

LEARNING RESOURCE BALLET



GRADE 8 QUARTER 1

LEARNING RESOURCE for BALLET QUARTER 1

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FOREWORD

Welcome to this Learning Resource for Dance Education.

This Learning Resource was developed by experts from the National Commission for Culture and the Arts as a reference to aid you in developing rich, meaningful, and empowering learning in the creative fields. Every effort has been exerted to produce a Self-Learning Learning Resource that incorporates the most fundamental elements and principles of each discipline, while providing a spiraled, scaffolded, and multi-sensory approach to allow you to explore your innate creativity while building discipline and rigor in your chosen discipline.

Each lecture, activity, or reflection here is designed to be meaningful. Each one designed to build from the previous one, and each one with the objective of building up for the next skill or competence. We hope that you will find these activities challenging but empowering, and that your potential as a Filipino artist and Creative is further enhanced and inspired.

These Learning Resources take into consideration the various limitations and challenges brought about by the current situation, and provides you with the flexibility to manage content and pace to your individual needs while maintaining standards for creativity, embodying 21st Century skills, and aspiring towards artistic excellence. Beyond compilations of dry information, these Learning Resources seek to develop Higher Order Thinking Skills of Analysis, Evaluation, and Creation.

If you are planning to use this Resource as a facilitator or teacher, you are expected to guide and orient your learners in the proper and efficient use of this Learning Resource. Most, if not all activities, will entail exploration, investigation, and experimentation, as such it is imperative that you, as the facilitator, establish the guidelines which will allow your students to be creative but within responsible, safe, and academically-sound limits. Your guidance and mentorship is expected and encouraged throughout the learning process.

We look forward to your journey as an artist, MABUHAY!

I. WHAT TO KNOW

- History and development of classical ballet
- Identify distinguishing characteristics of classical ballet
- Know the different dance elements of classical ballet
- Be familiar with the basic steps/foundation steps of classical ballet

II. WHAT TO PROCESS

- For the students to have a deeper understanding of the importance of ballet as the foundation for the different genres/forms of dance

III. WHAT TO REFLECT AND UNDERSTAND

- To be able to know the history and development of ballet
- To be able to understand the basic posture/alignment in ballet
- To be able to understand the importance the progression of steps and the importance of a strong foundation

IV. WHAT TO TRANSFER

- To be able to appreciate and develop a love for the art of dance with the proper form and execution.

WEEK 1 & 2

OVERVIEW : This week (Days 1-7), you will learn about the history and development of Classical Ballet

OBJECTIVES:

At the end of this week, the learners should be able to:

1. Know the origins of ballet
2. How it became popular in the different regions of Europe
3. Identify the important persons in the development of classical ballet

Day 1

What is BALLET?

Ballet is a formalized form of dance with its origins in the ITALIAN RENAISSANCE courts of the 15th and 16th centuries. Ballet spread from Italy to France with the help of CATHERINE DE'MEDICI.

The etymology of the word “ballet” reflects its history. The word *ballet* comes from the FRENCH and was borrowed into English around the 17th century. The French word in turn has its origins in Italian *BALLETO*, a diminutive of “ballo” (dance). Ballet ultimately traces back to Italian “ballare”, meaning to dance.

Where did ballet ORIGINATE?

Ballet originated in the Renaissance court as an outgrowth of court pageantry in Italy, where aristocratic weddings were lavish celebrations. Court musicians and dancers collaborated to provide elaborate entertainment for them. Tutus, ballet slippers and pointe work were not yet used. The choreography was adapted from court dance steps. Performers were dressed in fashions of the times. For women, that meant formal gowns that covered their legs to the ankle. Early ballet was participatory with the audience joining dance towards the end.

When Catherine de'Medici, an Italian aristocrat with an interest in the arts, married the French crown heir Henry II, she brought her enthusiasm for dance to France and provided financial support. Ballet was further shaped by the French *ballet de cour*, which consisted of social dances performed by the nobility in tandem with music, speech, verse, song, pageant, décor and costume. The first *ballet de cour* was the *Ballet de Polonais*. This Ballet was performed in 1573 on the occasion of the visit of the Polish Ambassador.

In 1573, FABRITO CAROSO published his technical manual – *Ballarino* – on court dancing, both performance and social, that helped establish Italy as a centre of technical ballet development.

