



Arabesque to Aqua

By Ashley Bishop

Ballet & Aquatics are two of my favorite ways to feel healthy, strong and fluid. In Arabesque to Aqua, an IAFC 2019 aquatic workshop, we will bridge the gap between the beauty of ballet and the functionality of the water. We will experience how simple adaptations to ballet technique can translate into fun, effective and unique movements in the water to yield unexpected results and joy for our participants.

By picking and choosing movements and inserting them into the different ballet blocks, lesson planning options are endless.

A bit about ballet... A large part of what makes classical ballet different from other forms of dance genres is the extensive use of external rotation of the legs. When ballet shifted from being performed in the royal courts to a proscenium stage (where the audience views the performance from only one side), it required the dancers to execute more lateral movement, which led to using some degree of hip rotation, or turnout. Overtime, this external rotation became an important aesthetic element of classical ballet and dancers today strive to work in 180-degree turnout. Attempting to achieve 180-degree turnout is not ideal for most people.

Turnout must come from the hip. The hip joint has the ability to move in all three planes of motion (sagittal, frontal and transverse) and has the ability to perform hip flexion, extension, hyperextension, abduction, adduction, transverse abduction, transverse adduction, internal rotation, external

rotation, and circumduction. Although our daily activities may accentuate linear movements in the sagittal plane, we live in a 360-degree world.

The pool is a fantastic place work in external rotation, especially for us normal humans and not extensively trained ballerinas and danseurs. In the water, we are supported and assisted. The water also provides balanced resistance, unlike on terra firma.

Arabesque to Aqua will provide IAFC delegates with the tools needed to create a complete lesson plan targeting some of the major components of physical fitness: cardiovascular fitness, muscular endurance and flexibility. After completing this session, you will understand basic ballet theory and how to apply it to aquatic fitness programming. During the session you have a chance to experience unique and fun interval combinations for effective cardio with a ballet twist. Plus, you will learn to utilize "Ballet Blocks" that can be inserted into typical class planning or select multiple blocks to create a ballet-themed class from start to finish! We will work with templates that will help you create and personalize classes to match your teaching style, client population and desired training outcome.

Prior to the conference, let me introduce you to what a full class could look like:

Warm-Up = Ballet Cousins! Many of our traditional aqua fitness moves have easily accessible ballet cousins! We will use this segment to introduce new movements that will be seen later in the class while getting the body prepared for the workout.



Cardio = Allegro! Allegro means fast and lively. In this segment of Arabesque to Aqua, we will focus on fun intervals and unique cardio combos with a ballet twist. Pulling core steps from the allegro sections of class (like sautés which means to jump), we will experience a variety of athletic intervals to get the heart rate up and set the tone for the rest of the class.

Endurance = Adage! Adage means drawn out and lengthened. In this portion we will focus on conditioning our major muscle groups, but also focus on areas of the body that sometimes feel left out in our traditional classes (lower leg, the foot and ankle, internal and external obliques and the muscles responsible for rotations of the shoulder and hip to name a few).

Cardio = Finale! We really can't get enough cardio, and after all that hard work, it's time to perform and have fun. By using simple combinations with familiar footwork, we will get those heart rates back up with a musically motivating performance.

Flexibility = Reverence! The reverence is similar to the final bow at the end of a performance and can be included in the cool-down of a ballet class. In this section we will focus on stability and mobility of the entire body using fluid, yet challenging, movements taken from our ballet repertoire.

By picking and choosing movements and inserting them into the different ballet blocks, lesson planning options are endless. I'm beyond excited to share this session with the delegates at this year's IAFC and hope to splash with you soon! ■



Author

Ashley Bishop, originally from Vancouver, BC is an Aquatic Training Specialist for AEA, a Zumba Jammer™ with Zumba® Fitness (Aqua Zumba® & Salsa), and a CE Provider for ACE, AFAA & AEA. Recently relocated to Las Vegas NV, Ashley is the Fitness Director for uforia studios and can be found most weekends sharing her passion for education and fitness with instructors across the continent. Ashley absolutely adores teaching, learning and sharing knowledge with others. Find Ashley at www.bagelfit.com



Deck Blocks

By Jenni Lynn Patterson-LaCour

Learning how to convey what I teach in my aquatic fitness classes has been one of the most difficult things I've ever had to do. Being a freestyle instructor and gearing each class towards its specific population, I find myself without notes and going 'off the cuff' while teaching. But then trying to remember what I did was impossible. So, I started to record myself. Game changer! I started to notice that I have a "block" system to my format, so this IAFC 2019 workshop is appropriately named Deck Blocks.

Using the principles and guidelines from AEA, the structuring and progression of a class seems pretty simple: short lever movements progressing to long lever, level I progressing to level III and propulsion, and being mindful of the equipment each participant is using and the duration of the use. Though these are just a few of the rules, we as instructors have the education to execute a safe and effective routine for our students to achieve a total body aquatic workout.

Two of my concerns while training my students are, 1) warming up quickly and safely in cool water and 2) keeping them moving/active to avoid talking. After reviewing some videos, I filmed of myself teaching, I noticed a general blocking:

- Warm-Up – 10 minutes
- Transition at Wall – 5 minutes
- Without Equipment Main Section – 10 minutes
- Transition at Wall – 5 minutes
- With Equipment Main section – 10 minutes
- Warm-Down using Wall – 5 minutes

This is just an example, as sometimes I may not use equipment during the class, or I will use two different types of equipment after the wall transitions. The wall is optional as well, since there are times when there are too many participants; in other classes I may break them into two groups and have some at the wall and some in the middle of the pool. The "blocks" can be built in any format you choose based on your population and available pool space.