

Tabitha Steger

Age –College Students

Level – Beginning

Length – 90 minutes

Accompanist – Piano

Context – A large university Introduction to Ballet class – meets two times per week for a semester

Genre – Ballet

Class – Fourth

Objectives

- Understand the basic structure of a ballet class and why it is structured that way
- Understand basic leg and arm positions anatomically and then how they facilitate the ballet movements
- Strengthen the body, create lean muscle, but also learn to access deeper, smaller muscles, and balance that strength with flexibility via ballet technique

Class exercises

Relax stretch:

- head roll, pedal through relevee x4, through relevee into plié x4

Pliés from first:

- 2 demis, 1 grande, port de bra/cambre, 1st, 2nd, 5th, arm stays in arm position associated with foot position for demis, do demi port de bras for grande, 1st: port de bras forward, 2nd: cambre side, 5th: cambre back. Balance in first: arms first

Tendus from first:

- 4 tendus en croix, 3 counts out and 3 counts in, arm in second. Balance in first: arms first

Tendus from fifth:

- 4 tendus en croix en dehor, en dedans, arm fifth, second, arabesque with leg. Balance in fifth: arms first for 8 counts, detourné to other side

Degagés from first:

- Face the bar, a la seconde 8, 8, 4, 4, 2, 2, 2, 2, 1, 1, 1, 1, 1, 1, 1. No balance

Degagés from fifth:

- 4 en avant, 3 a la seconde, 1 en arriere, 2 a la seconde, Reverse. Arm in position associated with foot position. Balance in fifth: arms fifth for 8 counts, detourné to other side

Rond de jambe from first

- en dedans, 2 two count, 1 with plié: arm demi port de bras, cloche: arm in second, 8 one count: arm in second closing fifth in back, reverse. Port de bras forward and back, to barre and away from barre. Balance in retiré: arms first

Swings from first

- 12 with 4 count transition to change to other side: arm in second. No balance

Fondus from fifth

- fondu to cou de pied, fondu to extend en dehors en croix. Balance in cou de pied

Adagio from fifth

- passé to developé en avant, cloche to arabesque, passé to developé a la seconde, reverse. Basic port de bras with legs. Sus sus, passé to developé and balance in arabesque for 8 counts, detourné to other side.

Grand battements from fifth

- 3 en avant hold count 4, en arriere, a la seconde, en avant (inside leg), reverse, Arms associated with legs positions, detourné to otherside right away.

Frappes from fifth

- tendu on 7, flex on 8: 4 frappe en croix, balance in a la seconde.

Stretch

- Follow along: lunge, downward dog, other lunge, downward dog, drop SITTS bones down, sit for butterfly, legs straight out, foot over knee (both sides), v-sit side stretch and forward, stand to stretch calves and quads.

Tendus in center from fifth

- 4 a la seconde going backwards changing legs, 4 en avant, 4 en arriere, 3 a la seconde to plié and left, arms in associated positions

Adagio in center from fifth

- developé en avant, en cloche to arabesque, promenade to ecarte. Repeat left. Developé a la seconde, tendu to plié second and close to repeat all on the left.

Waltz/pirouette in center from B plus

- Waltz, balance side to side, tombe pas de bourrée to fourth, passé balance, plié to repeat.

Temps levees from first

- 4 in first, change on 1, 4 in second, change on 1, 8 changements

Cool down

- Stand in neutral parallel, reach arms up, press down, roll down spine, roll up, open to turned out second, stretch side plié and roll up through center, and left, one grand plié, tendu to first, turn parallel and breathe

Potential Corrections

- Work through the feet, joint by joint, brushing the floor so it translates to degages grand battements and jumps in the center. Passing through a fourth or second position, to demi pointe and to full pointe. Guide their foot, bone touch to help them feel the thrust of the heel in the ground as far as possible, skin touch to guide heel off the ground and energy to help them find their farthest tendu to your hand.
- Rotate from the top of the hip. About the feeling not the picture. Too turned out you can't access external rotators. Show them how to see what their natural turn out is by laying on stomach. Then, have them stand and find that turn out from parallel, use skin touch to help them feel it from the tops of their hips and slowly down the leg. The greater trochanters trying to "see" each other under the butt and the lesser trochanters smiling at each other. Also some muscular touch to help them feel what muscles they should be trying to access.
- Arms lengthening from the abdominals, and down the back, not the deltoids. Also the shape of the arms in each position. A marble rolling from the shoulder down and off the pointer finger in first and second.
- Staying lifted under your arch with an orange slice you cannot squeeze the juices out.
- Dropping the tail bone straight down, not tucking, not ducking. Bony touch to lift the hips level, skin touch to help them sense their tail bone and energy touch to pull the weight down off their tail bone to the ground.

