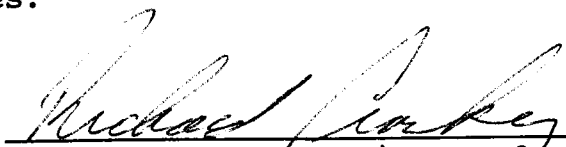
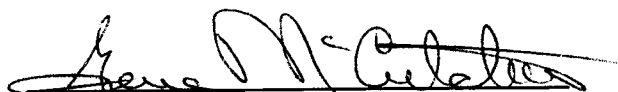
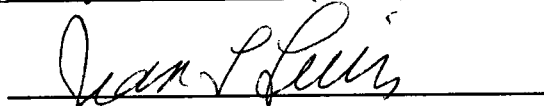
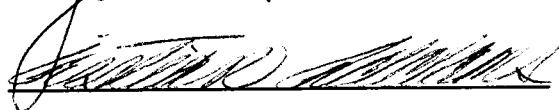


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RELATIVE EFFECT OF TWO DANCE INSTRUCTIONAL
TECHNIQUES ON THE DEVELOPMENT OF
EACH STUDENT'S BODY ALIGNMENT

A Thesis
Presented for the
Master of Science
Degree
The University of Tennessee, Knoxville

Fanny V. Santiago-Saavedra

December, 1992

DEDICATION

This thesis is dedicated to my husband Harold I. Saavedra and my daughter Carla Giselle Saavedra who always believed in me and inspired me to continue my career.

ACKNOWLEDGMENTS

Sincere gratitude and appreciation is expressed to my major professor Mr. Richard Croskey, for his guidance and patience during this study. To Dr. Gene McCutchen, Mr. Cristian Addams and Dr. Jean Lewis for their valuable comments and assistance over the past three years. Special thanks are extended to the participants of the study without whom the study could never have taken place. Finally, I would like to express gratitude to my husband Harold for his understanding and patience during this time.

ABSTRACT

This study examined the relative effect of two dance instructional techniques (body therapies and traditional ballet method) on the development of each student's body alignment. Sixteen female college students between the ages of 18 to 26 served as subjects for this study. The experimental design consisted of two groups: one group was instructed using the traditional ballet method, while the other group received additional instruction using body therapies techniques. Each group participated in a twenty nine day lesson sequence.

The subjects were videotaped on three separate occasions throughout the semester. A panel of two members examined the subjects using a five point rating scale to determine if the student maintained body alignment while doing the following barre exercises: plie, tendu, rond de jambe, fondu, grand battement.

The data was analyzed by a Mann-Whitney U test. According to the evidence found in this study, no statistically significant differences were found in the scores for the traditional ballet method group and the body therapies group. Although the differences between groups were not statistically significant, the mean score did indicate an overall rate of improvement in the experimental group especially during the first half of the semester.

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CHAPTER I

INTRODUCTION

The use of body therapies for better performance and injury treatment-prevention in the dance discipline has increased enormously especially in the last two decades. "Body therapies are techniques that combine tactile manipulation, verbal cues and movement to avert and reprogram stress, and to retrain the nervous system to be more appropriately responsive" (Batson, 1990). The body therapies can be divided into two broad categories: "active", in which the participation of the client/student is from verbal cues, and the "receptive", in which the student is being physically moved by the therapist/educator. The active category includes the Alexander Technique, Aston Patterning, Bartenieff's Fundamentals, Body Minded Centering, Feldenkrais Awareness Through Movement, and Ideokinesis/Imagery. The receptive therapies include Craniosacral Therapy, Feldenkrais Functional Integration, and massage techniques such as Rolfing, Swedish, Trager, etc.. The approaches used by body therapists have resulted in advancement in the art of dance, in which dancers have become "stronger, better conditioned and more safe and effective movers" (Minton, 1987). Although body therapies, among other body-mind centering approaches, have been promoted in the past (Sweirgard, 1975), it has not been

until recently that they have become popular for the purpose of movement education (Lauffenburger, 1987; Molinaro, 1986; Batson, 1990) and injury treatment (Hardaker, 1986; Minton, 1987).

Proper body alignment is one of the most difficult skills dancers must master in order to achieve better performance. "One way students can accelerate and enhance this process is through the use of body therapies" (Minton, 1990). The uses of imagery and body awareness are some of the techniques used in body therapies to improve alignment and body movement in dance (Solomon, 1987; Minton, 1990). According to Myers (1980), Ideokinesis is one of the body therapies that through muscular repartening, which is the visualization of movement without conscious voluntary direction, can improve dynamic alignment and movement patterns. Another technique that helps to improve body alignment is the Alexander Technique, which depends on a particular positioning of the head and neck in relation to the rest of the body in order to achieve new movement patterns. Previous research indicate that motor recall is another area that body therapies can help to improve; it also can help dancers to acquire their movements for performance (Allard, 1980; Staker, 1990; Felt and Landers, 1983). In 1990, Batson promoted the use of body therapies in dance classes. Lauffenburger (1987) also proposed a body therapy technique in order to detect imbalance in the body.

Solomon (1987) provides a series of image exercises for achieving better technique.

Even though the use of body therapies has been recommended and used in conjunction with dance, this approach has not been studied sufficiently to demonstrate the students improvement.

I. STATEMENT OF THE PROBLEM

The purpose of the study is to determine the relative effects of two dance instructional techniques, one traditional, the other using body therapy techniques, to enhance the dance student's body alignment. The Alexander Technique and Sweigard Ideokinesis Facilitation were the body therapies used in the experimental group; traditional teaching methods were used in the control group. The researcher expected that the use of body therapies in a technique class would accelerate and increase neuro-physiological patterns in the proper arrangement of the spine in relation to the body.

II. DEFINITION OF TERMS

A. Alexander Technique: According to Lidell (1987), this technique promotes a way of relearning skills a person had as a youngster, such as maintaining balance and poise with

minimal tension. In a series of one-to-one sessions, the Alexander teacher observes the student/client lying down, standing, sitting, and walking. The concept of "primary control" describes the particular relationship between head, neck, and back/torso which influences the coordination of the rest of the body (Drake, 1991). With this method one also learns to "inhibit" the impulse to move in the old, distorted way (Lidell, 1987). The person should feel the point of perfect balance as a great lightness, and find that the movements flow easily through the head, neck, torso relationship.

B. Ideokinesis Facilitation: According to Lulu Sweigard (1974) this is a method that uses imagined movement in a specific place and direction which is not voluntarily performed. The Ideokinesis premise is that "all voluntary contribution to a movement must be reduced to a minimum to lessen interference by established neuromuscular habits". The word "kinesis" means motion, here defined as physical movement induced by stimulation of muscles and positional changes of skeletal parts. "Ideo", is the idea; the sole stimulation in the processes. The idea is the voluntary component of all movement. Imagined movement is best defined as Ideokinetic Facilitation.

C. Traditional Ballet Method: According to The Dance Masters of America syllabus Inc. (1966), the traditional style of ballet stresses the academic technique developed through the

centuries of existence of ballet. The protocol for ballet class usually consists of barre exercises such as, big bends of the knees (plies), stretches of the leg (tendus, degages, rond de jambe), to warm up the body and progress into more complex movements such as frappes, developpes and grand battements. Center exercises are performed after the barre and use different combinations of steps and more complex movements. The tempo varies from adagio to allegro. Adagio involves a succession of slow and graceful movements to develop sustaining power, sense of line, and balance, which enables the dancer to perform with majesty and grace. Allegro involves steps of elevation (jumps) to develop the qualities of lightness, smoothness and ballon.

III. ASSUMPTIONS, LIMITATIONS, AND DELIMITATIONS

ASSUMPTIONS:

The researcher who taught the dance classes was capable of promoting learning especially in ballet, her expertise area. Subjects had no previous ballet instruction as reported in a questionnaire.

LIMITATIONS:

The study was limited to female students enrolled in elementary ballet classes at the University of Tennessee-Knoxville. The subjects might have had unknown physical

conditions and/or past injuries which would affect their performance in the study. Even though the investigator has a strong background in dance, the limited background in the uses of body therapies could affect this investigation. Another putative limitation in the study would be the objectivity in teaching both groups.

DELIMITATION:

This study was delimited to college students in a beginning ballet class. The researcher applied the Alexander Technique and Ideokinesis Facilitation body therapies techniques for alignment purposes only in the experimental group. This study was limited to the barre exercise portion of the ballet class.

CHAPTER II

REVIEW OF LITERATURE

The purpose of this review is to compile the information available in the field of body therapy and related areas in order to apply them to ballet technique classes and dance performance. The literature is organized in two parts: (1) body therapies including The Alexander Technique and Ideokinesis Facilitation, (2) body alignment and injury prevention.

I. BODY THERAPIES

According to Batson (1990), "body therapies are the techniques that combine tactile manipulation, verbal cues and movement to avert and reprogram stress and to retrain the nervous system to be more appropriately responsive". The use of body therapy and dance along with physical therapy with post operative cancer patients showed positive results, as reported by Molinaro (1986), the patients acquired greater range of motion and functional abilities in addition to psychological benefits. Body therapies are used in sports and movement; "through them you can detect any muscle imbalance and prevent injuries from a very early

stage" (Lauffenburger, 1987). Mc Cauley (1989) found that instructing people about body mechanics in the work environment helps to increase their body awareness and decrease injuries.

According to Myers (1983) one of the oldest body therapies is the Alexander Technique. One of the key principals of the Alexander method is "primary control", which is dependent on a particular use of the head and neck in relation to the rest of the body. Myers also mentioned that Alexander's theory proposed that the postural reflexes of the head and the neck are central to both humans and animals for orientation of the environment; the reflexes let individuals know where they are in relation to their surroundings. Alexander also proposed that changing the orientation of the head and neck can alter perceptions of oneself in relation to the environment because of changes in the reflexive mechanism. Directing the head forward and up is one way this training counteracts the effects of gravity and corrects "kinesthetic errors" (Myers, 1983). Later studies about muscular activity levels during flexion-extension movements of the cervical spine confirmed Alexander's theory about postural reflex of the head and neck in relation to the rest of the body. In 1987 Harms-Ringdahl & Ekhol proved that muscular activity movement increased in the head and neck area when arms were elevated. The concept of "inhibition" is another way the

Alexander Technique uses mental control in order to execute a better movement. Bernnan (1991) defined the concept of inhibition presented by Alexander, as "the ability to pause for a moment until we are adequately prepared to carry out actions satisfactorily". Myers also indicated three basic steps to be followed in the technique; awareness of a movement pattern, inhibition of that pattern, and substitution of the new one.

Body awareness is a part of the whole process of body therapy, in which the person becomes aware of the location of each part and/or muscle in the body and how they function. The use of imagery can be a good technique for any kind of movement performance. Sweirgard (1975) proposed that the maximum goal of human potential for movement should be achieved effectively and efficiently with minimal expenditure of energy. She established that the ideokinetic premise is "all voluntary contribution to a movement must be reduced to lessen interference by established neuromuscular habits". Ideokinesis is the term the author coined to describe her work, which is aimed at improving dynamic alignment and movement patterns. The term "ideo", is the idea or the stimulator of the process, and "kinesis", is the "physical movement induced by stimulation of the muscles". Sweigard's ideas comes from her teacher, Mabel Todd, who developed a method of movement re-education based on the use of visualization to enhance the interplay between physical

stimulus and psychological response in the neuromuscular system that produce the movement.

In an earlier article, Myers stated that Lulu Sweigard was responsible for the further development and promulgation of Todd's theory creating a comprehensive body of movement material that could be practiced (Myers, 1980). Myers also cited that in order to achieve the desired response to an image, students of Ideokinesis must: "(1) see the exact location of the movement, (2) see the direction of the movement and, (3) have the desire to move".

Solomon (1987), proposed that one way of facilitating the imagery process is by using the appropriate scientific/medical terminology of the medical profession especially when kinesthetic images are used. Sandra Minton, (1990) in her article about enhancement of alignment through imagery promotes Sweigard's ideas about images as a good method for achieving good alignment in classes. "Imagery can be a good method of conveying this information to the student so that the information is clear and meaningful to them" (Minton, 1990). Other research studies proved that the use of images can enhance learning and performance (Sweigard, 1974; Solomon, 1987; Overby, 1990). In a study comparing novice and experienced dancers, significant differences were identified through four questionnaires covering different aspects of imagery. Results revealed that experienced dancers rated significantly higher on three

of the imagery measures (body images as themselves, visual and verbal modes of thinking, and visual-spatial ability). No significant differences were found in the questionnaire using visual and kinesthetic imagery of movements (Overby, 1990).

