



PROGRESSING BALLET TECHNIQUE

Certification Teachers Workshop

LEVEL 1

SCHEDULE

01 Exercises 1 - 9
Core and Posture

Break

03 Exercises 15 - 27
Turn out and adage

Lunch Break

02 Exercises 10 - 14
Upper body

Break

04 Exercises 28 - 36
Feet and allegro

Q&A

EXERCISE #01

Bridge Training

SUB-JUNIOR | WARM UP

EQUIPMENT USED



Exercise Ball

This exercise focuses on developing core strength, pelvis stability, and posture; all of which are crucial for establishing a connection.

Preparation:

Commence with the students lying on their back on the mat with their legs bent over the fit ball in a demi pli . The ball must be close to the groin. The legs are externally rotated and the feet in either planta flexion (stretched) or dorsiflexion (flexed).



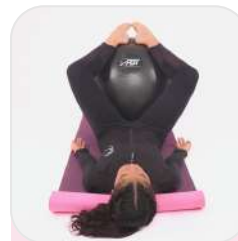
Roll mat under neck



Ball in-between legs



Legs turned out



Palms face up



Roll to bridge



Roll back down



Roll to bridge



Arms to first



Arms to second



Alternative hands under sacrum



Alternative Fusion ball under sacrum

EXERCISE #01

Beginner Bridge Training

SUB-JUNIOR | WARM UP

EQUIPMENT USED



Exercise Ball

Steps:

1. The imagery of zipping a jacket assists with them understanding how to bridge. Ensure when they reach the top of the bridge that the student's pelvis is aligned with their thighs while keeping their ribs relaxed. The feet adjust during the bridge into plantar flexion (pointed)
2. It is crucial that students transition into the bridge position in a controlled manner. Inhaling through their nose as they bridge, as they arrive at the top of the bridge encourage a deep exhale through the mouth to relax the rib cage. Inhale once more and exhale as they descend through one vertebra at a time.
3. Encourage the students to imagine elongating the top of their head away from their toes when reaching the top of the bridge.

Notes:

EXERCISE #02

Butterflies

SUB-JUNIOR | CORE & POSTURE

EQUIPMENT USED



Fusion Ball

This exercise plays a crucial role in ballet training as it effectively enhances a student's posture, turnout, and foot alignment. It's designed to help students understand how they align the body correctly, a crucial skill in ballet.

Preparation:

Instruct your students to sit upright on their mat with their feet positioned on the fusion ball. Encourage them to visualise strings connected to the centre of their head and hips, with a puppeteer gently pulling them upward.

The Fusion ball is placed underneath the student's heels if they have no hyperextension in their knees. The adjustment for hyperextended knees is to adjust the fusion ball underneath their calf muscles. If a student has tight hip flexors, we suggest rolling a towel up underneath their sit bones to lift the student slightly higher for more comfort.



Sitting tall



Ball under heels



Ball under calves



Arms demi seconde



Bend knees in



Stretch legs



Bend knees



Open knees to butterfly



Feet pointed on ball



Knees together



Stretch legs

EXERCISE #02

Butterflies

SUB-JUNIOR | CORE & POSTURE

EQUIPMENT USED



Fusion Ball

Steps:

1. They begin by drawing the legs towards the ball and then extending them back out three times. Ensure that they maintain proper posture.
2. Once they feel confident, incorporate a "butterfly" leg opening. Each external rotation remind them only to open their legs in as far as they can without compromising their good posture.
3. Repeat.

Notes:

Key Points to Remember:

- If a student needs to build up strength, it is okay for them to perform this exercise against a wall initially for additional back support.
- Emphasise that they should keep their ankles elongated and toes extended throughout the movements while being cautious not to let their heels drop during the butterfly which can result in sickling.
- Make sure to remind students about the significance of maintaining a straight back and proper alignment of their legs throughout the entire exercise.

EXERCISE #03

Foundation Posture check

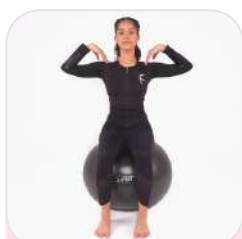
SUB-JUNIOR | CORE & POSTURE

EQUIPMENT USED



Exercise Ball

This exercise is aimed at helping students with their posture, weight distribution and alignment which are all crucial to help develop the foundational skills needed for ballet.



Fingertips on shoulders



Sitting in centre of ball



Knees at right angle



Feet on demi pointe



Demi pointe (front view)



Right foot demi pointe



Stretch the foot



Lower foot down



Left foot demi pointe



Stretch the foot



Lower foot down



Stretch the foot



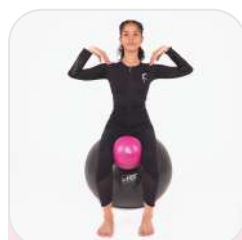
Stretch leg devant



Bend knee



Lower foot



Alternative with Fusion Ball

EXERCISE #03

Foundation Posture check

SUB-JUNIOR | CORE & POSTURE

EQUIPMENT USED



Exercise Ball

Preparation:

Ask the students to sit in the middle of their ball with their feet flat on the floor keeping them hip-width apart.

Steps:

1. Tell the students to place their hands on their shoulders while lengthening their spine using the imagery of a puppeteer strings to create a sense of elongation.
2. Guide them to shift their weight onto the side while keeping their hips facing forward. Then ask them to raise their foot onto demi pointe, lift slightly and fully stretch the foot, rolling back through the metatarsals and bringing the foot back down.
3. Instruct the students to return to the centre position, and repeat this movement on the alternate side.
4. Once they have found stability move on to the part of the exercise where they lift and extend one leg forward (devant) and bend it back before returning it safely to the floor. Make sure they focus on keeping their supporting knee aligned over their toes throughout this movement.
5. Repeat with the extension on the alternate side.
6. Repeat the exercise in full from the beginning.

Notes:

EXERCISE #04

Climbing Stairs

JUNIOR | CORE & POSTURE

EQUIPMENT USED



Fusion Ball

This exercise is focused on strengthening the abdominal muscles, which are essential for safe movement and understanding the importance of not tucking under the pelvis in ballet. It helps students build core strength, so they can stabilise their torso and maintain proper posture in all ballet movements.

Preparation:

Inflate a fusion ball halfway (or no more than three-quarters full) and place it under the students' sacrum.



Ball under sacrum



Legs tabletop



Stretch right leg



Bend right & stretch left leg



Walking up



Keep changing legs



Walk down



Keep changing legs



Legs tabletop



Single leg toe tap



Back to table top



Single leg toe tap



Finish tabletop

EXERCISE #04

Climbing Stairs

JUNIOR | CORE & POSTURE

EQUIPMENT USED



Fusion Ball

Steps:

1. Guide the students to raise one leg at a time into the tabletop position with their feet stretched. At the same time, they should lightly press their abdominals towards the fusion ball.
2. Instruct them to 'climb' four imaginary stairs to reach the top and then four stairs back down with flexed feet. Remind them to keep their abdominal muscles fully engaged throughout the movement.
3. Students' hands should rest on their iliac crests (hip bones) when initially learning this exercise.
4. Repeat the sequence three times.
5. Conclude with the right leg performing a toe tap followed by the left leg.
6. When ready, repeat the exercise from the beginning.

Focus:

Ensure students maintain abdominal engagement and avoid tucking their pelvis.

Notes:

EXERCISE #05

EQUIPMENT USED



Exercise Ball

Port de Bras Freedom

JUNIOR | PORT DE BRAS

This exercise is designed to enhance upper body fluidity in port de bras while maintaining core engagement and proper alignment. Students will learn correct arm positions (en dedans for upper arms, en dehors for the lower arms) and the importance of coordinating eye line with movement. It will also help students understand how to stabilise their shoulder blades and sternum.

Preparation:

Students start by lying on their mat in a rotated demi pli  around a fit ball close to the groin. The back of the mat can be rolled up underneath their neck.



Long bridge



Arms in 1st



Arms to 5th



Arms to 2nd



Arms to bra bas



Back to 1st



Arms to 4th



Arms to 2nd



Arms to bra bas



Arms to 1st



Extend both arms



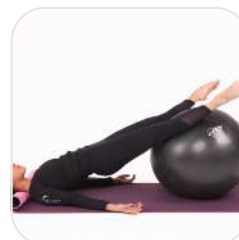
Arms to 2nd



Palms up on floor



Pli 



Stretch

EXERCISE #05

Port de Bras Freedom

JUNIOR | PORT DE BRAS

EQUIPMENT USED



Exercise Ball

Steps:

1. Begin with a deep exhalation before moving into a bridge. Check that there is no squeezing or tucking of the pelvis.
2. At the peak of the bridge, students should exhale to relax the ribcage.
3. From this position, guide students through a range of port de bras, ensuring their shoulders remain in contact with the mat and their eye line matches the arm movements.
4. Emphasise slow breathing, synchronised with the music.
5. Conclude with demi pli   and leg extensions, maintaining pelvic alignment. The hands can adjust underneath the deep rotators for them to feel as they practice perhaps external rotation and parallel.

Focus:

Monitor students' pelvis and shoulder blade position throughout, emphasising controlled movements.

