

ORLANDO BALLET

Intro to Ballet: The Nutcracker



United Arts Education
ARTS & CULTURE ACCESS FOR SCHOOL KIDS

United Arts
OF CENTRAL FLORIDA

The Martin Andersen-
Gracia Andersen Foundation

The Chesley G. Magruder
Foundation, Inc

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The Nutcracker Educational Guide for OCPS 2nd Grade Teachers
Teacher Resource Guide 2021

Orlando Ballet
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WELCOME

Welcome! At Orlando Ballet our mission is to entertain, educate, and enrich through the highest quality of dance. This year we once again have the opportunity to do all three in partnership with OCPS, by inviting every second grade student to fully engage with our annual production of *The Nutcracker*. We hope that each student and teacher will enjoy preparing for the performance through this interactive curriculum.

As always, the dancers, students and staff at Orlando Ballet have been working hard on the choreography, costumes and staging for this ballet since September. To help your students we are providing supplemental education videos to support the lesson plans. Each week, you will receive a new video with an interview and a chance to see how we prepare for the performance. Narrated by The Mouse King, students can look forward to meeting dancers and characters along with our technical director and our artistic director.

Our hope is that by participating in the behind-the-scenes learning, your students will delight even more in the virtual annual field trip performance by Orlando Ballet. We thank you for being our partners in sharing the joy that the performing arts, and especially dance, can bring to young children.

ORLANDO BALLET SCHOOL

PHILLIP BROOMHEAD | SCHOOL DIRECTOR

Orlando Ballet School is regarded as one of the finest training academies in the world and is the official school of the Orlando Ballet. The school has been named “Outstanding School” at the New York finals of Youth America Grand Prix three times. With two locations in Central Florida, Orlando Ballet School adheres to the American Ballet Theatre® National Training curriculum and our American Ballet Theatre® certified teachers provide disciplined training for dancers of all ages.

There is something for everyone at Orlando Ballet School, with classes for all ages and abilities from classical Ballet training to Performing Arts programs. Orlando Ballet School also has Teen/Adult classes including Ballet, BeMoved®, Latin Cardio and much more.

Learn more at OrlandoBallet.org

WHAT TO EXPECT



- This year’s Orlando Ballet performance will be a virtual field trip and will be treated just like a regular field trip. All second grade students will be attending the performance on a specific date and time.
- Even though this performance will be virtual, preparation is essential for second grade students (and their classroom teachers) to have an enjoyable and meaningful experience on this field trip. Students need to know the story and understand the basics of what ballet looks like and how dancers perform before they watch the program. The activities in this guidebook will be very helpful in ensuring that students have the best experience.
- The performance will be streamed through a CANVAS course. More information will be given when the performance gets a little closer. Be sure to let your administrators and classroom teachers know the details of the performance so that everyone is prepared. The performance will NOT be available for replay due to strict copyright restrictions.
- After the performance, teachers and students are encouraged to respond.
- One teacher from each school must complete the United Arts evaluation form (a link to the form will be e-mailed to all teachers) to ensure that funding for this program continues.
- Students may send letters and drawings to Orlando Ballet at 600 N. Lake Formosa Drove, Orlando, FL 32803 or by emailing info@orlandoballet.org
- Teachers may also want to share student work with school and district administrators, school board members, and United Arts of Central Florida to show appreciation for their support of this live arts experience.

LESSON PLAN OUTLINE

Students will attend the ballet performance in December. Music teachers are encouraged to share information from this packet with second grade classroom teachers and involve them in preparation and follow-up. Classroom teachers may especially be helpful with:

- Reading the story of *The Nutcracker* with their classes. Each class has been provided with *A Child's Introduction to The Nutcracker* by Heather Alexander
- Showing the weekly video clips provided by Orlando Ballet
- Playing portions of the music in the classroom as background music
- Reviewing appropriate audience behavior, the included Theater Etiquette list, will help students focus and behave (and eliminate giggling and reactions, especially regarding the male ballet costuming).
- Using the Nearpod lessons

LEARNING GOAL

Students will be able attend a live ballet performance with a clear understanding of how elements of music, dance, and storytelling are combined to create the performance that they see on stage.



WEEK 1: ALL ABOUT CLASS

LESSON OVERVIEW

Grade Level	2	Length	45 minutes
Standards Addressed	<ul style="list-style-type: none">• I can analyze and exhibit dance class procedures and etiquette. (DA.2.O.1.2)• I can identify and practice dance class procedures and etiquette. (DA.2.O.1.2 - Learning Goal)• I can observe dance class procedures and etiquette. (DA.2.O.1.2)• I can recall dance class procedures and etiquette. (DA.2.O.1.2)		
Materials	<ul style="list-style-type: none">• Smartboard, Countdown Clips from Orlando Ballet – Dancer, the dance artist’s process from class to stage “All About Class” – 11/2/21 release of Clara Interview and Teacher Interview• Musical accompaniment with appropriate music for a classical ballet class (phone, iPad, iPod, CD & CD player, speakers, etc)• Book: <i>A Child's Introduction to The Nutcracker</i> by Heather Alexander is provided to each class with illustrations.• Nearpod lesson: Click Here or enter code: UGAVZ		

WHAT IS BALLET?

Ballet is an elegant and graceful form of dance with set positions, techniques, and footwork patterns. It takes many years of training and practice to master them all. Ballet dancers are beautiful artists, but they’re also athletes.

- from *A Child's Introduction to The Nutcracker* by Heather Alexander

Just like athletes wear uniforms that help them move and give their muscles support, ballet dancers wear specific clothes that help them dance. They wear leotards and tights which fit close to their body and allow them support and freedom of movement. Ballet is often performed to classical orchestra music.

WEEK 1: ALL ABOUT CLASS



EVERYONE CAN DANCE

Help students connect movement and dance to the art form of ballet by reminding them that everyone can dance. They can experience the progression from movement to dance to ballet through a variety of exercises. You can use any of these suggestions:

- **Movement**
- Show a video of little babies or toddlers moving to music. Talk about how movement is natural when we feel a beat.
- Put on some upbeat music and have a dance party. Invite students to dance to the beat. Change the music and tempo and talk about how their movement changes when the music changes.

WEEK 1: ALL ABOUT CLASS



- **Dance**
- Ask students to share a specific dance move that they know. Do they know ‘the sprinkler’? Can they ‘dab’?
- Ask what social dances adults in their life may do (or have done) — Salsa, The Twist, a line dance
- Invite students to ask adults in their lives what dances they know or did when they were younger. It might be interesting to know that a grandparent or aunt can do ‘The Twist’.
- Talk about what makes these fun social dances a ‘dance’ rather than movement. Discuss why these movements have a name and ‘rules’ that make it a specific dance. What would happen in a line dance if one person didn’t follow the rules?
- **Ballet**
- Show a portion of Orlando Ballet dancers rehearsing: [Click Here](https://youtu.be/FefQfmp4PNs) (youtu.be/FefQfmp4PNs)
- Ask what is different about the dancers rehearsing than the toddlers moving or from the class dancing to different music. Guide the discussion: Point out the director counting. Point out how the dancers move in lines. Talk about how their arms move and hit different positions. Talk about the dancers on special shoes, pointe shoes.
- Use illustrations from *A Child’s Introduction to The Nutcracker* by Heather Alexander page 37-43 of ballet positions, poses, jumps and spins.
- Discuss the differences between movement (moving to the beat of the music) and dances that have rules and names and ballet that requires training, practice and precision.

For 2nd Grade Classes: Nearpod Lesson “All About Class”: [Click Here](#)

For 2nd Grade Dance Classes: Use Week One Ballet Class Addendum 1 (page 23)

WEEK 2:
CREATING CHOREOGRAPHY

LESSON OVERVIEW

Grade Level	2	Length	45 minutes
Standards Addressed	<ul style="list-style-type: none"> I can analyze a dance phrase using numbers, shapes, and patterns. (DA.2.H.3.1) I can create a dance phrase using numbers, shapes, and patterns. (DA.2.H.3.1 - Learning Goal) I can create a dance phrase using one of the following: numbers, shapes, and patterns. (DA.2.H.3.1) I can observe a dance phrase using numbers, shapes, and patterns. (DA.2.H.3.1) I can describe basic information about classical ballet (including history, clothing, vocabulary, and training involved in becoming a professional ballet dancer) (DA.2.S.3.1) 		
Materials	<ul style="list-style-type: none"> Smartboard, Countdown Clips from Orlando Ballet – Dancer, the dance artist’s process from class to stage “Creating Choreography” – 11/9/21 video from OB Musical accompaniment with appropriate music for a classical ballet class (phone, iPad, iPod, CD & CD player, speakers, etc) Book: <i>A Child’s Introduction to The Nutcracker</i> by Heather Alexander is provided to each class with illustrations. Nearpod lesson: Click Here or enter code: M7Z8i 		

WHERE DID BALLET START?

The book given to each class, *A Child’s Introduction to The Nutcracker* by Heather Alexander pages 34-35, gives a clear and concise history of the origins of ballet. You may read this to the class and share the illustrations or cover the information in the below history synopsis.

History Synopsis

Ballet had its beginnings in Italy and France in the 1400’s. The combination of dance, costumes, music, poetry, and setting was pulled together by Catherine de’ Medici, an Italian noblewoman who had been the wife of the French King Henry II. In addition to helping to spread Italian culture to France, she used elaborate art festivals to promote peace and respect

WEEK 2:
CREATING CHOREOGRAPHY



for the royalty. The first authentic ballet was performed in 1581 at a wedding celebration. It lasted five and a half hours and the King and Queen both participated.

Almost a century later, in the 1600’s, Louis XIV, King of France, helped to make the ballet more popular. He loved to dance and often performed with the ballet in his royal court. When Louis became too old to perform, he established a ballet academy and began the tradition of training professional dancers that continues today. Today, all ballet dancers learn the French words for movements such as plié (bend), pirouette (turn), sauté (jump), and pas de deux (dance for two).

**WEEK 2:
CREATING CHOREOGRAPHY**

Ballet Dancers: Artists and Athletes

- Ballet comes from the Italian word “ballare” which means “to dance”. Do students know other languages and can share what the word dance is in other languages? Or provide a list of languages and how they say dance in Spanish, Russian, French, Arabic, German, Japanese, etc. Which languages are closest to the word ‘ballet’
- Ask students to think about what the dancers must do before they perform. Focus the discussion on how dancers must train their bodies like professional athletes, to have strength, agility, control and endurance.
- Discuss how dancers tell a story by moving to music, without using their voices. Orlando Ballet (Chinese Dance) link is a good example of this.

