strength and Coordination**

Review the definition of coordination. Explain to the students that as they progress in their ballet studies the combinations will require more strength and coordination. Help each student identify exercises and ballet steps they find especially challenging. Prescribe body conditioning exercises and ask students to commit to the improvement of their technique through strength and coordination exercises.

#### **Opening Activities**

1. Dance and Freeze – Have students dance freely to any classical music imagining they are dancers in the court of King Louis court, when you pause the music they must stand tall and straight like the Eiffel Tower with a good body position with their best and most confident expression.
2. Make a Face - When you are dancing on stage people have come to watch you enjoy yourself and appreciate your hard work. The goal is to make it look easy even though it is very difficult. Explain that the muscles of the face control each student’s facial expressions. Explain that you can usually tell how a person is feeling by watching and “reading” how their features (eyes, ears, nose and mouth) are arranged. Have students practice reading your different expressions (happy, sad, angry etc.) and then call out various scenarios, “How would you look if you found out you lost your new ballet shoes?”
3. Explain to the students that just as the students have muscles in their face that help them to show how they feel; ballet dancers use their whole bodies to express ideas and tell stories. Ask a student if he or she can tell when their mother or relative is angry with them before they even say anything. Have the student imitate their mother’s body language.
4. Model creating different expressions with your body and define **body language** for students. Next, dividing the students into two groups have students assume the body language of an angry mother. Help students to interpret what about each body position communicates the intention of the body language working with the partner. Have students try *happy, proud, confused, surprised and scared* body language positions.

#### **Body Conditioning**

Focus: **strength and coordination of the arms, relaxed shoulders, placement and isolation of the arms**, articulation of feet, separation/isolation of legs, body position, leg muscles (inner thigh, quadriceps, and hamstrings), straight legs, bent legs, turn out, coordination, right/left

## THE WARM UP

Focus: **control of facial expression, strength, coordination**, articulation of the feet, separation/isolation of the legs, pointed feet, body position, leg muscles (inner thigh, quadriceps, and hamstrings), straight legs, bent legs, turn out, coordination, right, and left. Make sure their backs remain long, legs straight and feet pointed. To increase body awareness, occasionally ask students to describe, or point to which muscles they feel activated by the exercises.

### **New!**

Abdominal Exercises to improve posture and balance.

- a) Leg lifts- Lying on their backs, holding their straight legs together in parallel, with pointed feet have the student lift their legs simultaneously while keeping the torso stable on the ground. Lift and hold 8 times. Make sure students lift and lower slowly in equal time.

### **Ballet Content: Second Barre**

Focus: **balance, body alignment and posture**, port de bras, ballet fingers, positions of the arms, turn out, positions of the feet I, II, III, demi-plié, grand plié, battement tendu, dégagé, piqué, encroix, sauté, relevé.

During barre it is important to assist students in connecting the body conditioning exercises and barre exercises. While the focus should be on abdominal control and endurance, make sure the students are keeping legs straight, maintaining an upright *body position* and working on articulation of the feet. Remind the students that it is important that they commit the pattern of each exercise to memory so that they can focus on improving technique rather than worrying about what step comes next.



## **Spring Ahead - Week Two**

**SEL Skills: Effective Communication**

**Dance Skill: Pantomime and Storytelling**

**SEL Skills: Effective Communication**

Remind students of the body language activities from last week. "It's natural to greet friends with a smile and a wave. When you do this, your face and body work together to show your friends that you're happy to see them." But what if you wanted to say something more specific?" What if you were trying to tell a whole story? Ballets often tell stories without words. You probably already know the story of Cinderella and Sleeping Beauty, but did you know that those stories were turned into Ballets? Even Alice in Wonderland was turned into a ballet. Help students to identify the characters in these familiar stories as well as the "plot" or beginning, middle and end. Because we are all so familiar with these stories there is almost no need for words. However, there are some basic movements that every dancer knows. This week we will be learning these gestures.

### **Opening Activities**

5. Explain to the students that in ballet we use something to communicate stories and actions called **Pantomime**. Tell the children that pantomime is just acting out something without words. "It can be a single action, like walking a dog, or it can tell a whole story." Model the pantomime of simple daily actions like brushing your teeth or picking a flower. Have students copy you. "When you are doing pantomime, it helps to imagine that you are actually doing the thing that you are pantomiming. It takes a lot of practice to get good at pantomime, so be patient!"

