

KANSAS CITY BALLET SCHOOL

CURRICULUM

Resources:

For a comprehensive list of terminology and explanations use

<https://www.abt.org/explore/learn/ballet-dictionary/>

Arabesque concepts and directions of the body

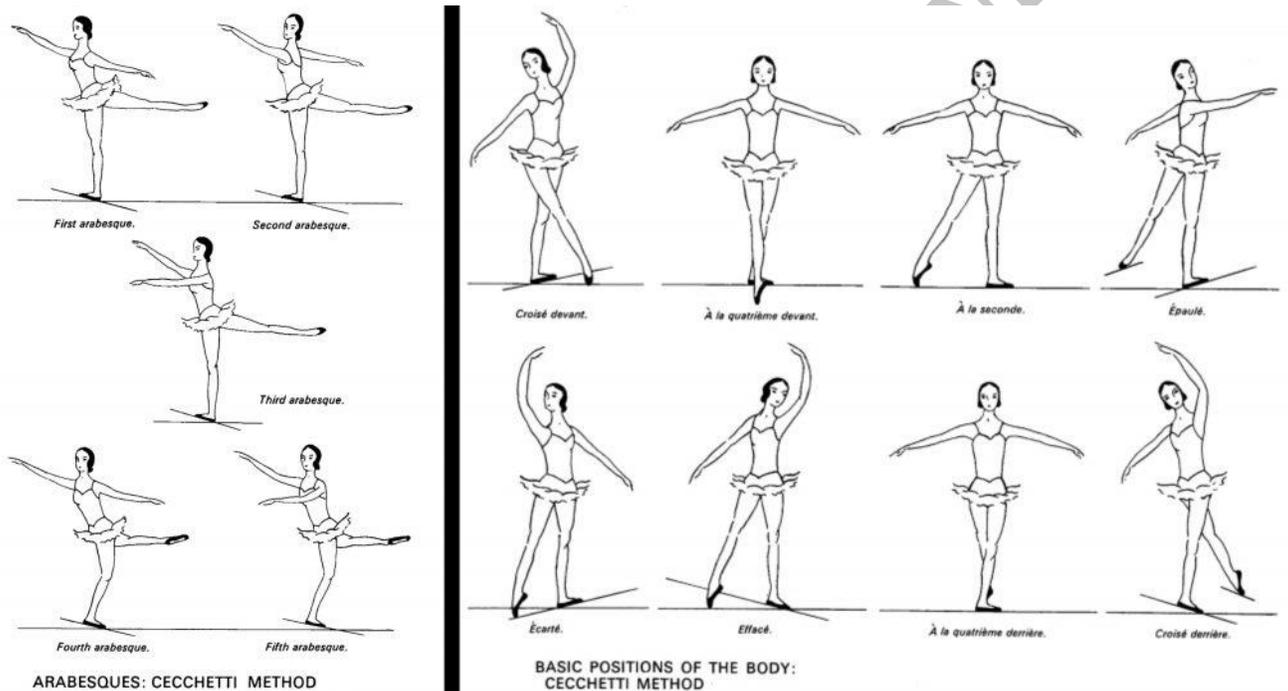


Image 1.1 (studiorballet.com)