For 2nd Grade Classes: Nearpod Lesson “Creating Choreography”: [Click Here](#)

For 2nd Grade Dance Classes: Use Week Two Ballet Class Addendum 2 (page 28)



**WEEK 3:
COMPOSER & COSTUMES**



LESSON OVERVIEW

Grade Level	2	Length	45 minutes
Standards Addressed	<ul style="list-style-type: none"> • I can compare and contrast two or more versions of the same story by different authors or from different cultures (LAFS.2.RL.3.9) • I can discuss how basic elements of music, such as tempo and dynamics, help describe characters or events in a story (MU.2.O.1.1, MU.2.O.3.1, MU.2.C.1.2) • I can critique creatively, using pictures, symbols, and/or words, the meaning or feeling of a dance piece. (DA.2.C.1.3) • Express creatively, using pictures, symbols, and/or words, the meaning or feeling of a dance piece. (DA.2.C.1.3 - Learning Goal) • Classify, using pictures, symbols, and/or words, the meaning or feeling of a dance piece. (DA.2.C.1.3) • Match, using pictures, symbols, and/or words, the meaning or feeling of a dance piece. (DA.2.C.1.3) 		
Materials	<ul style="list-style-type: none"> • Smartboard, Countdown Clips from Orlando Ballet – Dancer, the dance artist’s process from class to stage “Costumes” – 11/16/21 release of Interview about Pointe Shoes • Pieces of cloth, colored pens or crayons, construction paper for making costume pieces. • Musical accompaniment with appropriate music for a classical ballet class (phone, iPad, iPod, CD & CD player, speakers, etc) • Book: <i>A Child’s Introduction to The Nutcracker</i> by Heather Alexander is provided to each class with illustrations. • Nearpod lesson: Click Here or enter code: NLMC7 		

WEEK 3: COMPOSER & COSTUMES

COMPOSER: CREATING THE NUTCRACKER

Pyotor Ilyich Tchaikovsky 1840-1893

Pyotor Ilyich Tchaikovsky was born on May 7, 1840 in Vlotkinsk, Russia. He began taking piano lessons at age 5, but did not begin studying music seriously until he was an adult. Before becoming a musician, Tchaikovsky honored his parents' wishes by working for the Russian Ministry of Justice as a clerk. At age 22, he left his job and began to study composition at the musical conservatory of St. Petersburg. When he graduated he moved to the Moscow Conservatory to study music theory and continue composing. He finished his first symphony at age 28 and his first opera a year later. Tchaikovsky liked to travel and spent some of his later years in the United States. He died in 1893 during a cholera epidemic. Tchaikovsky is considered by many to be the most popular Russian composer in history. However, throughout his career, he felt that his music was never good enough and that the audience would not like it. Still, among several compositions, his three ballets, *The Nutcracker*, *Swan Lake*, and *The Sleeping Beauty*, are among his most well-known and beloved works.



The Nutcracker ballet is based on the book, *The Nutcracker and the King of Mice* by E.T.A. Hoffman. Alexandre Dumas père revised the story in 1844 and Tchaikovsky used this version to compose his ballet. It was originally choreographed by Marius Petipa and premiered in Moscow a week before Christmas in 1892. Over the next several years it was performed throughout Europe and the US. The first performance in New York City was in 1954 and was choreographed by George Ballanchine. It was after this performance that *The Nutcracker* became a hit. The ballet soon became a popular Christmas tradition, and it continues to be performed year after year all over the world!

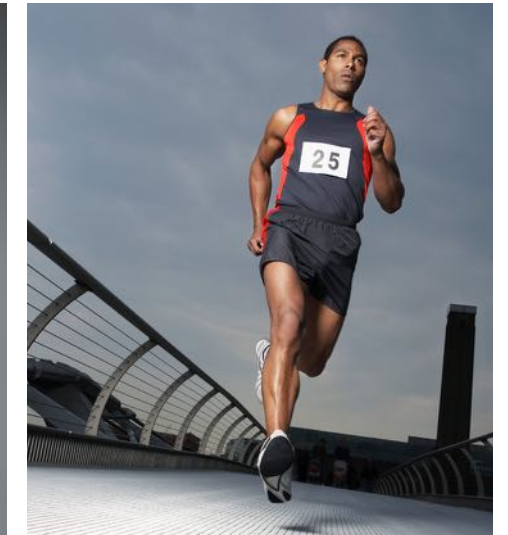
The Nutcracker score is noted for its featured use of the celesta, especially in the "Dance of the Sugar Plum Fairy." A celesta is a keyboard instrument where hammers strike a set of metal (usually steel) plates, giving it a high pitched, plucky sound, which gives the music a feeling of magical wonder.

[Click Here](https://youtu.be/faHXQugcz9A) to find a helpful video about the celesta (youtu.be/faHXQugcz9A).

WEEK 3: COMPOSER & COSTUMES

COSTUMES

Ballet clothes show the outlines of the dancer's body, and this may be compared to bathing suits, or clothes worn for sports such as gymnastics, biking, football, wrestling and cheerleading. It is very important to prepare second grade students to use good manners at the ballet performance: We do NOT laugh or giggle when we see the dancers in costume, because we understand how these clothes help them to dance well, and add to the drama and style of the story.



- Show images of famous athletes and Olympic athletes in their sports gear and uniforms. Talk about the shoes of Basketball players. The swim caps and compression suits on Olympic swimmers. Leotards on male and female gymnasts. Trunks and tanks of runners in the 100m dash. Talk about how these clothes help the athletes' muscles and their freedom of movement. Students are likely used to seeing these images and would not giggle at them. This will set them up to see the images of ballet dancers in the same way, and reduce giggling.
- Show images of ballet dancers in costume and discuss the special outfits worn by male and female dancers to provide support and allow for freedom of movement. A *Child's Introduction to The Nutcracker* by Heather Alexander page 48-49 talks about tutus and tights. Read this section and share the illustrations. Talk about the basic costume pieces in ballet: tutus, tunics and tights.

For 2nd Grade Classes: Nearpod Lesson "Composer & Costumes": [Click Here](#)

For 2nd Grade Dance Classes: Use Week Three Ballet Class Addendum 3 (page 37)

**WEEK 4:
STORY, SET DESIGN, LIGHTS AND SOUNDS**

LESSON OVERVIEW

Grade Level	2	Length	45 minutes
Standards Addressed	<ul style="list-style-type: none"> • Ask and answer such questions such as who, what, where, when, why, and how to demonstrate the understanding of key details in a text. (LAFS.2.RL.1.1) • Compare the elements of dance in planned and improvised dance pieces to show early awareness of structure. (DA.2.O.1.1) • Identify the elements of dance in planned and improvised dance pieces to show early awareness of structure. (DA.2.O.1.1 - Learning Goal) • Observe the elements of dance in planned and improvised dance pieces to show early awareness of structure. (DA.2.O.1.1) • Recall the elements of dance in planned and improvised dance pieces to show early awareness of structure. 		
Materials	<ul style="list-style-type: none"> • Smartboard, Countdown Clips from Orlando Ballet – Dancer, the dance artist’s process from class to stage “Creating Choreography” – 11/30/21 release of Interview with the Technical Director • Musical accompaniment with appropriate music for a classical ballet class (phone, iPad, iPod, CD & CD player, speakers, etc) • Book: <i>A Child’s Introduction to The Nutcracker</i> by Heather Alexander is provided to each class with illustrations. • Nearpod lesson: Click Here or enter code: TW48C 		

To help students prepare to see the performance, remind them that in a ballet the performers do not speak. The story is told through movement, expressions, music, costumes, sets, lights, and sound. Understanding the story before they see the performance will help them understand the actions they are seeing by the dancers.

The book you were provided, *A Child’s Introduction to The Nutcracker* by Heather Alexander, has two options for reviewing the story with your students: A longer narrative story from page 10-21, or starting on page 60, a short explanation of major scenes with a corresponding full-page illustration. Additionally, there is a short synopsis below. You may use any of these resources to share the story of The Nutcracker with your students.

**WEEK 4:
STORY, SET DESIGN, LIGHTS AND SOUNDS**



STORY

It is Christmas Eve in a small town in Germany and the Silberhaus family is hosting a grand Christmas party. Young Clara and her brother Fritz wait excitedly for the guests to arrive. Once the festivities begin, the party is interrupted by Clara’s adored godfather, Uncle Drosselmeyer, a mysterious magician. He entertains the guests with his magic and presents three life-sized dancing dolls. Uncle Drosselmeyer then gives Clara a very special gift, a magical Nutcracker. She dances lovingly with the Nutcracker until jealous Fritz steals and breaks her new toy. Uncle Drosselmeyer waves his hand, repairing the broken Nutcracker and returns it to Clara. With a final dance, the party is over and the guests bid their farewells. The family retires for the evening and Clara is tucked into bed. Later that night, Clara steals into the living room to find her Nutcracker where she left him under the Christmas tree. Suddenly, the room is invaded by the giant mice. Uncle Drosselmeyer appears and magically brings the Nutcracker to life. He bravely leads a band of toy soldiers in battle against the mice and their leader, the Mouse King. With Clara’s help, the Nutcracker defeats the Mouse King and is transformed into a handsome prince. Full of gratitude, the Prince escorts Clara to the land of sweets at the encouragement of the Snow Queen and King who dance a majestic duet. Clara and the Prince are warmly welcomed to the land by a group of angels along with Sugar Plum Fairy and her handsome Cavalier. Clara and her Prince enjoy presentations from all over the world including, Spain, Arabia, China and Russia. The fabulous Mother Ginger enters to watch as Sugar Plum Fairy and Cavalier dance their magical duet and travel into a storm of snowflakes. After getting lost in the snow, Clara returns clutching her beloved Nutcracker and they enjoy the holidays together.

WEEK 4: STORY, SET DESIGN, LIGHTS AND SOUNDS

PANTOMIME

In a story ballet, the dancer is a creative artist, using their body to express events, emotions and ideas through movement instead of words. Pantomime (or mime) is the use of gestures, postures and facial expressions, and it helps dancers tell the story.

Activity suggestions:

- Have students experiment with simple mime actions: goodbye, come here, I feel happy/sad, etc.