Notes:

EXERCISE #06

Abdominal Warm Up

SENIOR | CORE & POSTURE

EQUIPMENT USED



Fusion Ball

This exercise targets the transverse abdominis muscle, vital for stability in ballet. This deep core muscle supports spinal health and contributes to overall strength, essential for ballet techniques. The exercise focuses on engaging this muscle while maintaining proper alignment and breath control, fundamental for a dancer's core strength and endurance.

Preparation:

Have students lie on their back on a mat with a small fusion or toy ball between the calf muscles. Legs should be in a tabletop position in parallel, hands placed under the neck, and sternum open.



Ball between knees



Legs tabletop



Curl forward



Hands behind head



Stretch legs



Lower halfway



Back to tabletop



Toe tap



Back to tabletop



Lower feet

EXERCISE #06

Abdominal Warm Up

SENIOR | CORE & POSTURE

EQUIPMENT USED



Fusion Ball

Steps:

1. Instruct students to exhale, then lift their body slightly while inhaling through the nose, engaging the transverse abdominis. Ensure students keep the sacrum on the mat.
2. Guide students to lift their legs to 90 degrees on an inhale, then lower the legs slightly on counts 2-3, exhaling through the mouth, and returning to tabletop on count 4.
3. Repeat three more times, checking that the abdominals stay active.
4. Keep the upper body lifted and execute six slow toe taps, maintaining deep breathing.
5. Have students relax back to the mat with their feet and upper body.

Focus:

Stress the importance of keeping the sacrum on the mat and maintaining controlled, deep breathing.

Notes:

EXERCISE #07

EQUIPMENT USED



Exercise Ball

Core and Obliques

ADVANCED | CORE & POSTURE

This exercise targets the oblique abdominal muscles, vital for the development of épaulement in ballet. This exercise enhances core strength and stability, enabling dancers to execute movements with grace and precision.



Ball between lower calf



Bend knees in



Stretch legs



Twist legs and body



Back to centre



Repeat other side



Back to centre



Bend knees



Stretch legs



Bend knees



Reach for ball



Circle legs



Holding ball



Legs to ceiling



Hold ball between legs



Lower legs to floor



Alternative scissor (no twist)



Alternative Progression 1



Alternative Progression 2

EXERCISE #07

Core and Obliques

ADVANCED | CORE & POSTURE

EQUIPMENT USED



Exercise Ball

Preparation:

Students should start with their legs parallel and a fit ball between their calf muscles. If the student has hyperextended knees the legs can remain bent on the mat to ensure the ball remains in the correct position.

Steps:

1. Begin with an exhalation and guide students to place their hands gently behind their necks, lifting the upper body while keeping the sternum open.
2. Instruct them to slowly unfold their legs to a 90-degree angle over four counts, ensuring the sacrum remains on the mat.
3. Incorporate a scissor twist with the right leg towards the head, twisting the upper body to the right to activate the obliques. Return to neutral and repeat on the left side.
4. Lift the upper body, inhaling deeply, then bend the knees to return to the mat, coordinating with the port de bras returning to 5th position.
5. Repeat the leg lift to 90 degrees, holding the fit ball in the hands, and perform a rond de jambe in rotation. (As the students gain more strength deepen the rond de jambe). Return to starting position.
6. Bend the knees, keeping the body lifted, and coordinate the return to the mat.
7. Repeat the sequence starting with the left leg for the scissor twist

Notes:

EXERCISE #08

Curl Up and Pike

ADVANCED | CORE & POSTURE

EQUIPMENT USED



Exercise Ball

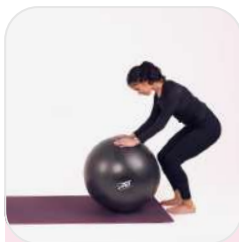
This exercise is designed to engage the entire core, which is a fundamental component in all forms of dance training. It focuses on improving abdominal strength, coordination, and control. The exercise combines a curl-up movement with a pike activation, emphasising controlled movements and deep abdominal engagement.

Preparation:

Have students roll over the top of the ball or kneel in front of it and place one shin at a time onto the ball. They place their hands on the floor underneath their shoulders, with their legs remaining on the ball. Instruct students to begin with the fit ball at their shins, ensuring legs are not turned out. The front of the mat can be rolled up if required to support the wrists.



Placement



Alternative preparation



Plank position



Roll ball in



Plank



Lift hips



Pike



Plank

EXERCISE #08

Curl Up and Pike

ADVANCED | CORE & POSTURE

EQUIPMENT USED



Exercise Ball

Steps:

1. Guide students through a curl-up, encouraging them to draw in from the abdominals while relaxing the neck towards the knees, then return to a horizontal position.
2. For the pike activation, have students draw up from their deep abdominals, relaxing the neck throughout.
3. Instruct students to return with legs externally rotated slowly and with control. Emphasise slow, organic breathing – in through the nose and out through the mouth.
4. Initially, pair students for stability support under the hip bones until they gain confidence to perform the exercise solo.
5. Initially, commence slowly and build the repetitions.

Focus:

Stress the importance of maintaining proper alignment throughout the exercise and focus on controlled, smooth movements.

Notes:

EXERCISE #09

Advanced Core

ADVANCED | CORE & POSTURE

EQUIPMENT USED



Fusion Ball

This exercise focuses on engaging and strengthening the deep core muscles, crucial in ballet and athletics. It's designed to boost balance, improve body control, and solidify dancers' core strength – essential for the execution of complex movements.

Preparation:

- Check the fusion ball is correctly positioned above the ankles.
- Emphasise the need for a solid plank position with parallel legs.



Ball between ankles



Plank



Roll to back



Plank



Roll to back



Legs extended



Twist legs



Plank



Alternative in parallel 1



Alternative in parallel 2



Alternative in parallel 3

EXERCISE #09

Advanced Core

ADVANCED | CORE & POSTURE

EQUIPMENT USED



Fusion Ball

Steps:

1. Have students begin with the fusion ball placed between the calf of their left leg (in a plank position) and their right leg (on top of the ball in arabesque), ensuring even toe distribution on the supporting foot. Commence on the side of the mat.
2. Maintain hip squareness to the floor and an elongated spine.
3. Hold this position for six counts in sync with the music, breathing slowly and deeply.
4. Cue a roll to the right side, lifting into a rotated devant, with the right leg now under the fusion ball. Repeat 1 - 4.
5. Arms should be forward, palms up. Instruct students to modify by placing their hands behind their heads if they're experiencing neck strain.
6. Perform a scissor movement at the end of the phrase to finish with the right leg on top.
7. Repeat this sequence on the opposite side, starting with the left leg in arabesque.

Focus:

Keep an eye on the students' hip alignment and spinal elongation. Ensure that the arabesque leg maintains a parallel position.

Notes:

EXERCISE #10

Foundation Wing Control

SUB-JUNIOR | UPPER BODY

EQUIPMENT USED



2 x Fusion Balls

This exercise is really important to develop body control and help students with proper spinal alignment. Its main focus is on mastering arm movements and keeping the thoracic back muscles sliding downwards and not backwards (winging). Ballet students find this exercise extremely beneficial as it helps improve strength and arm rotation.

Preparation:

Have students lie on their stomachs on the mat with their legs rotated and the feet stretched. They should place their hands on top of two fusion balls while resting their head downwards. The deep abdominal and glute muscles must be engaged to assist in protecting the lower back.



Hands on fusion balls



Spine long



Lift head



2nd position



Lift upper body



Lower down



Lift upper body



Alternative progression 1



Alternative progression 2



Alternative progression 3



Alternative progression 4

EXERCISE #10

Foundation Wing Control

SUB-JUNIOR | UPPER BODY

EQUIPMENT USED



2 x Fusion Balls

Steps:

1. Instruct students to move their hands rolling the fusion ball out to the sides until they align with their shoulders making sure they turn their palms forward.
2. Guide them to lift their bodies (the neck is elongated) while rotating their upper arm inward and lower arm outwards.
3. Remind students to exhale as they lift paying attention to avoid flaring the ribcage. Lower the spine with control.
4. Emphasise the importance of pulling down and outward through the thoracic spine to maintain a straight back and prevent any strain on the lower spine.
5. Guide the student to roll the fusion ball back into the original position, the elbows are wide and not on the floor as they press the fusion ball and lift their upper body. Keep the neck elongated. Ensure the legs remain together and externally rotated.
6. Repeat from the beginning.

Focus:

Ensure students correctly rotate their arms and maintain an elongated spine throughout this exercise. Controlled breathing is also very important. The legs remain close together and externally rotated, as this is early training for an arabesque.

Notes:

EXERCISE #11

Upper Body

JUNIOR | UPPER BODY

EQUIPMENT USED



Fusion Ball

This exercise is designed to strengthen the back muscles while promoting spinal elongation. It is especially useful for ballet dancers as it enhances upper body strength and flexibility, contributing to better posture and form in various ballet movements.

Preparation:

Have the student lie face down on the mat against the wall, with a half-inflated fusion ball placed under their ribcage. Position their feet in first position with a natural turnout. Once the student can keep their heels together without the wall as support, they can adjust into the centre with the feet stretched.