Cecchetti 1st Port de Bras

https://youtu.be/Bq2ZCdvJWJ4?si=z_ys5yr62BxEQs4T&t=4

Video link starts at the beginning of 1st port de bras

NOTE: there is no use of allonge in these port de bras

Cecchetti 3rd Port de bras

https://youtu.be/Bq2ZCdvJWJ4?si=nSNPIPQK_kvyan6B&t=59

Video link starts at the beginning of the 3rd port de bras

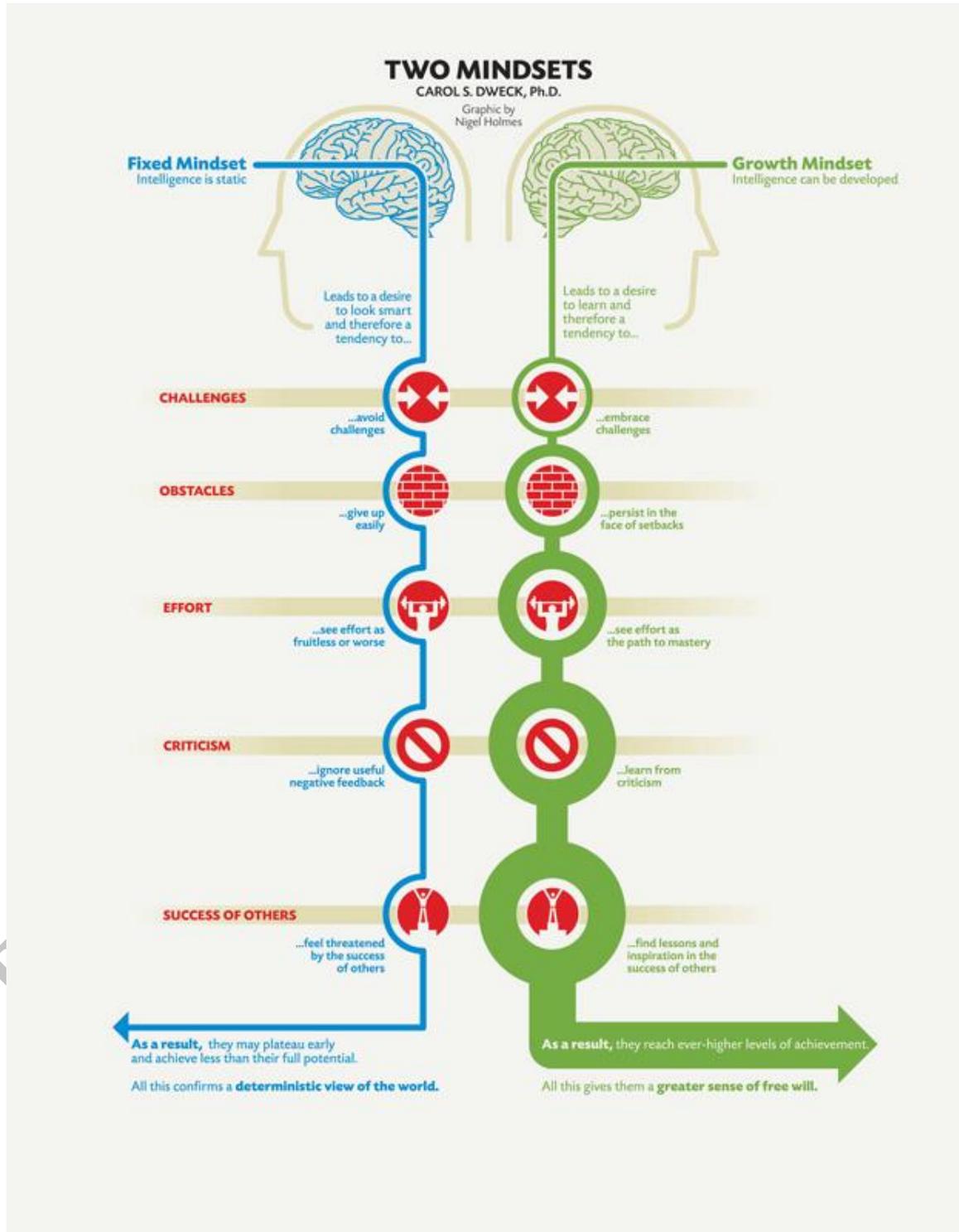
NOTE: there is no use of allonge in these port de bras

Positions of the arms

1. En bas
2. Cecchetti first position
3. First position
4. Demi second position
5. Demi second of adage
6. Cecchetti third position
7. Second position
8. Third position
9. Fourth position
10. Fifth position

FOR INTERNAL PURPOSES ONLY

Growth Mindset – the concept used to promote a student's ability to handle feedback, and to be incorporated into the positive reinforcement of the way we provide feedback to the students, sharing what we want to see from them, not what we don't want to see.



DANCE WITH ME (2)

CREATIVE MOVEMENT A (3)

CREATIVE MOVEMENT B (4)

Basic Concepts

Students should be able to...

stand in a poised manner (e.g., like a very important person) at the beginning and end of every exercise.

place hands lightly on the shoulders with elbows lifted to shoulder height or on the waist with fingers and elbows forward and shoulders back.

place arms down, rounded (e.g., as if holding a very big golden egg).

demonstrate joy in moving.

Teachers should aim to demonstrate these exercises to their fullest in order to show correct posture, dynamic and placement for the movement.

Create phrasing with music and introduce the concept of phrasing, even when student are off the music, keep students beginning on correct phrasing

Introduction of hand up if you have a question – reasoning being to make sure everyone can hear the question AND the answer – allows for focus in the class and building etiquette.

Class Structure

Teachers must set age and developmentally appropriate goals and milestones. At this stage it is not necessary to structure the class like a traditional ballet class, but class ritual and etiquette (e.g., greeting and reverence) should always be included. There should be a warm up (theme related or neutral), introduction, development of the class theme and cooling down period. Teachers are encouraged to develop a creative or movement theme over a period of weeks in order to develop muscular memory and good study habits.

