



Progressing Ballet Technique Teachers Course

Learning Outcomes

The learner will:

- **understand the activation of muscle memory to activate “turn out”**
- **understand the activation of muscle memory to enhance “adage movements”**
- **understand the activation of muscle memory to accelerate “allegro”**
- **understand the activation of muscle memory to activate “batterie”**
- **understand the activation of muscle memory for controlled landings**
- **understand at what ages to implement the levels of intensity**
- **understand the correct muscle groups that assist each movement**
- **understand how to transfer the muscle memory into the ballet class**

Musical choices for this workshop are from Music for Ballet Class by Rob Thaller and Grant Kennedy

All exercises with the students back on the floor to use a Pilates mat and hair in a high bun for girls will be more comfortable

Junior Level Progressing Ballet Technique Notes

Exercise 1 Core with Port de Bras - approximate 7 & 8 Years

First train slowly how to bridge through the vertebrae slowly, this technique is essential at every level.

Pelvis must be in line with your femur, no arch, no drop in the pelvis. Remember to rest and then practice again. Breathe slowly throughout. The higher the fitball is placed towards the students groin the more activation the student will feel

Feel the top of the head reaching away, lengthen neck and relax and open shoulders. Relax the ribcage & deepen the belly button to the spine- feeling like you're doing up a zipper from the pubic bone to the belly button. Activate the glutes feeling like your lifting up under the bottom and out of the hips. Squeeze the inner thighs and continue to feel the energy reach out through the legs and out of the toes like your trying to touch the opposite wall. Feel the top of the legs isolate and rotate inside the hip socket.

At the beginning the hands can rest on the mat in demi second for the student to feel the technique before using the arms through to 2nd position.

Rest on the introduction and start training bridge technique up for 2 counts and roll down for 2 counts at the very beginning. Check the students' alignment of the pelvis and breathing before adding in the port de bras

Step 2 would be to introduce arms through 1st to 2nd position on the introduction, maintain ballet 2nd and eyes focused to the ceiling. Move the arms from 3rd to 3rd with the hips square and the fitball not moving

Moving the arms sideways through 3rd to 3rd -

Suggestion to set the class in 2 sections and the first half commence by doing the exercise twice and the second group pick up the music

Exercise 2 Core with Port de Bras - approximate 9 & 10 Years

Naturally this age group would first commence with the above exercise and when stronger they stay up in between and after the arms open to second they take full port bras through fifth maintaining the alignment.

Suggestion to divide the class into 2 sections and each groups execute the exercise twice each picking up the music. Always make sure the students slowly roll back through their spine.

Exercise 3 Turn out 7 & 8 Year old students

Rest on the introduction and take a breath as you lift your arms to 1st position with the shoulder blades opening. The ball as high as possible into the groin

Slowly bridge up

Counts 1 & 2

Flex & pointe

Counts 3 & 4

Repeat

Counts 5 & 6

Roll back through the spine

Count 7

Rotate the legs on

Count 8

Repeat with the legs rotated

Check the students' alignment of the pelvis and the breathing

Quantity depends on the students' technique, suggestion to take to groups of students continually

Exercise 4 Turn out 9 & 10 Year old students

The set up is in parallel with the ball as high as possible into the groin

On the introduction bridge through the lower vertebrae and take the arms to 1st position

Check the alignment of the students' pelvis to be aligned with the femur

Slowly flex the feet

Counts 1 & a 2 & 3

Stretch the feet

Count 4

Repeat 3 times

Up to Count 12

Slowly use the phrase and turn out the legs from the hip socket

Counts 13 - 16

Repeat the combination with the legs rotated

The number of repeats isn't as important as the quality of the alignment. The students build strength eventually to repeat the exercise continuously

Exercise 5 Posture check

Students sit on the centre of the ball with the feet parallel lifting out of the lumbar spine while pulling down on the trapezius

It is important that the thighs are at a 90 deg angle to the floor

Sit tall on the introduction and place the arms long and downward onto the sides of the ball without holding the ball

Lift the right leg height isn't as important as the stability and the child understanding the natural transfer of weight

Start parallel. Swish foot along the floor until just off.

Alternate legs and on the third swish add a flex and stretch.

Repeat the same sequence with the legs rotated

Only when the students are completely stable add the additional section

Lift

Counts 1

Cou-de-pied devant

2

Extend

3

Close

4

Repeat with the left leg

Only when the student is completely stable include the use of the port de bras through 2nd position to 3rd position and return to 2nd position. A natural following of the arm should be encouraged and this is only possible with the core engaged and the alignment of the pelvis stable

Exercise 6 Port de bras

Commence sitting on the centre of the ball with the spine elongated.