Common Mime Actions in Ballet

- Love: hands are crossed over the heart
 - Anger: two fists wave wildly in the air
 - Sadness/Weeping: the dancer runs hands down their face to represent tears
 - Beauty: the dancer runs a hand circularly around their face before clasp it at the end
 - Knocking (at a door): the dancer holds one flat hand and knocks a fist against it
 - Kiss: the dancer places one or two fingers to their mouth
 - Sleeping: placing the hands together and laying their head against them
 - Royalty: placing a straight hand vertically on the head to represent a crown or tiara
- Ask students to mime a specific moment from *The Nutcracker*:
 - Clara opening her gift with excitement
 - Fritz accidentally breaking the Nutcracker
 - The Nutcracker leading the battle against the Mouse King
 - Clara waking up after the dream



WEEK 4: STORY, SET DESIGN, LIGHTS AND SOUNDS



DIVERTISSEMENT — IS IT PART OF THE STORY?

A divertissement (say it like this: de-ver-tiss-mahnt) is a short dance within a ballet that displays a dancer's technical skills. Divertissements are used as breaks in the action of the plot. There are several divertissements in *The Nutcracker* that occur after the Mouse King is defeated. Clara accompanies the Nutcracker Prince to his palace, and they watch his subjects perform dances. Even though very little happens to move the story along, these are often considered highlights of the ballet. Dancers' costumes resemble the sweets they bring from their countries. At the time Tchaikovsky composed the ballet, many of these delicacies were considered very special and rare. Ask students to imagine what it would be like if you only got to taste a candy once a year! Then imagine what a special treat it would be to see candy come to life in the ballet.

In the ballet performance students will see:

- Spanish Dance: Chocolate
- Russian Dance: Candy Canes
- Arabian Dance: Coffee
- Mother Ginger (Caribbean): Bonbons
- Chinese Dance: Tea
- Reed Pipes (Denmark): Marzipan

For 2nd Grade Classes: Nearpod Lesson "Set Design, Lights, and Sound": [Click Here](#)
For 2nd Grade Dance Classes: Use Week Four Dance Class Addendum 4 (page 49)

WEEK 5:
DRESS REHEARSAL



LESSON OVERVIEW

Grade Level	2	Length	45 minutes
Standards Addressed	<ul style="list-style-type: none"> • Demonstrate focus and concentration while listening to instructions and observing others' movement. (DA.2.S.2.1) • Identify and practice specified procedures and etiquette in dance class and at performances. (DA.2.O.1.2) • Distinguish between appropriate and inappropriate audience behavior. (VA.2.H.1.2) • I can give a presentation on a dancer or dance piece using words, pictures, or movements. (DA.2.O.3.2) • I can describe a dancer or dance piece using words, pictures, or movements. (DA.2.O.3.2 - Learning Goal) • I can observe a dancer or dance piece using words, pictures, or movements. (DA.2.O.3.2) • I can choose a dancer or dance piece to describe using words, pictures, or movements. (DA.2.O.3.2) 		
Materials	<ul style="list-style-type: none"> • Smartboard, Countdown Clips from Orlando Ballet – “Dress Rehearsal” – 12/7/21 release of Interview with the Snow Queen and Stage Manager and discussion of stage directions • Musical accompaniment with appropriate music for a classical ballet class (phone, iPad, iPod, CD & CD player, speakers, etc) • Book: <i>A Child's Introduction to The Nutcracker</i> by Heather Alexander is provided to each class with illustrations. • Nearpod lesson: Click Here or enter code: RSW6G 		

WEEK 5:
DRESS REHEARSAL

EVERY PERSON PLAYS A PART

Many people are involved in creating a ballet, and each plays an important role.

- **Choreographer:** chooses a story or idea, selects music for the ballet, creates the movements that the dancers will perform, matches the movement to the music and to the story. They teach the dancers the movement in rehearsals.
- **Composer:** writes the music for the ballet.
- **Dancers:** perform on stage, bringing the story to life through expressive movement.
- **Designers and Backstage Crew:** includes all those who work before, during and after the performance on costumes, scenery, lighting, sound, and other special effects.
- **Musicians:** some ballets use recorded music and some have live musicians playing at a performance.
- **Audience:** their attention, enjoyment and applause change the ballet from a rehearsal into a performance!

PLAY YOUR PART:
AUDIENCE ETIQUETTE

Audience members play an important part in the success of a performance. Encourage the students to feel proud and excited about the role they play. Lead a discussion about theater etiquette and why it is important to the enjoyment of the performance.

When we all behave as one audience, it is easier for everyone in the audience to hear, see and enjoy the performance. When we behave together as an audience, the dancers can stay focused and give the best performance. Theater Etiquette is important to enjoying both a live and a virtual performance. The virtual performance of Orlando Ballet's Nutcracker is Tuesday, December 14, 2021 at 10:00am We are encouraging 2nd grade students and teachers to dress up as if they were traveling to the Dr. Phillips Center for the Performing Arts in person.



For 2nd Grade Classes: Nearpod Lesson “Dress Rehearsal”: [Click Here](#)
For 2nd Grade Dance Classes: Use Week Five Dance Class Addendum 5 (page 55)

THEATER ETIQUETTE

- 1 We **sit quietly, listen** and **watch the action** onstage.
- 2 We **do not make noises or movements** that would distract others in the audience.
- 3 We **do not clap along** with the beat of the music. The music changes tempo throughout the performance and if you are clapping to the beat, you never know when it will change! You could confuse the rest of the audience and the dancers.
- 4 We **do not laugh or giggle** when we see the dancers in costume. These special clothes help them to dance well. Costumes also help tell the story and invite the audience into the world of the ballet, just like the set pieces and lights. Keep the magic of the story by being respectful to the dancers.
- 5 We **do applaud to show appreciation**, but we **do not whistle, shout or stomp**. Making loud noises other than applause could over power the music and you might miss something.
- 6 We learn when to clap and applaud. We **hold our applause until the end of a section of the ballet**. We can applaud individual dancers or groups as they enter or exit the stage. We also applaud when dancers face the audience and take a bow.

ADDENDUM I

Nutcracker 2nd Grade Dance Lesson Week One:

Ballet Class for OCPS Elementary Schools with Dance Ballet Basics – The Making of a Dance Artist “All About Class”

LESSON OVERVIEW

Grade Level	2	Length	45 minutes
Standards Addressed	<ul style="list-style-type: none"> • DA.2.S.3.4 - Maintain and demonstrate rhythm in time to musical accompaniment. • DA.2.C.1.2 - Demonstrate listening, observing and following skills while learning dance movement and perform them with the teacher and alone. • DA.2.H.3.1 - Create a dance phrase using numbers, shapes, and patterns. 		
Materials	<ul style="list-style-type: none"> • Smartboard, Countdown Clips from Orlando Ballet – Dancer, the dance artist’s process from class to stage “All About Class” – 11/2/21 release of Clara interview and Teacher Interview • Musical accompaniment with appropriate music for a classical ballet class (phone, iPad, iPod, CD & CD player, speakers, etc) 		

LEARNING SCALE

DA.2.S.3.4

- 4.0 - Compare rhythm in time to musical accompaniment.
- 3.0 - Maintain and demonstrate rhythm in time to musical accompaniment.
- 2.0 - Make observations about rhythm in time to musical accompaniment.
- 1.0 - Repeat rhythm in time to musical accompaniment.

DA.2.C.1.2

- 4.0 - Critique others listening, observing, and following skills while learning dance movements.
- 3.0 - Demonstrate listening, observing, and following skills while learning dance movements; and perform them with the teacher alone.
- 2.0 - List listening, observing, and following skills while learning dance movements; and perform them with the teacher alone.
- 1.0 - Recall listening, observing, and following skills while learning dance movements; and perform them with the teacher alone.

ADDENDUM I

LEARNING SCALE *(continued)*

DA.2.H.3.1

- 4.0 - Analyze a dance phrase using numbers, shapes, and patterns.
- 3.0 - Create a dance phrase using numbers, shapes, and patterns.
- 2.0 - Create a dance phrase using one of the following: numbers, shapes, and patterns.
- 1.0 - Observe a dance phrase using numbers, shapes and patterns.

1. Introduction

- Introduce learning goals

2. Anticipatory Set

- Watch the “Clara” video from Orlando Ballet
- Explain that this student takes at least one ballet class 5 days a week.
- Today we will talk about time signatures and how dancers count the music.
- Today we will learn a short dance to a waltz and a march.
- We will also learn the accurate dance vocabulary for classical ballet.
- Let’s practice!

3. Set your objective for watching the video from Orlando Ballet

- Explain the significance of the role of Clara.
- This week we will learn some of the same exercises Clara will do in her ballet class.
- Why are the ballet exercises named in French? Explore a brief history of ballet.
- Each exercise is executed to a different quality of music. The music has different tempos and accents. The time signature of a piece of music is one of the key clues that can help you understand the rhythm and structure of the piece. The top number of the time signature tells how many beats are in each measure, and the bottom number tells which note will represent one beat.
- A singer or musician reads the music measure by measure. A dancer counts the music (usually) by 8’s.

4. Safety Reminders

- Focus on 1st and 2nd positions for the feet as 3rd, 4th and 5th are more technically challenging for those students with no prior training.
- Students want to force their turn out to look like ballerinas. Explain why this is dangerous.
- Have them start in parallel, keep legs straight, and open feet at the same time to find natural turn out.

ADDENDUM I

5. Teaching Reminders

- Correctly count each exercise.
- Correctly demonstrate tempo, accents and quality of movement.
- Understand the use of musical phrasing and how this can be used to enhance the movement.
- Work as a whole group at first so students better understand what to do.
- A vocabulary word wall is a helpful tool in the classroom.
- Reading the story or watching an abbreviated video of the Nutcracker prior to this lesson will be helpful.

6. History of Ballet

- What is ballet? A system of dance based on formalized movements and positions of the arms, feet, and body designed to enable the dancer to move with the greatest possible agility, control, speed, lightness, and grace.
- The history of ballet begins around 1500 in Italy. Terms like “ballet” and “ball” stem from the Italian word “ballare,” which means “to dance.” When Catherine de Medici of Italy married the French King Henry II, she introduced early dance styles into court life in France.
- The very first academy of ballet was opened in 1661 in France, thanks to King Louis XIV, and was called the “Académie Royale de Danse.” This is why the ballet terms are in French. Pierre Beauchamp, the king’s dance teacher, created the five basic positions of ballet for the feet and arms.