QUIZ TIME:

1. Where did ballet originate from?
2. Who made it famous? (the Queen who brought it to France)
3. What is the Italian word that means “to dance”?
4. Ballet was originally performed for what occasions?

Day 2

How did ballet develop in France?

KING LOUIS XIV, who was passionate in dance, developed ballet as a performance-focused art form. The King's personal dance teacher and favorite partner in *ballet de cour*, PIERRE BEAUCHAMP, was the man who CODIFIED THE 5 POSITIONS OF THE FEET AND ARMS. In 1661, King Louis XIV was determined to reverse the decline in dance standards that resulted in establishing the *ACADEMIE ROYALE DE DANSE*.

JEAN-BAPTISTE LULLY, an Italian violinist, dancer, choreographer and composer, who joined the King's court in 1652, played a significant role in establishing the general direction ballet would follow for the next century.

In 1669, King Louis XIV founded the *ACADEMIE D'OPERA* with Pierre Perrin as director. When Academie d'Opera became bankrupt, the King reestablished the Opera as the *ACADEMIE ROYALE DE MUSIQUE* and made Lully the director.

With almost all of Lully's important creations brought together music and drama with Italian and French dance elements, his work created a legacy which would define the future of ballet.

QUIZ TIME:

1. Who was the King in France when ballet was developed as a performance-focused art form?
2. Who was the person who formalized the 5 positions of the arms and feet?
3. What was established to reverse the decline of dance standards in France?
4. Whose work and music gave direction to ballet?

Day 3

How did ballet become popular throughout Europe?

France's court was in some ways the leading source of fashionable culture for many other royal courts in Europe. Styles of entertainment were imitated, including the royal ballets. Courts in Spain, Portugal, Poland, Germany and elsewhere all became audiences and participants in ballets. Professional ballet troupes began to organize and tour Europe, performing for aristocratic audiences.

In addition to France, Italy became an important influence on the art form, predominantly Venice particularly during the Venice Carnival, when dancers and visitors from across the continent would travel to the city for lively cultural exchange. The city's Teatro San Benedetto became a famous landmark largely due to the ballets performed there. Italian ballet techniques remained the dominant influence in much of southern and eastern Europe until Russian techniques supplanted them in the early 20th century.

How did ballet develop as an art form?

The 18th century was a period of advance in the technical standards of ballet and the period when ballet became a serious dramatic art form on par with the opera.

JEAN-GEORGES NOVERRE developed *Lettres sur la danse et les ballets* (1760), which focused on developing ballet d'action, in which the movements of the dancers are designed to express character and assist in the narrative. He believed that ballet plots should all be logical and well constructed, choreographers, composers and designers should collaborate from the early stages of planning a work. Masks should be removed in favor of facial expression, costumes are needed to be pared down to show the dancers figure and choreographers should have a broad education, including painting, in order to learn to bring life to images.

QUIZ TIME:

1. What country was the leading source of fashionable culture for royal courts in Europe?
2. What city in Italy has an important influence on the art form and what is the name of the event where people flock to this city?
3. What was the theatre that became a landmark because of the ballets performed?
4. What is the main contribution of Jean-Georges Noverre?

Day 4

The rise of the Ballerina and pointe shoes.

In the 19th century, the ballerina became the most popular dance performer in Europe. During the early years of ballet, most of the performers were men. It was only during this century that the spotlight was gradually transferred to female dancers. In many performances, the ballet heroes were played by a woman, even male roles.

The 19th century was a period of great social change, which was reflected in ballet by a shift away from the aristocratic sensibilities that had dominated earlier periods through romantic ballet. Romantic ballets appeared light and airy and free.

Genevieve Gosselin, Maria Taglioni and Fanny Elssler of the Paris Opera Ballet experimented with new techniques such as pointework that gave the ballerina prominence as the ideal stage figure. Professional librettists began crafting the stories in ballets. The THE BALLET BOXED TOE SHOE WAS INVENTED to support pointe work.

Romantic ballet choreographies portrayed women as fragile unearthly beings, ethereal creatures who could be lifted effortlessly and almost seemed to float in the air. Ballerinas began to wear costumes with pastel, flowing skirts that bared the shins. Maria Taglioni is the first ballerina to wear a romantic tutu. The romantic tutu is commonly known as the long tutu. An example of one romantic ballet is *La Sylphide*, one of the oldest romantic ballets still danced today.