Placement



Placement



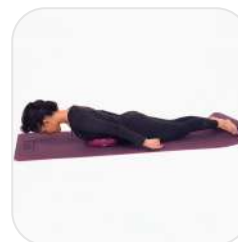
2nd position



5th position



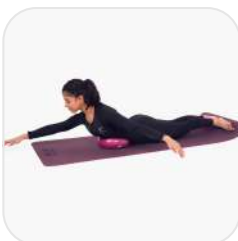
2nd position



Starting position



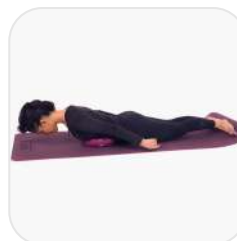
Arms in arabesque



Lift head



2nd position



Starting position

EXERCISE #11

Upper Body

JUNIOR | UPPER BODY

EQUIPMENT USED



Fusion Ball

Steps:

1. Guide the student to lift their upper body slowly. Encourage them to elongate their spine.
2. Then, they can incorporate port de bras by moving the arms sideways into fifth position while exhaling deeply through the mouth.
3. Return to the starting position, moving the arms sideways back to the sides while inhaling. Repeat this movement with the same port de bras and breathing pattern.
4. Next, repeat the activation with the right arm moving forward into an arabesque line, followed by the left arm.

Focus:

Stress the importance of keeping the ribs relaxed and sliding towards their pelvis and maintaining steady, controlled movements throughout the exercise.

Notes:

EXERCISE #12

Upper Body Extension

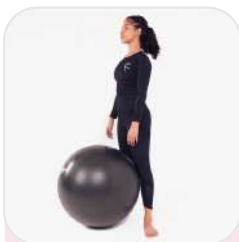
SENIOR | UPPER BODY

EQUIPMENT USED

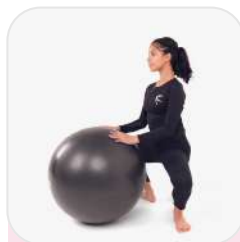


Exercise Ball

This exercise is designed to strengthen the upper body, enhancing the alignment in arabesque and cambré movements. This exercise will help students develop the necessary upper body strength and control for refined execution in the classroom.



Placement step 1



Placement step 2



Placement step 3



Placement step 4



Lengthen spine



Full extension



Lengthen spine



5th position



Lengthen spine



Long 5th position



Lengthen spine



5th position



Alternate in a Plié



Alternative Cambré



Relax over ball

EXERCISE #12

Upper Body Extension

SENIOR | UPPER BODY

EQUIPMENT USED



Exercise Ball

Preparation:

Position students against the base of a wall, with feet in first position and hips halfway between the centre and the edge of the fit ball. Ensure students can balance before starting the upper body engagement.

Steps:

1. Instruct students to exhale through the mouth, relaxing their neck to start, then inhaling deeply through the nose, using deep abdominals to lift the upper body while dropping down through the thoracic spine.
2. During upper body activation, guide the students to turn their heads to each side, maintaining a square shoulder girdle. Encourage deep exhaling at full extension to avoid rib flaring.
3. Once students are comfortable with this section, introduce port de bras into fifth position,
4. Ask the student to elongate their spine and execute 3 port de bras sideways to fifth position and return.
5. They finish with one more upper body movement into 5th position.
6. Conclude the exercise with a hug over the fit ball to release the body.

Focus:

Emphasise the importance of maintaining square shoulders and controlled neck movement for correct upper body alignment.

Notes:

EXERCISE #13

Épaulement Enhancement

SENIOR | PORT DE BRAS

EQUIPMENT USED

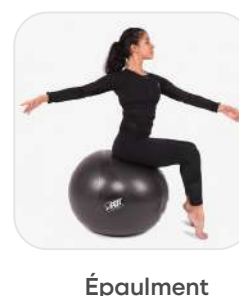
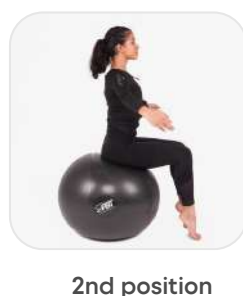
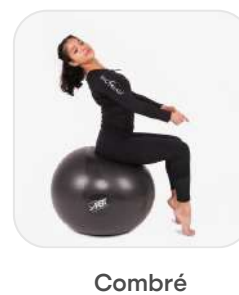
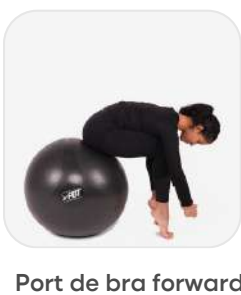
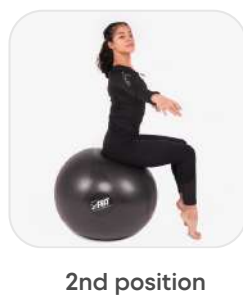
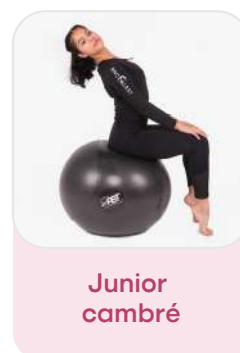
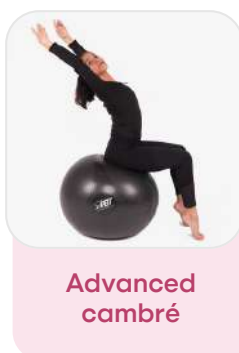
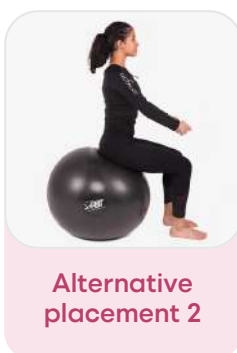
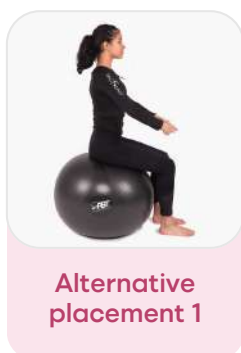
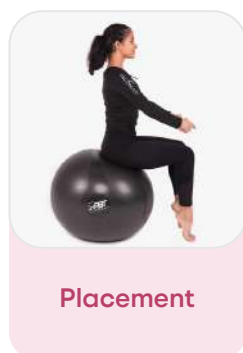


Exercise Ball

This exercise focuses on refining the upper torsos rotational movement. This exercise targets oblique muscles, enhancing the dancer's ability to execute épaulement with coordinated head and eye movement.

Preparation:

Instruct students to sit at the centre of the fit ball, progressing to a more forward position on demi-pointe as they gain strength.



EXERCISE #13

Epaulement Enhancement

SENIOR | PORT DE BRAS

EQUIPMENT USED



Exercise Ball

Steps:

1. Guide students through port de bras from first to second position, emphasising the upper body lifting away from the ball.
2. The ball must remain still as you ask the students to port de bras forward and recover with the arms adjusting into fifth position. Instruct them to cambré with square shoulders, ensuring the head turns correctly and the pelvis remains neutral.
3. Encourage épaulement with one arm forward and the other back, transitioning into an arabesque line with shoulder alignment focus.
4. Their port de bras adjusts through first into second position. Turn the head with a breath to the left side and repeat in full on the opposite side.

Focus:

Stress maintaining stability and avoiding pelvis tucking during cambré.

Notes:

EXERCISE #14

Torso Extension

ADVANCED | UPPER BODY

EQUIPMENT USED



Exercise Ball

This exercise is designed to enhance upper torso control, important for pirouettes and pas de deux. It strengthens the shoulder sit position in female dancers and upper body in male dancers. Wrist weights are recommended for male dancers aged 14 and above.



Sittin arms in 1st



Pelvic floor curve



Rotate right



Rotate left



Sit upright



2nd position



Roll ball to upper back



Arms in 3rd



Upright to attitude



Allongé



1st position



Stretch over the ball



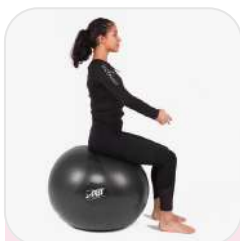
Rotate to right



Rotate to left



Release to floor



Simplified version 1



Simplified version 2

EXERCISE #14

Torso Extension

ADVANCED | UPPER BODY

EQUIPMENT USED



Exercise Ball

Preparation:

Position the students on the fit ball, feet parallel and hip-width apart. Have them walk forward, laying back halfway, engaging their abdominals, with arms in first position.

Steps:

Part 1

- Have students twist their torso side-to-side, activating their obliques. Repeat this four times.
- Remaining in position, have students execute a full port de bras, maintaining their abdominal engagement.

Part 2

- Have students walk their feet forward, laying back horizontally.
- Instruct students to alternate legs in rotated front position and attitude devant, varying port de bras.
- Ensure students maintain an elongated spine and correct pelvic alignment.

Part 3

- Have students lay over the fit ball, rocking gently side-to-side for relaxation.

Focus:

Emphasise the engagement of abdominal and oblique muscles. Guide students to maintain correct spinal and pelvic alignment throughout.

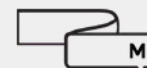
Notes:

WRAPPING

Resistance Band Wrapping

FOR EXERCISES 15, 16 & 17

EQUIPMENT USED



Medium Strength
Resistance Band

Preparation:

Using a medium strength resistance band (3m or 10ft), place the centre over the thighs. Secure the excess band on one side by sitting on it. Securing the other side with a firm pull, wrap the band twice en dehors around the top of the thigh, with slight overlap. Repeat on the other side.