7. Ballet Class – Accurate Dance Vocabulary

- **plié** (plee-AY) - Bent, bending. A bending of the knee or knees.
- **relevé** (ruhl-VAY) - Raised. A raising of the body on the points or demi-pointes, point or demi-pointe. There are two ways to relevé. In the French School, relevé is done with a smooth, continuous rise while the Cecchetti method and the Russian School use a little spring.
- **tendu** (tahn-DEW) - Stretched. An exercise to force the insteps well outward. The working foot slides from the first position to the second or fourth position without lifting the toe from the ground. Both knees must be kept straight.
- **dégagé** (day-ga-ZHAY) - Disengaged. The dégagé is similar to the tendu but is done at twice the speed and the working foot rises about four inches from the floor with a well-pointed toe, then slides back into the first position. Done to strengthen the toes, develop the instep and improve the flexibility of the ankle joint.
- **piqué** (pee-KAY) - Pricked, pricking.
- **retire** (ruh-tee-RAY) - Withdrawn. A position in which the thigh is raised to the second position en l’air with the knee bent so that the pointed toe rests in front of, behind or to the side of the supporting knee.
- **chassé** (sha-SAY) - Chased.
- **grands battements** (grawn bat-MAHN) - Large/big beating step. A beating action of the extended leg.

ADDENDUM I

- **sautés** (soh-TAY) - Jumped, jumping. In all jumping movements the tips of the toes should be the first to reach the ground after the jump, then the sole of the foot followed by the heel. In rising from the ground the foot moves in the reverse order.
- **échappés** (ay-sha-PAY) - Escaping or slipping movement. An level opening of both feet from a closed to an open position.
- **port de bras** (pawr-duh-brah) - Carriage of the arms. (1) A movement or series of movements made by passing the arm or arms through various positions. The passage of the arms from one position to another constitutes a port de bras. (2) A term for a group of exercises designed to make the arms move gracefully and harmoniously. In the Cecchetti method there are eight set exercises on port de bras. In the execution of port de bras the arms should move from the shoulder and not from the elbow and the movement should be smooth and flowing. The arms should be softly rounded so that the points of the elbows are imperceptible and the hands must be simple, graceful and never flowery.

8. Learning a Waltz

- Here are 2 videos to practice counting and dancing to a Waltz:
[Click Here](https://youtu.be/J6AsN4vLo3g) (youtu.be/J6AsN4vLo3g) and [Click Here](https://youtu.be/JxTUOCYMWTE) (youtu.be/JxTUOCYMWTE)

9. Marching to the Nutcracker

- First clap and count the music, then practice marching to this music: [Click Here](https://youtu.be/IfCSIE2tQco) (youtu.be/IfCSIE2tQco)

10. Higher Order Questions

- How would you summarize what is happening with your body to help you balance?
- What do you notice about the connection between your left and right side?
- Can you describe the progression from foot progression to plié to tendu to sauté?
- What exercise was the easiest for you to execute? Do you know why?

ADDENDUM I

11. Reflection Questions

- Why is the ballet vocabulary in French?
- What does plié mean?
- What do you think is the most important ballet exercise?
- What could we add to next week's lesson?

12. ELL Strategies and ESE Accommodations

- Visual Aids, Labeling, Concrete Objects, Clues
- Repetitions and Gestures
- Positive, Low Anxiety Environment
- Immersive Language
- Teach Vocabulary Supporting Key concepts
- Increase the Amount of Modeling, Demonstration and Guided Practice
- Predictable Classroom Procedures
- Physical Movement
- Simplified Direction
- Compare/Contrast
- Discover Learning

ADDENDUM 2

Nutcracker 2nd Grade Dance Lesson Week Two:

Ballet Class for OCPS Elementary Schools with Dance Ballet Basics –
The Making of a Dance Artist “Creating Choreography”

LESSON OVERVIEW

Grade Level	2	Length	45 minutes
Standards Addressed	<ul style="list-style-type: none">• DA.2.S.3.1 - Replicate basic positions with clear body lines and correct alignment.• DA.2.S.3.5 - Maintain balance in basic positions and in shifting weight through plié.• DA.2.S.3.3 - Repeat given movements to show coordination between body parts.• DA.2.S.2.3 - Follow and repeat movement on opposite sides of the body.		
Materials	<ul style="list-style-type: none">• Smartboard, Countdown Clips from Orlando Ballet – Dancer, the dance artist’s process from class to stage “Creating Choreography” – 11/9/21 release of interview with the Artistic Director• Musical accompaniment with appropriate music for a classical ballet class (phone, iPad, iPod, CD & CD player, speakers, etc)		

LEARNING SCALE

DA.2.S.3.1

- 4.0 - Replicate basic positions with clear body lines and correct alignment when practicing a dance sequence.
- 3.0 - Replicate basic positions with clear body lines and correct alignment.
- 2.0 - Observe basic positions with clear body lines and correct alignment.
- 1.0 - Identify basic positions with clear body lines and correct alignment.

DA.2.S.3.5

- 4.0 - Critique balance in basic positions and in shifting weight through plié.
- 3.0 - Maintain balance in basic positions and in shifting weight through plié.
- 2.0 - Make observations about balance in basic positions and in shifting weight through plié.
- 1.0 - Identify balance in basic positions and in shifting weight through plié.

ADDENDUM 2

DA.2.S.3.3

- 4.0 - Compare given movements to show coordination between body parts.
- 3.0 - Repeat given movements to show coordination between body parts.
- 2.0 - Define given movements to show coordination between body parts.
- 1.0 - Identify given movements to show coordination between body parts.

DA.2.S.2.3

- 4.0 - Memorize and demonstrate movement on opposite sides of the body.
- 3.0 - Follow and repeat movement on opposite sides of the body.
- 2.0 - Identify movements on opposite sides of the body.
- 1.0 - Recall movements of opposite sides of the body.

1. Introduction

- Introduce learning goals

2. Anticipatory Set

- Watch the “Creating Choreography” video from Orlando Ballet
- Explain that an Artistic Director will use the steps that you are learning today to create choreography.
- Today we will be dancing a classical ballet class using accurate dance terminology. Remind students about the history of ballet and the ballet vocabulary that was taught last week. Referring to a vocabulary word wall in the classroom is also helpful.
- Let’s practice!

3. Set your objective for watching the video from Orlando Ballet

- Explain the significance of the role of the artistic director. That is the dance teacher’s role at your elementary school.
- Today we will learn many of the exercises that are used in ballet classes all over the world.

4. Safety Reminders

- Focus on 1st and 2nd positions for the feet as 3rd, 4th and 5th are more technically challenging for those students with no prior training.
- Students want to force their turn out to look like ballerinas. Explain why this is dangerous.
- Have them start in parallel, keep legs straight, and open feet at the same time to find natural turn out.

ADDENDUM 2

4. Safety Reminders *(continued)*

- Not only is it not recommended to have young ballet dancers use a barre, most elementary schools in the district do not have ballet barres. The class example provided is for center exercises.
- Arm coordination should remain simple for young dancers.

5. Teaching Reminders

- Correctly count each exercise.
- Correctly demonstrate tempo, accents and quality of movement.
- Understand the use of musical phrasing and how this can be used to enhance the movement.
- When identifying the B.A.S.T.E. elements of “Body”, “Space”, and “Energy”, focusing on one element at a time is helpful.
- Reading the story or watching an abbreviated video of the Nutcracker prior to these lessons will be helpful.

6. Ballet Class – Center Barre

- warm up – march and/or skip – *music lively 2/4*
- foot progressions in parallel 6th and 1st position – *music slow 3/4*
- demi-plié in 1st and 2nd position – *music slow 3/4 or 4/4*
- relevé in parallel and 1st position – *music moderato 4/4*
- tendu – *music moderato 4/4*
- dégagé – *music allegro 2/4*
- shifting weight through plié: sway, temps liés and/or chassé a la seconde – *music adante 3/4*
- grands battements – *music march 4/4*
- exercise for spotting – *music moderato 6/8*
- sautés – *music lively 2/4*
- echappés – *music lively 2/4*
- spring points – *music lively 2/4*
- révérence (include port de bras) – *music slow 4/4*

ADDENDUM 2

EXAMPLE CLASS: CLASSICAL BALLET CENTER EXERCISES

SKIPPING

2/4 (Lively)

Facing front, parallel position

Preparation: place hands on waist, tendu devant right foot

- | | |
|--------|--|
| 1 – 8 | 8 skips (lift left leg first) facing front |
| 9 – 16 | 8 skips facing wall 8 |
| 1 – 8 | 8 skips facing wall 7 |
| 9 – 16 | 8 skips facing wall 6 |

FOOT PROGRESSION

3/4 (Slow)

Facing front, feet in natural 1st position

Preparation: place hands on waist

- | | |
|--------|--|
| 1 – 4 | Right foot demi-pointe, press to full point, demi-pointe, lower to natural 1st position (1 count each) |
| 5 – 6 | Right foot press straight to full point and lower to natural 1st position |
| 7 – 8 | Repeat |
| 9 – 16 | Repeat with left foot
Repeat right and left |
| 1 – 4 | Face front, open arms to 2nd and finish with arms en bas |

DEMI-PLIES

3/4 (Slow)

Facing front, feet in natural 1st position

Preparation: place hands on waist

- | | |
|--------|--|
| 1 – 6 | Demi-plié, straighten knees 3 times (1 count plié, 1 count straighten) |
| 7 – 8 | Tendu right leg and lower to 2nd position |
| 9 – 16 | Repeat in 2nd position, tendu right leg back to 1st position |

ADDENDUM 2

RELEVES

4/4 (Moderato) Facing front, feet in natural 1st position
Preparation: hands to shoulders

- 1 – 4 Relevé on count 1, lower with control on counts 3 and 4
 - 5 – 12 Repeat two more times
 - 13 – 14 Place arms in 2nd position
 - 15 – 16 Return arms to shoulders
- Repeat exercise in natural 1st position
-

BATTEMENTS TENDUS

4/4 (Moderato) Facing front, feet in natural 1st position
Preparation: hands to shoulders

- 1 – 4 Tendu right leg devant, open two counts, close two counts
 - 5 – 12 Repeat two more times
 - 13 – 16 Place arms en avant and then back to shoulders
- Repeat with left leg
Repeat exercise de côté with right and left leg
-