QUIZ TIME:

1. Why was the pointe shoe invented?
2. What are the characteristics of a Romantic Ballet choreography?
3. How does a long tutu or romantic tutu look like?

Day 5

The rise of Ballet in Denmark and Russia in the 19th century

Russia has a recognized tradition of ballet, and Russian ballet has had great importance in its country throughout history. After 1850, ballet began to wane in Paris, but it flourished in Denmark and Russia thanks to masters such as August Bournonville, Jules Perrot, Arthur Saint-Leon, Enrico Cecchetti and Marius Petipa.

August Bournonville

August Bournonville was a Danish ballet master and choreographer. He initiated a unique style in ballet known as the BOURNONVILLE METHOD/SCHOOL which was highly influenced by his ballet training from France. The guiding principle of the Bournonville method is that the dancer should perform with a natural grace, dramatic impact and harmony between body and music.

Famous choreographies : La Sylphide, Napoli, Le Conservatoire, The Kermesse in Bruges and A Folk Tale

Jules Perrot

Jules Perrot was a dancer in France for the Paris Opera Ballet and later became the Ballet Master of the Imperial Ballet in St. Petersburg, Russia.

Famous choreographies : Pas de Quatre, La Esmeralda, Ondine and Giselle (with Jean Coralli)

Arthur Saint-Leon

Just like Jules Perrot, he used to be a ballet dancer for the Paris Opera Ballet. He was then invited to succeed Perrot as the Ballet Master of the Imperial Ballet in St. Petersburg, Russia

Famous choreography : Coppelia

Enrico Cecchetti

Enrico Cecchetti was an Italian ballet dancer, mime and founder of the Cecchetti method. Under the Cecchetti method, dancers follow strict routines and daily exercises to develop all-around skills to support learning and performance of every kind of dance.

After an illustrious career as a dancer in Europe, he went to dance for the Imperial Ballet in St. Petersburg, Russia, where he further honed his skills. After an esteemed career in Russia, he turned to teaching. His notable students are Anna Pavlova, Leonide Massine and Vaslav Nijinsky.

Marius Petipa

Marius Petipa is one of the most influential and successful ballet master and choreographer. Like the others, he was also a French ballet dancer who became the ballet master for the Imperial Ballet of St. Petersburg, Russia. He succeeded Arthur Saint-Leon.

Famous choreographies : The Pharoah's Daughter, Don Quixote, La Bayadere, Le Talisman, The Sleeping Beauty, The Nutcracker, Raymonda, Les Saisons, Harlequinade

Famous revivals : Le Corsaire, La Esmeralda, Coppelia, La Fille Mal Gardee, Swan Lake

The Classical Tutu

The classical tutu was born to be able to showcase the complicated footwork. It consisted of a short, stiff skirt supported by layers of tulle. In the 1940's, wire hoops were inserted in between the tulle to enable the skirt to stand out from the hips.

* The Imperial Ballet in St. Petersburg is now known as the Mariinsky Theatre

QUIZ TIME:

Essay. Write something about each of the 5 influential personalities that have greatly influenced the world of ballet in Denmark and Russia.

Day 6

How did ballet further flourish in Russia in the 20th century?

After the revolution, a new generation of dancers and choreographers appeared. One of which is AGRIPPINA VAGANOVA who had been taught by Cecchetti and Petipa. She was a seasoned artist at the Imperial Ballet but she retired early to follow her passion in teaching dance. Vaganova became a renowned ballet teacher and is most noted for authoring *The Principles of Classical Dance*, which outlines the training system she created and which heads the list of the numerous works produced by teachers of the school.

The Imperial Ballet School was renamed in her honour in 1957, 6 yrs after her death. It is now known as the VAGANOVA BALLET ACADEMY where she promoted and demanded technical perfection and precision of dance.

Ballet Russes and its influence

SERGEI DIAGHILEV brought ballet back to Paris when he opened his company, BALLET RUSSES. It was made up of dancers from the Russian exile community in Paris after the Revolution. Ballet Russes was the most influential ballet company during their time. They toured North and South America and different Regions of Europe. World renowned Russian ballet dancer, Anna Pavlova, was a principal dancer for Ballet Russes.

Soon ballet companies formed around the world such as London's Royal Ballet, the San Francisco Ballet, American Ballet Theatre, Royal Winnipeg Ballet, Australian Ballet, New York City Ballet and National Ballet of Canada to name a few.