The posture engaged will enhance the shape of any port de bras

Teachers can use any combinations of what is relevant in the class they are teaching

An example would be;

Through 1st position with the right arms then through 2nd position to bras bas

Counts 1-4

Repeat with the left arm

Counts 5-8

Through 1st to 2nd x2

Counts 1-8

To first arabesque right arm forward repeated by left arm forward

Counts 1-8

To 3rd arabesque on both sides

Counts 1-8

It is important at a young age to encourage breathing of the arms and head without any tension in a port de bras, this can only be achieved if the core is engaged

Exercise 7 Transfer of weight

This exercise can first be done in pairs with the partner holding the hands of the student on the ball for extra support.

Standing in the front of the ball in a wide second position of feet. Lightly touch the ball behind with their fingers to keep the ball in place.

On the introduction sit lightly on the front of the ball with the pelvis well lifted, bring the feet in closer and the arms to 2nd position.

Transfer the weight to the right side with the hips square

Counts 1 & 2

Roll through the foot to the left side

Counts 3 & 4

Repeat once again

If the students have control of their pelvis and alignment then repeat with port de bras

Repeat for the 9 & 10 year old students only

Lift and turn to the right side completely transferring the weight into arabesque

Counts 1-8

Repeat to the left side

Counts 9-16

Exercise 8 Partners with core & footwork

Pair the students with someone similar in height and they lie on each side of the ball on the set up. The feet are parallel with the heels together; the hands are placed behind the neck.

On the introduction the students roll through to bridge while keeping the feet still.

Pushing the feet together each way using resistance from one another

Counts 1-4

Pushing the opposition direction maintaining the feet parallel

Counts 5-8

Then four quicker sets

Counts 1-2,3-4,5-6,7-8

The second group pick up the music

When first learning the exercise the students may need the feet held together until the students develop more core stability

Exercise 9 Attitude devant line

Standing behind the ball with the right foot on the centre of the ball and the heel well lifted in attitude devant position, the arms are in 3rd opposition. Take care that the students' hips are square and the supporting leg is maintained.

Hold the position for the introduction feeling the alignment, if the ball is moving the hips are swinging out of alignment

Fondu checking the knee is over the toes

Count 1 & a

Recover

2

Repeat twice more

3 - 6

The last fondu recover release the arms to 2nd, leg to devant and return to 3rd position 7 & a 8

Repeat this sequence

The 2nd groups pick up the music while the first side change legs to repeat the 2nd side

Exercise 10 Développé devant technique

Lie flat on the floor with the feet on the centre of the ball with the legs soft and the feet in 5th position right foot on the top. Hands rest on the floor in demi 2nd

Introduction roll through in the bridge position feet remain in 5th position
Draw the right foot up the leg to retiré position maintaining the hips square and the pelvis aligned while the supporting leg is maintained.

Counts 1 & 2

Draw the foot back to 5th position

3 & 4

Repeat

5- 8

Draw up the leg and extend into a développé devant

1-4

Lengthen as the student lowers back to 5th position, pelvis must remain square

5-8

2nd group pick up the music

1st group reset with the left leg on the top to repeat with the left leg

Extremely important to keep the pelvis aligned, don't take the students to the level of using one finger on the floor until they are completely strong.

The younger students can practice the draw up the leg and down without the unfolding action.

The imagery of the leg returning the 5th should be the toes drawing a rainbow from the ceiling slowly back towards the supporting foot.

Exercise 11 Arabesque strength 9 & 10 year olds

Stand in 5th position left foot in front and soften the knees on the introduction and roll onto the top of the ball. Finish with the hip bones towards the front of the ball. Hands are flat on the floor. The students elongate the body and feel energy through to the toes.

While maintaining the supporting leg lengthening and rotated the student lifts the right leg.

Lifts the leg behind the spine and pull down on the trapezius

Counts 1 & 2

Lower back to 5th derriere

3 & 4

Repeat 3 more times

Second groups pick up the music

First group rolls back and sets up again with the left foot in front

Exercise 12 á la second & arabesque 9 & 10 year students

Partner exercise

Set up with one students at the side of the ball and placing the leg into second position lightly onto the ball, maintaining the turn out

The partner stands in front and places their hands lightly under the students' elbows. The students must hold the arms in a correctly placed second position.

Fondu checking the knee is over the toes

Count 1 & a

Recover

2

Repeat twice more

3- 6

Small pivots without the knee bending, keep the weight over the ball of the foot into arabesque line. The partner supports the arms into 1st position, check the alignment 7 & 8

Repeat the sequence in arabesque line

9 -14

Return the pivot back to 2nd position

The 2nd group pick up the music

The first group reset up with the left leg

2nd group use the left leg
Change partners and repeat

Exercise 13 Controlled landings 9 & 10 year students

This exercise is with partners 3 students in each team. At first I suggest to go behind the student and support their waist as they roll over the ball at the beginning of the training.