BATTEMENTS DEGAGE

2/4 (Allegro) Facing front, feet in natural 1st position
Preparation: place hands on waist

- 1 – 6 6 battements degagés a la seconde
 - 7 – 8 Demi-plié and stretch
- Repeat 3 times

ADDENDUM 2

TRANSFER OF WEIGHT

3/4 (Andante) Facing front, feet in natural 1st position
Preparation: hands to waist, tendu right leg to 2nd position

- 1 – 3 Sway to the right (left foot points)
 - 4 – 6 Repeat to the left
- Repeat 7 more times, then finish with feet in natural 1st, arms en bas
-

CHASSE A LA SECONDE

2/4 (Moderato) Facing front, feet in 1st position
Preparation: arms en bas

- 1 – 2 Demi-plié
 - 3 – 4 Glide feet to 2nd position while opening arms to demi-seconde
 - 5 – 6 Stretch legs, shifting body weight to right leg and left leg stretch to full point
 - 7 – 8 Close left leg to 1st position while bringing arms to en bas
 - 9 – 24 Repeat two more times
 - 25 – 32 Arms 1st port de bras and return to en bas
- Repeat entire exercise to the left
-

GRANDS BATTEMENTS

4/4 (March) Facing front, feet in natural 1st position
Preparation: hands go through en avant to place on shoulders

- 1 – 4 Tendu right foot, grand battement to 4th devant tendu, step forward with left foot to close (one count each)
 - 5 – 8 Repeat using left leg
- Repeat each leg 3 more times

ADDENDUM 2

TURNING EXERCISE 1

6/8 (Moderato) Facing front, feet in parallel

Preparation: arms stretched straight out from shoulders, hands flexed

- 1 – 16 Bend arms in (1 count) then straighten out (1 count) eight times “pushing the walls away”
- 17 – 20 Shuffling feet, make a 1/4 turn right (to wall 8), using head spot on count 20
- 21 – 24 Shuffling feet, make a 1/4 turn right (to wall 7), using head spot on count 24
- 25 – 28 Shuffling feet, make a 1/4 turn right (to wall 6), using head spot on count 28
- 29 – 32 Shuffling feet, make a 1/4 turn right (to wall 5), using head spot on count 32
Repeat with 1/2 turn and full turn spots and repeat all left

SAUTES

2/4 (Lively) Facing front, feet in natural 1st position

Preparation: hands to waist

- 1 – 2 Plié
- & Sauté
- 3 Land in plié
- 4 Stretch (straighten knees)
- 5 – 16 Repeat three more times facing front
- 17 – 32 Repeat four times with quarter turns right (to wall 8 first)
Repeat entire exercise with quarter turns to left (to wall 6 first)

ECHAPPES

2/4 (Lively) Facing front, feet in natural 1st position

Preparation: hands pass through en avant to shoulders

- 1 – 2 Sauté out to plié in natural 2nd position
- 3 – 4 Sauté back to plié in natural 1st position
- 5 – 12 Repeat two more times
- 13 – 15 Straighten knees and clap three times on the down beat
- 16 Place hands back on shoulders
Repeat

ADDENDUM 2

SPRING POINTS

2/4 (Lively)

Facing front, feet in natural 1st position

Preparation: hands through en avant to shoulders

- 1 Spring point right
- 2 Spring point left
- 3 Spring point right
- 4 Clap
- 5 – 8 Repeat starting with left leg
Repeat one more time right and left

REVERENCE

4/4 (Slow)

Facing front, feet in 1st position

Preparation: arms en bas

- 1 – 2 Right arm lifts sideways to demi-seconde and returns to en bas
- 3 – 4 Repeat with left arm
- 5 – 8 Lift both arms simultaneously two times
- 9 – 14 Repeat exercise except only lift arms simultaneously one time
- 15 – 16 Place hands on waist
- 17 – 18 Open right arm to 2nd through en avant
- 19 Return right arm to waist
- 20 Hold
- 21 – 24 Repeat with left arm
- 25 – 26 Both arms open to 2nd through en avant simultaneously
- 27 Both arms return to waist
- 28 Grab skirt
- 29 – 30 Place right foot behind on demi-pointe and curtsy
- 31 – 32 Repeat curtsy with left foot

ADDENDUM 2

1. Higher Order Questions

- How would you summarize what is happening with your body to help you balance?
- What do you notice about the connection between your left and right side?
- Can you describe the progression from foot progression to plié to tendu to sauté?
- What exercise was the easiest for you to execute? Do you know why?
- Can you identify the dancer's energy in this piece?

2. Reflection Questions

- Tell me about a move you learned today.
- Do you think you could teach an exercise to someone else?
- What muscles did you feel working today?
- Did you learn a new vocabulary word today?
- What could we add to next week's lesson?

3. ELL Strategies and ESE Accommodations

- Visual Aids, Labeling, Concrete Objects, Clues
- Repetitions and Gestures
- Positive, Low Anxiety Environment
- Immersive Language
- Teach Vocabulary Supporting Key concepts
- Increase the Amount of Modeling, Demonstration and Guided Practice
- Predictable Classroom Procedures
- Physical Movement
- Simplified Direction
- Compare/Contrast
- Discover Learning

ADDENDUM 3

Nutcracker 2nd Grade Dance Lesson Week Three:

Ballet Class for OCPS Elementary Schools with Dance Ballet Basics – The Making of a Dance Artist “Composer & Costumes”

LESSON OVERVIEW

Grade Level	2	Length	45 minutes
Standards Addressed	<ul style="list-style-type: none"> • DA.2.S.3.1 - Replicate basic positions with clear body lines and correct alignment. • DA.2.S.3.5 - Maintain balance in basic positions and in shifting weight through plié. • DA.2.S.3.3 - Repeat given movements to show coordination between body parts. • DA.2.S.2.3 - Follow and repeat movement on opposite sides of the body. • DA.2.C.1.3 - Express creatively, using pictures, symbols and/or words, the meaning or feeling of a dance piece. 		
Materials	<ul style="list-style-type: none"> • Smartboard, Countdown Clips from Orlando Ballet – Dancer, the dance artist's process from class to stage “Costumes” – 11/16/21 release of interview about Pointe Shoes • Musical accompaniment with appropriate music for a classical ballet class (phone, iPad, iPod, CD & CD player, speakers, etc) 		

LEARNING SCALE

DA.2.S.3.1

- 4.0 - Replicate basic positions with clear body lines and correct alignment when practicing a dance sequence.
- 3.0 - Replicate basic positions with clear body lines and correct alignment.
- 2.0 - Observe basic positions with clear body lines and correct alignment.
- 1.0 - Identify basic positions with clear body lines and correct alignment.

DA.2.S.3.5

- 4.0 - Critique balance in basic positions and in shifting weight through plié.
- 3.0 - Maintain balance in basic positions and in shifting weight through plié.
- 2.0 - Make observations about balance in basic positions and in shifting weight through plié.
- 1.0 - Identify balance in basic positions and in shifting weight through plié.

ADDENDUM 3

DA.2.S.3.3

- 4.0 - Compare given movements to show coordination between body parts.
- 3.0 - Repeat given movements to show coordination between body parts.
- 2.0 - Define given movements to show coordination between body parts.
- 1.0 - Identify given movements to show coordination between body parts.

DA.2.S.2.3

- 4.0 - Memorize and demonstrate movement on opposite sides of the body.
- 3.0 - Follow and repeat movement on opposite sides of the body.
- 2.0 - Identify movements on opposite sides of the body.
- 1.0 - Recall movements on opposite sides of the body.

DA.2.C.1.3

- 4.0 - Critique creatively, using pictures, symbols, and/or words, the meaning or feeling of a dance piece.
- 3.0 - Express creatively, using pictures, symbols, and/or words, the meaning or feeling of a dance piece.
- 2.0 - Classify, using pictures, symbols, and/or words, the meaning or feeling of a dance piece.
- 1.0 - Match, using pictures, symbols, and/or words, the meaning or feeling of a dance piece.

1. Introduction

- Introduce learning goals

2. Anticipatory Set

- Watch the “Pointe Shoe Interview” video from Orlando Ballet
- Explain that today after the ballet class portion of the lesson, each student will have the opportunity to design a costume for a character in the Nutcracker. That character may or may not be wearing pointe shoes.
- Discuss the Visual Arts used in ballet — costumes, hair and make-up, pointe shoes, sets and props. Discuss how these add to the story. The provided book *A Child’s Introduction to The Nutcracker* by Heather Alexander includes a coloring page, which may be copied and given to each student as a project. The book also includes several pages of illustrations different sets and costumes (page 60-77) that will be helpful in this discussion.
- Let’s practice!

3. Set your objective for watching the video from Orlando Ballet

- Explain the excitement of getting a first pair of pointe shoes.
- It takes several years of practice, doing the same exercises we will be doing today plus more, to get ankles and feet strong enough to safely dance in pointe shoes.

ADDENDUM 3

4. Safety Reminders

- Focus on 1st and 2nd positions for the feet as 3rd, 4th and 5th are more technically challenging for those students with no prior training.
- Students want to force their turn out to look like ballerinas. Explain why this is dangerous.
- Have them start in parallel, keep legs straight, and open feet at the same time to find natural turn out.
- Not only is it not recommended to have young ballet dancers use a barre, most elementary schools in the district do not have ballet barres. The class example provided is for center exercises.
- Arm coordination should remain simple for young dancers.

5. Teaching Reminders

- Correctly count each exercise.
- Correctly demonstrate tempo, accents and quality of movement.
- Understand the use of musical phrasing and how this can be used to enhance the movement.
- When identifying the B.A.S.T.E. elements of “Body”, “Space”, and “Energy”, focusing on one element at a time is helpful.