A later study that encompassed teachers across the U.S. and Canada demonstrated that, in dance, "teachers use a lot of visual, kinesthetic and indirect imagery in all level classes in order to explain a combination movement. Direct imagery is used to a specific body part or movement" (Overby, 1990).

Hanrahan & Salmela (1990) defined two types of images: (1) lines of movement and (2) global. "Lines of movement images have their source in Sweigard's technique of ideokinesis, which was originally designed for posture improvement....images indicating direction of movement must be carefully designed as a function of the exact movement desired in the body parts; they must also obey the physical laws of force so that movement efficiency will be at its maximum". They also stated that "other more global images may be used which do not indicate a direction of movement. These may be more general, may not be located in a specific body part, and may even be used for more than one movement" (page 19). The authors also summarized their 1986 study in which they investigated both the global and lines of movement images. Three barre exercises were included in the

study: developpe, releve, and battement. The purpose of the study was to evaluate the effect of different types of images on performance. The global type of imagery (in the developpe exercise) was significantly effective during performance of the dance movement. However, the lines of movement type of imagery did not have significant changes in releve, developpe, and battement exercises. They concluded that dancers can not perceive themselves realistically and therefore they need outside feedback in order to know how they are actually performing.

The two previous studies were different in design and purpose. Overby's study presented two instruments that were developed to prove the use of imagery; one was a survey of dance teachers (SDT) and the other a systematic observation instrument (SOI). The SDT indicated how teachers used imagery as a teaching tool and the SOI was an instrument used by a trained observer who watched the class and recorded on a graph each instance of mental imagery used by the teacher as a cue to the students. The purpose of Hanrahan & Salmela's study was to determine whether or not imagery enhances learning and performance in human subjects.

The field of body therapy is just starting to expand within the dance-science umbrella. The literature talks about the use of movement for better motor patterns with different applications: one as a therapy for post-surgery patients; the other for training applied to dance; and the

third one, to treat and detect early and possible injuries.

II. BODY ALIGNMENT AND INJURY PREVENTION

Research findings in the past ten years reveal that dance injury is caused by overuse and fatigue (Solomon, 1986; Hardaker, 1986; Plastino, 1990). Solomon (1986), studying different modern dance styles, found that injuries could result during practices because of the emphasis placed on a specific part of the body due to the technical demands required to perfect the technique. When these demands are amplified by the repetitions required for that technique, overuse injuries sometimes result. For example, "the rate of knee injuries was higher among dancers using the Graham Technique than among those using the Horton Technique.... lower back injuries occurred more frequently in Horton dancers than in Graham dancers" (pag. 83). Hamilton (1989), in an study using professional dancers, found that "overachiever dancers have more physical injuries due to overuse than other dancers". The Solomon and Hamilton studies were conducted through questionnaires inquiring into the history of injuries and their causes. Solomon's study concentrated only on the physical aspects of the injuries, while Hamilton's research also investigated the psychological aspect by the use of a battery of personality tests. Another cause of injury is inadequate preparation for

the exercises or movements that are going to ensue. In a study made by Clippinger-Robertson (1986) concerning kinesiology and injury prevention, it states that "one of the most common causes of injury in dance is 'too much too soon'". An earlier study (Jackson, Wiltse & Civicion 1976), reveals that vigorous activity in any part of the body, such as the trunk muscles, could lead to defects like spondylolysis especially if training started at an early age. The majority of the articles presented describe injuries in the back and lower extremities as the most common in dancers. Other factors that can contribute to dance injuries are the following: poor technique in trying to achieve turnout, improper impact because of the load a dancer carries which is reflected in the foot and ankle, alignment problems and environmental factors such as uneven floors and sudden changes of temperature (Clippinger-Robertson, 1986, 1990; Hardaker, 1987, 1989; Solomon, 1990).

Some of the articles promoted different methods for injury prevention. Hardaker (1989), said that "artists should help themselves to use and understand their bodies in order to prevent injuries". An earlier study by Hardaker, said that "parents should be concerned about the kind of dance education that their children are receiving" in order to prevent injuries. He also explained that "the emphasis of early training should be placed not only on the correct technique of turn-out, but also on the individual anatomic

and physiologic limitations of each student" (Hardaker, 1987).

In 1986 Clippinger-Robertson presented the principles of overload, specificity and reversibility as basic principles of training for injury prevention in dance. The principle of overload states that the body systems must be gradually and progressively stressed toward the limits of its present capacity in order to have improvement. However, the student must take care not to get to the extreme overload which could result in injuries. The principle of specificity means that in order to get the desired results in specific muscle groups, emphasis should be placed on the similar joint angle and movement, and ideally on the similar velocity (time and force) to develop and maintain consistency. Reversibility or loss of physical capacity (detraining) occurs as a result of decreased physical activity. In the rehabilitation process from injuries, alternative fitness programs such as weight training, swimming, etc. should be included in addition to the technical training. In later studies, Clippinger promoted the use of Proprioceptive Neuromuscular Facilitation (PNF), and static stretching techniques "to increase turnout and prevent injuries, especially if it is performed at an early age" (Clippinger-Robertson, 1990).

Other ways of preventing injuries is "the use of body therapy like Laban's 'movement analysis' and Sweigard's

'Ideokinetic Facilitation', especially in a University setting in which students have individual movement patterns from previous training" (Solomon, 1990). Plastino also promotes body therapy as a valuable tool to prevent dance injuries. She suggests the use of curl-ups in order to "develop the center-body work to gain strong abdominal muscles, proper alignment and better balance in your body" (Plastino, 1990). Barlow & Neeves (1978), tried to determine the relative contribution of the iliopsoas in the bent-knee and strait-leg sit ups and found that the way one executes the exercise could affect body alignment. They support the concept that conventional straight-leg sit ups are contraindicated because of the possibility of increased lumbar curvature and lower back pain.

Experts in muscle strength training agreed that the type of activity in which the person is engaged will determine the development of proper and adequate training of the trunk muscles necessary to prevent back injuries (Anderson, Sward, & Thorstensson, 1988; Myers, 1983). Proper warm up and cool down is another practice that should be followed in order to prevent injuries. Myers (1983), said that if you warm up certain muscle groups such as the quadriceps muscles you must work with the antagonist groups (hamstrings) to maintain proper muscular balance to aid in prevention of injuries. Another valuable practice to prevent injuries is through proper instruction about body

awareness and performance. In 1989 McCauley conducted a study of young workers lifting boxes randomly assigned in two groups: one group received instruction that focused on proper spinal alignment while lifting the boxes in the work environment and the other group did not. Results indicated that the group that received instruction performed significantly better in the correct way of lifting the boxes than the control group, suggesting that proper instruction about body awareness and performance is especially helpful in preventing injuries. Resting periods between rehearsals, classes, and performances is another practice recommended in preventing injuries in dancers (Clippinger-Robertson, 1986; Hardaker, 1987; Plastino, 1990).

CHAPTER III

PROCEDURES

This study was conducted to determine the relative effect of two dance instructional techniques, traditional ballet and body therapies, on the student's body alignment.

The procedures used in this chapter will be discussed under the headings of description of the subjects, testing program, protocol of the two methods, class procedures, and method of obtaining information.

I. DESCRIPTION OF THE SUBJECTS

Subjects for this study were 14 female students from the University of Tennessee-Knoxville, ranging in age from 18 to 26, who were enrolled in one of two elementary ballet classes. The investigator administered a questionnaire to one class of twenty three students and to one class of seven students to determine if they had previous experience in any physical activity such as sports, martial arts, dance, and/or other physical fitness programs. For information see appendix C. They were also asked to identify any physical disability of which they were aware. Based on the questionnaire, the investigator determined which subjects were to be used for the study; eight students were selected

from the class of twenty three and six were selected from the class of seven. Almost all of the subjects selected were involved in some form of physical activity in the past including dance. However, they were not engaged in any dance activity at the time of the investigation. The students also read and signed a letter of informed consent provided by the investigator indicating that this study was independent of the class and they were free to withdraw from the study any time without penalty (for more information see appendix A). Subjects were enrolled in one of two classes: Both classes met two times per week (Tuesday and Thursday) for one hour and fifteen minutes. The first class met from 9:40 am until 10:55 am and was selected by the investigator as the control group using the Traditional Ballet Method (n=6). The second class met from 11:10 am until 12:25 pm and was selected by the investigator as the experimental group using body therapies (n=8). The courses lasted for fifteen weeks.

II. TESTING PROGRAM

This study was conducted from January 23, 1992 through April 30, 1992 (29 lessons).

ORGANIZATION OF THE VIDEO TAPING:

Initial videotape. At the third class meeting the subjects

were videotaped by the investigator as a base for the study. The investigator instructed the subjects of both groups to perform the following barre exercises: plies, tendus, ronds de jambes, fondus and grand battements. The execution of each exercise was demonstrated by the instructor. They were instructed to perform the exercises on one side of the barre first (left side) as a rehearsal and then they were filmed doing the exercises to the right side. The same system of performing the exercises, same sequence of exercises and the same rhythm were used for the mid-term and post test videotapes. After the subjects had been videotaped for the first time, the investigator spent 30 to 40 minutes teaching and explaining the barre exercises, the remaining 20 to 25 minutes consisted of stretching and center exercises. The experimental group was trained in ballet discipline, concentrating on barre exercises, emphasizing the use of body therapies such as Ideokinesis Facilitator and The Alexander Technique in order to improve the students' body alignment. The control group was trained in a traditional ballet method using only verbal explanations and demonstrations of the exercises.

Mid-term videotaping. During the sixteenth class period, both groups (experimental and control) were videotaped by the investigator for the second time in the following barre exercises; plies, tendus, ronds de jambe, fondus and grand

battements. During the videotaping the students were instructed to do the exercises from the demonstration of the investigator only; there was no additional explanation, use of imagery or corrections of how to perform the exercises.

Final videotaping. At the end of the semester (class 29) the experimental and control groups were videotaped for the third time by the investigator to determine improvement in body alignment in the following exercises; plies, tendus, rond de jambes, fondus, grand battements.

III. PROTOCOL OF THE TWO METHODS

EXPERIMENTAL GROUP (BODY THERAPIES):

Ideokinesis Facilitation: The set of Images Used to Improve Body Alignment:

source: Sweigard (1975). Human Movement Potential: It's Ideokinetic Facilitation, New York: Dodd, Mead and Co. pp 134.

1. While lying on floor in the Constructive Rest Position (CRP) as defined by Sweigard.

a. Hip and knee joints bent; feet placed on the floor in line with knee and hips joints, arms crossing over the chest but not folding them or gripping any part of the body.

b. Head: Imagine your head as a large, empty ball.

c. Neck: Imagine you have a soft collar with wrinkles and these wrinkles are being smoothed upward until the top of the collar reaches the base of the head.

d. Trunk: Visualize the trunk as a sandwich in a vertical position with a back layer, a middle layer of filling, and a front layer. Imagine the back layer sliding downward.

e. Pelvis: Imagine the pelvis as a toy accordion with handles on either side and vertical pleats on the front and back. Imagine the accordion being opened wide in back to remove all pleats. (in CRP, also standing).

f. Legs: Visualize your legs as long arrows that go to each corner of the room.

2. While standing or executing movements:

a. Head and Trunk: Imagine that your head is a balloon full of air that goes up to the sky, your vertebrae are the thread that follow the balloon.

b. Pelvis: Imagine the pelvis as a toy accordion with handles on either side and vertical pleats on the front and back. Watch the accordion being opened wide in back to remove all pleats.

Alexander Technique: The Set of Images Used to Improve Body Alignment:

sources: Drake, J. (1991). Body Know How, a practical guide to the use of Alexander Technique in every day life: Thorsons Ed; Hammersmith, London.

Brennan, R. (1991). The Alexander Technique: natural poise for health, Element Inc. Ed., Rockport, MA 01966

1. Lying-Down on the floor in the CRP position but with the shoulders released and spread sideways, the elbows extend out to the side, and the hands rest on the lower abdomen.

2. Exercises while standing or doing movement focusing on Alexander's "Primary Control".

a. Head & neck: Let the neck be free, to let the head go forward and up (the "up" direction of the head allows the neck to lengthen slightly, which permits lengthening all the way along the rest of the spine). Forward and backward and side to side tilting movements of the head should take place primarily at the atlanto-occipital joint (inside the skull, about the nose level) not further down at the base of the neck. The same thing happens when the person turns his/her head from side to side.

b. Upper back: Let the back lengthen and widen. Shoulder blades should be released apart from each other, allowing the upper arms to rotate slightly inward. The elbows should tend to curve slightly out and forward.

c. Lower back & extremities: While continuing the idea of lengthening, let the lower back widen. The pelvis will be slightly tilted forward and at the same time the knees will be released slightly forward in order to

balance the body.

d. Shifting of the weight: The weight should be shifted to a point about an inch to an inch and a half in front of the back.