The student stands behind the ball with the right leg in devant on the ball. Both partner stand at the side and support the arm in second with the palm down. Hold one hand above the elbow and the other below the elbow
The student pushes from the fondu and rolls over the ball to a controlled landing. The partners take small runs forward to assist with the control in the landing
Counts 1 & 2

Push of the fondu and return rolling backwards through to a controlled landing in devant. The partners needs to watch and run backwards
3 & 4

The combination can be any way that suits your class formation
They can execute more before changing partners or as you wish

Exercise 14 Control with the small ball

The students lie on their back with their hands behind their neck. Set the small ball between the feet, holding the ball stable with the heels and maintaining the turn out

Extend the legs to 90 degrees

Counts 1-3

Bend the knees controlling the ball

Counts 4-6

Repeat 2 more times with this rhythm

Take the ball into the hands a small throw of the ball catch and set up again

Repeat from the beginning, after the throw of the ball release the legs into a wide 2nd position.

Exercise 15 Intrinsic and metatarsal strength

Lie down with the feet on the centre of the ball. Set the resistance band over the metatarsal and the cover the toes. Pull the sides of the resistance bands down with your hands.

On the introduction bridge through the lower spine

The elbows can be tucked into the floor to gain stability; most important is the pelvis remaining stable. The right foot is flexed while the left foot remains pointed

Roll through the right foot to fully stretch

Counts 1 & a 2

Roll back to a flexed foot

3 & a 4

Repeat 3 more times

The next group pick up the music

Repeat using the left foot

The repetition can be increased as the technique and strength develops

Exercise 16 Allegro

Lie of the floor with the feet in 1st position on the top of the ball. On the introduction - roll through with the bridge position. Hands on the floor in demi second.

Flex and pointe quickly 4 times

Counts 1-8

Demi plie with the pelvis stable
1&2&3
Sauté
4!
Repeat 3 more times
Next group pick up the music
Repeat only if the students have the strength in alignment

Exercise 17 cool down

Lie on your back and hug the ball with legs bend, hands placed on the floor flat in
2nd
Relax on the introduction
Roll the ball to the right side with the knees together and drop the head left
Counts 1 & 2
Back to neutral
3 & 4
Repeat 3 more times
Slowly bridge through the lower spine and release the arms when possible

Note in all the exercises the quality is more valuable then the quantity of repetitions

Note Breathing with the musical phrasing is essential

In the Bridge position continually check the students pelvis alignment

Senior Progressing Ballet Technique Suggested ages between 11 - 14

Note some adjustments and build up exercises have been included for this level

Exercise 1 Turn out (mat suggested)

Check the bridge position exactly the same as the junior program. Only when this is understood use arms 1st to 2nd position

Remember the ball position high into the groin will activate the muscle memory for turn out

Introduction set up and breathe deeply in & out lift to bridge position, legs turned out

Flex and point the feet through the intrinsic muscles of the feet 3 times Counts 1-6

Slowly turn the legs en dedans from the hip socket. Take care not to push the feet further than the legs

Take the whole phrase
Counts 7-8

Repeat and return the legs back en dehors

We then do full rotation en dehors and en dedans

Feet are already stretched- rotate in, flex, turn out, and stretch. Repeat

Reverse for en dedans- flex turned out, turn in, stretch, turn out. Repeat

Suggestion that it is the quality of this exercise that is important and at the beginning the number of times should be limited. Perhaps 1/2 the class commences and repeats twice before the 2nd group pick up the music. Constantly checking the students' alignment and breathing. When the students are stronger you then can increase the numbers of reps. A feeling of lengthening should be maintained throughout.

Exercise 2 Deep abdominals (mat suggested)

Ball lightly squeezed between the calf muscles / lengthen the legs but not rotated

Introductions take the arms over head to 5th position, checking the ribs are relaxed and neutral spine maintained.

Initiate the body slightly ahead as you coordinate the unfolding of the legs to 90 degrees

Counts 1-4

Take the ball with you hands and lower controlled to the floor taking the ball to the 5th position and return the ball to the legs at 90 d

Counts 5-8

Reach above the ball as high as possible take a deep breath in
Counts 9-12

Simultaneously lower the body and unfold the legs back to the floor with control exhale

Counts 13-16

It's extremely important to remain in neutral spine

Repeat and the exercise and the 2nd group pick up the music. When the students are stronger you can build to 4 sets each

Exercise 3 transfer of Weight Additional strength is gained using the resistance bands

Stand in front of the ball with the feet in a wide 2nd position

Introduction lower slowly onto the ball with the pelvis well lifted & the hands rest lightly behind on the ball. When stable the arms go to 2nd position.

