

TDEA CONFERENCE 2011
Karen Searles
BRINGING BALLET TO DANCE 1

Presenters Notes: I am blessed to be able to teach ballet as part of the Academy of Visual and Performing Arts within two public schools of RRISD. My ballet classes run year-long and therefore my classes and their lessons run differently than most Dance 1 ballet units. The material provided may be too easy, too hard, too much, not enough, but my hope is that you can find something useful to bring to your classroom. The combinations and track numbers are just suggestions and can be modified according to your needs. We are all different: some classes meet everyday, some every other; some for 45 min and others for 1.25 hours; classes may start with a ballet unit or do it later in the year when some material may already have been taught during jazz; some classes are strict beginners and others may have experienced dancers; all of these factors need to be taken into consideration when deciding what parts of this lesson to use and the speed at which you use it. There are suggestions for upper levels as well. As we review the combinations in class, I will give you tips on "how" I teach certain steps and visual metaphors for technique. Please feel free to contact me with any other ballet needs in your future! Enjoy!

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PART 1: EXCERPTS FROM MY BALLET COURSE PLANNER FOR RRISD

NOTES ON TEACHING

There are many different teaching styles with focus on slightly different methodology-I focus on Vaganova. Knowledge of what you teach is imperative so that you can explain when terminology/concepts are different (RAD, French, Cecchetti)-this helps round out their education. Be sure to use proper terminology and make sure students understand proper pronunciation and spelling. When unsure, be sure to refer to Gail Grant Dictionary. Although you will not be able to address everything in each class, be sure you give an overall balanced diet -barre work, turns, jumps, adagio, allegro etc. To reach each student be sure to use different ways of giving corrections and/or teaching new information-analogies, direct corrections, general corrections, demonstrations, physical manipulation, praise. Teach a technical and fundamental base over stylistically and choreographically-use style after they have a technical base. Be sure to follow proper class format. Use of handouts, visual aids, activities, tests, projects, special days, and other material can be used to aid in learning.

Turn out is the result of hip rotation. Emphasis should be on the rotation (the process) and not the turn out (the product). Teach the process correctly and the product will be clear and won't cause injury. Rotation is individual and shouldn't be forced-through proper work habits and stretching rotation can be increased and strengthened.

To achieve squareness of body and proper alignment, body parts should be like stacking blocks one on top of the other. Head resting naturally, neck elongated with ears over shoulders, spine lengthened, rib cage closed, back expanded, abdominals in and pulled up, pelvis in neutral, rotation from hip, arches lifted, weight towards balls of feet, shoulder blades flat, elbows lifted, shoulders down, forearm rotated to lift pinky finger.

Stretching and flexibility is important for aesthetic reasons and for proper executions of many different steps in ballet. It will also help decrease injuries. Try to give some stretching in each lesson and plan days for longer exposure to stretches they can do on their own. Same can be said about strengthening exercises-give exposure to many techniques they can do at home. Boys especially need upper body strength for partnering and girls need ankle/feet strength for pointe work. Use of small weights, therabands, yoga, and pilates may be useful.

BALLET 1

Ballet 1 requires no previous knowledge or skills in dance. In this level, students should gain an understanding of the following vocabulary/concepts/steps, be able to perform simple combinations to music, and feel confident within these movements. When planning lessons be sure to consider the points below. This syllabus does not contain all the vocabulary in ballet technique-especially in the upper levels. Be sure to teach etiquette and class structure. Students usually require 2-3 years within the same level to gain a full understanding of the work asked of them before moving onto the next level. It is important to realize each student progresses at their own pace and as an instructor it is vital to support each student's growth within this art.

- All feet, arm, arabesque, port de bras, corners, taught from Vaganova method but should understand that there are different methods
- Breakdown steps into smaller parts before the whole part
- Everything is taught at the barre first
- Everything is taught facing the barre first, then 1 hand
- Everything is taught on 2 feet flat, then 2 feet releve, then 1 foot flat, then 1 foot releve
- Teach 3rd before working to 5th
- Everything is taught from 1st, then 5th
- Everything taught demi before grand
- Grand should start with 2nd position, then 1st, then 3rd, 4th and 5th should be last
- Turns and beats should all be singular
- Everything taught a terre before en l'air
- Everything may not be covered every year
- May take multiple years at this level to move on the next level