Tip:

It is advised for students to wear ballet tights or leggings when wrapping, to avoid pulling and tugging on bare skin.



Middle of band
over thighs



Sit on one side



Wrap one side over



Under thigh



Wrap again



Under thigh



Sit on band



Take other side



Wrap over and under



Wrap again



Under thigh



Hold both ends

EXERCISE #15

Wrapping in Demi Plié

SENIOR | TURNOUT

EQUIPMENT USED



Exercise Ball



Medium Strength Resistance Band

This exercise is designed to enhance control and strength in the turnout, using a resistance band for added intensity. It focuses on maintaining pelvis alignment and achieving the dancer's personal best in turnout. This exercise is critical for developing the muscle memory and strength required for correct foot alignment and avoiding common issues like sickling.

Preparation:

Equip students with a 3m (10ft) resistance band of medium/strong texture. Instruct students to place the band over their thighs while sitting, wrap it twice en dehors around the top of the thighs with overlapping wraps, sitting on the extra band, and proceeding to wrap the alternate leg.



Placement



Hyperextended knee placement



Supported bridge



Progression: grand plié



Long bridge



Plié



Long bridge



Parallel



Turnout

EXERCISE #15

Wrapping in Demi Plié

SENIOR | TURNOUT

EQUIPMENT USED



Exercise Ball



Medium Strength
Resistance Band

Steps:

1. Have students hold onto the excess band on each side and place their feet on a fit ball, positioned in a rotated demi plié.
2. Instruct students to exhale while lying flat on the mat, inhale into a bridge, and exhale at the top of the bridge.
3. Guide students to execute a slow demi pliés with heels slightly lifted, ensuring the feet do not drop or sickle. Repeat three times, followed by internal and external rotation.
4. Have students increase the quantity gradually, but emphasise the quality of the movement.
5. Eventually, ask stronger students to take the band wide and balance.

Focus:

Stress the importance of maintaining correct pelvis alignment and controlled turnout throughout the exercise.

Notes:

EXERCISE #16

Passé with Bands

SENIOR | TURNOUT

EQUIPMENT USED



Fusion Ball



Medium Strength Resistance Band

This exercise is designed to enhance a student's proprioception and leg rotation, crucial for movements in à la seconde. This exercise uses resistance bands to develop the rotation and strength needed for correct passé, focusing on maintaining hip alignment and core engagement.

Preparation:

Have students place a 3m - 10 ft resistance band over the thighs, wrapping it twice en dehors around each thigh. Students then position a fusion ball between the calf muscles and lie on the side. Hold the bands in each hand and lengthen the arm stretched on the floor. If the student finds this too intense, they can bend their elbow with the band held underneath the side of their face.



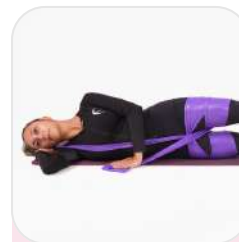
Placement



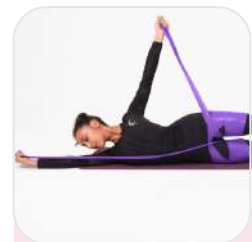
Limited turnout placement



Advanced turnout placement



Basic arm placement



Advanced arm placement



Placement



Passé



Placement



Passé



Internal rotation



External rotation



Placement

EXERCISE #16

Passé with Bands

SENIOR | TURNOUT

EQUIPMENT USED



Fusion Ball



Medium Strength
Resistance Band

Steps:

1. Have students begin with the top foot in dorsi flexion, stretching through the foot.
2. Instruct students to draw the working leg up the supporting leg, maintaining square hips and equal engagement in both legs. The band moves upwards with the leg movement.
3. Guide students to move the working leg en dedan and en dehors, repeating the motion.
4. Emphasise lengthening the spine and engaging the core while relaxing the rib cage.
5. Instruct students to raise the working leg as high as possible in Passé, then slowly return it down, flexing the foot.
6. This combination is repeated and switch to the alternate side.

Focus:

Stress the importance of keeping hips stacked and using controlled movements.

Notes:

EXERCISE #17

Scissor with Bands

ADVANCED | TURNOUT

EQUIPMENT USED



Fusion Ball



Medium Strength Resistance Band

This exercise is designed to enhance proprioception and leg rotation, specifically targeting the activation of the deep rotators to improve movements in derrière. The resistance band helps the students to engage their muscles optimally, fostering a heightened awareness and control over their leg rotation.



Preparation



Placement



Advanced placement



Placement



Externally rotate legs



Scissor legs



Extension in upper body



Rotate head



Placement



Externally rotate legs



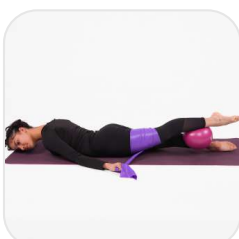
Scissor legs



Extension in upper body



Rotate head



Placement

EXERCISE #17

Scissor with Bands

ADVANCED | TURNOUT

EQUIPMENT USED



Fusion Ball



Medium Strength
Resistance Band

Preparation:

Have the students sit with a resistance band (3m or 10ft with a medium/strong texture) placed over their thighs. Instruct them to pull the centre of the band firmly across the thighs, sit on one side of the band, and wrap it twice en dehors around the top of the thighs with each wrap slightly overlapping. They should then sit on the extra band and proceed to wrap the alternate leg, holding onto both sides of the bands.

Steps:

1. Have students place the fusion ball between their calf muscles, roll over face down on the mat, and move the right leg on top of the left leg, ensuring their hips are square on the mat. Their head turns to the right side.
2. They lift both legs and execute a slow scissor twist, students should focus on pressing both legs externally towards the fusion ball.
3. Instruct the students to lift the upper body as they roll the head from the right side to the left side.
4. Repeat this movement 3 more times on alternate sides.

Focus:

Ensure that as the upper body lifts, students feel their spine elongating without allowing the shoulder blades to wing. This focus on alignment helps maintain the correct posture throughout the exercise.

Notes:

EXERCISE #18

Turnout Extension

JUNIOR | TURNOUT

EQUIPMENT USED

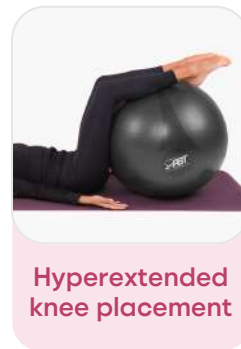
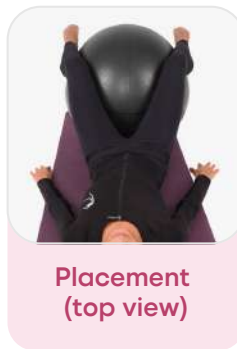
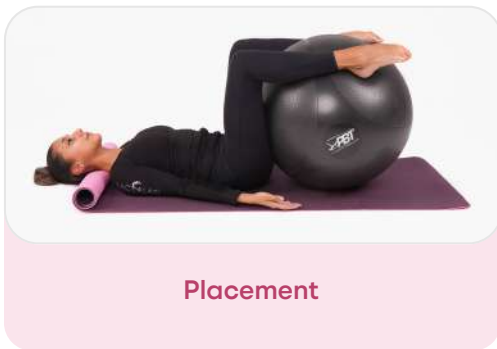


Exercise Ball

This exercise will help students effectively engage the deep rotator muscles, crucial for ballet turnout.

Preparation:

Have students lie on their backs with legs bent and feet placed in parallel over a fit ball. Their arms should be by their sides, palms up. If they tend to hyper-extend, have them bring their legs closer to the ball so that their knees are always on top of the ball. The feet can commence in either planta flexion or dorsiflexion.



EXERCISE #18

Turnout Extension

JUNIOR | TURNOUT

EQUIPMENT USED



Exercise Ball

Steps:

1. Start with a slow bridging action. To help students move through their vertebrae, cue them to imagine 'zipping up a jacket'.
2. Students can check alignment themselves by placing their hands under the sacrum to check and align the pelvis. When secure the port de bras adjusts into first position.
3. Instruct students to alternate between plantar flexion and dorsiflexion three times.
4. Guide them to slowly externally rotate their legs.
5. Have them repeat the foot adjustments in this new position.
6. Finish with a gradual un-bridging to the mat.

Focus:

Emphasise maintaining deep, controlled breathing in sync with the music. Check pelvis alignment and correct leg rotation.

Notes:

EXERCISE #19

Attitude Devant Alignment

SUB-JUNIOR | ADAGE

EQUIPMENT USED



Fusion Ball

This exercise is important for developing the correct leg and foot alignment needed for attitude devant position in adage. It's designed to help enhance the shape and control of the attitude devant while promoting proper posture.



Placement



Placement
(front view)



Placement in 1st



Placement in 1st
(front view)



Hyperextended
knee placement



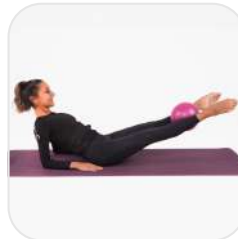
Placement



Attitude devant



Extend



Lower to elbows
scissor twist



Return upright



Attitude devant



Placement



Lower to elbows
scissor twist



Lying down arms third



Attitude devant



Extend leg



Lower to elbows
scissor twist



Lying down arms in 2nd

EXERCISE #19

Attitude Devant Alignment

SUB-JUNIOR | ADAGE

EQUIPMENT USED



Fusion Ball

Preparation:

Students start sitting on the mat and placing a fusion ball just above their ankles. If the student has hyperextension in their knees, the ball should be placed higher on the calf muscle. The leg should be placed over the left leg.