Imagery

- Tendu: Spread the peanut butter as far as possible. You have to gradually remove the knife from the peanut butter so it looks pretty
- Plié: The flower blossoms through your legs from behind and the pedals flourish around the leg to open it
- Cambre en arriere: when squeezing the last of the tooth paste out, one has to start from the bottom of the tube, and work all that little bit left up and out the top. The paste still squirts up and only until there is enough out of the tube does it "cambre"
- Fondu: Large balloon between your legs, you have to squeeze it to bring your leg in, and you can't release too fast, or straighten your legs at different times or the balloon will slip from your legs. Always have to maintain the same amount

of resistance from your working leg and your standing leg. But also, the balloon assists you to bring your leg up with release.

- Retire/passé/pirouette: Candy cane or ribbon wrapping from inside to outside, around front, pulling you up, round and round to feel a lift and the turn out.

If you had to grade this class with a quantifiable measure and a report to the student or parent, what would that look like?

I still firmly believe, since it is a college class and I do need to give a grade for a dance class, that a daily five is the best way to do so. I would do 1 point for attire, 1 point for punctuality, 3 points for effort. From there, that would be 70% of the grade, progress would be 20% of the grade, and 10% would be either a self assessment paper or a paper analyzing and critiquing a performance they saw (or both, 5% each).

For the progress portion, and the effort portion of the daily five, I would give an explanation for why I took points off if I did. Both are extremely hard to assess because they are extremely subjective.

	The exercise	Focus of exercise	Body part	Conditioning	Centering	Moving/stationary	Spatial planes	Slow/fast	Time measure	High/low energy	Simple/complex	Old/new
Beginning	Head rolls & pedaling & shoulder	Relax and lubricate	Neck, shoulders, ankles	Flexibility (passive)	Geo	Stationary	Mainly lateral, and sagittal	Slow	3/4	Low	Simple	Old
Warm-up	Plié	Warm ankles, knees, hips	Ankles, knee	Flexibility (active)	Geo	Stationary	Sagittal and transverse	Slow	4/4	Low	Simple	Old
	Tendu (1 st)	Articulate metatarsals	Feet	Strength	Bio	Stationary	Sagittal and lateral	Slow	6/8	Low	Simple	New
	Tendu (5 th)	Strengthen ankles and feet	Feet	Strength	Geo	Stationary	Sagittal and lateral	Mod	4/4	Mod	Simple	Old
	Degagé (1 st)	Fully engage external rotators	Leg & rotators	Endurance	Bio	Stationary	Sagittal	Fast	4/4	High	Moderate	New
	Degagé (5 th)	Release of leg and hip	Leg & hip	Strength	Geo	Stationary	Sagittal and lateral	Mod	4/4	High	Simple	Old
	Rond de jambe	Lubricate hips, 360 movement rather than planes	Hip	Endurance	Bio	Stationary	All 3	Slow	3/4	Mod	Complex	Old w/ new addition
	Swings	Relax hip flexors	Hip	Flexibility (active)	Bio	Stationary	Lateral	Fast	4/4	Mod	Simple	Old
	Fondu	Prepare legs for extension and jumps	Knees, feet, rotators	Strength & endurance	Geo	Stationary	All 3	Slow	¾	Mod	Moderate	Old
Deep Work	Adagio	Lengthen through joints	Legs, upper body	Strength/flexibility (active)	Bio	Stationary	All 3	Slow	4/4	Mod	Complex	Old w/ new addition
	Grand battement	Energy, faster muscle movement	Legs, arms	Strength & endurance	Geo	Stationary	Lateral and sagittal	Fast	4/4	High	Simple	New

	Frappe	Preparation from jumps	Feet, ankles, knees	Strength	Geo	Stationary	Lateral and sagittal	Fast	4/4	High	Simple	Old
	Stretch	More intense stretch w/ war muscles	Whole	Flexibility (passive)	Bio	Stationary	All 3	Slow	3/4	Low	Simple	New
Conditioning	Tendu (center)	Strengthen standing leg	Rotators, legs	Strength	Bio	Moving	All 3	Mod	4/4	Mod	Moderate	Old w/ new complex
	Adagio (center)	Incorporate vocabulary into phrase work	Whole	Strength & flexibility	Bio	Moving	All 3	Slow	3/4	High	Complex	Old w/ new addition
	Waltz	Waltz understanding and phrasing	Whole	Cardiovascular	Geo	Moving	All 3	Mod	3/4	Hgh	Complex	Old
	Temp leve	Strengthen legs and ankles and feet	Ankles, feet	Cardiovascular	Bio	Moving	Transverse	Fast	4/4	High	Simple	Old
Cool down	Stretch	Cool down body gradually	Whole	Flexibility (passive)	Bio	Stationary	All 3	Slow	3/4	Low	Simple	Old