QUIZ TIME:

1. What is the name of the company that Sergei Diaghilev opened?
2. Who were the renowned teachers of Agrippina Vaganova?
3. What was the book of Vaganova called?
4. What is the book about?
5. What was the original name of the Vaganova Ballet Academy before it was renamed?

Day 7

REFLECTION TIME :

In 10 sentences or less, write about the history and development of classical ballet. What were your realizations?

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WEEK 2

OVERVIEW : This week (Days 8-10) you will learn about the main characteristics of classical ballet

OBJECTIVE: To be able to identify the characteristics of classical ballet

Day 8

ACTIVITY TIME!

Before we proceed about the characteristics of ballet, let's have an activity to assess what your notion is about ballet dancers/ballet productions are.

1. What your list down the things that makes you classify a dance choreography or a dancer as a ballet dancer?
2. How long do you think does a ballet dancer train in days/months/years to achieve a beautiful form?
3. Is everyone born to do ballet? Why or why not?
4. Why do you think is ballet included in your SPA curriculum?

Day 9

CHARACTERISTICS OF BALLE

Ballet technique is the foundational principles of body movement and form used in ballet. It is an important aspect of ballet performance because ballet (especially classical ballet) puts great emphasis on the METHOD and EXECUTION of movement. The techniques found in classical ballet are a framework for many other styles of dance, including jazz and contemporary ballet.

Classical ballet emphasizes fluid, graceful movements and long lines, along with strict adherence to correct form – alignment/posture, technique, carriage of arms (port de bras) and turn-out of the legs. Other important aspects include foot pointing, lines and angles (epaulment).

Classical ballet is based on traditional ballet technique and vocabulary. Different styles have emerged in different countries, such as French ballet (Academie Royale de Danse) , Italian ballet (Cecchetti Method) , English ballet (Royal Academy of Dance), and Russian ballet (Vaganova Method).

Although there are different schools of thought for classical ballet, there are only minor differences in the execution. Ballet terminology or the names of the steps are the same or very similar. Ballet is a universal language, no matter where you are in the world, you will understand each other because everyone adapted the French words. What is very important is that you understand and know the foundations of ballet to be able to execute the steps properly.

Day 10

Let's break it down.

Classical ballet emphasizes fluid, graceful movements and long lines, along with strict adherence to correct form – alignment/posture, technique, carriage of arms (port de bras) and turn-out of the legs. Other important aspects include foot pointing, lines and angles (epaulment).

FLUID – smooth movements

GRACEFUL – elegant movement, poise, aesthetically pleasing – no appearance of difficulty

CORRECT FORM – Ballet is a very structured form of dance. All movements in ballet will require you to be in the correct form from head to toe to be able to execute it properly. This is why it is important that you have a good teacher that will teach you the proper alignment, technique, carriage of the arms and turn out of the legs . We will expound on this further, later.

POINTING – a pointed foot extends the line of the body creating the illusion of a longer leg.

Not only does a beautifully pointed foot contribute to the aesthetics of your dancing, it will also support your technique. When your feet are fully engaged, it further engages the muscles in your legs, providing greater stability and control. This is especially important when performing maneuvers (such as leg hangs) that require all the muscles of the lower body to be fully engaged. A pointed foot can be the difference between success and failure.

LINES – A “line” in classical ballet pertains to the whole body from the toes to the top of the head. It describes the outline of the dancer while executing and performing steps or poses. A perfect line is when every part of the body is in place.

ANGLE – In classical ballet, this is called *epaulment (epolmah)*. It refers to the position of the body, shoulders, head and neck. A dancer's epaulment gives a different dimension. It adds more character and artistry.

QUIZ TIME :

1. Engages the muscles in your legs providing better stability and control

2. What is the ballet term for angles. It refers to the position of the body

3. Smooth movements

4. Outline of the dancer while performing or executing steps

5. No appearance of difficulty

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WEEK 3

OVERVIEW: This week (Days 11-15) you will learn about the dance elements of classical ballet

OBJECTIVES:

1. To be able to understand the proper alignment in ballet
2. To be able to distinguish correct and incorrect form
3. To understand the importance of good technique
4. To be able to identify the positions of the arms and feet

Day 11

"I do not try to dance better than anyone else. I only try to dance better than myself" – Mikhail Baryshnikov

As discussed last week, classical ballet emphasizes fluid, graceful movements, along with strict adherence to correct form. This week we will go in depth discussing the different elements to be able to achieve this.