### **Body Conditioning**

Focus: **strength and coordination of the arms, relaxed shoulders, placement and isolation of the arms**, articulation of feet, separation/isolation of legs, body position, leg muscles (inner thigh, quadriceps, and hamstrings), straight legs, bent legs, turn out, coordination, right/left

## **THE WARM-UP**

Focus: **abdominal strength, balance, control of facial expression, strength, coordination,** placement and isolation of the arms, articulation of the feet, separation/isolation of the legs, body position, leg muscles (inner thigh, quadriceps, and hamstrings), straight legs, bent legs, and turn out, coordination, right, and left.

### **Ballet Content: Second Barre**

Focus: **balance, body alignment and posture,** port de bras, ballet fingers, positions of the arms, turn out, positions of the feet I, II, III, demi-plié, grand plié, battement tendu, dégagé, piqué, encroix, sauté, relevé.

### **Fun Steps and Center Work**

Review Fun Steps and Center Work from previous sections

### **Closure**

Have students share pantomime and gestures they worked on in the previous class. Remind students that how they behave says a lot about who they are. Ask students to say a few words about how they would like their behavior to be described (Focused? Quiet?).

## **Spring Ahead - Week Three**

### **SEL Skill: Dance as Self-Expression**

### **Dance Skill: Review All**

### **Ballet Content: Skips with Turns**

#### **SEL Skill: Dance as Self-Expression**

Remind students of the meaning of **confidence**. Remind the students that each one of them is special and has their own individual gifts and talents. Encourage the students to express their self-confidence through their dancing. Ask them to identify what is confident about your body language (head held high etc.). Have students practice simple steps with and without confidence.

#### **Dance Skill: Review**

#### **Opening Activities**

Review **self-expression** and **body language**. Divide the students into two groups and allow them to try free dancing to a happy song. Allow students to briefly discuss the quality and variety in their peer's movement. Divide the students again and whisper an emotional quality for them to express and have the "audience" guess at their intention.

#### **Body Conditioning**

Focus: **strength and coordination of the arms, relaxed shoulders, placement and isolation of the arms**, articulation of feet, separation/isolation of legs, body position, leg muscles (inner thigh, quadriceps, and hamstrings), straight legs, bent legs, turn out, coordination, right/left

## **THE WARM-UP**

Focus: **abdominal strength, balance, control of facial expression, strength, coordination,** placement and isolation of the arms, articulation of the feet, separation/isolation of the legs, body position, leg muscles (inner thigh, quadriceps, and hamstrings), straight legs, bent legs, and turn out, coordination, right, and left.

### **Ballet Content: Second Barre**

Focus: **balance, body alignment and posture,** port de bras, ballet fingers, positions of the arms, turn out, positions of the feet I, II, III, demi-plié, grand plié, battement tendu, dégagé, piqué, encroix, sauté, relevé.

### **Fun Steps and Center Work**

Review Fun Steps and Center Work from previous sections

### **Closure**

Have students share pantomime and gestures they worked on in the previous class. Remind students that how they behave says a lot about who they are. Ask students to say a few words about how they would like their behavior to be described (Focused? Quiet?).

## **Spring Ahead - Week Four**

### **SEL Skill: Dance as Self-Expression**

Review all dance skills from previous weeks

### **Dance Skill: Creative Movement (Review All)**

Review all creative movement skills from previous weeks

### **Body Conditioning**

Focus: **strength and coordination of the arms, relaxed shoulders, placement and isolation of the arms,** articulation of feet, separation/isolation of legs, body position, leg muscles (inner thigh, quadriceps, and hamstrings), straight legs, bent legs, turn out, coordination, right/left.

## **THE WARM-UP**

Focus: **abdominal strength, balance, control of facial expression**, strength and coordination of the arms, relaxed shoulders, placement and isolation of the arms, articulation of the feet, separation/isolation of the legs, body position, leg muscles (inner thigh, quadriceps, and hamstrings), straight legs, bent legs, and turn out, coordination, right, and left.

### **Ballet Content: Second Barre**

Focus: **balance, body alignment and posture**, sous sus, echappé, port de bras, ballet fingers, positions of the arms, turn out, positions of the feet I, II, III, demi-plié, grand plié, battement tendu, dégagé, piqué, encroix, sauté, relevé.