Steps:

1. The left leg should be bent into an attitude devant position whilst maintaining alignment.
2. The right leg is stretched in devant and the student should lay back onto their elbows while keeping the abdominals engaged.
3. They perform a scissor movement with the legs.
4. The sequence is then repeated with the left leg, starting from an upright position and then laying down on the mat.
5. Incorporate arm movements in 3rd position, repeating the sequence from the beginning.

Focus:

Emphasise maintaining a long spine and engaged abdominals. Ensure correct placement of the fusion ball based for those with knee conditions. Encourage spine elongation, using a rolled-up towel under the sit bones for support if necessary.

Notes:

EXERCISE #20

Attitude Devant Extension

JUNIOR | ADAGE

EQUIPMENT USED

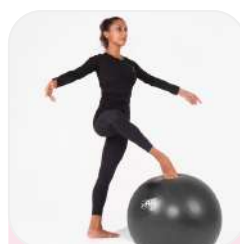


Exercise Ball

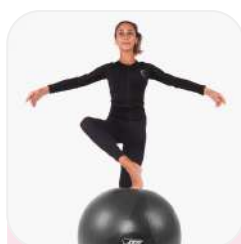
This exercise is a progression of the original attitude devant exercise with the same focus on square hips and controlled turnout. Integrating more complex port de bras and moving the foot to a demi-pointe challenges students' coordination, awareness and balance. Emphasise the importance of proper pelvis alignment and fluidity throughout the exercise.

Preparation:

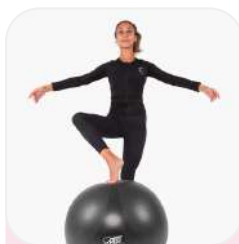
Start with the right foot placed on the fit ball. If the student has adequate range and stability, align the heel with the thigh. However, never force the turnout. Keep the hips square to the front and adjust the heel to the centre of the body if needed.



Placement



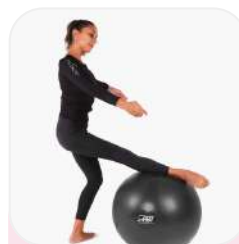
Placement (front view)



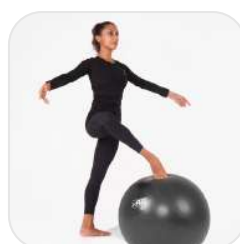
Alignment for limited turnout



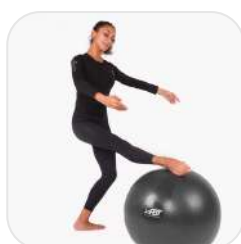
Placement 2



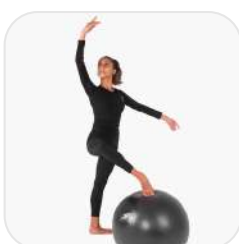
Hyperextended knee placement



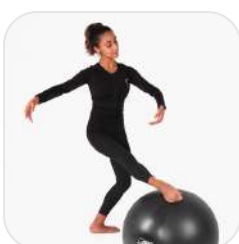
Placement



Fondu with extension



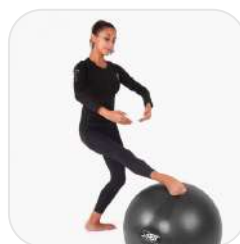
Attitude demi pointe



Fondu with extension



Attitude demi pointe



Fondu with extension



Attitude demi pointe



Lift leg devant



Alternate side

EXERCISE #20

Attitude Devant Extension

JUNIOR | ADAGE

EQUIPMENT USED



Exercise Ball

Steps:

1. During the fondu (plié), extend the working leg. Ensure the pelvis isn't tucked under.
2. Remind students to exhale and articulate through the foot into a demi pointe position, encouraging long, not curled, toes. Recover with the port de bras into fourth position.
3. Repeat the fondu and recover with the opposite port de bras into fourth position.
4. Repeat the fondu and recover with the port de bras adjusting into fifth position.
5. The student lift the leg from the ball passing from devant into à la seconde, touch the ball with the fingers and reset on the alternate side. The students repeat in full once they are secure.
6. Encourage them to stretch their back over the ball at the end with straight legs in parallel.

Focus:

Monitor pelvis alignment throughout the exercise. The foot should roll smoothly through the metatarsals.

Notes:

EXERCISE #21

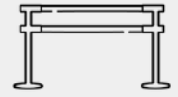
Alignment Extension: à la Seconde & Arabesque

SENIOR | WEIGHT PLACEMENT

EQUIPMENT USED



Exercise Ball



Ballet Barre

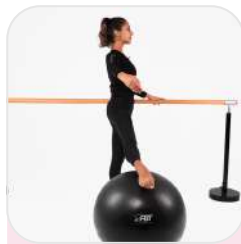
This exercise is designed to develop alignment, weight placement, and muscle activation during movements in à la seconde and arabesque positions. Using a fit ball, this exercise enhances engagement of the correct muscle groups, aiding students in refining their technique. It is crucial for improving balance, control, and easing the transition between different ballet positions.

Preparation:

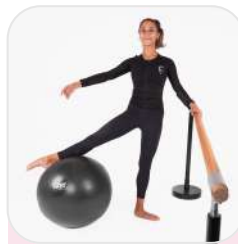
Position students at the ballet barre with the working legs' calf muscle resting on the fit ball. Ensure pelvic alignment and correct weight placement over the front foot. Have students raise the working leg a few times to check they are not leaning onto the ball.



Placement



Placement
(side view)



Hyperextended
knee placement



Placement



Fondu in 2nd



Placement



Arabesque



Keep leg in alignment



Fondu arabesque



Arabesque

EXERCISE #21

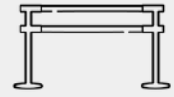
Alignment Extension: à la Seconde & Arabesque

SENIOR | WEIGHT PLACEMENT

EQUIPMENT USED



Exercise Ball



Ballet Barre

Steps:

1. Have students start with the arm moving from first to second position. Optionally, students turn their head without disturbing hip and shoulder alignment.
2. Instruct students to execute three fondu (plié) movements, focusing on bending the supporting leg while maintaining alignment and control, recovering between each.
3. Have students pivot (promenade) to face the barre, adjusting the working leg into derrière (behind).
4. Guide students to perform three more fondu movements, recovering between each.
5. Instruct students to pivot to face forward (en face) with the port de bras moving into fourth position as a progression.
6. Have students pivot again to face the barre, adjusting the working leg into derrière, and move the port de bras through seconde and into an arabesque line above the barre.
7. Guide students to repeat on the alternate side.

Focus:

Emphasise to students the importance of maintaining weight placement, during all movements and pivots.

Notes:

EXERCISE #22

EQUIPMENT USED



Exercise Ball

Breaking Down Développé Devant

JUNIOR | ADAGE

This exercise will help students understand the correct placement of the pelvis during a développé devant. The pelvis influences the position of the femur in the hip socket, affecting the knees, ankles, and feet. That's why it's so useful to train this movement in a non-weight bearing position before progressing to standing positions in your ballet class.



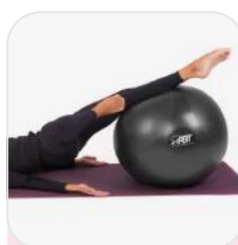
Placement



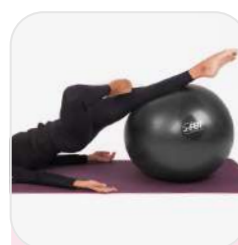
Placement
(front view)



Hyperextended
knee placement



Passé
variation 1



Passé
variation 2



Long bridge in 5th



Coupé



5th position



Passé



5th position



Passé



Attitude



Devélopé



5th position

EXERCISE #22

Breaking Down Développé Devant

JUNIOR | ADAGE

EQUIPMENT USED



Exercise Ball

Preparation:

Have the students start by lying on their mats with legs in demi-plié and feet in 5th position (crossing the calf muscles) on top of a fit ball. If a student has hyperextended legs, position the feet further over the fit ball.

Steps:

1. Ensure they release their breath through the mouth to relax the rib cage, then inhale through the nose while bridging and elongating the body.
2. Check that the students' hip bones are square to the ceiling and aligned with their femurs. At the top of the bridge position, have the students exhale.
3. Then draw the top foot into sur le cou-de-pied while inhaling, and exhale as the foot returns to 5th position. Repeat, ensuring hips stay centred.
4. When stability is achieved, progress the working leg through the movement into passé trajectory as per your ballet class code and repeat.
5. Only when the student is ready, extend into the full développé devant, focusing on alignment over height. The working leg returns into 5th position.
6. They unbridge and change the legs to repeat on the alternate side.

Focus:

Emphasise pelvis placement and hip alignment. Make sure that students don't lock their knees and maintain alignment throughout the movement.