CONTROL GROUP (TRADITIONAL BALLET METHOD):

Adapted from Dance Masters of America, Inc. (1966). Graded System of Classical Ballet, Syllabus I. and II.

Instructions in the traditional ballet method use to achieve body alignment and placement:

Derriere tucked, stomach pulled into the back-bone, lift chest, shoulders down and opened, head erect and eyes straight front, thighs pulled up with knees straight, and stand with weight over balls of feet.

IV. CLASS PROCEDURES

Both classes met Tuesdays and Thursdays from 9:40am until 10:55am (traditional ballet) and from 11:10am until 12:20pm (body therapies). The material covered in both classes was the same with the exception of the experimental group who received additional instruction in the use of body therapies.

BODY THERAPIES CLASS:

- A. Pre-warm up: Class started with the students lying down on the floor in order to do imagery or Alexander Technique exercises. The students then sat on the floor and performed flexion and extension exercises of the feet.
- B. Barre: The barre was done in order to warm up the body, strengthen the muscles, work on turn out and simple movements that are going to be used later in center floor combinations. During the barre exercises the investigator emphasized the use of body therapies such as imagery, and The Alexander Technique.
- C. Sitting exercises: these are performed in second position in order to loosen the hip joints and the back; emphasis was placed on body alignment and good use of turn out.
- D. Center exercises: Combines steps done at the barre. These could include adagio (slow tempo) for control at the center of the body, poise and grace, and allegro (fast tempo) using combination of steps and the basic seven movements of dance (to bend, to jump, to rise, to turn, to glide, to dart, and to stretch).

The investigator emphasized the use of body therapies during the entire class period even though the study concentrated on the barre exercises only.

TRADITIONAL METHOD CLASS:

- A. Warm up: The class started sitting on the floor doing

flexion and extension exercises of the ankles with legs stretches.

B. Barre exercises: During the barre exercises the instructor used verbal explanation of how to execute the exercises. Body alignment: The students were instructed to arrange their body alignment with the protocol of the traditional method (no use of imagery, or Alexander principals to improve body alignment) they were only told to be in one straight line while doing the exercises.

C. Sitting exercises and in center: stretch in second position and center exercises were the same as the experimental group emphasizing the technical aspects of the class.

V. METHOD OF OBTAINING INFORMATION

The investigator used a WV-3250/12x Panasonic industrial video camera, in order to collect the information. The subjects were videotaped at the beginning, middle, and end of the semester. Two faculty members (a lecturer and an associate professor in dance) of the University of Tennessee Dance Program observed the videos and scored the subjects. A rating form developed by the investigator specifically for the study, was approved by the thesis coordinator. The judges were instructed to score each student on their alignment in the following exercises: plie, tendu, ronde de

jambe, fondu and grand battement. The scores of the rating form ranged from "1" as the lowest score to "5" as the highest score received for maintaining good body alignment while performing each exercise. The judges made independent scores and evaluated each of the groups without knowing which group was the control group or experimental group. (see appendix B).

CHAPTER IV

ANALYSIS OF THE DATA

The data were collected and analyzed in order to determine the relative effect of the two dance instructional techniques, (body therapies and traditional ballet method) on the development of the student's body alignment. At the end of the term, two members of the dance faculty scored all the videotapes for each student's body alignment. Three tests were administered: The initial videotaping (pre-test) consisted of the videotaping during the following barre exercises: plie, tendu, rond de jambe, fondu, grand battement. The panel was looking for the maintenance of body alignment in four areas of the body while doing the barre exercises (for more information see appendix B). The second videotaping (mid-term) and the last videotaping (post-test) were taped in the identical manner as the first one.

This chapter contains the analysis of the pre-test, mid-term, post-test and a discussion of the findings.

I. DESCRIPTION OF THE STATISTICAL ANALYSIS

A Mann-Whitney U test was used to calculate the pre-test, mid-term, and post-test in the control group and

experimental group using the CSS/StatSoft computer program. Rank-sums, U values and z values were calculated for each exercise and the results were presented in several tables. The results of the three tests represent the pooled ranks. The scores obtained in each exercise were compared in order to determine whether there were significant differences between the control and the experimental group. The probability values (P-values) displayed in the tables were indicated for the respective pair of groups (the experimental and the control).

II. ANALYSIS OF THE INITIAL VIDEOTAPE/PRETEST

A two member review panel selected from the University of Tennessee dance faculty analyzed the initial video tape (pre-test). Each subject was rated on their use and maintenance of body alignment while executing the following barre exercises: plie, tendu, rond de jambe, fondu and grand battement.

For this review, the panel was instructed that body alignment should include the following four areas: the head (base of the skull), neck, shoulder and upper torso; the rib cage, waist and abdominal area; the pelvis and upper leg; the knee, ankle and foot. A rating scale of 1 to 5 (5 being the highest) was used to score each subject executing each of the barre exercises.

Each panel member recorded their score on a separate rating form while observing the videotape. The panel observed the 5 barre exercises of the pre-test, mid-term, and post-test, scoring each subject while executing the exercises in all three tests.

Table I reveals the results of the rank-sums, U and z values on the pre-test barre exercises. For the pre-test exercises there was no statistically significant difference between the groups at the .05 level. The pre-test plie exercise showed a $z=-1.23$ and $P=0.22$. The pre-test tendu exercise showed no significant difference at the .05 level. The z value for tendu exercise were $z=-0.9$ and the $P=.35$. Another U-Test was made for the rond de jambe exercise showing a $z=-1.39$ and a $P=.16$. For the fondu exercise the U-Test showed once more no significant difference at the .05 level with a $z=-.6$ and a $P=.5$. A final U-Test was conducted on the scores of the pre-test grand battement exercise; again there was no significant difference at the .05 level with a $z=.23$ and a $P=.82$.

The results of the pre-test served as the criteria for ascertaining whether or not there were significant differences between groups.

TABLE I
 RANK-SUMS, U AND z-VALUES OF THE BODY ALIGNMENT
 OF TRADITIONAL AND BODY THERAPIES TECHNIQUES
 IN FIVE BARRE EXERCISES (PRETEST)

	plie	tendu	rond de Jambe	fondue	grand battement
rank-sums (control)	200.5	194	204	187	179
rank-sums (experimental)	205.5	212	202	219	227
U	69.5	76	66	83	91
z-value	-1.23	-.9	-1.39	-.6	-.23
P-value	.22	.35	.16	.5	.82

III. ANALYSIS OF THE MID-TERM VIDEOTAPE/MID-TERM

The procedure for the mid-term test was the same as the pre-test procedure. The results of the mid-term were used to ascertain if there were significant differences within and between groups during the first half of the term in which the study was conducted.

The rank-sums, U and z values for the mid-term test are presented in table II. The rank-sums showed that after the first half of the instructional period both groups showed some improvement but not at the .05 level.

A Mann-Whitney U-Test was the statistical procedure used to detect significant differences between groups. The means and standard deviations showed no significant difference at the .05 level for plie exercises. The mid-term test of plie exercises revealed a $z = -.58$ and $P = .56$. The mid-term test for tendu exercise indicated a $z = -0.046$ and $P = .96$, showing again no statistical difference at the .05 level. Rond de jambe exercise revealed a $z = -.14$ and a $P = .89$, showing again no statistical difference at the .05 level. Fondu exercises revealed a $z = -1.41$ and a $P = .16$. The grand battement exercise had a $z = -1.28$ with a $P = .2$, indicating once again no significant differences at the .05 level.

TABLE II
RANK-SUMS, U AND z-VALUES OF THE BODY ALIGNMENT
OF TRADITIONAL AND BODY THERAPIES TECHNIQUES
IN FIVE BARRE EXERCISES (MID-TERM) .

	plie	tendu	rond de Jambe	fondue	grand battement
rank-sums control	161.5	173	171	143.5	146.5
rank-sums experimental	244.5	233	235	262.5	259.5
U	83.5	95	93	65.5	68.5
z-value	-.58	-.046	-.14	-1.41	-1.28
P-value	.56	.96	.89	.16	.2

VI. ANALYSIS OF THE FINAL VIDEOTAPE/POST-TEST

The same analysis of the post-test was made and the results of the post-test were used to ascertain if there were significant differences within and between groups at the end of the term in which the study was conducted.

Table III shows the rank-sums and z values at the end of the instructional period indicating no significant differences at the .05 level.

The U-Test of the plie exercise revealed a $z = -.88$ and a $P = .38$. The tendu exercise indicated a U-Test with a $z = -1.18$ and a $P = .24$. The rond de jambe exercise showed again no significant difference between groups with a $z = -.23$ and a $P = .82$. Both post-test fondu and grand battement exercises showed once again no significant difference at the .05 level, with a $z = -.93$ and a $P = .35$ for the fondu exercise and a $z = -.63$ and a $P = .53$ for the grand battement exercise.

TABLE III:
RANK-SUMS, U AND z-VALUES OF THE BODY ALIGNMENT
OF TRADITIONAL AND BODY THERAPIES TECHNIQUES
IN FIVE BARRE EXERCISES (POST-TEST)

	plie	tendu	rond de Jambe	fondue	grand battement
rank-sums control	155	148.5	169	154	160.5
rank-sums experimental	251	257.5	237	262	245.5
U	77	70.5	91	76	82.5
z-value	-.88	-1.18	-.23	-.93	-.63
P-values	.38	.24	.82	.35	.53

CHAPTER V

SUMMARY, CONCLUSIONS, AND RECOMMENDATIONS

I. SUMMARY

The purpose of the study was to determine the relative effect of two dance instructional techniques (body therapies and traditional ballet method) on the development of each students' body alignment.

Sixteen college students served as subjects for this study. The subjects were divided into two groups depending on the elementary ballet section in which they were enrolled. Both groups were videotaped on three separate occasions throughout the semester. A two member panel viewed all three taping and rated each students' body alignment during the following five exercises; plie, tendu, rond de jambe, fondu, grand battement. The panel used a five point rating scale to evaluate the subjects on each exercise. One group received instruction by using the traditional ballet method while the other group received additional instruction in using body therapies techniques. The basic course content was the same for both groups. A Mann-Whitney U-Test was the statistical technique used to determine the differences within and between both groups.

According to the evidence found in this study, there was no statistically significant difference in the scores for the traditional ballet method group and the body

therapies group.

II. CONCLUSIONS

Based on this study the following conclusions were drawn:

1. By the end of the semester the students in each class (the traditional ballet method and body therapies) improved their scores in the maintenance of body alignment during the five barre exercises.
2. There was no statistically significant differences between the body therapies and the traditional ballet method of instruction in teaching college students to maintain alignment while doing barre exercises.

III. RECOMMENDATIONS

1. Further studies should be conducted using larger sample groups, different age groups, and extended over a longer period of time.
2. To make better use of class time, the video taping should take place outside of the class period.
3. Studies should be conducted using others parts of the ballet class, such as center, travelling, and pointe work.
4. Additional studies should be conducted involving

different dance idioms such as, modern dance and jazz.

5. Studies involving different technique levels of dancers should be investigated.

6. there should be at least three members of the review panel in order to increase the reliability of the statistics.

7. For a more successful study, the investigator should have equal expertise in both ballet and body therapies techniques.

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APPENDICES

APPENDIX A

LETTER OF INFORMED CONSENT:

The purpose of this study is to determine the relative effects of two dance instructional techniques on the dance students body alignment and turnout. The testing will consist of three parts: The first one will take place by class # 3, in which you will be videotaped and tested in certain skills, like barre exercises. The second test will be in the middle of the semester, and the third one will be at the end of the semester.

This study will help me determine whether the use of certain instructional techniques is better than others. Although the study may have no direct benefits to you at this time, it may improve learning motor skills and body awareness later on. There are no known risks to this teaching procedure. Your grade in this class will be independent of the study.

Your identity will be kept confidential. Only the investigator and the theses committee will have access to the videotapes, which will be stored in a locked file cabinet at the department's office. Only aggregate results will be reported and your individual scores, as well as the videotape will be erased and destroyed as soon as the results are statistically compiled.

If you have any question about the study, either now or

later, please contact Ms.Fanny V. Santiago-Saavedra or Mr. Richard Croskey, 119 Alumni Memorial Building, University of Tennessee, Knoxville, TN, 37996, or call 615-974-2169. Your participation in this study is voluntary, and you may refuse to participate. You may withdraw at any time from the testing without any penalty.

I have read and understood the explanation of the study and agree to participate.