Transfer to the right side and extend the left leg and pointe the foot.

Counts 1 & a 2

Return to the centre

Counts 3 -4

Transfer to the left side and return

Counts 5-8

Repeat using port de bras. It is extremely important to check the hip and pelvis alignment is maintained

Counts 9-16

Left up as you inhale and turn to the right side into a lunge. The right cheek stays in contact with the ball. Front arm goes into arabesque line, check the hip alignment and weight placement

Counts 1-6

Return to centre

Counts 7-8

Repeat to the left side

Counts 9-16 Only if the students are stable increase the level to using the upper back, once the technique and the pelvis is stable you can use a variety of port de bras including side bents

Exercise 4 Posture and stability can use resistance bands

Sit on the centre of the ball with the feet parallel

Introduction arms through 1st - 2nd and pull down in demi 2nd while lifting out of the spine

Raise the right leg, natural adjustment of weight -placement, return to floor

Counts 1 & a 2

Repeat with the left leg

Counts 3 & 4

Repeat sustaining the leg adding a flex and stretch and close

Counts 5 - 8

Repeat commencing with the left leg
Counts 9 - 16

Repeat turned out

Right leg lifts with the right arm to 2nd then 3rd, return to cou-de-pied, extend and close

1-4

Repeat with the left leg and left arm
5-8

Repeat with the right leg, arms through 4th
9-12

Repeat with the left leg
13-16

Extremely important to lift out of the pelvis and not sit into the ball. The ball will give feedback to the student if they roll their pelvis under.

Exercise 5 Port de bras Additional strength gained from using the resistance bands

Sit on the centre of the ball. It is important that the students' thighs are at a right angle to the floor, the feet remain flat and hip width apart.

Introduction the arms are taken through 1st to 2nd and then pull down while lengthening the spine

You can plan your port de bras combination in any way you wish. Include upper back movements while keeping the pelvis stable and the hips square. Sideways bends once again remaining stable. The ball is your guide, if the ball moves your pelvis and posture isn't stable.

Suggestion of combination - use the introduction arms 1st 2nd and pull down

Right arm to 4th - upper back, breathe arms and lower
Counts 1-4

Repeat with the left arm
Counts 5-8

Repeat
9-16

Repeat using the sideways port de bras 4 times

Using the back through a series of arabesque with épaulement with various tempo phrasing

Take a breath and finish with a full port de bras

Change your combinations regularly working on the shapes of the arms and freedom in the upper body

Exercise 6 Arabesque training

Stand behind the ball, feet in 5th position left foot front

Softly bend the knees and roll forward onto the ball, the supporting foot remains on the floor with the right foot resting on top. Relax your neck Exhale

Counts 1-3

Lift top leg to arabesque on

Count 4

Patience arm to 2nd arabesque on

Count 5 hold 6

Lower arm down

7

Other arm up to 1st arabesque on

8 hold 1

Arm down on

2

Other arm up on

3 hold 4

Roll back up to standing

5-8

Repeat changing legs

Exercise 7 Alignment and fondu (added strength included with the resistance bands)

Standing up on the effacé alignment with the right foot on the centre of the ball, the right foot uses the contour of the ball as the line of the foot

Set the arms to 3rd on the introduction

Fondu - exhale recover inhale 3 times. Checking the hips and pelvis remains aligned & the left knee is over the toes.

Counts 1-6

Small pivots to en face taking the left arm to 4th, check the hips are square

Counts 7-8

Repeat the fondu recover 3 times

Counts 9-14

Pivot directly into arabesque line decoté, check the hips are maintained and the arm shape is correctly maintained.

Counts 15-16

Repeat the 3 fondu in the arabesque line

Counts 17- 22

Pivot back checking the weight placement and return to effacé

Counts 23- 26

Port de bra forward over the leg.

Counts 27-28

Checking the supporting leg is maintained return to 5th

Release the leg with a breath and set up onto the 2nd side

Counts 30-32

Exercise 8 Développé stability (suggestion of the use of the mat)

Lie flat with your ankles crossed on the top of the ball. Right foot on the top.

Using the introduction to carefully bridge and stretch the legs with the feeling of elongating

Maintaining the hips square to the ceiling draw the leg slowly through into the développé devant, controlling the turn out while maintaining the hips and pelvis
Count a steady even 4 counts

Drawing a line from the ceiling to 5th, using the ball as your guide

Counts 5-8

Repeat 3 more times and the 2nd group pick up the music

Repeat it all with the left leg. At no time do you compromise height over the line

Exercise 9 Pirouette activation in the back (resistance bands can enhance the back muscles)

Sit on the top of the ball and on the introduction take the arms to 3rd position

Rolling through the spine walk the feet forward until the sit bones are on the front of the ball

Counts 1-6

Using the abdominals snatch back upright the arms go quickly to 1st

Wait 1, snatch 2 hold 3,4,5,6

Suggestion to face the students to the side to check their alignment. You can train also the snatch into 5th position.