6. Ballet Class – Center Barre

- warm up – march and/or skip – *music lively 2/4*
- foot progressions in parallel 6th and 1st position – *music slow 3/4*
- demi-plié in 1st and 2nd position – *music slow 3/4 or 4/4*
- relevé in parallel and 1st position – *music moderato 4/4*
- tendu – *music moderato 4/4*
- dégagé – *music allegro 2/4*
- shifting weight through plié: sway, temps liés and/or chassé a la seconde – *music adante 3/4*
- grands battements – *music march 4/4*
- exercise for spotting – *music moderato 6/8*
- sautés – *music lively 2/4*
- echappés – *music lively 2/4*
- spring points – *music lively 2/4*
- révérence (include port de bras) – *music slow 4/4*

ADDENDUM 3

EXAMPLE CLASS: CLASSICAL BALLET CENTER EXERCISES

SKIPPING

2/4 (Lively) Facing front, parallel position
Preparation: place hands on waist, tendu devant right foot

- 1 – 8 8 skips (lift left leg first) facing front
- 9 – 16 8 skips facing wall 8
- 1 – 8 8 skips facing wall 7
- 9 – 16 8 skips facing wall 6

FOOT PROGRESSION

3/4 (Slow) Facing front, feet in natural 1st position
Preparation: place hands on waist

- 1 – 4 Right foot demi-pointe, press to full point, demi-pointe, lower to natural 1st position (1 count each)
- 5 – 6 Right foot press straight to full point and lower to natural 1st position
- 7 – 8 Repeat
- 9 – 16 Repeat with left foot
Repeat right and left
- 1 – 4 Face front, open arms to 2nd and finish with arms en bas

DEMI-PLIES

3/4 (Slow) Facing front, feet in natural 1st position
Preparation: place hands on waist

- 1 – 6 Demi-plié, straighten knees 3 times (1 count plié, 1 count straighten)
- 7 – 8 Tendu right leg and lower to 2nd position
- 9 – 16 Repeat in 2nd position, tendu right leg back to 1st position

ADDENDUM 3

RELEVES

4/4 (Moderato) Facing front, feet in natural 1st position
Preparation: hands to shoulders

- 1 – 4 Relevé on count 1, lower with control on counts 3 and 4
- 5 – 12 Repeat two more times
- 13 – 14 Place arms in 2nd position
- 15 – 16 Return arms to shoulders
Repeat exercise in natural 1st position

BATTEMENTS TENDUS

4/4 (Moderato) Facing front, feet in natural 1st position
Preparation: hands to shoulders

- 1 – 4 Tendu right leg devant, open two counts, close two counts
- 5 – 12 Repeat two more times
- 13 – 16 Place arms en avant and then back to shoulders
Repeat with left leg
Repeat exercise de côté with right and left leg

BATTEMENTS DEGAGE

2/4 (Allegro) Facing front, feet in natural 1st position
Preparation: place hands on waist

- 1 – 6 6 battements degagés a la seconde
- 7 – 8 Demi-plié and stretch
Repeat 3 times

ADDENDUM 3

TRANSFER OF WEIGHT

3/4 (Andante) Facing front, feet in natural 1st position
Preparation: hands to waist, tendu right leg to 2nd position

- 1 – 3 Sway to the right (left foot points)
 - 4 – 6 Repeat to the left
 - Repeat 7 more times, then finish with feet in natural 1st, arms en bas
-

CHASSE A LA SECONDE

2/4 (Moderato) Facing front, feet in 1st position
Preparation: arms en bas

- 1 – 2 Demi-plié
 - 3 – 4 Glide feet to 2nd position while opening arms to demi-seconde
 - 5 – 6 Stretch legs, shifting body weight to right leg and left leg stretch to full point
 - 7 – 8 Close left leg to 1st position while bringing arms to en bas
 - 9 – 24 Repeat two more times
 - 25 – 32 Arms 1st port de bras and return to en bas
 - Repeat entire exercise to the left
-

GRANDS BATTEMENTS

4/4 (March) Facing front, feet in natural 1st position
Preparation: hands go through en avant to place on shoulders

- 1 – 4 Tendu right foot, grand battement to 4th devant tendu, step forward with left foot to close (one count each)
- 5 – 8 Repeat using left leg
- Repeat each leg 3 more times

ADDENDUM 3

TURNING EXERCISE 1

6/8 (Moderato) Facing front, feet in parallel
Preparation: arms stretched straight out from shoulders, hands flexed

- 1 – 16 Bend arms in (1 count) then straighten out (1 count) eight times “pushing the walls away”
 - 17 – 20 Shuffling feet, make a 1/4 turn right (to wall 8), using head spot on count 20
 - 21 – 24 Shuffling feet, make a 1/4 turn right (to wall 7), using head spot on count 24
 - 25 – 28 Shuffling feet, make a 1/4 turn right (to wall 6), using head spot on count 28
 - 29 – 32 Shuffling feet, make a 1/4 turn right (to wall 5), using head spot on count 32
 - Repeat with 1/2 turn and full turn spots and repeat all left
-

SAUTES

2/4 (Lively) Facing front, feet in natural 1st position
Preparation: hands to waist

- 1 – 2 Plié
 - & Sauté
 - 3 Land in plié
 - 4 Stretch (straighten knees)
 - 5 – 16 Repeat three more times facing front
 - 17 – 32 Repeat four times with quarter turns right (to wall 8 first)
 - Repeat entire exercise with quarter turns to left (to wall 6 first)
-

ECHAPPES

2/4 (Lively) Facing front, feet in natural 1st position
Preparation: hands pass through en avant to shoulders

- 1 – 2 Sauté out to plié in natural 2nd position
- 3 – 4 Sauté back to plié in natural 1st position
- 5 – 12 Repeat two more times
- 13 – 15 Straighten knees and clap three times on the down beat
- 16 Place hands back on shoulders
- Repeat

ADDENDUM 3

SPRING POINTS

2/4 (Lively) **Facing front, feet in natural 1st position**
Preparation: hands through en avant to shoulders

- 1 Spring point right
- 2 Spring point left
- 3 Spring point right
- 4 Clap
- 5 – 8 Repeat starting with left leg
Repeat one more time right and left

REVERENCE

4/4 (Slow) **Facing front, feet in 1st position**
Preparation: arms en bas

- 1 – 2 Right arm lifts sideways to demi-seconde and returns to en bas
- 3 – 4 Repeat with left arm
- 5 – 8 Lift both arms simultaneously two times
- 9 – 14 Repeat exercise except only lift arms simultaneously one time
- 15 – 16 Place hands on waist
- 17 – 18 Open right arm to 2nd through en avant
- 19 Return right arm to waist
- 20 Hold
- 21 – 24 Repeat with left arm
- 25 – 26 Both arms open to 2nd through en avant simultaneously
- 27 Both arms return to waist
- 28 Grab skirt
- 29 – 30 Place right foot behind on demi-pointe and curtsy
- 31 – 32 Repeat curtsy with left foot

ADDENDUM 3

1. Higher Order Questions

- How would you summarize what is happening with your body to help you balance?
- Why would you need good balance to wear pointe shoes?
- Colors can relate to emotions. Why did you pick a particular color for your Nutcracker costume?

2. Reflection Questions

- Tell me about an exercise that was easier today than last week.
- Do you think you would be able to dance in pointe shoes someday?
- Did you learn a new vocabulary word today?
- What could we add to next week's lesson?

3. ELL Strategies and ESE Accommodations

- Visual Aids, Labeling, Concrete Objects, Clues
- Repetitions and Gestures
- Positive, Low Anxiety Environment
- Immersive Language
- Teach Vocabulary Supporting Key concepts
- Increase the Amount of Modeling, Demonstration and Guided Practice
- Predictable Classroom Procedures
- Physical Movement
- Simplified Direction
- Compare/Contrast
- Discover Learning

ADDENDUM 4

Nutcracker 2nd Grade Dance Lesson Week Four:

Ballet Class for OCPS Elementary Schools with Dance Ballet Basics –
The Making of a Dance Artist “Set Design, Lights, and Sounds”

LESSON OVERVIEW

Grade Level	2	Length	45 minutes
Standards Addressed	<ul style="list-style-type: none">DA.2.o.2.1 - Change the feeling, meaning, or look of a movement phrase by altering the elements.DA.2.S.3.1 - Replicate basic positions with clear body lines and correct alignment.DA.2.S.3.5 - Maintain balance in basic positions and in shifting weight through plié.DA.2.S.3.3 - Repeat given movements to show coordination between body parts.		
Materials	<ul style="list-style-type: none">Smartboard, Countdown Clips from Orlando Ballet – Dancer, the dance artist’s process from class to stage “Set Design, Lights and Sounds” – 11/30/21 release of interview with the Technical DirectorMusical accompaniment with appropriate music for a classical ballet class (phone, iPad, iPod, CD & CD player, speakers, etc)		

LEARNING SCALE

DA.2.o.2.1

- 4.0 - Critique the choice made to change the feeling, meaning, or look of a movement phrase by altering the elements.
- 3.0 - Change the feeling, meaning, or look of a movement phrase by altering the elements.
- 2.0 - Observe the choice made to change the feeling, meaning, or look of a movement phrase by altering the elements.
- 1.0 - Choose an element to alter to change the feeling, meaning, or look of a movement phrase.

ADDENDUM 4

DA.2.S.3.1

- 4.0 - Replicate basic positions with clear body lines and correct alignment when practicing a dance sequence.
- 3.0 - Replicate basic positions with clear body lines and correct alignment.
- 2.0 - Observe basic positions with clear body lines and correct alignment.
- 1.0 - Identify basic positions with clear body lines and correct alignment.

DA.2.S.3.5

- 4.0 - Critique balance in basic positions and in shifting weight through plié.
- 3.0 - Maintain balance in basic positions and in shifting weight through plié.
- 2.0 - Make observations about balance in basic positions and in shifting weight through plié.
- 1.0 - Identify balance in basic positions and in shifting weight through plié.

DA.2.S.3.3

- 4.0 - Compare given movements to show coordination between body parts.
- 3.0 - Repeat given movements to show coordination between body parts.
- 2.0 - Define given movements to show coordination between body parts.
- 1.0 - Identify given movements to show coordination between body parts.

1. Introduction

- Introduce learning goals

2. Anticipatory Set

- Watch the “Technical Director Interview” video from Orlando Ballet
- Explain that the technical director is extremely important. Without lights or sound, the audience would not be able to see the dancers dance or hear the music. It would also be dangerous for the dancers to perform if they could not see where they were going.

3. Set your objective for watching the video from Orlando Ballet

- Just like we can change the meaning or feeling of a dance by our movement choices, the technical director can change the meaning or feeling of a dance with lights and sound.
- During our ballet class today, we can experiment with bright lights, 1/2 dim lights, very dim lights, loud music and soft music and see how the changes affect our practice.
- Let’s practice!