One must remember that everyone is all born differently. We are born with different body structures which would affect flexibility, strength and stamina. All of these can be developed with consistent practice, determination and passion.

TECHNIQUE

Technique is important in ballet because it teaches you how to execute steps properly. It is the basis of all fundamentals of dance. From holding your body correctly while performing, to executing skills properly in a routine. The pedagogy in ballet is essential to be able to produce strong technique.

Another reason for the importance of technique is to ensure a dancer's longevity on their career by building strength, increase flexibility, and refine movement quality. There are currently a lot of ballet syllabi available. Below are the major syllabi which have different styles of teaching.

- a. Academie Royale de Danse – French Ballet
- b. Cecchetti Method – Italian Method
- c. Royal Academy of Dance – English Ballet
- d. Vaganova Method – Russian Ballet

Aside from these methods, there are syllabus that are also used now such Imperial Society of Teachers of Dancing (ISTD) from England and Commonwealth Society of Teachers of Dancing (CSTD) from Australia.

It would be great to note that the Philippines has also their own ballet syllabus – *Philippine Ballet Syllabus* authored by Ms. Felecitas L. Radaic

ACTIVITY TIME!

What is your favorite dance quote and why?

Day 12



BALLET HANDS

The hands completes the beauty of your lines. Things to remember to have beautiful ballet hands.

1. Fingers have to be soft but elongated
2. Thumbs should always be inside, like a number 4 but it shouldn't touch the palms of your hands
3. From your forearm, to the tip of your little finger, it should form a straight line, do not break your wrist
4. Point finger should be a little bit higher from the rest of the other fingers

Although your hands have an impression of being soft, it should still have energy. Always have energy up to the tips of your fingers!

CORRECT FORM

Ballet is a very structured form of dance. All movements in ballet will require you to be in the correct form from head to toe to be able to execute it properly. This is why it is important that you have a good teacher that will teach you the proper alignment, technique, carriage of the arms and turn out of the legs .

PROPER ALIGNMENT

1. Your weight should be distributed evenly between your feet. Make sure to keep all your toes on the floor and the arch of your foot lifted. Do not allow the ankles to roll inward or outward.
2. Your knees should be directly on top of your toes. Forcing your turn out will damage your knees.
3. TURN OUT rotation of the leg outward should be from the hips and not the knees.
4. Open the hips and make sure buttocks are in. Imagine you are squeezing a coin in your buttocks.
5. As you are opening your hips, imagine that someone is pulling your head away from you. Lengthen the spine.
6. Rib cage should be in. Do not stick it out.
7. Open shoulders and press it down

From your hips down, you have to think of pressing down to keep grounded. From the waist up it's all about having the feeling of being 2 inches taller and squeezing everything towards your spine. If executed well, the whole body should look like 1 flat panel.