Part 2: PROJECT/ACTIVITY IDEAS

- Journal: vocab, barre work, combo, question of the day
- History of a ballet dancer: timeline, bio, interview-written or “live,” diary as the dancer, paper, poster, skit
- History of a ballet story: choreographer, composer, dancer, storyline, diorama, repertoire, student choreography, poster, performance, pantomime
- History of ballet company: paper, flyer, interview, poster, collect brochures
- Diorama of ballet scene
- Makeup (and/or costumes, set) design for different characters
- Learn a pre-classical dance (YouTube: Minuet dance <http://www.youtube.com/watch?v=doJ9bphxxKU>)
- Pointe shoe art: design after your own personality or design a character from a ballet, recycled pointe shoes
- Combine with production unit: put together a binder with a program, ticket, poster, press release, set design, lighting, prop design, costumes, hair and makeup, teach schedule, newspaper interview
- Learn ballet repertoire-learn dances from famous ballet (may be modified)-Little Swans is good!, Ballet in 3D
- View ballet performance-tape or live: compare and contrast paper, press review, history project
- College dance program: paper, flyer, interview, call for information, poster

- Infomercial: create a product useful for dancers and present with an infomercial, poster
- Ballet games: Simon Says, Jeopardy, Memory, Word Search, Crossword, Bingo, Red light/green light
- Nutcracker country studies: poster of country, pick song and make a dance for a country not in Nutcracker, student choreography, choreograph to the Nutcracker country songs
- Pantomime: write plot and design a scene with dance and pantomime
- Dance headshot, picture and resume
- Tests: written, demonstration, movement, combination
- Study of music, pas de deux, pointe/costume history, pantomime, childrens dance, dance production, anatomy, health, nutrition, choreography, music, etc

Part 3: RESOURCES

- Gail Grant Ballet Dictionary
- 100 Lessons in Classical Ballet (gives combos)
- ABT online dictionary—shows video of each step
- NYCB Ballet Workout DVD
- Therabands-can use with Gaynor Minden's Dancer's Dozen
- Music: Mickey's Kiss (Disney) or My Favorite Ballet Class by Lisa Harris, many Lisa Harris, David Howard, Finis Jhung, Lynn Stanford use fun recognized music; Famous Ballet Music
- Finis Jhung and/or David Howard Ballet Class DVD's
- Essential Ballet DVD-excerpts from different ballets
- Highlights from the Royal Ballet DVD
- The Video Dictionary of Classical Ballet DVD
- Born to be Wild DVD-men of ABT
- MANY MANY MANY MORE

HOW TO GET MUSIC FROM THIS PRESENTATION:

Step 1: Send email to Karen_Searles@roundrockisd.org

Step 2: I will send you the link to the songs in a word document and will invite you by email to join Dropbox. You may chose to just access from the word document or to join a free file sharing account (Dropbox.com) where you will have access to all the files from this workshop including paperwork.

PART 4: BALLET VOCABULARY

DANCE 1

(vocab in parentheses may be used in this level or saved for the next)

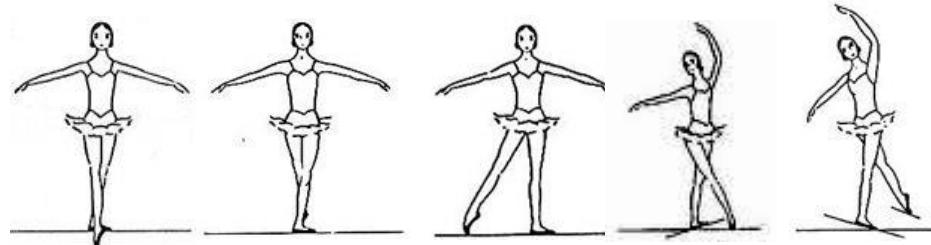
Parallel
Turnout
Flex
Point
Barre
Alignment
Posture
 $1^{\text{st}}\text{-}5^{\text{th}}$ position of feet
 $1^{\text{st}}\text{-}5^{\text{th}}$ position of arms
En bas
Demi=half, small
Grand=big
Plié=to bend
Tendu=to stretch
Dégagé=to disengage
Relevé=to rise
Rond de jambe=circle of the leg
(En dehors=outside)
(En dedans=inside)
Grand battement=big beat
Passé=to pass
(Retiré=to retire)
Coupé=to cut
Port de bras=carriage of the arms
En croix=in a cross
Sauté=to jump
Échappé=to escape
Changement= to change
(Glissade=to glide)
Chassé=to chase
Adagio=slow
Allegro=fast, (petite and grande)
Arabesque=in Arabic form, a pose
Ballet walk
Ballet run
Bourrée=little run/steps
Corners 1-8
(En face)
Temps lié=time connected
Balancé=balance
Pas de bourrée=step of little steps
Tendu marché=marching tendu
(Pirouette=to whirl)
Chaîné=chained/linked
Tombé=to fall
Grand jeté=big throw
(Piqué passé=pricked passé)

ADD IN DANCE 2/ADVANCED DANCE 1

(Vocab not covered from Dance 1)