This should activate the action of the back muscles to assist with their pirouettes

Exercise 10 Exercise for feet (use of mat encouraged)

The same exercise as the junior program, however the amount is doubled before the next side commence

Suggestion of using the long resistance bands and rolling around the wrists for more resistance

Demonstration of the small ball activation to encourage the students of this level to release the fascia of the feet before their classes commence, a great exercise for pre pointe students as well

Exercise 11 Batterie Activation

Stand in 5th position left foot in front

Soften the knees and roll forward onto the centre of the ball into an elongated plank

Pelvis must remain stable on the top of the ball while beating a sideways action

16 changement battu

3 Entre quatre & changement battu repeat x4

Echappé battu 8 times

8 six

Repeat it all making sure the alignment is stable and the neck elongated

Once the student loses the posture stop and rest and recommence

Exercise 12 Allegro training (use of the mat advised)

Lie flat with the feet on the top of the ball ensuring the heels is together

I strongly suggest learning the exercise first with the hands on the mat

Same technique in the bridge position using the introduction

Demi plié

Counts 1-3

Sauté on 4 X2

The next set picks up the music

Plié 1, sauté 2 X4

Repeat 8 or 16 times depending on the students' technique and strength

Can be repeated turned out

As the student takes each Demi plié ensure the pelvis doesn't drop down and the heels remain together

Exercise 13 Grand Battements and Jeté training (use of mat encouraged)

Set up in 5th position with the bridge on the introduction, feet on the top of the ball. Hands on the floor

16 grand Battements, without releasing the hip

Next group commence

Repeat with the left leg on top

2nd group pick up the music

Mix in some with a small Développé action providing the pelvis remains stable

Check that both hip bones are level and facing the ceiling

Exercise 14 Cool down

Same as with the junior program with the addition stretch for the hamstring

Balance in the last bridge position

Once again as with the Junior Program build the reps, as quality of alignment is more essential at the beginning than the number of reps
Always quality over quantity to be stressed to students and teachers

Advanced Level Progressing Ballet Technique

- Exercise 1: **Deep Rotation** **EXERCISE ON A PILATES MAT**
Adductor longus, gracilis & sartorius activation for 'turn out'
Lie on your back the fitball as high as possible to the groin
Set up position arms 1st, knees bent. Raise the pelvis on the introduction as you slowly inhale. Check the pelvis is in line with your femur. Arms 2nd
Flex and pointe 3 times with the legs rotated and slowly turn in and repeat
Turn in flex, turn out pointe twice
Go straight into reverse twice
Repeat twice with the right leg en dehors & en dedans
Repeat with the left leg

Corrections to check: Keep the feet stretched each time you change alignment. When working each leg keep the supporting hip still which will stop the ball moving. Pelvis must be in line with your femur, no arch, no drop in the pelvis. Remember to rest and then practice again. Breathe slowly throughout. Check your legs are ½ way up the fitball

Feel the top of the head reaching away, lengthen neck and relax and open shoulders. Relax the ribcage & deepen the belly button to the spine- feeling like you're doing up a zipper from the pubic bone to the belly button. Activate the glutes feeling like your lifting up under the bottom and out of the hips. Squeeze the inner thighs and continue to feel the energy reach out through the legs and out of the toes like your trying to touch the opposite wall. Feel the top of the legs isolate and rotate inside the hip socket.

• **Exercise 2: Abdominal Activation EXERCISE ON A PILATES MAT**

Warm up for abdominal core

Hand ball held parallel just above the ankle

Set up to table top and lie flat

Introduction takes the hands on the lower abdominals

Legs to 90 degrees

Counts 1

lower legs to height you can when maintaining neutral spine 2,3

back to table top -(shins parallel to the floor) count 4

Repeat 4 times

Reverse

Repeat all with upper back just off floor, eyeline through knees, arms by sides with palms to the ceiling

Corrections - feet stay pointed - important to stay in neutral spine

Table top check the alignment, the lowering depends on the depth you can achieve with neutral spine

Check you are breathing and lengthen as you lower the legs

feel the top of the head reaching away, lengthen neck and relax and open shoulders. Relax the ribcage & deepen the belly button to the spine. Feel the legs really reaching away as they lower or extend. Belly button to the floor, squeeze inner thighs. Feel as though it's the tummy bringing your legs back into table top rather than the top of the legs.

In the chest lift position feel the rib cage up and over the hips, deepen tummy more, eye-line through knees to avoid neck tension and keep reaching fingertips to the opposite wall.