Correct



Wrong

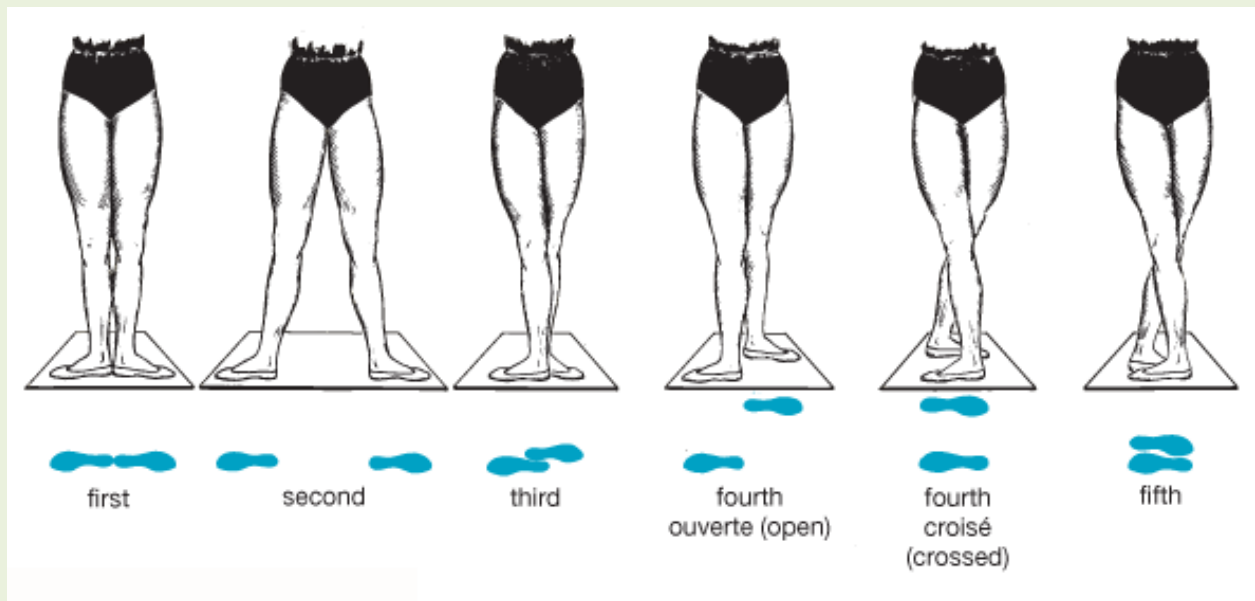


ACTIVITY TIME!

Take a photo of yourself making the right and wrong way of executing the proper alignment.

Day 13

POSITIONS OF THE FEET



<https://austin-dance.org/home/about-us/healthy-dancers>

CARRIAGE OF THE ARMS

“Our arms start from the back because they were once wings” – Martha Graham

Carriage of the arms is referred to as a PORT DE BRAS in ballet. This is how a dancer carries their arms. It is meant to be a graceful and harmonious accent to the movements of the legs. Having great port de bras will help in the execution of the step that will make you look more graceful.

Movement of the arms should always use the back muscles and shoulder blades and never from the wrist or elbows. Remember to maintain proper alignment when doing your port de bras.

*** Please refer to Annex A – Port de bras

ACTIVITY TIME!

Take a photo of yourself executing the positions of the arms and feet.

Day 14

WHAT IS AN IDEAL STUDIO SETUP FOR BALLET?

1. Good sprung wooden floors. What does this mean? It means that your floors should bounce. Unlike sports, they are able to protect their knees and bodies with their footwear. In ballet, a good floor will serve this purpose.
2. Linoleum. If the wood in your sprung floors are slippery and does not give enough “grip”, it would be good to have a linoleum. There are rubberized linoleums specifically made for dancing.
3. Mirrors. It is essential to have mirrors to be able to see yourself and you can be conscious in correcting yourself.
4. Barre. This is needed for the first part of the ballet class and also needed for times when you are learning complicated footwork. An ideal barre height is up to the person’s waist. Ideal barre length would be 2 meters.
5. Good sound system. You need to be able to hear and enjoy the music so that your body will flow with the music.
6. Ventilation.
7. Size. The size of your studio should be able to accommodate big leaps and combinations that will be executed across the floor.

WHAT SHOULD YOU WEAR?

1. Tights. It used to be pink but most if not all wear peach tights today. Tights are worn to absorb sweat from the legs for ease of movement. The tights for classical ballet is worn under the leotards. Black tights are not worn for classical ballet.
2. Leotards. The leotards is the clothing used to cover the torso. It is tight fitting so that the form of the body is seen.
3. Ballet shoes. It is also known as soft shoes. There are many kinds of ballet shoes. From leather to canvas to satin. Most recently, ballet shoes use a stretch fabric. There also full soled shoes and split sole shoes. Ballet shoes should hug the feet so that the beautiful pointe of the dancer can be seen. The ballet shoes should also be the same color as your tights to give a good visual effect of elongation.
4. Hair should be in a bun. This is to keep the dancer neat and to be able to perform the steps without any obstruction. A bun is also required for classical ballet as it improves the lines of the dancer as it elongates the neck.
5. Pointe shoes. This particular shoe is only worn for advanced dancers. There is a certain strength and technique before one can go on pointe.

Day 15

BALLET PERFORMANCE

1. Romantic Tutu or Long tutu



2. Classical tutu or Short tutu



3. Music should be classical.
4. Choreography should be strict ballet movements. What you will learn in class should be the ones used in the choreography. Do not put steps that are too difficult for the dancers as it will not be executed well which means that grace and fluidity will not be achieved.