Name_____

Signature_____

date_____

APPENDIX B:
RATING FORM FOR VIDEOTAPING

Subject # _____

Observer # _____

Class _____

exercises:	Plie	Tendu	Ronde de Jambe	fondue	Grand Battement
	1	1	1	1	1
	2	2	2	2	2
	3	3	3	3	3
	4	4	4	4	4
	5	5	5	5	5

EXPLANATION OF THE RATING

Points:

"1" no alignment at all during the exercise.

"2" Alignment in one area of the body such as; head (base of the skull) neck, shoulders and upper torso; the rib cage, waist and abdominal area; the pelvis and upper leg; the knee, ankle and foot.

"3" Alignment in two areas of the body during the exercise.

"4" alignment in three areas of the body during the exercise.

"5" alignment in the four areas of the body the exercise.

APPENDIX C

QUESTIONNAIRE ABOUT PHYSICAL ACTIVITIES OF SUBJECTS

QUESTIONNAIRE

NAME _____

AGE _____

1. Please tell if you have previous experience in any physical activity like:

_____ Sports _____ Dance _____ Martial Arts
_____ Other Physical fitness program.

2. List type/s of dance, sport, martial arts or fitness activity/ties:

ACTIVITY

ENROLLED

ENGAGED AT

HOW LONG?

PRESENT?

1.		
2.		
3.		
4.		
5.		

3. Any physical disability? ____ NO ____ YES (if yes, explain) _____

APPENDIX D: RAW DATA

TABLE 1-D

RAW DATA (CONTROL GROUP)

INDIVIDUAL	OBSERVER	TEST	Plie	Tendu	Rond de Jambe	Fondu	Grand Battement
1	A	PRE-TEST	4	3	4	4	4
	B		3	3	3	3	3
	A	MIDTERM	3	3	3	2	2
	B		4	3	2	2	3
	A	POST-TEST	3	3	3	2	2
	B		3	3	2	2	2
2	A	PRE-TEST	3	3	3	3	3
	B		3	3	2	3	3
	A	MIDTERM	3	3	4	3	2
	B		3	2	3	4	3
	A	POST-TEST	4	4	4	4	4
	B		3	3	3	4	3
3	A	PRE-TEST	2	2	2	2	3
	B		2	2	3	3	2
	A	MIDTERM	3	2	2	2	2
	B		3	2	3	2	2
	A	POST-TEST	3	2	2	3	3
	B		3	3	2	3	3
4	A	PRE-TEST	2	1	2	2	2

	B		3	3	3	2	2
	A	MIDTERM	2	2	2	2	2
	B		3	3	3	3	3
	A	POST-TEST	2	2	3	3	3
	B		2	2	3	3	4
5	A	PRE-TEST	2	3	4	4	2
	B		2	3	3	3	2
	A	MIDTERM	4	4	4	4	4
	B		3	4	4	4	4
	A	POST-TEST	4	3	4	4	4
	B		2	3	3	4	3
6	A	PRE-TEST	2	2	2	3	2
	B		2	2	3	2	2
	A	MIDTERM	1	2	3	3	2
	B		2	2	3	3	2
	A	POST-TEST	1	2	3	2	3
	B		1	2	3	2	2

TABLE II-D
RAW DATA (EXPERIMENTAL GROUP)

INDIVIDUAL	OBSERVER	TEST	PLIE	TENDU	RONDE DE JAMBE	FONDU	GRAND BATTEMENT
1	A	PRE-TEST	2	3	2	2	2
	B		2	2	2	2	2
	A	MID-TERM	2	2	2	2	2
	B		2	2	2	2	2
	A	POST-TEST	2	2	2	2	2
	B		2	2	2	2	2
2	A	PRE-TEST	3	3	3	3	3
	B		2	3	3	4	4
	A	MID-TERM	3	2	4	4	4
	B		4	4	3	4	3
	A	POST-TEST	3	4	4	4	3
	B		3	4	4	4	4
3	A	PRE-TEST	3	3	3	3	3
	B		2	2	3	3	3
	A	MIDTERM	3	3	2	4	3
	B		3	2	3	3	2
	A	POST-TEST	4	4	4	4	4
	B		3	4	4	4	4
4	A	PRE-TEST	1	2	2	2	1

	B		1	2	2	2	1
	A	MIDTERM	3	2	3	3	3
	B		3	4	3	3	3
	A	POST-TEST	3	3	3	4	4
	B		4	3	2	4	4
5	A	PRE TEST	2	3	3	3	3
	B		3	2	3	4	4
	A	MIDTERM	3	4	4	4	3
	B		4	4	4	4	4
	A	POST-TEST	3	3	3	4	3
	B		3	4	4	4	3
6	A	PRE-TEST	1	1	1	2	1
	B		1	1	1	1	2
	A	MIDTERM	2	1	1	2	2
	B		3	3	3	3	3
	A	POST-TEST	3	2	2	2	2
	B		3	3	4	4	3
7	A	PRE-TEST	2	2	1	2	1
	B		3	2	3	3	2
	A	MIDTERM	4	2	4	4	3
	B		4	3	3	4	3
	A	POST-TEST	2	2	2	2	3
	B		3	3	3	3	4

8	A	PRE-TEST	3	3	2	3	3
	B		2	2	3	3	3
	A	MIDTERM	3	3	4	3	3
	B		3	2	3	4	4
	A	POST-TEST	3	2	2	3	3
	B		3	4	3	3	3

APPENDIX E:

LESSON PLANS CONTROL GROUP/BARRE EXERCISES

Class # 1

I. Introduction to the course.

II. Course Requirements:

1. Discussion of the syllabus.

III. Talk about study:

1. Letter of informed concern.
2. Questionnaire about physical abilities, and/or previous movement experience.

Class # 2

I. Organization:

1. alphabetical order:
2. feet exercises:
 - a) metatarsus 1-2, flex 3-4, ball 5-6, point 7-8, repeat about 8 times
 - b) Metatarsus only, with ankle turns, eight counts en dehor and eight en dedans

II. Barre:

A. Use of different parts of the body.

1. arms + positions of arms and feet
2. head
3. body erect
position in barre exercises facing the barre and facing sideways

Class # 3

videotaping.

music: Josu Gallastegui-Piano music for ballet class.

I. Pre-warm up:

- a) flex-point
- b) flex-point with rotating ankles

II. Barre:

1. plie:
 - a) Counts 1-4 grand plie, 5-8 change to next position.
 - b) executed in 1st, 2nd and 5th position, then

start over again.

2. tendu:
starting in 1st
a) Count 1 ball, 2 point, 3 ball, 4 close.
(twice) en croix
repeat the exercises over again
3. degage:
a) One degage, (1 ball 2 point 3 up 4 close).
b) en croix every time.
4. Rond de jambe: Start in first, turned out.
a) 1-2 front, 3-4 side, 5-6 back, 7-8 close.
5. fondu
start in fifth
a) One fondue' coupe' 1-2, one fondue' open 3-4
en croix.
b) repeat the whole exercise again
6. Grand Battement:
a) one grand battement an croix, 4 times.

Class # 4

I. Pre-warm up:

1. feet exercises

II. Barre:

Facing the barre:

1. tendu with plie
 - a) parallel: 1 ball, 2 point, 3 ball, 4 close.
front (F), side (S).
other foot (F).(S).
 - b) 1-2 demi-plie 3-4 straighten 5-6
eleve 7-8 lower.
 - c) wait for music
and repeat turned out.
2. plie: parallel
 - a) demi plie-stretch, demi plie-stretch

1-2	3-4	5-6	7-8
rise-up	down	change	2 nd
1-2	3-4	5-8	
 - b) same thing in second
 - c) wait for music
 - d) same thing turned out
3. tendu: facing barre-first position
 - a) front: two tendu's
1-4 5-8 then other foot

- b) side: same
- 4. glisse: facing barre
same as tendu
- 5. retire: facing barre
1-4 retire 5-8 turn in, 1-4 out, 5-8 close
- 6. Grand Battement : facing side
 - a) (F). 1, 2, 3, 4, 5-8
ball point-air ball close same
 - b) then to the side (2)
 - c) repeat again

Class # 5

I. Warm-up:

- 1. Feet exercises.

II. Barre:

- 1. plie with tendu:
 - a) parallel:
twice F then S
then other foot
wait for music
 - b) same with turn-out
- 2. plie: parallel
 - a) two demi plies 1-4, 5-8
rise-lower 1-4, 5-8 change to second
 - b) wait for music
 - c) same thing with turnout
- 3. tendu: facing barre
 - a) start in first position
two tendu's F.F.
 - b) then S.S.
- 4. glisse: facing barre
same as tendu
- 5. retire
 - a) 1-4 retire, 5-8 turn-in, 1-4 out, 5-8 down
other foot.
 - b) repeat twice.
- 6. Grand Battement
 - a) F. 4ct. 1-4, 5-8
 - b) then to the side
same thing

Class # 6 (left side class)

I. Pre-warm up

feet exercises

II. Barre: facing barre

1. tendu: turn-in turn-out
 - a) 1-2 3-4 5-6 7-8
 ball point turn-in out close
 F., then other leg then plie and rise
 - b) then other leg
 - c) then plie and rise
 - d) then start other leg
2. plie: start turned out
 - a) demi-straighten, demi-straighten, rise-lower
 1-4 5-8 1-4
 5-8 change the position
 - b) in first, second, fifth
3. tendu: facing barre
 four tendus for each leg
 F., S., then other leg
 F., S.
4. Glisse: facing barre
 - a) (2) Glisse each foot F., S., then other foot
 - b) repeat exercise
5. retire
 1-4 retire, 5-8 turn-in, 1-4 turn-out
 5-8 down
6. Battement: sideways
 4 battements F
 then 4 Battements S
 balance in first

Class # 7 (right side class- introduction to 5th position)

I. Pre-warm up

1. feet exercises

II. Barre: facing barre:

1. tendu: turn-out turn-in
 1-2 3-4 5-6 7-8
 ball, point turn-in turn-out ball, close
 F, S, then other leg
2. plie: facing barre:
 - a) 1-2 3-4 5-6 7-8
 demi plie straighten demi plie straighten
 1-4 5-8
 rise change
 - b) in 1st, 2nd, 5th
3. tendu: facing barre
 - a) 4 tendus: closing 5th
 F, S
 repeat twice
 - b) then, other side
4. Glisse:

- a) 4 Glisses (same as class # 6, faster)
closing in 5th
F, S, repeat with the same leg
- b) then, other side
- 5. Retire: same as class # 6
then, other leg
repeat again
- 6. Grand Battements: in 5th
 - a) 4 F, 4 S
 - b) then other side

Class # 8 (left side day)

I. Pre-warm up

- 1. feet exercises

II. Barre: facing barre:

- 1. tendu: turn-in, turn-out close
F., S., B., S.
twice each side en croix, then other side
- 2. plie: facing barre: start in first
 - a) demi plie-straighten, demi plie-straighten
 - 1-2 3-4 5-6 7-8
 - rise-lower change
 - 1-4 5-8
 - in 1st, 2nd, 5th
- 3. tendu: facing barre: introduction to back
 - 1 2 3 4 5 - 8
 - ball point ball close same
 - a) two tendus en croix
 - first and second, do not change
- 4. Glisses: facing the barre
2 Glisses en croix, repeat again
same side
- 5. retire: facing sideways
 - 1-4 up
 - 5-8 in
 - 1-4 out
 - 5-8 down
 - repeat same, twice to the side
- 6. Grand Battement: in 5th
 - 4 Battements F
 - 4 Battements S

Class # 9 (right side class)

I. Pre-warm up

- 1. feet exercises

II. Barre: Facing barre:

1. tendu: turn-in, turn-out
F. twice, S. twice, B. twice
repeat other side.
2. plie: introduction to grand plies
demi-plie straighten demi-plie straighten
1-2 3-4 5-6 7-8
grand plie change
1-4 5-8
in 1st, 2nd, 5th
3. tendu: facing barre (back)
1-2, 3-4, 5-6, 7-8
two tendu en croix
second change and start over
4. Glisse: facing barre
2 glisses en croix, repeat same side
5. retire: facing sideways
1-4 up
5-8 in twice, same side
1-4 out
5-8 down
6. Rond de Jambe:
 - a) 1-2 3-4 5-6 7-8
ball pointe side back close
repeat 8 ct
 - b) rolling down 8 ct
rolling up 8 ct
 - c) reverse
back, side, front close
repeat 8 ct
 - d) same rolling down and up
7. Grand Battement: (Intro to back)
 - 4 Battements F.
 - 4 Battements S.
 - 4 Battements B.
 - 4 Battements S.