Notes:

EXERCISE #23

Développé à la Seconde

JUNIOR | ADAGE

EQUIPMENT USED

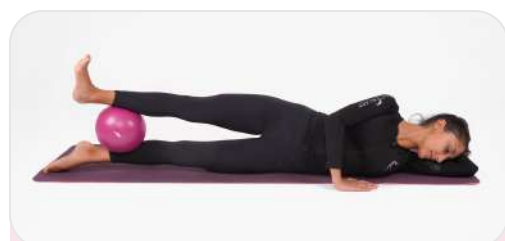


Fusion Ball

This exercise aims to enhance the student's awareness of pelvis alignment as they extend their leg for développé. It focuses on transferring force from the pelvis through the leg and torso. This is a crucial skill for ballet students, particularly when training without weight-bearing. By grounding young students in proper développé technique, it prepares them for more intense movements in the classroom.

Preparation:

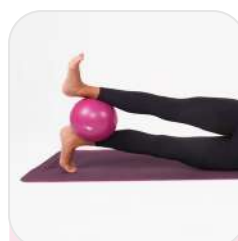
Ensure the student can roll the fusion ball up and down their supporting leg while keeping their hips square to the front before progressing to développé. If the student struggles with maintaining demi-pointe on the supporting foot, start with the supporting leg flat on the mat with the foot pointed. If the hips are moving backwards the option is to move the fusion ball in front of the supporting leg.



Placement



Limited turnout placement



Advanced turnout placement



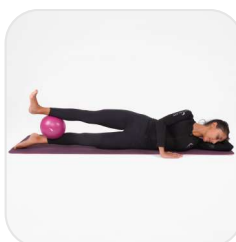
Advanced arm placement



Placement



Passé



Back to placement



Passé



Hold ball



Développé



Return to passé



Placement

EXERCISE #23

Développé à la Seconde

JUNIOR | ADAGE

EQUIPMENT USED



Fusion Ball

Steps:

1. Instruct them to breathe in through the nose as they roll the ball up the leg.
2. Then, they exhale through the mouth as the working leg returns to the flexed foot position.
3. When the student becomes stronger in this alignment, on the third execution, they lightly touch the small ball and extend into the développé.
4. The student will enveloppé to return to the original position and repeat.
5. Reset to repeat on the alternate side.

Focus:

Emphasise the importance of keeping the hips square and maintaining their turnout. If needed, they can place a hand behind the lumbar spine for additional support.

Notes:

EXERCISE #24

à la Seconde Engagement

SENIOR | ADAGE

EQUIPMENT USED

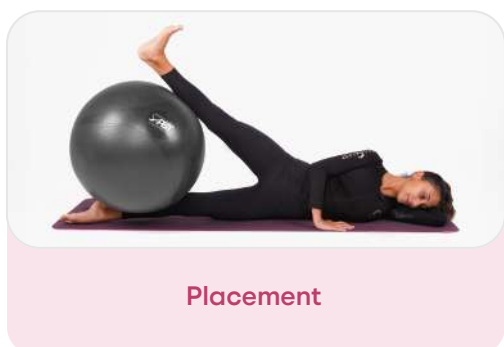


Exercise Ball

This exercise is designed to enhance students' awareness of hip placement and control of the supporting leg during movements in à la seconde. These movements aid in developing stability, alignment, and precision in ballet positions.

Preparation:

Have students lie on their side on a mat with a fit ball between their calf muscles. Ensure the supporting foot is flexed on demi-pointe if turnout range permits; otherwise, keep both feet pointed.



Placement



Placement



Open passé



Internal rotation



External rotation



Hold ball



Développé



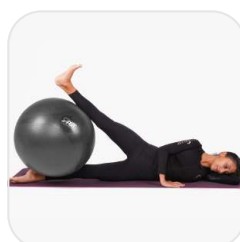
Flex foot bend knee



Stretch leg



Place foot on ball



Stretch and roll

EXERCISE #24

à la Seconde Engagement

SENIOR | ADAGE

EQUIPMENT USED



Exercise Ball

Steps:

1. Instruct students to roll the ball up the supporting leg, emphasising metatarsal articulation.
2. Guide students through internal rotation of the working leg, then back to external rotation. Touch the fit ball lightly at the highest point possible.
3. Have students extend the working leg into à la seconde, maintaining the hips stacked. The students perform a fondu with the foot flexed upwards, then extend and repeat higher.
4. Students conclude with an enveloppé adjust the port de bras into fifth position and roll to the alternate side ready to repeat.

Focus:

Emphasise elongation through the spine and pelvis, and ensure the working leg remains active and controlled.

Notes:

EXERCISE #25

EQUIPMENT USED



Exercise Ball

Ecarté Enhancement

ADVANCED | ADAGE

This exercise is designed to improve the dancers' ability to execute the écarté position with proper elongation and separation of the back muscles. This exercise emphasises the importance of body alignment and the role of deep engagement and rotation in achieving the elegance and openness required in écarté. Before progressing to this exercise, ensure students are comfortable with all other développés à la seconde exercises.

Preparation:

Begin with students kneeling close to the wall, with the fit ball positioned near their hip. This setup encourages correct posture.



Preparation step 1



Preparation step 2



Placement level 1



Placement level 2



Short height placement



Placement level 2



Passé



Internal rotation



External rotation



Développé écarté



Passé



Turn head



Développé écarté



Senior exercise variation 1



Senior exercise variation 2

EXERCISE #25

Ecarté Enhancement

ADVANCED | ADAGE

EQUIPMENT USED



Exercise Ball

Steps:

1. Have a partner or teacher stand behind the fit ball to provide additional support by holding the student's hip and shoulder. The student rolls out to place their hand on the floor, ensuring the supporting leg is fully rotated. The working foot should be in cou-de-pied or coupé derrière. Instruct students to focus on deep breathing throughout the exercise.
2. Students should draw the working leg into retiré while coordinating port de bras and maintaining a downward profile gaze for balance.
3. The working leg then goes through internal and external rotation before extending into développé écarté with the eye line focussed downwards with the neck elongated. Exhale deeply on full extension to keep the ribs from flaring.
4. Conclude with an enveloppé into cou-de-pied or coupé devant while coordinating to return into bras bas.
5. Repeat with développé écarté devant with the eyes focused upwards.

Focus:

Ensure students maintain pelvic, shoulder, and rib alignment throughout the exercise. Highlight the importance of personal best rotation in the supporting leg for stability and alignment.

Notes:

EXERCISE #26

Arabesque Combination

SENIOR | ADAGE

EQUIPMENT USED



Exercise Ball

This exercise is designed to enhance the alignment of the body and leg, creating an optimal arabesque line. This exercise uses a fit ball to safely develop this crucial ballet posture.

Preparation:

Instruct students to roll their mat for foot cushioning, starting behind the fit ball, transitioning from a demi pli   and rolling onto the ball.



Standing



Pli   hands on ball



Place hands on floor



Extend to arabesque



Front view



Back to 5th



Extend to arabesque



Attitude



Extend to arabesque



Close 5th



Float legs off floor



Change legs



Back to 5th



Progression 1



Progression 2

EXERCISE #26

Arabesque Combination

SENIOR | ADAGE

EQUIPMENT USED



Exercise Ball

Steps:

1. Guide students to cross their feet on the mat, in 5th position if rotation allows, or both feet pointed if rotation is limited.
2. Have students focus on lifting abdominals away from the ball and activate the glutes to prevent lower back crunching.
3. The leg extends into arabesque with the supporting leg wrapping towards the fit ball. Lower the working leg back into 5th position.
4. Repeat this movement twice more.
5. After the third extension, ask the students to move into an attitude alignment, then return to arabesque and 5th position.
6. Have students adjust weight forward using their triceps and lift the legs for the feet to change legs and repeat.
7. If the students are in control of the first section, encourage a lift of the arm (the same as the leg).
8. The students conclude with relaxation over the fit ball.

Focus:

Stress the importance of maintaining abdominal and glute activation and avoiding rib flare.

Notes:

EXERCISE #27

Attitude Renversé Penchée

ADVANCED | ADAGE

EQUIPMENT USED



Exercise Ball



Wall

This exercise is crafted to improve body alignment, helping you to execute ballet movements with grace and precision. This exercise focuses on improving the dancer's balance and control through a sequence of attitude derrière, arabesque, and renversé movements, culminating in a penchée that challenges and enhances stability, flexibility, and alignment.

Preparation:

Have students start against a wall to provide support. Instruct them to plié, then roll onto the fit ball, placing the supporting foot at the base of the wall and the working foot in cou-de-pied or coupé derrière. Ensure their hands are on the floor, with elbows relaxed for additional stability.



Start in coupé



Extend to attitude



Stretch to arabesque



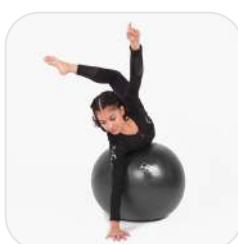
Attitude



Lower head



Bring right arm in



Left arm to 5th



Side angle



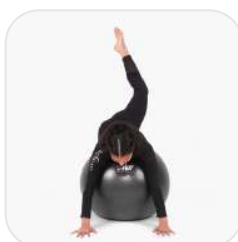
Arm returns to floor



Penchée



Stretch



Attitude



Back to coupé

EXERCISE #27

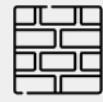
Attitude Renversé Penchée

ADVANCED | ADAGE

EQUIPMENT USED



Exercise Ball



Wall

Steps:

1. Guide the students to lift the working leg into attitude derrière, then extend it into an arabesque alignment before bending the knee back into attitude.
2. Instruct students to adjust the opposite hand to the working leg in front of the body, focusing their eye line forward while moving the same arm as the working leg sideways, incorporating a twisting action of the upper torso for the renversé. They return the hand to the floor.
3. Cue students to adjust their hands closer to the fit ball and push back into a penchée.
4. Have students unfold their leg into cou-de-pied or coupé derrière, push off the wall to execute a beating action, and settle back onto the base of the wall, changing legs to repeat on the alternate side.