• **Exercise 3: Adductor/Core EXERCISE ON A PILATES MAT**

Transverse abdominis, obliquus internus, iliacus for deep core activation

Lie on your back the fitball between your calf muscles - turned out

Set up arms go to 5th, check you are in neutral spine

Lift the body and the legs to 90

Counts 1-4

Take the ball backwards to 5th position

5-6

Lift the ball back to the legs

7-8

Hold reaching up

1-4

Lower the body as you unfold the legs to the floor

5-6-7

Arms lower to floor and lift the body arms forward palms up

8

Unfold legs to 90

1-4

Slowly rotate scissor legs -Right leg forward

5-6

Return to neutral

7-8

Repeat with the left leg forward

1-2

Return to neutral

3-4

Unfold the legs and body and return to 5th to repeat

Initiate the first lift of the body, lengthen away as you left toward the ball

Ball must be between your calf muscles

Scissor twist not to rush and hold the legs parallel, legs must twist even and to reach a complete devant and derriere

Similar cues as above- deepen tummy, reach and squeeze legs.

On scissor twist- squeeze legs and continuously reach toes to the ceiling. Squeeze and reach arms and toes away when first bringing the ball and head and chest up.

• Exercises 4: Développé activation EXERCISE ON A PILATES MAT

Involving all of the above muscle groups as well as the biceps femoris to improve the control in développé devant action

Set up with feet crossed in 5th Right foot on top, to lift into a straight alignment resting middle fingers on the floor arms just lower than shoulder height

1 slow développé devant sustain at the top and slowly lower leg

Counts 1-8

1 slow envelope

9-16

Repeat the développé devant

17-24

One slow battement lent and suspend

25-32

2nd set pick up the music

Change legs and repeat

Take care there is no arch in the spine, lengthen the leg away from the hip, supporting leg must stay rotated to keep the fitball still

Feel the top of the head reaching away, lengthen neck and relax and open shoulders. Relax the ribcage & deepen the belly button to the spine- Activate the glutes feeling like your lifting up under the bottom and out of the hips. Press down with the hamstrings. During the **développé** keep hips square but maintaining engagement of the tummy and both glutes. You must continue to fire the working leg glute. Reach the toe away from the hip trying to touch the opposite wall as the leg lowers back to the ball.

• Exercise 5: Circular port de bras - {Resistance bands on}

Circular port de bras with the pelvis held stable

Sit on the top of the fitball en croisé feet in 5th - arms by your side

Introduction extends the left leg and takes the arms to 4th

Commence on “and” 4 circular port de bras and repeat with the left foot extended

Repeat it all on the alternate side

A strong lift through the centre of the body on 'and". Release the next as you go forward. Engage lower abdominals so as the pelvis/ball doesn't move as you circle. Work to achieve more upper body before the filming.

If the students are having trouble at first keeping the fitball still keep the feet in 5th for more stability at the beginning.

Lift through tummy firmly plant supporting foot

- **Exercise 6: Alignment Stability {Resistance bands on}**

Warm up the upper body, with fondu and alignment also activating latissimus dorsi, trapezius & adductor longus

Standing with the right foot on the centre of the fitball in devant, intro left arm 4th

Port de bras forward and back without the pelvis moving and repeat

Fondu arms 1st position, rotation through 2nd into arabesque line fondu as you change arms and return to devant left arm up the side to 4th, repeat 2nd set ready to pick up the music while the 1st group change legs and repeat

Hips must stay square, pelvis must not move forward in the bend back. Neck should release in the port de bras

Lift supporting side.

Breath through the arms

Lift up through the pelvic floor & Tummy for balance

- **Exercise 7: Engagement & Mobility - advanced level backs {Resistance bands on}**

Lower back activation and upper body port de bras, activation of the quadratus lumborum

Set up feet to partner, hip bones on the fitball (can practice against a wall)

On preparation take arms up to fifth then second. 6 sways to arabesque in one count returning to second each time. Port de bras forward releasing the head and neck taking arms to first. Roll back up through the spine, arms to fifth and hold there. Repeat the exercise with arms going from arabesque to fifth each time.

Press against partner's feet for support / TRAINING AT THE BEGINNING AGAINST THE WALL. Reach crown of the head away feel like you're rolling a marble away with your nose and come up through the thoracic-upper back extension first. Lift up into full lumbar extension keeping the tummy lifted at the front, feeling length in the lumbar spine so there is no sitting or crunching into the lower back. Reach crown of the head away as you roll back down.