Class # 10 (left side class)

I. Pre-warm up

1. feet exercises

II. Barre: facing barre:

1. tendu: turn in-out
1-2, 3-4, 5-6, 7-8
en croix
then two demi plies, rise and finish

2. plie: facing the barre (last day)
 demi plie-straighten, demi plie-straighten
 1-2 3-4 5-6 7-8
 grand plie 1-4, 5-8
 change in 1st, 2nd, 5th
3. tendu: facing sideways
 two tendu en croix
4. Glisse: facing sideways
 two glisses en croix
 a) repeat twice.
5. Retire: facing sideways
 1-4 up
 5-8 in
 1-4 out
 5-8 down
 repeat twice
6. Rond de Jambe: facing sideways
 a) two rond de jambe (8 ct each)
 b) rolling down 8 ct
 c) rolling up 8 ct
 d) reverse
 e) same rolling down-up 16 ct
7. Grand Battement
 a) explain first
 4 Battements F.
 4 Battements S.
 b) other side
 c) face barre to repeat back

Class # 11 (right side class)

I. feet exercises

II. Barre:

1. tendu:
 - a) turn in-out
 en croix
 - b) demi-straight, rise
 repeat.
 - c) then other side
2. plie: Grand plies
 facing sideways
 - a) demi plie-straighten, demi plie-straighten
 1-2 3-4 5-6 7-8
 grand plie, change
 1-4 5-8
 in 1st, 2nd, 5th
3. tendu:
 - two tendus en croix
4. Glisses:
 - two Glisses en croix

5. retire:
 - 1-4 up
 - 5-8 in
 - 1-4 out repeat twice
 - 5-8 down same leg
6. Rond de Jambe:
 - a) two rond (8 ct each)
 - b) rolling up and down
 - c) reverse
 - d) rolling up and down
7. Grand Battement:
 - a) 4 Battement F
 - b) 4 Battement s
 - c) then back

Class # 12 (left side class)

I. Pre-warm-up:

1. feet exercises

II. Barre:

1. tendu: facing sideways, turn in
 - a) turn-in, turn-out, close

1-2	3-4	5-6
-----	-----	-----

 change turn-in again
 7-8
 en croix
 - b) demi plie:

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

 turn-out demi plie up turn-in
 twice
 - c) rise:

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

 turn-out rise down turn-in
 twice
2. plie:

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

 demi plie-straighten demi plie-straighten
 1-8 1-4 5-8
 grand plie rise-lower change
 in first, second, fifth
3. tendu:

demi-plie	tendu	close
1-2	3-4	5-6

 straighten an croix
 7-8 twice
4. Glisse:

a) 1-2	3-4	5-6	7-8
--------	-----	-----	-----

 open up ball close

- 1-8
with plie
- b) en croix
- c) balance in plie (check your alignment in the mirror)
- 5. Rond de jambe: rise
 - a) 1-2, 3-4, 5-6, 7-8
twice
en de hors
 - b) 1-4 5-8
rolling down demi-straight
1-4 5-8
demi-straight rolling up
 - c) reverse 8 ct twice (8 ct more)
 - d) rise and balance, arms down
- 6. developpe (introduction):
 - a) 1-4 5-6 7-8 repeat 8 ct (side)
retire tendu close
(front)
 - b) 1-4 5-8 (face barre) 1-4 5-8
retire promenade balance close
 - c) start with other foot, facing other side:
1-4 5-8 1-4 5-8
retire balance promenade down
 - d) 1-4 5-6 7-8 repeat to the side
retire tendu close
 - e) then start other side
- 7. Grand Battement: new, do only once
 - a) counts
1-2 3-4 5-6 7-8
4 grand Battement
F and S
8 ct to eleve and turn to the barre
 - b) 4 battement, back to the other leg.
8 ct to eleve and turn to the other side
 - d) 4 Battements in S then F
F S B B S F

Class # 13 (right side class)

I. Pre-warmup

1. feet exercise

II. Barre:

- 1. tendu: turn-in
 - a) turn-in, out, close, in
1-2 3-4 5-6 7-8
en croix
 - b) plie: (twice)

- turn-out, demi plie, up, in
 1-2 3-4 5-6 7-8
- c) rise:
 1-2 3-4 5-6 7-8
 out up down in
2. plie:
 a) 1-4 5-8 1-4 5-8
 two demi plies grand plie rise change
 in 1st, 2nd, and 5th
 balance at the end
3. tendu (with plie)
 plies out in up
 1-2 3-4 5-6 7-8
 en croix, repeat twice
4. Glisse:
 1-2 3-4 5-6 7-8
 ball up ball close
 a) the closing in demi plie
 en croix.
 b) balance at the end.
5. Rond de jambe:
 a) 1-8, twice, en de hors
 b) rolling down 1-4 demi plie 5-8 rolling up
 1-4 port de bras 5-8
 c) reverse: en dedans
 d) rise and balance
6. developpe:
 a) retire 1-4 tendu F 5-6 close 7-8
 repeat to the side (8 ct)
 b) eleve: 4 ct face barre (4ct)
 c) retire 1-4 5-8 down
 d) retire 1-4 5-8 down (other foot)
 e) 8 ct turn other side
 f) retire S. then front
 and finish
7. Grand Battement:
 4 Battements F
 4 Battements S
 8 ct eleve and turn Bare
 4 Battements B
 4 Battements B
 8 ct eleve and turn to the side
 4 Battements S
 4 Battements F

Class # 14 (left side)

I. Pre-warm up

1. feet exercises

II. Barre:

1. tendu turn-in
 - a) turn-in turn-out close in
 1-2 3-4 5-6 7-8
 en croix
 - b) plie:
 turn-out, demi plie, up, in
 twice
 - c) rise:
 1-2 3-4 5-6 7-8
 out up down in
2. plie: introduction to port de bras
 - a) 1-4 5-8 1-4 5-7
 two demi plies, grand plie, port de bras rise
 8 change
 1st 2nd 5th front
 - b) balance in 5th
3. tendu:
 - a) plie out in up
 1-2 3-4 5-6 7-8
 en croix, repeat twice
4. Glisse:

1-2 3-4 5-6 7-8
 ball up ball close
 same closing demi-plie
 en croix, balance at the end
5. Rond de Jambe
 - a) 1-2 3-4 5-6 7-8
 twice
 1-4 5-8 1-4 5-8
 roll down bend roll up port de Bra
 - b) reverse 8ct
 8 ct balance
 4 ct down
 4 ct port de Bras
6. fondu: facing barre, en croix
 - a) 1-2 3-4 5-6 7-8 (first position)
 down up down open
 - b) wait 8 ct
 - c) other leg
7. developpe: en l'air
 - a) 4 ct retire 5-6 closing F.
 - b) same to the side.
 - c) 8 ct to face barre retire-promenade
 - d) balance and down 8 ct
 - e) other leg 4 ct up 4ct balance
 - f) promenade, down in 8cts.
 - g) retire 4 ct 5-6 air S.7-8 close
 - h) same F.
8. Grand Battement:
 Refer to class # 13

Class # 15 (left side class)

I. feet exercises:

II. Barre:

1. tendu turn-in
 - a) turn in-out close in
 1-2 3-4 5-6 7-8
 an croix
 - b) plie:
 1-2 3-4 5-6 7-8
 turn-out bend straight in
 (twice)
 - c) rise:
 same (twice)
2. plie: port de Bras derriere
 - a) 1-4 5-8
 two demi plies grand plie
 - b) 1-4 5-7 8
 port de Bras rise change
 - c) in 1st, 2nd, 5th
 devant, a la seconde, derriere
3. tendu (with plie):
 plie out in up
 1-2 3-4 5-6 7-8
 en croix, repeat twice
4. glisse:
 1-2 3-4 5-6 7-8
 ball up ball close
 one straight, one plie
5. rond de jambe:
 - a) two rond 8ct each
 - b) roll down 4 ct 4ct big bend
 - c) reverse 8 ct each
 - d) eleve 8 ct, 4 ct down, 4 ct port de Bras
6. fondu: facing barre:
 - a) 1-2 3-4 5-6 7-8
 coupe open
 en croix
 - b) wait 8 ct
 - c) repeat with the other side
7. developpe: intro. back
 - a) 4 ct retire en l'air, close
 F and S 5-6 7-8
 in the air close
 - b) 4 ct retire, 4 ct promenade, facing barre,
 - 4 ct balance, 5-6 down, 7-8 close
 - c) 4 ct retire (other leg)_ 5-6, 7-8 close
 4 ct retire, 4 ct promenade
 - d) balance 4 ct 5-6 down, 7-8 close to the
 side, then, front

8. Battements:
same as class # 13

Class # 16 (video taping)

I. feet exercises

II. Barre:

1. Plie:
grand plies 1-4, change 5-8.
in 1st, 2nd, 5th
repeat twice
2. tendu: starting in 1st
a) ball point ball close
1 2 3 4
5-8 same
en croix
3. degage:
one degage en croix
every time (then change person)
4. rond de jambe: first turn-out
1-2 3-4 5-6 7-8
front side back close
5. fondu:
start in fifth
one fondu coupe 1-2
one ouvert 3-4
en croix
repeat again
6. Grand Battement:
one battement en croix (every person)

Class # 17 (right day)

I. Warm-up

1. feet exercises:

II. Barre:

1. plie:
a) demi plie-straighten demi plie-straighten
1 2 3 4
grand plie
5-8
b) port de bra 1-4 5-6 up 7-8
change position
c) in 1st, 2nd, 5th
2. tendu:
a) one straight, one plie 1-4, 5-8
en croix

- b) balance in fifth, plie, and then stretch
- 3. Glisses:
same as tendu
repeat twice
- 4. rond de Jambe:
 - a) 1-4 rond, 5-8 another rond de jambe
 en de hors then reverse en dedans
 - b) rolling down 4 ct 5-8
 big bend, 4 ct to go up
 4 ct port de bras
 - c) rise 8 ct
- 5. fondu: facing barre
one coupe one ouvert
 1 2 3-4
en croix then other leg
- 6. developpe:
 - a) 1-4 retire 5-6 open 7-8 close
 an croix
 - b) port de bras forward 8 ct
 - c) 8 ct to rise
- 7. Grand Battement:
4 Battements
en croix.

Class #18 (left day)

I. Warm up:

- 1. Feet exercises.

II. Barre:

- 1. Plies:
 - a) demi plie-straighten, demi plie-straighten,
 1 2 3 4
 grand plie, 5-8.
 - b) Port de bras: 1-4, up 5-6, change to next
 position 7-8.
 - c) in 1st, 2nd, 5th.
- 2. Tendu:
 - a) one strait, one plie.
 1-4 5-8
 en croix
 - b) balance in fifth plie, an then stretch.
- 3. Glisse:
 - a) same as tendu, twice.
- 4. Rond de jambe:
 - a) 1-4 rond de jambe, 5-8 rond en de hors then
 reverse en dedans.
 - b) rolling down 4cts, bend 4cts, rolling up
 4cts,
 port de bras 4cts.

I. Warm up:

1. feet exercises.

II. Barre:

1. Plie: start in second. (introduction to cambre derriere)
 - a) 1-4 grand plie, 5-8 rise-down.
 - b) port de bras devant 8cts. then change to next position.
 - c) 1st with port de bras to the side, and 5th with port de bras derriere.
2. Tendu:
 - a) 1-4 slow tendu closing straight, 5-8 closing with plie.
 - b) 1-8 rond de jambe close derriere.
 - c) reverse from back.
 - d) then two tendu a la seconde one straight one plie.
 - e) Inside leg same thing, then close fifth.
3. glisse:
 - a) One straight, one plie, F. S. B. inside leg. Repeat.
4. Rond de jambe: New concept.
 - a) pique: F. S. B. close. Rond de jambe en dehors

1	2	3	4	5-8
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 - b) repeat en dedans.
 - c) two rond de jambe en dehors, 3 pulses out and 1 close first.
 - d) reverse other side.
 - e) port de bras devant 8cts. Derriere. Balance.
5. Frappe: (New exercise, facing barre).
 - a) 4 frappe, en croix.
6. fondu:
 - a) Two fondus en croix.
 - b) one coupe, one open.
7. Developpe:
 - a) 1-4 developpe, 5-6 open, 7-8 close, en croix.
8. Grand battement:
 - a) 4 battement F. B. S. then promenade, chasse and other side.

Class # 21 (right day)

I. Warm up:

1. feet exercises.