ADDENDUM 4

4. Safety Reminders

- Focus on 1st and 2nd positions for the feet as 3rd, 4th and 5th are more technically challenging for those students with no prior training.
- Students want to force their turn out to look like ballerinas. Explain why this is dangerous.
- Have them start in parallel, keep legs straight, and open feet at the same time to find natural turn out.
- Not only is it not recommended to have young ballet dancers use a barre, most elementary schools in the district do not have ballet barres. The class example provided is for center exercises.
- Arm coordination should remain simple for young dancers.

5. Teaching Reminders

- Correctly count each exercise.
- Correctly demonstrate tempo, accents and quality of movement.
- Understand the use of musical phrasing and how this can be used to enhance the movement.

ADDENDUM 4

EXAMPLE CLASS: CLASSICAL BALLET CENTER EXERCISES

SKIPPING

2/4 (Lively)

Facing front, parallel position

Preparation: place hands on waist, tendu devant right foot

- | | |
|--------|--|
| 1 – 8 | 8 skips (lift left leg first) facing front |
| 9 – 16 | 8 skips facing wall 8 |
| 1 – 8 | 8 skips facing wall 7 |
| 9 – 16 | 8 skips facing wall 6 |

FOOT PROGRESSION

3/4 (Slow)

Facing front, feet in natural 1st position

Preparation: place hands on waist

- | | |
|--------|--|
| 1 – 4 | Right foot demi-pointe, press to full point, demi-pointe, lower to natural 1st position (1 count each) |
| 5 – 6 | Right foot press straight to full point and lower to natural 1st position |
| 7 – 8 | Repeat |
| 9 – 16 | Repeat with left foot
Repeat right and left |
| 1 – 4 | Face front, open arms to 2nd and finish with arms en bas |

DEMI-PLIES

3/4 (Slow)

Facing front, feet in natural 1st position

Preparation: place hands on waist

- | | |
|--------|--|
| 1 – 6 | Demi-plié, straighten knees 3 times (1 count plié, 1 count straighten) |
| 7 – 8 | Tendu right leg and lower to 2nd position |
| 9 – 16 | Repeat in 2nd position, tendu right leg back to 1st position |

ADDENDUM 4

RELEVES

4/4 (Moderato) Facing front, feet in natural 1st position
Preparation: hands to shoulders

- 1 – 4 Relevé on count 1, lower with control on counts 3 and 4
 - 5 – 12 Repeat two more times
 - 13 – 14 Place arms in 2nd position
 - 15 – 16 Return arms to shoulders
- Repeat exercise in natural 1st position
-

BATTEMENTS TENDUS

4/4 (Moderato) Facing front, feet in natural 1st position
Preparation: hands to shoulders

- 1 – 4 Tendu right leg devant, open two counts, close two counts
 - 5 – 12 Repeat two more times
 - 13 – 16 Place arms en avant and then back to shoulders
- Repeat with left leg
Repeat exercise de côté with right and left leg
-

BATTEMENTS DEGAGE

2/4 (Allegro) Facing front, feet in natural 1st position
Preparation: place hands on waist

- 1 – 6 6 battements degagés a la seconde
 - 7 – 8 Demi-plié and stretch
- Repeat 3 times

ADDENDUM 4

TRANSFER OF WEIGHT

3/4 (Andante) Facing front, feet in natural 1st position
Preparation: hands to waist, tendu right leg to 2nd position

- 1 – 3 Sway to the right (left foot points)
 - 4 – 6 Repeat to the left
- Repeat 7 more times, then finish with feet in natural 1st, arms en bas
-

CHASSE A LA SECONDE

2/4 (Moderato) Facing front, feet in 1st position
Preparation: arms en bas

- 1 – 2 Demi-plié
 - 3 – 4 Glide feet to 2nd position while opening arms to demi-seconde
 - 5 – 6 Stretch legs, shifting body weight to right leg and left leg stretch to full point
 - 7 – 8 Close left leg to 1st position while bringing arms to en bas
 - 9 – 24 Repeat two more times
 - 25 – 32 Arms 1st port de bras and return to en bas
- Repeat entire exercise to the left
-

GRANDS BATTEMENTS

4/4 (March) Facing front, feet in natural 1st position
Preparation: hands go through en avant to place on shoulders

- 1 – 4 Tendu right foot, grand battement to 4th devant tendu, step forward with left foot to close (one count each)
 - 5 – 8 Repeat using left leg
- Repeat each leg 3 more times

ADDENDUM 4

TURNING EXERCISE 1

6/8 (Moderato) Facing front, feet in parallel

Preparation: arms stretched straight out from shoulders, hands flexed

- 1 – 16 Bend arms in (1 count) then straighten out (1 count) eight times “pushing the walls away”
- 17 – 20 Shuffling feet, make a 1/4 turn right (to wall 8), using head spot on count 20
- 21 – 24 Shuffling feet, make a 1/4 turn right (to wall 7), using head spot on count 24
- 25 – 28 Shuffling feet, make a 1/4 turn right (to wall 6), using head spot on count 28
- 29 – 32 Shuffling feet, make a 1/4 turn right (to wall 5), using head spot on count 32
Repeat with 1/2 turn and full turn spots and repeat all left

SAUTES

2/4 (Lively) Facing front, feet in natural 1st position

Preparation: hands to waist

- 1 – 2 Plié
- & Sauté
- 3 Land in plié
- 4 Stretch (straighten knees)
- 5 – 16 Repeat three more times facing front
- 17 – 32 Repeat four times with quarter turns right (to wall 8 first)
Repeat entire exercise with quarter turns to left (to wall 6 first)

ECHAPPES

2/4 (Lively) Facing front, feet in natural 1st position

Preparation: hands pass through en avant to shoulders

- 1 – 2 Sauté out to plié in natural 2nd position
- 3 – 4 Sauté back to plié in natural 1st position
- 5 – 12 Repeat two more times
- 13 – 15 Straighten knees and clap three times on the down beat
- 16 Place hands back on shoulders
Repeat

ADDENDUM 4

SPRING POINTS

2/4 (Lively)

Facing front, feet in natural 1st position

Preparation: hands through en avant to shoulders

- 1 Spring point right
- 2 Spring point left
- 3 Spring point right
- 4 Clap
- 5 – 8 Repeat starting with left leg
Repeat one more time right and left

REVERENCE

4/4 (Slow)

Facing front, feet in 1st position

Preparation: arms en bas

- 1 – 2 Right arm lifts sideways to demi-seconde and returns to en bas
- 3 – 4 Repeat with left arm
- 5 – 8 Lift both arms simultaneously two times
- 9 – 14 Repeat exercise except only lift arms simultaneously one time
- 15 – 16 Place hands on waist
- 17 – 18 Open right arm to 2nd through en avant
- 19 Return right arm to waist
- 20 Hold
- 21 – 24 Repeat with left arm
- 25 – 26 Both arms open to 2nd through en avant simultaneously
- 27 Both arms return to waist
- 28 Grab skirt
- 29 – 30 Place right foot behind on demi-pointe and curtsy
- 31 – 32 Repeat curtsy with left foot

ADDENDUM 4

1. Higher Order Questions

- How would you design the lights for a quiet, peaceful dance?
- How would design the lights for a high-energy, fast and loud dance?
- Colors can relate to emotions. Why would the colors of the lights be important? Can you give an example?

2. Reflection Questions

- Tell me about an exercise that was easier today than last week.
- Did you learn about a new career in dance today?
- Did you learn a new vocabulary word today?
- What could we add to next week's lesson? Ballet dancers at Orlando Ballet that are in 2nd grade perform as either mice or party guests in the Nutcracker. Next week, we will learn a few steps from these dances!

3. ELL Strategies and ESE Accommodations

- Visual Aids, Labeling, Concrete Objects, Clues
- Repetitions and Gestures
- Positive, Low Anxiety Environment
- Immersive Language
- Teach Vocabulary Supporting Key concepts
- Increase the Amount of Modeling, Demonstration and Guided Practice
- Predictable Classroom Procedures
- Physical Movement
- Simplified Direction
- Compare/Contrast
- Discover Learning

ADDENDUM 5

Nutcracker 2nd Grade Dance Lesson Week Five:

Ballet Class for OCPS Elementary Schools with Dance Ballet Basics –
The Making of a Dance Artist “Dress Rehearsal”

LESSON OVERVIEW

Grade Level	2	Length	45 minutes
Standards Addressed	<ul style="list-style-type: none"> • DA.2.S.2.2 - Demonstrate simple dance sequences to show memorization and presentation skills. • DA.2.S.1.2 - Explore dance sequences by creating and imitating images that move through space. • DA.2.S.3.1 - Replicate basic positions with clear body lines and correct alignment. • DA.2.S.3.5 - Maintain balance in basic positions and in shifting weight through plié. 		
Materials	<ul style="list-style-type: none"> • Smartboard, Countdown Clips from Orlando Ballet – Dancer, the dance artist's process from class to stage “Dress Rehearsal” – 12/7/21 release of interview with the Snow Queen and Stage Manager and discussion of stage directions • Musical accompaniment with appropriate music for a classical ballet class (phone, iPad, iPod, CD & CD player, speakers, etc) • Small mouse choreography: Click Here (youtu.be/Dv3vxTUVIfk) • Party child choreography (0:22 – 0:52): Click Here (youtu.be/1d5UYrSnI9Y) 		

LEARNING SCALE

DA.2.S.2.2

- 4.0 - Analyze simple dance sequences to show memorization and presentation skills.
- 3.0 - Demonstrate simple dance sequences to show memorization and presentation skills.
- 2.0 - Demonstrate simple dance moves to show memorization and presentation skills.
- 1.0 - Recall simple dance moves to show memorization and presentation skills.

ADDENDUM 5

DA.2.S.1.2

- 4.0 - Formulate dance sequences by creating and imitating images that move through space.
- 3.0 - Explore dance sequences by creating and imitating images that move through space.
- 2.0 - Show dance sequences by imitating images that move through space.
- 1.0 - Identify dance sequences by imitating images that move through space.

DA.2.S.3.1

- 4.0 - Replicate basic positions with clear body lines and correct alignment when practicing a dance sequence.
- 3.0 - Replicate basic positions with clear body lines and correct alignment.
- 2.0 - Observe basic positions with clear body lines and correct alignment.
- 1.0 - Identify basic positions with clear body lines and correct alignment.

DA.2.S.3.5

- 4.0 - Critique balance in basic positions and in shifting weight through plié.
- 3.0 - Maintain balance in basic positions and in shifting weight through plié.
- 2.0 - Make observations about balance in basic positions and in shifting weight through plié.
- 1.0 - Identify balance in basic positions and in shifting weight through plié.