- **Exercise 8: Arabesque Training**

Roll on top of the fitball until the mid thigh is on the top of the fitball

Set up in 5th position to roll onto the centre of the ball, hips just of the front of the ball with the abdominals engaged

Lift and lengthen to arabesque slowly

enveloppé and slide down the back of the leg and lengthen to fifth and repeat

Repeat 2nd groups and repeat again

Corrections - elongate the body more and hold the abdominal wall. Arms a little wider as you push down on you trapezius, elongate the neck. Keep your feet stretched throughout

Lift reach toe away as it lifts. Don't just lift, reach and lift. On the curling of the knees use the tummy to draw the knees in not the legs.

- **Exercise 9: Attitude/ renversé / penchée {Resistance bands on}**
Training for arabesque alignment, attitude alignment and renversé
Activating all the above muscle groups and include rhomboideus & deltoideus
Supporting foot against your partner (can practice against the wall) front leg resting cou-de pied derrière. Hip bones on the fitball.
Lift to attitude
Counts 1-2
Extend to arabesque
3-4
Attitude
5-6
Adjust the back hand in front
7-8
Arms sideways renversé alignment
1-4
Open the arm with a breath and place back on the floor
Push into penchée and lower into cou- de pied derrière
5-8
2nd group do the front leg
Repeat with the alternate leg
Repeat with the 2nd side and repeat on the alternate leg
Trapezius must push down towards your feet. Feel the lengthening as you lift your leg. Pelvis is on the ball. Renversé the arm goes up the side and the palm of hand turns inwards

Maintain core so no stress through shoulders. Draw shoulder blades down and shoulders away from the ears. Press hands away from each other. Lift the belly button deepen lower tummy.

- **Exercise 10: Torso Control {Resistance bands on}**
Sit sideways on the top of the ball with the spine elongated
Introduction place the arms into 1st position
Roll through ½ way slowly using the lower abs
Counts 1-2
Roll back up tall
3-4
Repeat twice more but on the third one take arms up to fifth and back to first before rolling back up
Repeat
Next section roll down as before now twist to the right side keeping arms in first using obliques
1 count for twist, 1 count back to centre
Complete 3 twists alternating sides then recover and do a port de bras through fifth. Repeat starting twist to the left
Repeat and set up for the Pirouette enhancement
Exactly as with the senior program, but release one leg forward into devant and placed back to the floor
A variety of arms can be implemented
Roll down until the pelvis is on the front of the ball and snatch with the leg off the ball, repeat with alternate legs, arms 3rd to 1st and then 3rd to 5th
Repeat 2nd group to pick up the music
Repeat in full

In the roll down the sit bones are still on the fitball. Must not release and arch the spine. When you snatch up the ball should stay still - hold your core

- Exercise 11 : Foot articulation { remove the resistance bands from the arms}

Total foot activation exercise - measure the toes from the floor before and afterwards

Small handball commencing big toe working along the toes

Pressure though each toe

Rolling though the intrinsically forward and back toes up then curled over ball

Circles round metatarsals toes up and down

Stretch toes back, then repeat on other foot

- Exercise 12: Feet/Calf/hamstring/core EXERCISE ON A PILATES MAT

Resistance band on right foot crossed, lie down on the centre of the fitball. Lift up into a straight line with elbows on the floor to commence unless completely stable in the core and hip alignment

Pointe through the intrinsic muscles and flex 4 times

Counts 1-16

Lie flat and take 45 degree height leg flex and point

Counts 1-4

Take leg to 90 degree height flex and point

5-8

then as far back as possible flex and as you point extend and reach leg/foot down to the ball and then slowly roll up through the spine back to the floor

The next group pick up the music

Repeat all on the alternate legs

Make sure the band covers the top of the toes. Roll your hands down the band for added hamstring stretch

In bridge squeeze legs together and press with the hamstring down into the ball activate the glutes. Reach the energy out of the toes and press shoulders down and open and press elbows down and away from each other into the floor to activate the underneath back muscles and remain relaxed in the neck and shoulders

- Exercise 13: Intrinsic Control - boys to add the wrist weights lifted as you fondu

Roll through the memory foam OR place several mats on top of one another

Commencing each side of the pillow on the block

Roll slowly through the foot twice and 4 quick

Repeat

Rotated and turn. Checking the pelvis alignment remains stable

- Exercise 14: Elevation training EXERCISE ON A PILATES MAT

Feet and legs for allegro

All the above muscles activated with the additional activation of the hamstring groups.

Set up with the feet on of the fitball, pelvis hands on the floor on each side of the mat

demi plie

Counts 1-2

sauté

3, hold 4

Repeat

5-8

Repeat 4 in double time

1-8

Slow demi plie

Counts 1-2

Extend left leg directly underneath and right leg devant

3 hold 4

Lower slowly into 5th position

5-8

3 grands battements and one sustaining while checking the alignment

1-8 hold

Repeat 2nd group

Repeat it all using the left leg

All work must come from underneath the leg. Hamstring and glutes.