II. Barre:

1. plie: start in second.
 - a) 1-4 grand plie, 5-8 rise-low.
 - b) 8cts port de bras devant, next position.
 - c) then 1st, and 5th.
2. tendu:
 - a) 1-4 straight 5-8 plie, 1-8 close derriere.
 - b) reverse.
 - c) sideways tendu only, same inside leg.
3. Glisse:
 - a) one straight, one plie.
 - b) F.B.S.S. and repeat again.
4. Rond de jambe:
 - a) pique: F.S.B. close. 5-8 rond.
 - b) repeat en dedans.
 - c) Two ronds de jambe en dehors, 3 pulses out and 1 close.
 - d) reverse other side.
 - e) port de bra devant and derriere 8cts each.
Balance in fifth
5. Frappe: facing barre.
 - a) 4 frappes, en croix.
6. fondu:
 - a) Two fondus en croix
one coupe, one open.
7. Developpe:
 - a) 1-4 developpe, 5-6 hold, 7-8 close.
en croix.
8. grand battement:
 - a) 4 battements F.B.S. promenade and other side.

Class #22 (left day)

I. Warm up

1. Feet exercises.

II. Barre:

1. Plie:
 - a) 1-4 grand plie, 5-8 rise-low.
 - b) 1-8 port de bras devant, then next position.
 - c) in 2nd, 1st, 5th.
2. Tendu:
 - a) one straight, one plie in 4 cts each, 1-8 rond de jambe and close.
 - b) reverse.
 - c) sideways.
3. glisse:

- a) One straight, one plie. F.B.S.S. repeat twice.
- 4. Rond de jambe:
 - a) Pique: F.S.B. close, one rond 5-8.
 - b) repeat en dedans.
 - c) Two rond de jambe en dehors, 3 pulses out 1 close.
 - d) reverse.
 - e) Port de bras 8cts devant, 8cts derriere and balance.
- 5. Frappe: facing barre.
 - a) 4 frappes each side en croix (faster).
- 6. fondu:
 - a) one coupe. one open, en croix.
- 7. developpe:
 - a) one developpe in 8cts en croix.
- 8. Grand Battement:
 - a) 4 battements in F.B.S. and 8cts moving to the other side.

Class #23 (right side class)

I. Warm up:

1. Feet exercises.

II. Barre:

- 1. Plie:
 - a) grand plies 1-4 . rise-down 5-8.
 - b) Port de bras in each position.
 - c) In 2nd, 1st, 5th
- 2. Tendu:
 - a) 4cts straight, 4cts plie, 8cts rond close derriere.
 - b) then sideways.
- 3. Glisse:
 - a) one straight, one plie, F.B.S.S. , twice.
- 4. Rond de jambe:
 - a) pique: F.S.B. close. 5-8 rond (2)
 - b) reverse.
 - c) 2 rond de jambe en dehors, 3 pulses 1 close.
 - d) reverse.
 - e) port de bras F.B. in 8cts each.
- 5. frappe: facing barre.
 - a) 4 frappes en croix.
- 6. Fondu:
 - a) One coupe, one open, en croix.
- 7. Developpe:
 - a) 8cts en croix.
- 8. Grand battement:

- a) 4 battements F.B.S. then promenade other side.

Class # 24 (left side class)

I. Warm up:

1. feet exercises.

II. Barre:

1. Plie:
 - a) Two demi plies grand plies port de bras
 1-4 5-8 1-6
change
 7-8
 - b) 1st, 2nd, 5th.
 - c) balance in 5th at the end.
2. Tendu: Slow, use of the head and epaulment.
 - a) Two fast tendus: one straight, one plie
 1-2 3-4
 - b) 5-8 one slow en croix.
3. tendu fast:
 - a) one straight-one plie, chasse-straight,
close left
F, B, S, S
S, S, arms in the waist
 - b) en croix, one straight
 - c) one plie en croix
 - d) balance, fifth, arms fifth
4. Glisse: use arms
 - a) one straight, one plie
en croix
 - b) balance, left arm fifth
5. Rond de Jambe:
 - a) retire 1-4, retire 5-8
one rond de jambe 1-4, repeat 5-6, repeat 7-8
 - b) reverse
 - c) retire and promenade other side
 1-4 5-8
and finish
6. frappe:
four frappe en croix only
7. fondu-developpe:
 - a) one developpe 8 ct en croix
 - b) one fondu ouvert en croix
 - c) close fifth, balance and turn other side
8. Grand Battement:
4 Battements F, B, S
8 ct to turn, change arms

Class # 25:

I. Warm-up:

1. feet exercises:

II. Barre:

1. plie:
 - a) two demi plies, one grand plie
 1-4 5-8
 port debras change
 1-6 7-8
 - b) in 1st, 2nd, 5th
 - c) balance in 5th at the end
2. tendu: (slow, use the head)
 - a) two fast, one straight, one plie, one slow en croix
3. tendu (fast):
 - a) one straight, one plie, chasse-fifth
 F, B, S, S
 - b) en croix, one straight
 - c) en croix, one plie
 - d) balance fifth, arms going fifth
4. Glisse: (use arms)
 - a) one straight, one plie en croix
 - b) balance in fifth
5. Rond de jambe:
 - a) retire 1-4, other leg 5-8
 one rond de jambe 1-4, two 5-6, 7-8
 - b) reverse
 - c) retire 1-4, promenade
 inside the bare 5-8
 and finish
6. frappe: introduction to doubles
 - a) 4 frappe en croix (single)
 - b) then front, back, brush (F), hold
 1 2 3 4
 front, back, brush (s), hold
 1 2 3 4
 back, front, brush (B), hold
 back, front, brush (S), hold
7. fondu-developpe:
 - a) developpe 8 ct en croix
 - b) fondu 4 ct
 - c) balance fifth detournet
8. Grand Battement:
 - 4 Battements F, B, S
 and turn other side
 use arms

Class # 26

written test

Class # 27

I. Warm-up

feet exercises

II. Barre:

1. plie:
 - a) two-demi plies, one grand plie
 1-4 5-8
 port de bras, change
 1-6 7-8
 - b) in 1st, 2nd, 5th
 - c) balance in 5th at the end
2. tendu: (slow, use the head)
 - a) two fast, one straight, one plie, one slow
 en croix
3. tendu: (fast)
 - a) one straight, one plie, chasse fifth
 F, B, S, S
 - b) en croix, one straight
 - c) en croix, one plie
 - d) balance in fifth, arms lifting fifth
4. Glisse: (use arms)
 - a) one straight, one plie
 en croix
 - b) balance in fifth
5. Rond de Jambe:
 - a) retire 1-4, other leg 5-8
 one rond de jambe 1-4, two 5-6, 7-8.
 - b) reverse.
 - c) retire 1-4, promenade to the barre 5-8,
 balance 1-4, down 5-8.
6. Frappes:
 - a) 4 frappes en croix,
 - b) one double frappe en croix.
7. Developpe-fondu;
 - a) 1 developpe in 8cts. en croix.
 - b) 1 fondu, 4cts. en croix.
 - c) Balance in 5th detourne.
8. Grand Battement:
 - a) 4 battement: F.B.S. and turn other side.

Class # 28 (right side class)

I. Warm up:

1. feet exercises.

II. Barre:

1. Plies:

- a) two demi plies, one grand plie

1-4 5-8

port de bras, change

1-6 7-8

- b) in 1st, 2nd, 5th.

- c) Balance in 5th at the end.

2. Tendu:

- a) Two fast, one strait, one plie; then one slow.

- b) en croix.

3. Tendu (fast):

- a) One straight, one plie, chasse close fifth. F.B.S.S.

- b) One straight en croix, then one plie en croix,

- c) balance fifth arms going fifth.

4. Glisses:

- a) One straight, one plie, repeat twice. en croix.

5. Rond de jambe:

- a) Retire 1-4, other leg 5-8, one rond de jambe 1-4, two 5-6 7-8.

- b) Reverse.

- c) retire 4cts., promenade 4cts., balance 4cts, slow down 4cts.

6. Frappe:

- a) 4 frappes en croix.

- b) double frappes (one) hold, en croix.

7. Developpe-fondu:

- a) One developpe 8cts., en croix.

- b) one fondu 4cts, en croix.

- c) last fondu, hold a la seconde for 4cts. and close 5th.

8. Grand Battement:

- a) 4 battement, F.B.S. turn other side.

Class # 29 (videotaping)

I. Warm up:

1. Feet exercises.

II. Barre:

1. plie:

- a) Grand plies 1-4, change 5-8.

- b) in 1st, 2nd, 5th.

2. Tendu:
 - a) ball, point, ball, close.
1 2 3 4
 - b) 5-8 same.
3. Glisse:
 - a) Ball, up, ball, close.
1 2 3 4
 - b) twice, en croix.
4. Rond de jambe:
 - a) 1-2, 3-4, 5-6, 7-8.
F. S. B. close.
5. Fondu:
 - a) start in 5th, one fondu coupe, one open.
 - b) en croix.
6. Grand Battement:
 - a) One battement en croix 4 times.

APPENDIX F:

LESSON PLANS EXPERIMENTAL GROUP/BARRE EXERCISES

Class # 1

- I. Introduction to the course.
- II. Course requirements:
 - 1. Discussion of the syllabus.
- III. Talk about study:
 - 1. Letter of informed concern.
 - 2. questionnaire about physical abilities, or previous movement experience.

Class # 2

- I. Organization:
 - 1. alphabetical order:
 - 2. feet exercises:
 - a) metatarsus 1-2, flex 3-4, ball 5-6, point 7-8, repeat about 8 times
 - b) Metatarsus only, with ankle turns, eight counts en dehors and eight en dedans

II. Barre:

- A. Use of different parts of the body.
 - 1. arms + positions of arms and feet
 - 2. head
 - 3. body erect
 - position in barre facing the barre or facing sideways

class # 3

Videotaping.

music: Josu Gallastegui-Piano music for ballet class.

I. Pre-warm up:

- a) flex-point
- b) flex-point with turning ankles

II. Barre:

- 1. Plie:
 - a) Counts 1-4 grand plie, 5-8 recover original position.
 - b) start in 1st, 2nd and 5th position, then start over again.

2. Tendu:
starting in 1st
a) Count 1 ball, 2 point, 3 ball, 4 close.
(twice) en croix
repeat the exercises
3. Rond de jambe: Straight in first, turnout.
a) 1-2 front, 3-4 side, 5-6 back, 7-8 close.
4. Fondu:
start in fifth
a) One fondu coupe 1-2, one fondu open 3-4
en croix.
b) repeat
5. Grand Battement:
a) one grand battement en croix, 4 times.

Class # 4

- I. Pre-warm up:
 1. body awareness-relaxation exercise.
 2. feet exercises. (imagery; balloon head with string, representing the head and spine).
- II. Barre:
 - A Facing the barre: (lead all your movements with your head).
 1. Tendu/plie
 - a) parallel: 1 ball, 2 point, 3 ball, 4 close.
twice, front (F), side (S).
twice other foot (F).(S).
 - b) demi plies: 1-2 demi plie 3-4 straighten 5-6 up (elevation) 7-8 down.
 - c) wait for music and start turnout.
 2. Plie: parallel:
 - a) demi plie-stretch, demi plie-stretch

1-2	3-4	5-6	7-8
rise-up		down	change 2 nd
1-2	3-4	5-8	
 - b) same thing in second
 - c) wait for music
 - d) same thing turned out
 3. Tendu: facing barre-first position
 - a) front: two tendu
1-4 5-8 then other foot
 - b) side: same
 4. Glisse: facing barre
same as tendu
 5. Retire: facing barre

- 1-4 retire 5-8 turn in, 1-4 out
6. Grand Battement : facing side
- a) (F). 1, 2, 3, 4, 5-8
 ball point-air ball close same
- b) then to the side (2)
- c) repeat again

Class # 5

I. Warm-up:

1. Body awareness exercises.
2. Feet exercises.

II. Barre:

1. Plie with tendu: (find the center of gravity, placement in the metatarsus).
 - a) parallel:
 - twice F then S
 - then other foot
 - wait for music
 - b) same in turn-out
2. Plie: parallel (balloon head going up, balloon string stretching).
 - a) two demis plies 1-4, 5-8
 rise 1-4, 5-8 change second
 - b) wait for music
 - c) same thing in turnout
3. Tendu: facing bar
 - a) start in first position
 two tendu's F.F.
 - b) then S.S.
4. Glisse: facing barre
 same as tendu
5. Retire
 - a) 1-4 retire, 5-8 turn-in, 1-4 out, 5-8 down
 other foot.
 - b) repeat twice.
6. Grand Battement
 - a) F. 4ct. 1-4, 5-8
 - b) then to the side
 same thing

Class # 6 (left side day)

I. Pre-warm up

1. Body awareness exercises. (Sweigard's sandwich imagery)
2. feet exercises

II. Barre: facing barre

1. Tendu: turn-in turn-out
 - a) 1-2 3-4 5-6 7-8
 ball point turn-in out close
 F., then other leg then plie and rise
 - b) then other leg
 - c) then plie and rise
 - d) then start other leg
2. Plie: start turned out
 - a) demi plie-straighten, demi plie-straighten,
 1-4 5-8
 rise-low 1-4, 5-8 change the position
 - b) in first, second, fifth
3. Tendu: facing barre
 four tendu for each leg
 F., S., then other leg
 F., S.
4. Glisse: facing barre
 - a) (2) Glisse each foot F., S., then other foot
 - b) repeat exercises over again
5. Retire
 1-4 retire, 5-8 turn-in, 1-4 turn-out
 5-8 down
6. Battement: sideways
 4 battements F
 then 4 Battements S
 balance in first

Class # 7 (right-side class- introduction to 5th position)

I. Pre-warm up

1. Lying down: Check turn out, (relation to alignment).
2. feet exercises.

II. Barre: facing barre:(use of trunk flexor, pull up)

1. Tendu:turn-out-turn-in.
 - 1-2 3-4 5-6 7-8
 ball, point; turn-in; turn-out; ball,
 close.
 F, S, then other leg.
2. Plie: facing barre:(explanation of 5th poss).
 - a) 1-2 3-4 5-6 7-8
 demi straighten demi straighten
 plie plie
 rise-low change
 1-4 5-8
 b) in 1st, 2nd, 5th
3. Tendu: facing barre
 - a) 4 tendu: but closing 5th.