### **Fun Steps and Center Work**

1. Changement
2. Create a short narrative or pantomime combination.
3. As a reward for their effort have self-disciplined students lead a fun step or center work exercises of their choice.

### **Closure**

Let the students know you are proud of their efforts! Work together with the class to set a new goal for the up-coming weeks. Let the students know that in the next phase they will be learning and performing at least two dances!

## **Theme VIII: Fait Accompli (We did it!)**

### **Progress and Performance**

(Attention to Detail and Choreography)

***Assessment G: Teaching Artist Student Exit Examination and Program Evaluation***

***Assessment B: Final Classroom Teacher Student Performance Reflection***

***Assessment C: Final Teacher Coordinator Student Performance Reflection***

Congratulations on reaching the final theme of the Bridge Program's syllabus! At this point in the year the students should have mastered all of the vocabulary for the barre exercises, be able to demonstrate their grasp of the technique and articulate the goals for each exercise. Students should continue to integrate their ballet technique with expression for their final performance. After a brief warm up and review, most of the class time should be spent on choreography for the final performance. Feel free to develop your own choreography or use the Little Mermaid "Under the Sea" choreography.

Also, please administer and use the results of the **Assessment G: Teaching Artist Student Exit Examination and Program Evaluation** to guide the review of specific concepts your class needs. For this assessment you will put your students into groups of four and ask them to demonstrate a series of ballet steps without any prior modeling. If then, for example, a majority of your students are unable to demonstrate rond de jambe you will want to revisit exercises and activities from the Theme IV syllabus where it was introduced.

### **Barre Exercises**

To assist students in taking leadership roles and promote the development of confidence, be sure to change the students standing in "the front" by changing the lines or orientation of the students. Also encourage students to define or articulate the goal of each of the barre exercises. This will reinforce prior knowledge for both the students answering and the entire class.

### **Stretching**

Students should be led through stretches immediately after the warm up and then again encouraged to do so at the end of class after reverence as they await dismissal. Encourage students to stretch at home on a daily basis. Emphasize the importance of being warmed up before stretching and that stretching is a slow and progressive activity that requires patience and practice.

### **Objectives**

Students will be able to:

1. **Social Emotional Learning:** demonstrate the attention to detail, persistence, focus and self-discipline necessary to perform in front of an audience.
2. **Ballet Content:** demonstrate and identify terms and vocabulary used in classical ballet.
3. **Ballet Content and Ballet Conditioning:** describe the purpose and goals of body conditioning and ballet barre exercises for balletic arms, feet, posture and legs.
4. **Dance Skill, Ballet Content and Body Conditioning:** develop their ability to execute increasingly complex exercises and combinations while maintaining grace and posture.
5. **Ballet Content and Ballet Conditioning:** identify specific benefits that come from the study of ballet (strength, balance and character development).

## The Ballet Bridge Curriculum

### Vocabulary Review

**SEL:** Self-expression, gesture, facial expression, responsibility, persistence, pride, self-determination, self-control, listening skills, confidence, self-discipline, focus

**Dance Skills:** pantomime, grace, flexibility, coordination, turn out, hips, applause, details, sickle, unison, supporting/working leg, body awareness and position

**Ballet:** preparation, 8 points of space, spotting, skips with turns, changement, 3rd position, devant, derrière, à la seconde, sous sus, en dehors, en dedans, gallop, and skipping 3rd position arms, “ballet fingers”, port de bras, en bas (ahn bah) rond de jambe, coupé, jambe (leg), pied (foot), demi-point, positions of the feet (1st -3rd), demi-plié, grand plié, relevé, battement tendu, en croix, dégagé, piqué, chassé, and reverence

**French:** bonjour, Mademoiselle/Madame/Monsieur, 1-10 in French

**Other:** Europe, France/French, audience, performer

## Assessment G: Teaching Artist's Final Ballet Exit Exam

Teaching Artist \_\_\_\_\_ School \_\_\_\_\_ Completed On \_\_\_\_\_

Towards the end of the program, the Teaching Artist will administer this “Ballet Exit Exam” to measure the progress students have made throughout the year while engaging them in traditional barre exercises. The results of this assessment will allow the Teaching Artist to see what areas in ballet need more review and could potentially shape the future development of the program.

Divide students into small groups. While the teacher coordinator works with the remainder of the class, take one group at a time out into the hallway or a separate space to ask them to demonstrate the steps listed below. Place a check mark to indicate each student's ability to **satisfactorily** demonstrate the step.