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WEEK 4

OVERVIEW : This week (Day 16-19) you will learn about movements in ballet as well as parts of the ballet class.

OBJECTIVES :

1. To familiarize the students to basic ballet movements
2. To understand the structure of a ballet class
3. To understand the importance of a ballet class

Day 16

Dear Teachers and Students,

As you all know, ballet is a performing art. Ballet should also be taught face to face or at the very least through a video call. Due to the circumstances, we are limited to these written modules. As a teacher, I will try my very best to explain the basic movements that you need to know for Grade 8. If you have any questions, you may reach out to me through FaceBook (Anna Cruz – Bueno) and I would gladly have a video call with your class to be able to teach the steps better.

More than anything, I want you to enjoy your ballet training. Keep that passion alive and keep on dancing.

Yours in the Arts,

Teacher Anna

7 FUNDAMENTAL MOVEMENTS IN BALLET

PLIE – To bend

This is a very important step in ballet as you get the “power” to execute most of the steps from this position. From your turns and jumps, this is an element that needs to be perfected through time.

TENDU – To stretch

When executing a tendu, it doesn't only involves pointing the feet and stretching the leg. It involves the whole body as your upper body has to be lifted while your legs should feel longer. Tendu exercises are important as it gives you length and strength in your legs.

RELEVE – To rise

This step is executed when you lift your heels up and put all your weight on the balls of the feet. Common term for this would be "tip toes". You are not on your toes but actually on the balls of your feet. Releves are done practice balance.

GLISSE/ GLISSADE – to glide and controlled throwing of the leg

TOURNER – to turn. One must master spotting to be able to turn without getting dizzy.

SAUTE – to jump

Always remember that ALL jumps start and end with a plie.

ELANCER – to dart or to travel quickly through the air

REMEMBER : terminology in ballet is all in French 😊

Day 17

PARTS OF A BALLET CLASS

A standard ballet class is composed of three parts. Barre, Centre and Diagonal. A ballet class cannot be a “drop in” class as there is a lot of progression that happens in a ballet class. All steps that are done in a class is a preparation for steps that will be taught. Professional ballet dancers still do their classes everyday, not just for warm up but to continuously hone and improve their craft. A ballet class is very important in any stage of a dancers career.

The steps and combination in a ballet class varies from beginners to advanced. The parts of the ballet class that will be listed below is the usual class that intermediate/professional dancers do in a class. As beginners, you will have a different set of exercises.

BARRE:

1. Warm up
2. Plies – to bend
3. Slow Tendus : Tendu – to stretch
4. Fast Tendus
5. Glisses and Jetes : Jete – to throw
6. Ronde de Jambe – rounding of the leg
7. Fondu – to melt
8. Frappe- to strike
9. Petite Battement – small beats
10. Rond de Jambe en l’aire – rounding of the leg off the floor
11. Developpe – to develop
12. Grand Battement- big beat
13. Releves – to rise
14. Stretches

CENTER:

1. Adagio – slow and graceful movements
2. Enchainment – linking of steps
3. Grand Battement
4. Pirouettes
5. Waltz
6. Sautes - jumps
7. Petit Allegro - brisk and lively movements, small jumps

DIAGONALE

1. Travelling turns
2. Grand Allegro – big jumps

CENTER

1. Sautes (for cool down)
2. Fouettes en tournant – quick whipping movement turn
3. Reverance – formal way of ending the class to say thank you

Sources:

<https://www.tututix.com/what-is-classical-ballet/#:~:text=Characteristics,dramatic%20visuals%20and%20complex%20choreography.>

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<https://www.russianpointe.com/blog/post/correct-alignment-ballet>

<https://www.thedancecentreperegiansprings.com/post/2015/06/23/port-de-bras>

<https://www.sportsrec.com/510484-seven-basic-ballet-movements.html>

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Day 18

ACTIVITY TIME!

Take a photo of yourself executing these positions:

Feet	Arms
First	Bras Bas
Second	High Third
Third	Fifth
Fourth	First
Fifth	Fourth

Day 19 onwards

Let's Dance!

Even if we are not face to face, please be in your proper dance attire. If you do not have tights, leotards and ballet shoes, you may wear a tight shirt/tank top, cycling shorts or leggings and socks.

Do everything facing the barre to observe proper alignment.

Please refer to ANNEX B – Grade 8 First Quarter for the steps that you have to master for this quarter. Enjoy!

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