- F, S, repeat twice
- b) then, other side
- 4. Glisse:
 - a) 4 Glisse (twice as fast)
closing in 5th
 - F, S, repeat with the same leg
 - b) then, other side
- 5. Retire:
 - 1-4 5-8 1-4 5-8
 - then, other leg
 - repeat again
- 6. Grand Battements: in 5th
 - a) 4 F, 4 S
 - b) then other side

Class # 8 (left side class)

I. Pre-warm up

- 1. Body awareness exercises.
- 2. feet exercises.

II. Barre: facing barre: (use of shifting the weight while doing exercises).

- 1. Tendu: turn-in, turn-out close
F., S., B., S.
twice each side en croix, then other side
- 2. Plie: facing barre: start in first
 - a) demi plie-straighten, demi plie-straighten
 - 1-2 3-4 5-6 7-8
 - rise (slow) change
 - 1-4 5-8
- in 1st, 2nd, 5th
- 3. Tendu: facing barre: intro back
 - 1 2 3 4 5 - 8
 - ball point ball close same
 - a) two tendus en croix
 - 1st in second, don't change
- 4. Glisse: facing the barre
 - 2 Glisses an croix, repeat again
 - same side
- 5. Retire: facing sideways (explain how to use the trunk muscles).
 - 1-4 up
 - 5-8 in
 - 1-4 out
 - 5-8 down
 - repeat same, twice to the side
- 6. Grand Battement: in 5th
 - 4 Battements F
 - 4 Battements S

Class # 9 (right day)

I. Pre-warm up

1. Body awareness in the barre.
2. feet exercises

II. Barre: Facing barre:

1. Tendu: turn-in, turn-out
F. twice, S. twice, B. twice
repeat other side.
2. Plies: introduction to grand plie's
demi plie-straighten demi plie-straighten
1-2 3-4 5-6 7-8
grand plie change
1-4 5-8
in 1st, 2nd, 5th
3. Tendu: facing barre (back)
1-2, 3-4, 5-6, 7-8
two tendu en croix
second change and start over
4. Glisse: facing barre
2 glisses en croix, repeat same side
5. Retire: facing sideways
1-4 up
5-8 in twice, same side
1-4 out
5-8 down
6. Rond de Jambe:
 - a) 1-2 3-4 5-6 7-8
ball point side back close
repeat 8 ct more
 - b) rolling down 8 ct
rolling up 8 ct
 - c) reverse
back, side, front close
repeat 8 ct
 - d) same rolling down and up
7. Grand Battement: (Intro to back)
 - 4 Battements F.
 - 4 Battements S.
 - 4 Battements B.
 - 4 Battements S.

Class # 10 (left day)

I. Pre-warm up

1. feet exercises
2. Arm and shoulder girdle exploration, ways to relax upper body while executing exercises.

II. Barre: facing barre:

1. Tendu: turn in-out
1-2, 3-4, 5-6, 7-8
en croix
then two demi plies-one rise and finish
2. Plie: facing the barre (last day)
demi plie-straighten, demi plie-straighten
1-2 3-4 5-6 7-8
grand plie 1-4, 5-8
change in 1st, 2nd, 5th
3. Tendu: facing sideways
two tendu en croix
4. Glisse: facing sideways
two glisse en croix
a) repeat twice.
5. Retire: facing sideways
1-4 up
5-8 in
1-4 out
5-8 down
repeat twice
6. Rond de Jambe: facing sideways
a) two rond de jambe (8 ct each)
b) rolling down 8 ct
c) rolling up 8 ct
d) reverse two rond de jambe (8 ct each)
e) same rolling down-up 16 ct
7. Grand Battement
a) explain first:
4 Battements F.
4 Battements S.
b) other side
c) face barre to do back

Class # 11 (right day)

I. Warm up:

1. feet exercises

II. Barre:

1. Tendu:
 - a) turn in-out
en croix
 - b) demi plie-straighten, rise
repeat.
 - c) then other side
2. Plie: Grand plie's
facing sideways
 - a) demi plie-straighten, demi plie-straighten
1-2 3-4 5-6 7-8
grand plie, change
1-4 5-8

- in 1st, 2nd, 5th
3. Tendu:
 - two tendus en croix
 4. Glisses:
 - two Glisses en croix
 5. Retire: (imagery of accordion in the pelvis in order to keep trunk muscles contracted while doing exercises).
 - 1-4 up
 - 5-8 in
 - 1-4 out repeat twice
 - 5-8 down same leg
 6. Rond de Jambe:
 - a) two rond de jambe (8 ct each)
 - b) rolling up and down
 - c) reverse
 - d) rolling up and down
 7. Grand Battement:
 - a) 4 Battement F
 - b) 4 Battement s
 - c) then back

Class # 12 (left day)

I. Pre-warm-up:

1. feet exercises
2. Body awareness in the barre.

II. Barre:

1. Tendu: facing sideways, turn in
 - a) turn-in, turn-out, close
 - 1-2 3-4 5-6
 change turn-in again
 - 7-8
 en croix
 - b) demi plie:
 - 1-2 3-4 5-4 7-8
 turn-out demi up turn-in
 - twice
 - c) rise:
 - 1-2 3-4 5-6 7-8
 turn-out rise down turn-in
 - twice
2. Plie:
 - demi plie-straighten, demi plie-straighten
 - 1-4 5-8
 grand plie, rise-low change
 - 1-8 1-4 5-8
 in first, second, fifth
3. Tendu:

demi-plie	tendu	close
1-2	3-4	5-6
stretch	en croix	
7-8	twice	

4. Glisse:

a) 1-2 3-4 5-6 7-8
open up ball close
1-8
with plie

b) en croix

c) balance in plie (check your alignment in the mirror)

5. Rond de jambe: rise

a) 1-2 3-4, 5-6, 7-8
twice
en dehors

b) roll down 1-4 5-8
 demi plie-straight
 1-4 5-8

demi plie-straighten rolling up

c) reverse 8 ct twice (8 ct more)

d) rise and balance, arms down

6. Developpe (introduction): explanation of how to use the weight while doing exercises).

a) 1-4 5-6 7-8 repeat 8 ct more (side)
retire tendu close
 (front)

b) 1-4 5-8 (face barre) 1-4 5-8
retire promenade balance down

c) start with other foot, facing other side:

1-4	5-8	1-4	5-8
retire	balance	promenade	down

d) 1-4 5-6 7-8 repeat to the side
retire tendu close

e) then start other side

7. Grand Battement: new, do only once

a) counts 1-2
1-2 3-4 5-6 7-8
4 grand Battement
F and S

8 ct to eleve and turn to the Barre

b) 4 battement, back to the other leg.

8 ct to eleve and turn to the other side

d) 4 Battements in S then F

F S B B S F

Class # 13 (right side class)

I. Pre-warmup

1. Body awareness.

Class # 14 (left side class)

I. Pre-warm up

1. feet exercises

II. Barre:

1. Tendu turn-in

- a) turn-in turn-out close in
 1-2 3-4 5-6 7-8
 en croix

b) plie:

turn-out, demi plie, up, in
 twice

c) rise:

1-2 3-4 5-6 7-8
 out up down in

2. Plie: introduction to port de bras

- a) 1-4 5-8 1-4 5-7
 two demi plies, grand plie, port de bras rise
 8 change
 1st 2nd to the side 5th front

b) balance in 5th

3. Tendu:

- a) plie out in up
 1-2 3-4 5-6 7-8
 en croix, repeat twice

4. Glisse:

1-2 3-4 5-6 7-8
 ball up ball close
 same closing demi-plie
 en croix, balance at the end

5. Rond de Jambe

- a) 1-2 3-4 5-6 7-8
 twice
 1-4 5-8 1-4 5-8
 roll down big bend roll up port de Bra
 b) reverse two 8ct
 8 ct balance
 4 ct down
 4 ct port de Bras

6. Fondu: facing barre, en croix

- a) 1-2 3-4 5-6 7-8 (first position)
 down up down open
 b) wait 8 ct
 c) other leg

7. Developpe: en l'air

- a) 4 ct retire 5-6 air closing F.
 b) same to the side.
 c) 8 ct to face barre retire-promenade

- d) balance and down 8 ct
 - e) other leg 4 ct up 4ct balance
 - f) promenade, down in 8cts.
 - g) retire 4 ct 5-6 air S.7-8 close
 - h) same F.
8. Grand Battement:
Refer to class # 13

Class # 15 (left day)

I. Warm Up:

- 1. Body awareness, working with partners in the floor checking alignment.
- 2. feet exercises:

II. Barre:

- 1. Tendu turn-in
 - a) turn in-out close in
1-2 3-4 5-6 7-8
en croix
 - b) plie:
1-2 3-4 5-6 7-8
turn-out bend straight in
(twice)
 - c) rise:
same (twice)
- 2. Plie: port de bras derriere
 - a) 1-4 5-8
two demi plies one grand plie
 - b) 1-4 5-7 8
port de bras rise change
 - c) in 1st, 2nd, 5th
devant, a la seconde, derriere
- 3. Tendu (with plie):
plie out in up
1-2 3-4 5-6 7-8
en croix, repeat twice
- 4. Glisse:
1-2 3-4 5-6 7-8
ball up ball close
one straight, one plie'
- 5. Rond de jambe:
 - a) two rond de jambe 8ct each
 - b) roll down 4 ct 4ct big bend
 - c) reverse 8 ct each
 - d) eleve 8 ct, 4 ct down, 4 ct port de Bra
- 6. Fondue: facing barre:
 - a) 1-2 3-4 5-6 7-8
coupe open
en croix
 - b) wait 8 ct

- c) repeat with the other side
- 7. Developpe: intro. back
 - a) 4 ct retire en l'air, close
 - F and S 5-6 7-8
 - in the air close
 - b) 4 ct retire, 4 ct promenade, facing barre,
 - 4 ct balance, 5-6 down, 7-8 close
 - c) 4 ct retire (other leg)_ 5-6, 7-8 close
 - 4 ct retire, 4 ct promenade
 - d) balance 4 ct 5-6 down, 7-8 close to the
 - side, then, front
- 8. Battement:
 - same as class # 13

Class # 16 (video taping)

I. feet exercises

II. Barre:

- 1. Plie:
 - grand plie 1-4, change 5-8.
 - in 1nd, 2st, 5th
 - repeat twice
- 2. Tendu: starting in 1st
 - a) ball point ball close
 - 1 2 3 4
 - 5-8 same
 - en croix
- 3. Rond de jambe: first turn-out
 - 1-2 3-4 5-6 7-8
 - front side back close
- 4. Fondue:
 - start in fifth
 - one fondue coupe 1-2
 - one ouvert 3-4
 - en croix
 - repeat again
- 5. Grand Battement:
 - one battement en croix

Class # 17 (right side class)

I. Warm-up

1. feet exercises:

II. Barre:

1. Plie:

- c) in 1st, 2nd, 5th.
- 2. Tendu:
 - a) one straight, one plie.
 1-4 5-8
 en croix
 - b) balance in fifth plie, an then stretch.
- 3. Glisse:
 - a) same as tendu, twice.
- 4. Rond de jambe:
 - a) 1-4 rond de jambe, 5-8 rond de jambe en dehors then reverse en dedans.
 - b) Rolling down 4cts, big bend 4cts, rolling up 4cts, port de bras 4cts.
 - c) rise 8cts.
- 5. Fondu:
 - a) one coupe, and one open.
 - b) en croix, then other side.
- 6. Developpe:
 - a) 1-4 retire, 5-6 open, 7-8 close.
 en croix.
 - b) port de bras 8cts.
 - c) rise 8cts.
- 7. Grand battement:
 - 4 grand battement, en croix.