Focus:

Highlight the importance of maintaining the eye focus forward during the renversé. Encourage students to engage their core for balance and to ensure smooth transitions between positions.

Notes:

EXERCISE #28

Frog Legs

SUB-JUNIOR | FEET & ALLEGRO

EQUIPMENT USED



Fusion Ball

This exercise is designed to improve leg strength, flexibility, and control in ballet dancers. It focuses on promoting external rotation in the legs, while also reinforcing correct foot alignment to avoid sickling. It helps students develop the muscle memory and strength required for precise footwork and elegant leg movements throughout the rest of their class.

Preparation:

Have your students start by lying flat on the mat with a fusion ball placed between their calf muscles. Ensure their feet are in dorsiflexion, in a rotated demi plié position. Their sacrum should remain in contact with the mat, with their hands placed on their stomach. The fusion ball is adjusted lower for students with hyperextension.



Preparation



Placement



Placement
(front view)



Hyperextended
knee placement



Hyperextended
knee placement



Plié



Stretch legs & feet



Plié & flex



Throw and catch



Legs to 2nd

EXERCISE #28

Frog Legs

SUB-JUNIOR | FEET & ALLEGRO

EQUIPMENT USED



Fusion Ball

Steps:

1. Guide the students to extend their legs vertically upwards from the demi plié position, and then return them slowly to demi plié. Repeat this four times.
2. Instruct them to maintain the position of the fusion ball to encourage external rotation in the legs.
3. Keep an eye on students' foot alignment to make sure they aren't twisting or sickling.
4. Continue with seven quick frog legs and extensions, synchronising with the dynamics in the music. 4 slow and 7 quick dynamic extensions.
5. Conclude by having students remove the fusion ball, then throw it up in the air and catch it as they stretch their legs out.

Focus:

Emphasise the importance of maintaining a stable pelvis and aligned spine throughout the exercise to maximise deep muscle engagement and prevent injury.

Notes:

EXERCISE #29

Senior Frog Legs

SENIOR | FEET & ALLEGRO

EQUIPMENT USED



Fusion Ball

This exercise is designed to activate the adductor and intrinsic foot muscle groups while simultaneously engaging the core. This combination is crucial for improving allegro movements in the classroom by enhancing muscle coordination, strength, and flexibility, necessary for dynamic jumps and elevations.

Preparation:

Position students on the mat with a fusion ball between their calf muscles in a demi pli . For students with hyperextended knees, adjust the ball toward the upper calf to prevent the locking back of the knees during extensions.



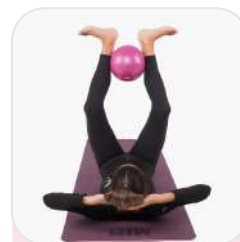
Preparation step 1



Preparation step 2



Placement



Placement (front view)



Hyperextended knee placement



Curl forward



Stretch legs & feet



Pli  & flex



Externally rotated tabletop



Extend & 45 degree



Pli 

EXERCISE #29

Senior Frog Legs

SENIOR | FEET & ALLEGRO

EQUIPMENT USED



Fusion Ball

Steps:

1. Start with the students raising their legs and upper body, ensuring the neck is supported.
2. Instruct students to extend their legs in a rotated vertical line while exhaling, then cue students to return the legs to a demi pli , ensuring knees are aligned with the feet.
3. Have students follow the steady tempo of the music for a set of extensions, then execute four quicker extensions returning into demi pli s. This activates rotation and abdominal muscles.
4. Guide students to repeat the combination with the legs at a 45-degree angle, adjusting according to each student's abdominal strength.

Focus:

Emphasise correct alignment of knees with feet during demi pli s and the importance of maintaining core engagement throughout the exercise.

Notes:

EXERCISE #30

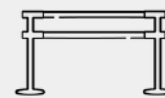
Temps Levé

SUB-JUNIOR | FEET & ALLEGRO

EQUIPMENT USED



Fusion Ball

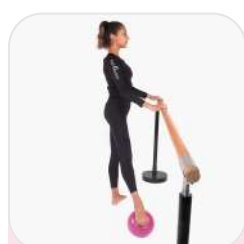


Ballet Barre

This exercise introduces the temps levé, a fundamental ballet movement that's often a challenging concept for young students. It's designed to help young dancers understand and feel the mechanics of the temps levé, while also building the necessary strength and technique to execute it correctly. It focuses on the coordination of a vertical jump with proper foot extension and alignment.

Preparation:

Have the students face the barre with their hips square and their hands lightly placed on the barre. Position the working leg in à la seconde on a fusion ball.



Placement
(side view)



Placement



Fondu



Rise



Fondu



Jump



Fondu

EXERCISE #30

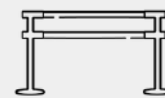
Temps Levé

SUB-JUNIOR | FEET & ALLEGRO

EQUIPMENT USED



Fusion Ball



Ballet Barre

Steps:

1. Instruct students to perform a fondu (plié).
2. Guide them to stretch the supporting leg and then fondu again to push into the temps levé, focusing on a vertical jump.
3. Ensure they hold the landing, checking that their knee is over their toes on each landing. If their weight placement is correct the toes will roll towards the centre of the fusion ball as they jump.
4. This movement should be executed four times in total and then repeated on the alternate leg.

Focus:

Emphasise the importance of knee alignment over the toes during landing and maintaining a squared hip position throughout.

Notes:

EXERCISE #31

Intrinsic Feet Activation

JUNIOR | FEET & ALLEGRO

EQUIPMENT USED



Exercise Ball



Medium Strength Resistance Band

This exercise focuses on enhancing ankle stability and strengthening intrinsic foot muscles. Pivotal for overall body stabilisation, it will discourage students from 'clawing' their toes, helping them stay aligned and balanced in all their ballet movements.



Middle of band



Band lying flat



Stretch band



Wrap band outside



Pull band over toes



Hold in opposite hands



Calfs on ball



Long bridge



Stretch with resistance



Flex foot



Roll down



Extend devant



Point foot & lower



Flex foot



Lower to ball



Curl forward in devant



Lower to ball

EXERCISE #31

Intrinsic Feet Activation

JUNIOR | FEET & ALLEGRO

EQUIPMENT USED



Exercise Ball



Medium Strength Resistance Band

Steps:

1. Guide the students into a bridge position, maintaining level femurs and hips. Encourage them to tuck their elbows into the mat for extra stability.
2. Instruct the students to roll through the foot while gentle pull the bands towards their head and return the foot to a fully stretched foot while releasing the band tension. Repeat this action 3 more times.
3. Instruct students to roll through their lumbar spine back to the mat, then lift the upper body with hands wide on the band with both foot flexed.
4. Focus on trapezius engagement and sternum opening. Cue the students to relax their ribcage while deepening their abdominal connection and engaging their gluteus muscle. The working leg and upper body lift together with both feet flexed. Return the working leg to the ball with both feet stretching. The sacrum remains flat on the mat.
5. Repeat four times.

Focus:

Stress the importance of keeping the phalanges extended and avoiding toe 'clawing'. Maintain alignment with a focus on hamstring elongation and strong toe articulation.

Notes:

EXERCISE #32

EQUIPMENT USED



Exercise Ball

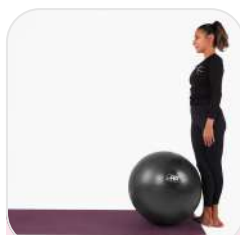
Batterie Preparation

JUNIOR | FEET & ALLEGRO

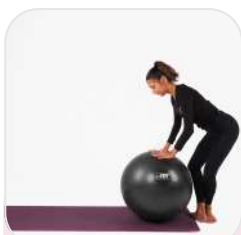
This exercise is designed to introduce the concept of batterie to younger students in a non-weight-bearing format. It is vital for preparing students for more complex batterie movements in future classes. By using the fit ball, students can focus on the fundamental aspects of batterie, like adductor activation and hip alignment.

Preparation:

Students start in fifth position behind a fit ball. They perform a small demi-plié and roll onto the centre line of the ball. Place the ball with the lines facing upwards so the students can follow the centre line. The body should be elongated from the crown of the head to the feet, with the hip bones on the fit ball and abdominal muscles engaged.



Preparation step 1



Preparation step 2



Placement



Flexed 5th beat



Through 1st



Switch legs & beat



Through 1st



Back to 5th



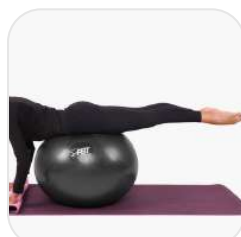
Point feet



Through 1st



Switch legs



Through 1st



Back to 5th

EXERCISE #32

Batterie Preparation

JUNIOR | FEET & ALLEGRO

EQUIPMENT USED



Exercise Ball

Steps:

1. Start with both feet relaxed, focusing on activating the adductors.
2. Perform 8 changements battus (royales).
3. Execute 3 entrechats followed by one changement battu. Repeat this pattern.
4. Repeat the entire sequence with fully stretched feet.

