



cincinnati  
**BALLET**  
OTTO M. BUDIG ACADEMY

ACADEMY YEAR TRAINING CURRICULUM



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## PRE BALLET CURRICULUM

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*The training elements detailed below are what we expect students to accomplish and master appropriately in this level, with the understanding that each class of students will have a different dynamic. Therefore, a faster or slower pace is advised with the approval from the Academy Director.*

### **CLASS ETIQUETTE & PREPARATION**

- Preparation for class: hair up neatly, Academy uniform on, focused and ready
- How to enter and exit the studio properly
- How to ask a question in class properly
- What to do when and if they arrive late
- How to thank the teacher at end of class (and pianist when available)
- Understanding 8 points of the room, upstage, downstage
- Bun 101 – New!
- Teach “ready pose” – standing tall in 6<sup>th</sup> position, legs straight, hands on hips, eyes up, tummies in, seat under. Have students make this pose many times throughout class. (i.e. who can get there the fastest to hold the pose...1, 2, 3, ready pose!)
- Criss-cross applesauce – ask students to sit on their dot in criss-cross applesauce or standing in “ready pose” when not dancing. This keeps them from squirming around.

### **WARM-UP & SEATED SERIES**

- Seated – pointe/flex feet, work on alternating legs, demi pointe to pointe, turn out and in.
  - Work on proper alignment while seated on the floor – belly in, long back, straight knees, shoulders down, long neck, head up.
- Rhythm exercises – clapping to music, jumping to music. Create musical exercises for warmup is fun and beneficial for the students.
- Body isolations – shoulders up and down, bending forward, head turning. Work on understanding of right and left.
- Head isolations – right and left, tilt and straight
- Work on opposites – soft/slouchy back vs. tall dancer back, bent legs vs. straight/stiff knees, floppy feet vs. stretched feet
- Parallel passé on the floor – toe drawing up the leg on floor, paying attention to foot shape, no sickling
- Lifting legs with pointed toes and straight/stiff knees!

### **STANDING SERIES**

*The following exercises should be done in the center with hands on hips. When ready students can work on holding arms in 1<sup>st</sup> position (fingers across from belly button). Paying attention to alignment – tummies in, straight backs, seated squeezed under.*

- Demi plié – 6<sup>th</sup>, 1<sup>st</sup>, 2<sup>nd</sup> – 2 counts down, 2 counts up
- Tendus from 6<sup>th</sup> and 1<sup>st</sup> when ready – 1 count out so students do not transition weight or lift hip when brushing out. Work on holding strong, straight position (i.e. out 1, hold 2-3, close 4)

- Degagé from 6<sup>th</sup> and 1<sup>st</sup> when ready – pointe, lift, pointe close.
- Relevés in 1<sup>st</sup> position – holding at the top of relevé and showing strong use of plié
- Parallel jump rope
- Hops on one foot
- Relevé sauté exercise – 6<sup>th</sup> position, 2 plié relevé, 1 sauté. Working on landing and holding plié.
- Relevés and sautés in 1<sup>st</sup> and 2<sup>nd</sup> position – work on straight knees in the air and nice plié landing
- Elevés in 6<sup>th</sup> position, 1<sup>st</sup> and 2<sup>nd</sup> position when ready
- Sautés in 6<sup>th</sup> position, 1<sup>st</sup> and 2<sup>nd</sup> position when ready – understanding use of plié, push and jump with pointed feet and legs straight in the air
- Échappé – from 1<sup>st</sup>

#### STRETCH ON FLOOR & PORT DE BRAS

- Port de bras – seated in good posture and learning various arm positions
- Stretches – butterfly, head to knees, working on splits, back flexibility (cobra)

#### ACROSS THE FLOOR

- Marching on the beat
- Skips – forward, backward. Add turning if possible, 4 corners
- Parallel passé walks forward and back
- Triplets – now introduce slightly turnout out with arms in demi seconde
- Waltz
- Ballet walks and runs

#### STRUCTURED CREATIVE TIME

*At this level, it is still important for students to have time to be creative and dance freely. However, these activities in Pre Ballet should be done with structure and guidance given from the teacher. We want to work on students moving their bodies in a variety of ways, at different levels (high, low) while at the same time working on their musicality and spatial awareness.*

*An example structure for “free dance” could be: 8 counts moving at a high level, 8 counts standing doing port de bras, 8 counts moving to stage right, 8 counts stage left, 8 counts balancing in a pose, etc.*

## REVERENCE

- Always finish class with reverence to teach them the proper way to end class. Bows/curtsy, thank you!

## BARRE WORK

*Barre work should be introduced during the second half of the year in Pre Ballet. It is introduced as a privilege for the students. In the new year, Academy staff will send a communication to families about this exciting step in their student's dance training to encourage celebrating this exciting next step so the students can know it is a big deal to get to work at the barre! Students should feel very special about going to the barre and should ONLY be allowed when they are ready.*

*The barre work will replace some of the time spent on the "standing series" from the first half of the year. Students will now work on refining their technique at the barre.*

*All exercises should be done facing the barre to enhance proper placement, alignment and focus. No epaulement should be used in this level. Focus should be placed on proper turnout and positions of the legs and feet. Barre work should be executed in 6<sup>th</sup>, 1<sup>st</sup>, 2<sup>nd</sup> positions only. All barre work should begin with students facing barre and arms en bas. Preparation in 4 counts: allongé to demi seconde, back to en bas carry arms to first and take barre with both hands directly in front of shoulders.*

*When first getting the barres out, instructors will need to teach students how to properly stand at the barre with hands in front of shoulders, elbows relaxed at their sides with back muscles engaged. Student should not be too close or too far away (Goldilocks – "just right").*

- Demi plié – 6<sup>th</sup>, 1<sup>st</sup>, 2<sup>nd</sup> – executed in 4 slow counts (2 down, 2 up). Please pay attention to students' knees going out over toes with proper turnout and alignment
- Cambré introduction – slight bending of the body. For cambré side, student turns head to the right and bends sideways, back to center and repeat left. For cambré back, student stands with head facing right and slightly bends back keeping shoulders level and recovers to neutral, repeat left.
- Tendus and dégagés from 6<sup>th</sup> and 1<sup>st</sup> when ready (front & side only). - Start to introduce a slower brush out to work through demi pointe. In 1<sup>st</sup> position, focus on leading with the heel when going front. (use isolated "heel scootch" to help them understand this). When ready, add landing into plié. Once this is established, add plié brush out (front & side only)
- Foot isolations from 6<sup>th</sup> and 1<sup>st</sup>. push through demi pointe to pointe and back to demi and place heel down. Pay attention to proper foot shape. No sickling!
- Cou de pied devant from 1<sup>st</sup>
- Passé – slowly up the front of the leg drawing toe up the leg and back down. From 1<sup>st</sup> position. Add quick passé.
- Relevés in 6<sup>th</sup> and 1<sup>st</sup> and 2<sup>nd</sup>
- Elevés in 6<sup>th</sup> position, 1<sup>st</sup> and 2<sup>nd</sup> – focus on inner thighs and straight legs pulled up through the knees

- Sautés in 6<sup>th</sup> position, 1<sup>st</sup> and 2<sup>nd</sup> – understanding use of plié, push and jump with pointed feet and legs straight in the air. Land holding plié.
- Relevé sauté exercise – 6<sup>th</sup> position, 2 plié relevé, 1 sauté. Working on landing and holding plié.
- Échappé – from 1<sup>st</sup>

*Only if class is ready and showing good base of technique, you can introduce the following:*

- Soutenu – from 1<sup>st</sup>, side only
- Tendu, plié second, push back to tendu and close