Class #19 (right side class) skill test.

I. Warm up:

- 1. feet exercises.

II. Barre:

- 1. Plie:
 - a) demi plie-straighten, demi plie-straighten
 1 2 3 4
 grand plie 5-8.
 - b) port de bras, 1-4, going up 5-6, change 7-8.
 - c) in 1st, 2nd, 5th.
- 2. Tendu:
 - a) One straight, one with plie en croix.
 1-4 5-8
 - b) balance in fifth plie and then stretch.
- 3. Glisse:
 - a) same as tendu, twice.
- 4. Rond de jambe:
 - a) 1-4 rond de jambe, 5-8 rond de jambe, en dehors then reverse an dedans.
 - b) Rolling down 4cts, big bend 4cts, rolling up 4cts, port de bras 4cts.
 - c) rise, 8cts.
- 5. Fondu:
 - a) one coupe, one open.

- b) en croix, then other side.
- 6. Developpe:
 - a) 1-4 retire, 5-6 open, 7-8 close. en croix.
 - b) port de bras.
 - c) rise 8cts.
- 7. Grand battement:
 - 4 battements, en croix.

Class #20 (left side class)

I. Warm up:

- 1. feet exercises.

II. Barre:

- 1. Plie: start in second. (introduction to cambre derriere)
 - a) 1-4 grand plie, 5-8 rise-down.
 - b) port de bras devant 8cts. then change to next position.
 - c) 1st with port de bras to the side, and 5th with port de bras derriere.
- 2. Tendu:
 - a) 1-4 slow tendu closing straight, 5-8 closing with plie.
 - b) 1-8 rond de jambe close derriere.
 - c) reverse from back.
 - d) then two tendu a la seconde one straight one plie.
 - e) Inside leg same thing, then close fifth.
- 3. Glisse:
 - a) One straight, one plie, F. S. B. inside leg. Repeat again.
- 4. Rond de jambe: New concept.
 - a) pique: F. S. B. close. Rond en dehors

1	2	3	4	5-8
---	---	---	---	-----
 - b) repeat en dedans.
 - c) two rond en dehors, 3 pulses out and 1 close first.
 - d) reverse other side.
 - e) port de bras devant 8cts. Derriere. Balance.
- 5. Frappe: New exercise. facing barre.
 - a) 4 frappes, en croix.
- 6. Fondu:
 - a) Two fondus en croix.
 - b) one coupe, one open.
- 7. Developpe:
 - a) 1-4 developpe, 5-6 open, 7-8 close, en croix.
- 8. Grand battement:
 - a) 4 battement F. B. S. then promenade, chasse and other side.

Class # 21 (right day)

I. Warm up:

1. Body awareness exercises.
2. feet exercises.

II. Barre:

1. Plie: start in second. (balloon head imagery)
 - a) 1-4 grand plie, 5-8 rise-low.
 - b) 8cts port de bras devant, next position.
 - c) then 1st, and 5th.
2. Tendu: (check weight bearing).
 - a) 1-4 straight 5-8 plie, 1-8 rond de jambe close derriere.
 - b) reverse.
 - c) sideways tendu only, same inside leg.
3. Glisse:
 - a) one straight, one plie.
 - b) F.B.S.S. and repeat again.
4. Rond de jambe:
 - a) pique: F.S.B. close. 5-8 rond.
 - b) repeat en dedans.
 - c) Two rond de jambe en dehors, 3 pulses out and 1 close.
 - d) reverse other side.
 - e) port de bras devant and derriere 8cts each.
Balance in fifth
5. Frappes: facing barre.
 - a) 4 frappes, en croix.
6. Fondu: (head initiated movement)
 - a) Two fondue en croix
one coupe, one open.
7. Developpe:
 - a) 1-4 developpe, 5-6 hold, 7-8 close.
en croix.
8. Grand battement:
 - a) 4 battements F.B.S. promenade and other side.

Class #22 (left side class)

I. Warm up

1. Feet exercises.

II. Barre:

1. Plie: (check placement of body, specially in port de bras).
 - a) 1-4 grand plie, 5-8 rise-low.
 - b) 1-8 port de bra devant, then next poss.
 - c) in 2nd, 1st, 5th.
2. Tendu: (weight in the ball of the foot).
 - a) one straight, one plie in 4 cts each, 1-8 rond de jambe and close.

- b) reverse.
 - c) sideways.
- 3. Glisse:
 - a) One straight, one plie. F.B.S.S. repeat twice.
- 4. Rond de jambe:
 - a) Pique: F.S.B. close, one rond de jambe 5-8.
 - b) repeat en dedans.
 - c) Two rond en dehors, 3 pulses out 1 close.
 - d) reverse.
 - e) Port de bras 8cts devant, 8cts derriere and balance.
- 5. Frappe: facing barre.
 - a) 4 frappes each side en croix (faster).
- 6. Fondue:
 - a) one coupe. one open, en croix.
- 7. Developpe:
 - a) one developpe in 8cts en croix.
- 8. Grand Battement:
 - a) 4 battements in F.B.S. and 8cts moving to the other side.

Class #23 (right day)

I. Warm up:

- 1. Body awareness exercises.
- 2. Feet exercises.

II. Barre:

- 1. Plie:
 - a) grand plies 1-4 . rise-down 5-8.
 - b) Port de bras in each position.
 - c) In 2nd, 1st, 5th
- 2. Tendu:
 - a) 4cts straight, 4cts plie, 8cts rond de jambe close derriere.
 - b) then sideways.
- 3. Glisse:
 - a) one straight, one plie, F.B.S.S. , twice.
- 4. Rond de jambe:
 - a) pique: F.S.B. close. 5-8 rond (2)
 - b) reverse.
 - c) 2 ronds en dehors, 3 pulses 1 close.
 - d) reverse.
 - e) port de bras F.B. in 8cts each.
- 5. Frappe: facing barre.
 - a) 4 frappes en croix.
- 6. Fondu:
 - a) One coupe, one open, en croix.
- 7. Developpe:
 - a) 8cts en croix.
- 8. Grand battement:

- a) 4 battements F.B.S. then promenade other side.

Class # 24 (left side class)

I. Warm up:

- 1. feet exercises.

II. Barre:

1. Plie:

- a) Two demi plies, grand plie, port de bras

1-4
5-8
1-6

change 7-8

- b) 1st, 2nd, 5th.

- c) balance in 5th at the end.

2. Tendu: Slow, use head.

- a) Two fast tendus: one straight, one plie

1-2
3-4

- b) 5-8 one slow. en croix.

3. Tendu (fast):

- a) one straight-one plie, chase-straight, close left

F, B, S, S

S, S, arms in the waist

- b) en croix, one straight

- c) one plie en croix

- d) balance, fifth, arms fifth

4. Glisse: use arms

- a) one straight, one plie
en croix

- b) balance, left arm fifth

5. Rond de Jambe:

- a) retire 1-4, retire 5-8
one rond de jambe 1-4, one 5-6, one 7-8

- b) reverse

- c) retire and promenade other side

1-4
5-8

and finish

6. Frappe:

four frappes en croix only

7. Fondu-developpe: (think about opposite forces, muscles working; quadriceps and hamstrings in fondu).

- a) one developpe 8 ct en croix

- b) one fondu ouvert en croix

- c) close fifth, balance and turn other side

8. Grand Battement:

4 Battements F, B, S

8 ct to turn, change arms

Class #25

I. Warm Up:

Special treatment; review of everything we have done concerning body therapy.

II. Body analysis:

1. how your head moves.
2. how your shoulders move.
3. how your arms move.
4. trunk.
5. pelvis.
6. each leg.

look for range of motion (ROM), flexion, extension, rotation of the limbs, etc.

III. Work with partners:

1. Plies up-side down.
2. One partner lead movement with hands to see how far you can get bending your knees without moving their trunk.

IV. Standing:

1. Tendu: (slow, use the head)
 - a) two fast, one straight, one plie', one slow en croix
2. Rond de jambe:
 - a) retire' 1-4, other leg 5-8
one rond de jambe 1-4, two 5-6, 7-8
 - b) reverse
 - c) retire 1-4, promenade
inside the barre 5-8
and finish
3. Fondue-developpe:
 - a) developpe 8 ct
en croix
 - b) fondue 4 ct
 - c) balance fifth detourne
4. Grand Battement:
 - 4 Battements F, B, S
and turn other side
use arms

Class # 26

written test

Class # 27

I. Warm-up

1. Body awareness exercise.

2. Feet exercises

II. Barre:

1. Plie: one grand plie
 1-4 5-8
 port de bras, change
 1-6 7-8
 b) in 1st, 2nd, 5th
 c) balance in 5th at the end
2. Tendu: (slow, use the head)
 a) two fast, one straight, one plie', one slow
 en croix
3. Tendu: (fast)
 a) one straight, one plie, chasse fifth
 F, B, S, S
 b) en croix, one straight
 c) en croix, one plie
 d) balance in fifth, arms going fifth
4. Glisse: (use arms)
 a) one straight, one plie
 en croix
 b) balance in fifth
5. Rond de Jambe:
 a) retire 1-4, other leg 5-8
 one rond de jambe 1-4, two 5-6, 7-8.
 b) reverse.
 c) retire 1-4, promenade to the barre 5-8,
 balance 1-4, down 5-8.
6. Frappes:
 a) 4 frappes en croix,
 b) one double frappe en croix.
7. Developpe-fondue;
 a) 1 developpe in 8cts. en croix.
 b) 1 fondue, 4cts. en croix.
 c) Balance in 5th detourne.
8. Grand Battement:
 a) 4 battement: F.B.S. and turn other side.

Class # 28 (right side class)

I. Warm up:

1. feet exercises.

II. Barre: (use balloon head for each balance in the barre).

1. Plie:
 a) two demi plies, one grand plie
 1-4 5-8
 port de bras, change
 1-6 7-8
 b) in 1st, 2nd, 5th.

- c) Balance in 5th at the end.
- 2. Tendu:
 - a) Two fast, one straight, one plie; then one slow.
 - b) en croix.
- 3. Tendu (fast):
 - a) One straight, one plie, chasse close fifth.
F.B.S.S.
 - b) One straight an croix, then one plie en croix,
 - c) balance fifth arms going fifth.
- 4. Glisse:
 - a) One straight, one plie, repeat twice.
en croix.
- 5. Rond de jambe:
 - a) Retire 1-4, other leg 5-8, one rond de jambe 1-4, two 5-6 7-8.
 - b) Reverse.
 - c) retire 4cts., promenade 4cts., balance 4cts, slow down 4cts.
- 6. Frappe:
 - a) 4 frappes en croix.
 - b) double frappes (one) hold, en croix.
- 7. Developpe-fondu:
 - a) One developpe 8cts., en croix.
 - b) one fondu 4cts, en croix.
 - c) last fondu, hold a la seconde for 4cts. and close 5th.
- 8. Grand Battement:
 - a) 4 battement, F.B.S. turn other side.

Class # 29 (videotaping)

I. Warm up:

- 1. Feet exercises.

II. Barre:

- 1. Plie:
 - a) Grand plie 1-4, change 5-8.
 - b) in 1st, 2nd, 5th.
- 2. Tendu:
 - a) ball, point, ball, close.
1 2 3 4
 - b) 5-8 same.
- 3. Rond de jambe:
 - a) 1-2, 3-4, 5-6, 7-8.
F. S. B. close.
- 4. Fondu:
 - a) start in 5th, one fondu coupe, one open.
 - b) en croix.
- 5. Grand Battement:
 - a) One battement en croix 4 times.

VITA

Fanny V. Santiago-Saavedra was born in Rio Piedras Puerto Rico, on April 22, 1965 to Mr. Hector N. Santiago and Mrs. Fanny Pineiro. She attended "Ballet de San Juan" school and company during her secondary school years. In May 1987 she graduated from the University of Puerto Rico, Rio Piedras and received a Bachelor of Arts degree in Psychology with a minor in Dance. In August of 1989 she entered The University of Tennessee, Knoxville and from January of 1991 to December of 1992 she was Graduate Teaching Associate for the Department of Human Performance and Sport Studies where she taught dance.

She is presently employed as a teacher of the University of Tennessee Preparatory Dance Program and in the Irma Witt O'Fallon School of Dance in Knoxville. Her plans for the future include more advanced studies in the area of body therapies as well as teaching.