1. Introduction

- Introduce learning goals

2. Anticipatory Set

- Watch the “Dress Rehearsal” video from Orlando Ballet
- This is the final week of videos in preparation for your viewing of the Nutcracker.
- The Snow Queen is a featured dancer in the Nutcracker.
- The stage manager for any show is the most important person at the theater. He or she coordinates all the details and gives all the directions before and during the show.

3. Set your objective for watching the video from Orlando Ballet

- Before every show, the Snow Queen does a ballet class as a warm up to her performance.
- Today, we will do our ballet class and then learn a few steps from the mice dance and the party scene dance. We are learning this choreography because the students you will see perform these dances in the Nutcracker are your age. I hope you recognize these steps and dances when you watch the Nutcracker on December 14th at 10:00am.
- Let’s practice!

ADDENDUM 5

4. Safety Reminders

- Focus on 1st and 2nd positions for the feet as 3rd, 4th and 5th are more technically challenging for those students with no prior training.
- Students want to force their turn out to look like ballerinas. Explain why this is dangerous.
- Have them start in parallel, keep legs straight, and open feet at the same time to find natural turn out.
- Not only is it not recommended to have young ballet dancers use a barre, most elementary schools in the district do not have ballet barres. The class example provided is for center exercises.
- Arm coordination should remain simple for young dancers.
- Make sure everyone has his or her own personal space to move safely.
- If you have the space, practice traveling from wall 6 (stage left) to wall 8 (stage right) and from corner 3 to 1 (US left to DS right) and corner 4 to 2 (US right to DS left).

5. Teaching Reminders

- Correctly count each exercise.
- Correctly demonstrate tempo, accents and quality of movement.
- Understand the use of musical phrasing and how this can be used to enhance the movement.
- Clearly describe the stage directions. Have the students locate visually and then physically.
- The choreography for both dances is self-explanatory from the videos. Baby mice: hold head and knock knees, shift to R and use claw hands, brush/scratch R foot 3X, sauté & exit SL. Party child: spring points, skipping, galloping and skipping.

ADDENDUM 5

EXAMPLE CLASS: CLASSICAL BALLET CENTER EXERCISES

SKIPPING

2/4 (Lively) Facing front, parallel position
Preparation: place hands on waist, tendu devant right foot

- 1 – 8 8 skips (lift left leg first) facing front
 - 9 – 16 8 skips facing wall 8
 - 1 – 8 8 skips facing wall 7
 - 9 – 16 8 skips facing wall 6
-

FOOT PROGRESSION

3/4 (Slow) Facing front, feet in natural 1st position
Preparation: place hands on waist

- 1 – 4 Right foot demi-pointe, press to full point, demi-pointe, lower to natural 1st position (1 count each)
 - 5 – 6 Right foot press straight to full point and lower to natural 1st position
 - 7 – 8 Repeat
 - 9 – 16 Repeat with left foot
Repeat right and left
 - 1 – 4 Face front, open arms to 2nd and finish with arms en bas
-

DEMI-PLIES

3/4 (Slow) Facing front, feet in natural 1st position
Preparation: place hands on waist

- 1 – 6 Demi-plié, straighten knees 3 times (1 count plié, 1 count straighten)
- 7 – 8 Tendu right leg and lower to 2nd position
- 9 – 16 Repeat in 2nd position, tendu right leg back to 1st position

ADDENDUM 5

RELEVES

4/4 (Moderato) Facing front, feet in natural 1st position
Preparation: hands to shoulders

- 1 – 4 Relevé on count 1, lower with control on counts 3 and 4
 - 5 – 12 Repeat two more times
 - 13 – 14 Place arms in 2nd position
 - 15 – 16 Return arms to shoulders
Repeat exercise in natural 1st position
-

BATTEMENTS TENDUS

4/4 (Moderato) Facing front, feet in natural 1st position
Preparation: hands to shoulders

- 1 – 4 Tendu right leg devant, open two counts, close two counts
 - 5 – 12 Repeat two more times
 - 13 – 16 Place arms en avant and then back to shoulders
Repeat with left leg
Repeat exercise de côté with right and left leg
-

BATTEMENTS DEGAGE

2/4 (Allegro) Facing front, feet in natural 1st position
Preparation: place hands on waist

- 1 – 6 6 battements degagés a la seconde
- 7 – 8 Demi-plié and stretch
Repeat 3 times

ADDENDUM 5

TRANSFER OF WEIGHT

3/4 (Andante) Facing front, feet in natural 1st position
Preparation: hands to waist, tendu right leg to 2nd position

- 1 – 3 Sway to the right (left foot points)
 - 4 – 6 Repeat to the left
 - Repeat 7 more times, then finish with feet in natural 1st, arms en bas
-

CHASSE A LA SECONDE

2/4 (Moderato) Facing front, feet in 1st position
Preparation: arms en bas

- 1 – 2 Demi-plié
 - 3 – 4 Glide feet to 2nd position while opening arms to demi-seconde
 - 5 – 6 Stretch legs, shifting body weight to right leg and left leg stretch to full point
 - 7 – 8 Close left leg to 1st position while bringing arms to en bas
 - 9 – 24 Repeat two more times
 - 25 – 32 Arms 1st port de bras and return to en bas
 - Repeat entire exercise to the left
-

GRANDS BATTEMENTS

4/4 (March) Facing front, feet in natural 1st position
Preparation: hands go through en avant to place on shoulders

- 1 – 4 Tendu right foot, grand battement to 4th devant tendu, step forward with left foot to close (one count each)
- 5 – 8 Repeat using left leg
- Repeat each leg 3 more times

ADDENDUM 5

TURNING EXERCISE 1

6/8 (Moderato) Facing front, feet in parallel
Preparation: arms stretched straight out from shoulders, hands flexed

- 1 – 16 Bend arms in (1 count) then straighten out (1 count) eight times “pushing the walls away”
 - 17 – 20 Shuffling feet, make a 1/4 turn right (to wall 8), using head spot on count 20
 - 21 – 24 Shuffling feet, make a 1/4 turn right (to wall 7), using head spot on count 24
 - 25 – 28 Shuffling feet, make a 1/4 turn right (to wall 6), using head spot on count 28
 - 29 – 32 Shuffling feet, make a 1/4 turn right (to wall 5), using head spot on count 32
 - Repeat with 1/2 turn and full turn spots and repeat all left
-

SAUTES

2/4 (Lively) Facing front, feet in natural 1st position
Preparation: hands to waist

- 1 – 2 Plié
 - & Sauté
 - 3 Land in plié
 - 4 Stretch (straighten knees)
 - 5 – 16 Repeat three more times facing front
 - 17 – 32 Repeat four times with quarter turns right (to wall 8 first)
 - Repeat entire exercise with quarter turns to left (to wall 6 first)
-

ECHAPPES

2/4 (Lively) Facing front, feet in natural 1st position
Preparation: hands pass through en avant to shoulders

- 1 – 2 Sauté out to plié in natural 2nd position
- 3 – 4 Sauté back to plié in natural 1st position
- 5 – 12 Repeat two more times
- 13 – 15 Straighten knees and clap three times on the down beat
- 16 Place hands back on shoulders
- Repeat

ADDENDUM 5

SPRING POINTS

2/4 (Lively) Facing front, feet in natural 1st position
Preparation: hands through en avant to shoulders

- 1 Spring point right
 - 2 Spring point left
 - 3 Spring point right
 - 4 Clap
 - 5 – 8 Repeat starting with left leg
Repeat one more time right and left
-

ACROSS THE FLOOR (depending on space, from SR to SL or from corner to corner)

MARCHING

4/4 (March) Facing front, feet in parallel
Preparation: hands on waist

- 1 – 4 March moving forwards, right knee lifting first, stepping down on the beat
 - 5 – 7 Clapping three times on the down beat (no marching)
 - 8 Hands placed back on waist
Repeat across the floor
-

GALOPS

6/8 (Moderato) Facing downstage, from corner 3, feet in natural 1st position
Preparation: hands to shoulders, tendu right foot de côté

- 1 – 16 Galops traveling de côté to corner 1
Repeat left from corner 4

ADDENDUM 5

SKIPPING

2/4 (Lively) Facing diagonally, from corner 3
Preparation: hands to waist, right leg tendu 4th devant

- 1 – 16 Skipping from the corner, lifting leg first
Repeat from corner 4
-

REVERENCE

4/4 (Slow) Facing front, feet in natural 1st position
Preparation: arms en bas

- 1 – 2 Right arm lifts sideways to demi-seconde and returns to en bas
- 3 – 4 Repeat with left arm
- 5 – 8 Lift both arms simultaneously two times
- 9 – 14 Repeat exercise except only lift arms simultaneously one time
- 15 – 16 Place hands on waist
- 17 – 18 Open right arm to 2nd through en avant
- 19 Return right arm to waist
- 20 Hold
- 21 – 24 Repeat with left arm
- 25 – 26 Both arms open to 2nd through en avant simultaneously
- 27 Both arms return to waist
- 28 Grab skirt
- 29 – 30 Place right foot behind on demi-pointe and curtsy
- 31 – 32 Repeat curtsy with left foot

ADDENDUM 5

1. Higher Order Questions

- What are ways to help remember choreography?
- How do you think the dancers know where to stand and move on the stage?

2. Reflection Questions

- Did you enjoy using locomotor movement today?
- Did you learn about a new career in dance today?
- Do you prefer the mouse or the party child choreography? Why?
- Did you learn a new vocabulary word today?

3. ELL Strategies and ESE Accommodations

- Visual Aids, Labeling, Concrete Objects, Clues
- Repetitions and Gestures
- Positive, Low Anxiety Environment
- Immersive Language
- Teach Vocabulary Supporting Key concepts
- Increase the Amount of Modeling, Demonstration and Guided Practice
- Predictable Classroom Procedures
- Physical Movement
- Simplified Direction
- Compare/Contrast
- Discover Learning

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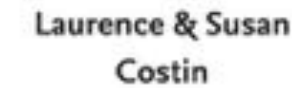


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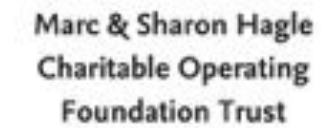
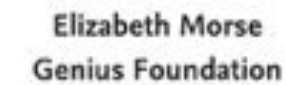
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