Keep deepening the tummy. Activate both gultes reach toes and legs away squeeze inner thighs and reach legs away from the plie.

- **Exercise 15: Batterie Activation**

Batterie check the spine is elongated, abdominals engaged

Six hold with stretched feet 4

Six echappe hold hold

Close with six hold hold

Repeat six echappe

Repeat it all with flexed feet

Next group then repeat

Equal turn out must be maintained and the ball still. Body and neck elongated

Same weight bearing cues- pressing hands down and away from each other etc.

Keep reaching the toes away lengthen the crown of head away

- **Exercise 16: Boys training**

Boys exercise -the strong use of the abdominal wall to protect the back while lifting

Feet with partner or on the wall in 1st

Wrist weights

8 arms sideways

8 from in front of the fitball

Repeat

Check the body is elongated - no arch - keep feet close - can practice against the wall

Maintain axial length through the head feel arms reach away as well as lift keep tummy lifted. Squeeze legs and inner thighs together and use of turnout and glutes when pressing and squeezing legs.

- **Exercise 17 Boys presage training**

Start with one 5 K weight and build to 10 K, using the legs is essential, check the boys alignment by also turning the face the side

- **Exercise 18: Grand temps levé**

Introduction roll onto the top of the ball with the pelvis off the front of the ball and the body well elongated

Curl up nose towards your knees

Counts 1 & a 2

Extend

3

Right leg directly to the floor

4

Check the knee is over the toe and temps levé in arabesque

5-6

Place the leg back onto the top of the fitball

7-8

Repeat using the left leg

Use tummy to bring knees in and control on way out control leg coming forward
jump from underneath leg. Lift eye line and fly

• Exercise 19: Final stretch EXERCISE ON A PILATES MAT

Cool down and stretch segment

Sit with the resistance band under the feet and scrunched in your hands

Sit back holding your core and open the arms

Counts 1-4

Stretch forwards with the resistance band pulling back as far as possible

5-8

Repeat

Lie back legs développé to 90 Degrees feet still in the resistance band

1,2,3

Take the left leg down to the floor and the band in the right hand

4

Take the right leg to 2nd keeping the hips square

5-8

4 small rand de jambe en dehors

1-4

Return the leg to 90 degrees

5-7

Take the right leg to the floor

8

Repeat with the left leg - keep the same rhythm

Recover back in the starting position

Repeat all using rand de jambe en dedans

Remember to curl up and down through spine use breath- breath in to lift up and
exhale as you roll down through the spine

• Exercise 20 Cool down & Reverence - EXERCISE ON A PILATES MAT

Final lift must be sustained and let go.

Make sure you are completely centre before you lift your pelvis

The End.

CPD

I am an external provider for CPD credits for registered RAD Teachers.

With your certificate you may claim 6 hours for a full day course - or 4 hours for a four hour course.

Teachers' can also claim another 2 hours for planning the class structure into their own studio or classes.

To purchase one of the DVDs or to download the programs please visit the Australian website www.pbt.dance

I would appreciate it if you could write a review of your learning experience on the Progressing Ballet Technique EU Facebook page. I would also love to receive updates on your progress with students using the program.

I have enjoyed the experience working with you and if you have questions in the future please don't hesitate to contact me via my website www.pbteurope.com or my email is callie@pbteurope.com

Thank you

Callie Roberts

Equipment info for PBT.

You will need a size appropriate ball. Your legs should be at a right angle when sitting on top of it. The following chart shows a slight variation of recommended heights for the different ball sizes you can choose from.

Under 4'8" - 55cm ball

4'8" to 5'6" - 65cm ball

5'7" to 5'10" - 75cm ball

5'10 to 6'4 - 85cm ball

You will also need a resistance band. Make sure it's 'Theraband' as other brands tend to break. 2.7m is ideal as you can utilise it for the port de bras exercises. These can be purchased online from athleteshop.com in a long roll that would be ideal for cutting correct lengths to sell on to your students. You can purchase a 2.5 or 3m band from Amazon.

For teachers courses I will have with me available to purchase on the day red resistance bands cut to the ideal size (2.7m) these will cost £12.

You will need a smaller soft ball. These can be purchased from <https://www.physique.co.uk/Rehabilitation-Exercise/Yoga-Pilates/ResistABall>. I will try and have a few of these available to purchase on the day also. These are £8.

You will also require a squash ball for the foot strengthening exercises. I will be selling these on the day for £4.

(Please have with you the correct money if you wish to purchase any equipment) I am happy for you to pay in British pounds or Euros.

It is not essential that you have with you the smaller balls but if you'd like to bring them along that would be great.

I also recommend you bring a mat if you think you would be more comfortable.

Please contact me if you have any questions. X