Student Name	Ballet Technique	Demi-plié	Grand Plié	Foot Positions (I, II, III)	Arm positions (I, II, III)	Demi-point	Tendu	Tendu Devant	Tendu Derrière	Tendu A la seconde	Tendu Encroix	Dégagé Devant	Coupé	Passé	Rond de jambe	8 points of space	Relevé in 1st	Sous-sus	Sauté	Soubresaut	Changement	Pas de chat	Chassé	Reverence



## **CONCLUSION**

In the past two years that I have worked at Joffrey Ballet, I have witnessed eight African American students studying in Joffrey's pre-professional division receive contracts to professional ballet companies. This number represents the most of any African American students in Joffrey's pre-professional division to receive contracts. It does not matter that these aspiring dancers did not make it into the Joffrey Ballet company. Although these aspiring dancers did not receive contracts with Joffrey Ballet, the bigger picture, they were awarded contracts in other regional ballet companies. The success of these dancers is not only attributable to hours and hours of hard work, but also to having access to ballet. Whether their journey began at a neighborhood community center, a neighborhood studio, or an elementary school; access and exposure to the arts gives students a vision of something they can connect to and excel in.

Presently, there are 54 students in the Bridge Program attending free classes on Saturdays. Granted, it is a large commitment by the parents to bring their children for a two-hour Saturday class when I am sure they would rather be in bed or attending to other errands. Additionally, many of the parents travel on public transportation to get their child(ren) to the studio. What I admire most about the parents is their commitment to investing in their child's arts enrichment development.

Moving forward, I would like the number of students in the Bridge Program to increase exponentially. Additionally, I would like to see more African American students in pre-professional programs, not only in Joffrey but also in companies that have pre-professional ballet programs. After seeing the number of African American dancers, in ballet, increase, I would like to have more artistic directors of ballet companies, hire such dancers. There are many African American dancers that are technically proficient in ballet, however, they just need to be hired, and once hired included in choreography.

My involvement with the Bridge Program and the Bridge curriculum is my contribution or mode of activism in grooming and preparing students so that they to have technical proficiency and confidence in ballet. When these students reach the pre-professional level, and they are ready to enter the workforce, I would like to see them hired into ballet companies where their impact, from an elevated and powerful platform, is limitless.

## **APPENDIX**

## **Appendix One**

### **Bridge Ballet Vocabulary**

**changé** shahn-zjay' To change

**changement** shahnzj-mahn' Alteration

**chassé** shah-say' To chase

**cinq** sank Five

**coupé** koo-pay' To cut

**dedans, en** ahn deh-dahn' Inwards

**dehors, en** ahn dah-ohr' Outwards

**demi-plié** deh-mee'-plee-ay' Small bend

**demi-pointes** deh-mee'-pwant Small point

**demi-ronds** deh-mee'-rohn Half-round; half-circle

**deux** duh Two

**devant** deh-vahn' Front

**diagonale** dy-aguh-nahl' Diagonal

**dix** deess Ten

**échappé** ay'-shah-pay' To escape

**en** ahn In; to

**également** ay-pawhl-mahn' Shoulder

**grand** grahn Large

**grand plié** grahn plee-yay' A large bend

**huit** weet Eight

**ronds de jambes,** rohn duh zjahmb Circling of the legs

**En l'air** ahn lahr In the air

**neuf** nuhph Nine

**passé** pah-say' To pass

## **The Ballet Bridge Curriculum**

**petite** puh-teet' Small

**plié** plee-yay' To bend

**port de bras** pohr duh brah Carriage of the arms

**posé** poh-say' To pose

**préparation** pray-pahr-ah'-zjohn To prepare

**quatre** ka'-trah Four

**quatrième** ka-tree-em' Fourth

**relevé** rehl-leh-vay' To rise

**révérence** ray'-vay-rahns Reverence; bow; curtsy

**rond** rohn Round

**sauté** soh-tay' Jump

**seconde**, a la ah lah sek-ond' To the second

**sept** set Seven

**six** seess Six

**tendue** tahn -dew' to Stretched

**à terre** ah tehr' On or to the floor;

**trios** trwah Three

**un** uh One

## **Appendix 2** **Coloring Book**

Teacher/Teaching Artist print out the companion coloring book to help reinforce the ballet positions with the correct vocabulary for the students.

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