Devant=front
Derrière=back
Piqué=to prick
En cloche=bell-like
Pas de cheval=step of the horse
Sous-sus=under over
Frappé=to strike
Fondu=to melt
À terre=on the ground
Développé=to develop
Cambré=to arch
À la seconde=to second
À la quatrième=to fourth
Pirouette en dehors=outside whirl
Pas de chat=step of the cat
Jeté=to throw
Emboîté=boxed
Piqué turns=pricked turns
Piqué arabesque=pricked arabesque
Soutenu=sustained
 $1^{\text{st}}\text{-}4^{\text{th}}$ arabesque
Pas de valse=step of the waltz
Temps levé=time lifted, jump on same foot
Saut de chat=jump of the cat

BEGINNING POSITIONS



À la quatrième devant (a)

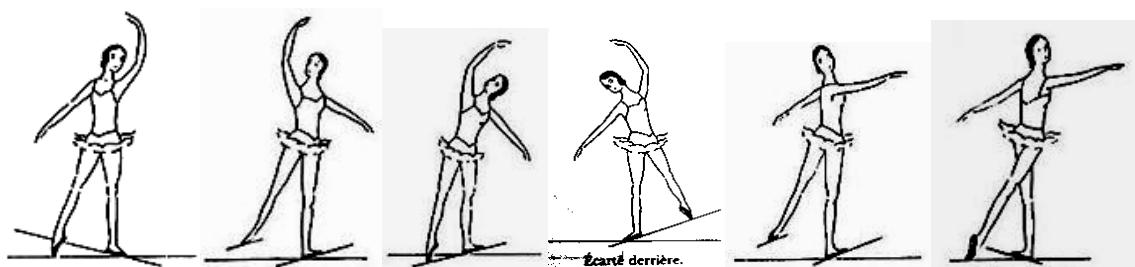
À la quatrième derrière (b)

À la seconde (de côté) (c)

Croisé devant (d)

Croisé derrière (e)

INTERMEDIATE POSITIONS



Effacé devant

Effacé derrière

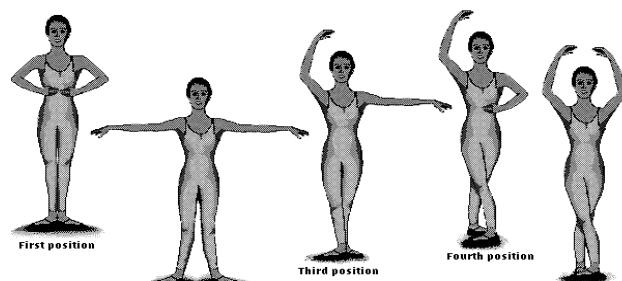
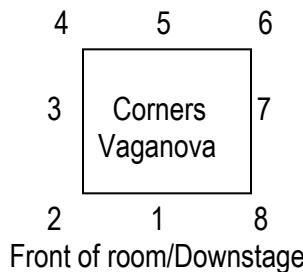
Écarté devant

Écarté derrière.

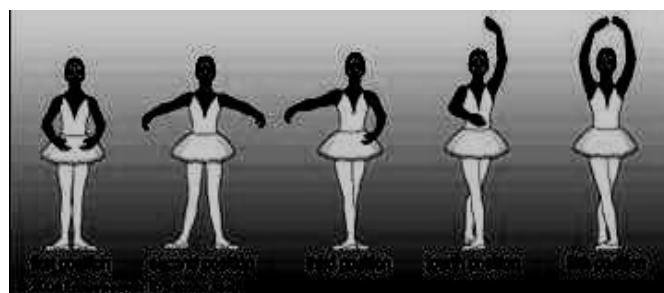
Épaillé devant

Épaillé derrière

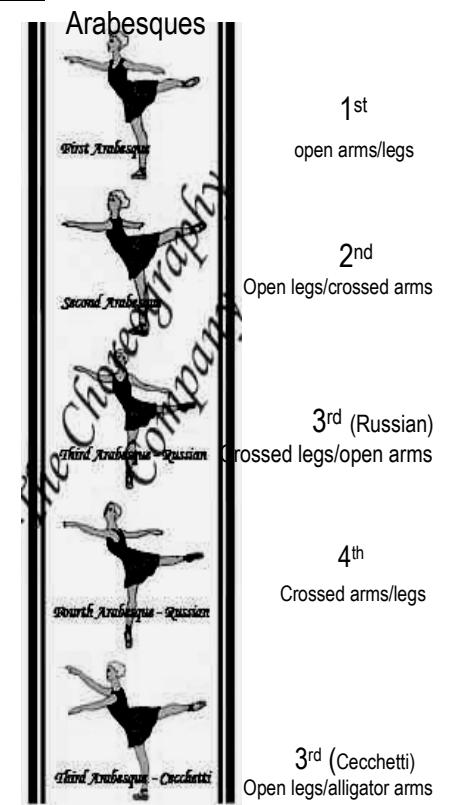
CORNERS, ARABESQUES, ARMS, FEET



Positions with High 3rd arms



Positions with Low 3rd arms



PART 5: COMBINATIONS/CLASS WORK/CD

See additional handout: You can use the space below to take notes on the classwork