Focus:

Emphasise the importance of maintaining equal rotation and keeping the hips square. The fit ball provides immediate feedback; any twisting of the hips will result in the ball moving.

Notes:

EXERCISE #33

Assemblé Training

JUNIOR | FEET & ALLEGRO

EQUIPMENT USED



Exercise Ball

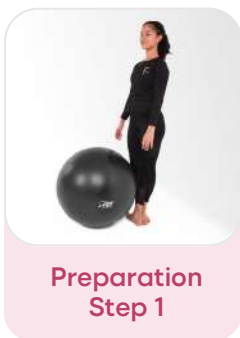


Wall

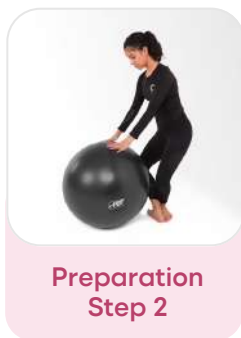
This exercise develops the strength and muscle control necessary for performing assemblés at a jump's peak. It aims to develop muscle memory in a non-weight-bearing manner, helping students move to floor exercises with a better understanding of the movement.

Preparation:

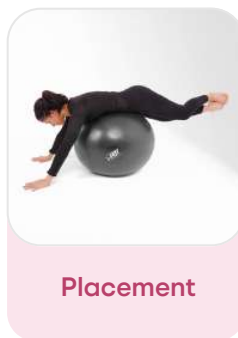
Ensure students are lying on top of the fit ball in demi plié, with feet flat against the wall in 3rd or 5th position. Check that knees are aligned over toes. Hands should rest on the floor, slightly forward of the body, with soft elbows.



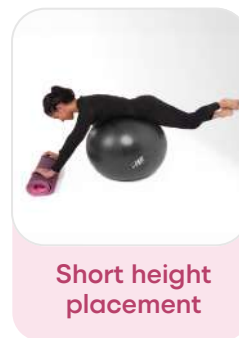
Preparation Step 1



Preparation Step 2



Placement



Short height placement



Plié in 5th position



Swish back foot



Join assemblé



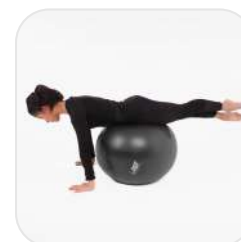
Plié 5th



Sous - sus & push back



Swish back foot



Join assemblé



Plié 5th

EXERCISE #33

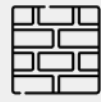
Assemblé Training

JUNIOR | FEET & ALLEGRO

EQUIPMENT USED



Exercise Ball



Wall

Steps:

1. Guide students to perform an assemblé dessus, sliding their back foot along the wall and bringing it back to join their legs at the peak before landing through the metatarsals. Follow with a soubresaut (sous-sous).
2. Instruct them to repeat, leading with the left leg.
3. Once comfortable, introduce the assemblé dessous and a soubresaut (sous-sous).
4. Repeat on the alternate side.
5. Repeat in reverse.
6. Conclude with a changement and soubresaut (sous-sous) 4 times.
7. The entire combination can be adjusted when they are older to include with beating actions.

Focus:

Monitor that the spine remains elongated throughout, and the fit ball moves smoothly forwards and backwards.

Notes:

EXERCISE #34

Failli & Carbirole Enhancement

ADVANCED | FEET & ALLEGRO

EQUIPMENT USED



Exercise Ball



Wall

This exercise targets the development of power and muscle activation essential for executing failli and cabriole movements with precision and strength. This exercise aims to improve dancers' ability to maintain proper alignment while propelling and landing, ensuring fluidity and grace in their jumps.

Preparation:

Position dancers near the wall with their hips centered on the fit ball, feet in fifth position, and a demi pli . Ensure their hands are placed forward of the shoulders to facilitate balance and control.



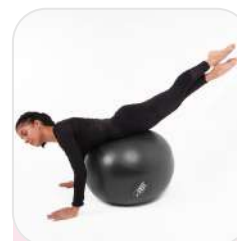
Placement



Failli



Pli 



Cabriole



Pli 



Sous - sus



Pli 



Entrechat six



Repeat
alternate side

EXERCISE #34

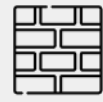
Failli & Carbiole Enhancement

ADVANCED | FEET & ALLEGRO

EQUIPMENT USED



Exercise Ball



Wall

Steps:

1. Encourage students to push forward from the wall, simulating the failli movement, focusing on maintaining the fifth position in the air and landing on the supporting foot with the working leg extended in arabesque.
2. Instruct them to perform a cabriole by beating the underneath leg while the working leg remains in arabesque, landing gracefully on the supporting foot.
3. Guide them through a sous-sus, landing back in fifth position, followed by an entrechat six, reinforcing the concept of using the wall as the floor for support and stability.
4. Repeat on the alternate side.

Focus:

Stress the importance of keeping the legs rotated and maintaining a strong core to support the movement, ensuring smooth transitions between steps.

Notes:

EXERCISE #35

Allegro with Jetés

ADVANCED | FEET & ALLEGRO

EQUIPMENT USED



Exercise Ball

This exercise augments the dynamism and power essential for allegro work in ballet. It specifically targets the development of strength and precision in jeté movements, focusing on the stability of the pelvis and the coordination between limbs.

Preparation:

Begin with students positioning their feet on a fit ball. For those with hyper-extended legs, feet should start closer to the body's edge of the fit ball. Others will position their feet midway between the ball's centre and edge nearest to the body. Ensure scapular engagement and arms resting by their sides, palms facing upwards.



Plié



Long bridge



Plié



Long bridge



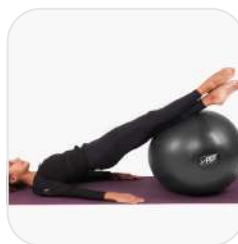
Plié



Adjust the left leg



Stretch both legs



5th position



Passé



Jeté devant



5th position

EXERCISE #35

Allegro with Jetés

ADVANCED | FEET & ALLEGRO

EQUIPMENT USED



Exercise Ball

Steps:

1. Have students begin with an exhalation, bridge on inhalation, and exhale again to stabilise their ribcage.
2. Lead into 4 demi pliés followed by sautés, maintaining stable pelvis alignment and square hips throughout.
3. For the 5th demi plié, have students draw in slowly, then extend one leg to devant, ensuring the opposite arm moves into third position without twisting the hips.
4. Emphasise the simultaneous activation of the arm and leg for jeté élané.
5. Cue students to aim for balance in the final extension, achievable through correct pelvic alignment.
6. Instruct students to gently return the working leg and arm to the starting position, un-bridge, and prepare to switch sides.

Focus:

Emphasise maintaining square hips and an open scapular for alignment and balance. The coordination between the extending leg and opposite arm in the jeté élané is important for proper execution.

Notes:

EXERCISE #36

Foot Therapy

ADVANCED | FEET & ALLEGRO

EQUIPMENT USED



Massage Ball /
Lacrosse Ball

At the end of the course, as a small bonus, Progressing Ballet Technique (PBT) introduces the use of the PBT lacrosse ball (a small, hard ball) for releasing the fascia underneath the foot. You will perform this exercise on one foot only to observe the difference. This simple but effective exercise, called Foot Therapy, is not part of the standard PBT class.

Focus:

Arrange your students in a circle and teach them Foot Therapy, encouraging them to practice it before class as part of their personal warm-up, they will benefit from improved foot activation and an increased range of demi pointe during the subsequent class.

Notes:



CONGRATULATIONS!

WHAT'S NEXT?

Congratulations on completing PBT Teacher Certification Workshop Level 1!

Today, you've explored the essential elements of the Progressing Ballet Technique, and the fundamental principles that make this training method effective. With comprehensive training and detailed notes, you are now equipped to integrate PBT into your teaching curriculum. **As you reflect on today's workshop, keep in mind the key outcomes of your learning:**

You've learned techniques to activate muscle memory, refine movements, and ensure safe landings. Additionally, you've gained proficiency in dissecting exercises and understanding exercise age appropriateness and muscle groups, equipping you for effective instruction.

Your dedication to mastering these foundational concepts sets the stage for your continued growth as a PBT-certified teacher. This training equips you to enhance your students' ballet experience, helping them develop with precision and care.

If you haven't already done so, we encourage you to visit your account and create a PBT Teacher's profile. This will help you connect with students in your area as a certified PBT teacher. Additionally, we offer wholesale options for equipment; feel free to reach out to us at customerservice@pbt.dance for more information.

What's next? Consider advancing your expertise by joining us for Level 2, where we delve deeper into the nuances of ballet training. Level 2 will enhance your ability to craft engaging and effective PBT classes, adeptness in fault correction and adjustments for different body types, and a thorough understanding of muscle groups for each movement.

Thank you for choosing to embark on your PBT journey with the Level 1 course, we can't wait to see how you apply your learnings!

*take a look at our
upcoming workshops*