Use of preparation and music should be introduced at this level.

Introduce getting to and from the floor, 1 knee, then 2 knees, bottom to heels, heels to the floor, feet moved where needed, reverse to standing.

NOTE: It is not recommended that students under age 8 do barre work.

Port de Bras and Hand Movements

Use mime and imaginative ideas to encourage the formation of desired hand and arm shapes as well as developing quality of movement.

Adage

Sways, coordinating arm movements across or in front and behind the body (e.g., putting the baby to sleep or rocking a boat).

Walking (e.g., like a very important person).

To increase stability (e.g., "Can you stand on one foot?").

NOTE: Standing on one leg may be developmentally challenging until about age 5. The emphasis should be on doing the movement, not how long it is held.

Allegro

Walking forward normally (heel, toe) and with pointed feet, in low, medium and high levels.

Walking sideways (step and close) and stepping over sideways (grapevine).

Marching.

Galops, in parallel sideways.

Pony canters.

Jumping: low, high, on the spot and traveling (e.g., like a jumping bean or frog).

Hopping on 2 feet and on 1 foot, in a forward direction (e.g., hop scotch, which is an excellent preparation for skipping).

Skipping, forward.

Improvisation.

NOTE: Children below 5 or 6 years of age may not yet be able to coordinate cross-lateral actions such as skipping.

Reverence (Curtsey - Bow)

Serves to slow the heart rate and teach proper classroom etiquette.

Natural 1st position, arms on skirt or hips, curtsy or bow to accompanist, then teacher at the front.

TEACHERS NEED TO UTILIZE

Creativity

Allow children to experiment and discover movement qualities and dynamics through imaginative stimuli provided and led by the teacher. Use of children's literature, games and props together with mime and imaginative ideas for total body movements is strongly encouraged. Incorporate inventive ideas well-known to children of this age (e.g., move like your favorite animal), and use imaginative movements that require creative input from the students (e.g., move like a leaf blown around by the wind).

Movement Fundamentals

SPACE

Level: how low or high are you?

Dimensions: how small or how big are you or the shapes you are making? Are your arms short or long? Are they forming a small or a big circle?

Directions: where are you facing?

Pathways: which road are you traveling?

en avant (forward, straight front)

en arriere (backward, straight back)

de cote (across, left to right, right to left)

en diagonale (on diagonal, slanting from one corner to the corner across the room)

en manage (in a circle, like a merry-go-round)

Dynamics: time (e.g., "Are you moving with the music?") and energy (e.g., "Are you moving smoothly, like a fish in water, or brightly, like a running chipmunk?").

GROUP WORK

One child relating to another child (e.g., "Are you standing next to or in front of another student?").

One child relating to a group (e.g., "Can you see your classmates? Are you leading the group or part of the group?").

Small groups relating to other groups (e.g., "Which is your team?").

Large group relating to the teacher (e.g., "Can you follow your teacher?").

FOCUS

Use of dynamic eyeline (e.g., "Are you looking in the direction in which you are traveling? Can you see what or who you are looking at?").

Seven Movements in Dancing

Teachers are encouraged to introduce the seven movements in dancing through creative use of the movement fundamentals listed previously.

Plier: to bend (e.g., bending knees, elbows, back, etc.)

Etendre: to stretch/extend (e.g., stretching knees, elbows, back, etc.)

Relever: to rise

Glisser: to slide

Sauter: to jump

Elancer: to dart (e.g., moving quickly from one spot to another)

Tourner: to turn

Overarching Principles

CORRECT POSTURE

Exercises that develop core strength (e.g., on all fours lifting one arm or leg and, when students achieve stability, introduce lifting one arm and leg together).

PLACEMENT

Explore body shapes and movement isolation (e.g., moving limbs without altering body alignment).

MUSICALITY

Develop awareness of musical tempi and quality together with the ability to express those concepts in movement.

COORDINATION

Oppositional coordination

Crawling, walking, running

Parallel coordination

Swaying, jumping using both arms evenly, etc.

Cross-lateral coordination

Games, such as patty-cake and pretending to play the guitar, swaying and skipping with arms across the body, etc. (the ability to use your right arm effectively on the left side of your body and vice versa).

SOME COGNITIVE AND SOCIAL CHARACTERISTICS THAT TEACHERS SHOULD KEEP IN MIND TO GUIDE THEIR INSTRUCTION FOR CHILDREN AGES 3 TO 5:

SHORT ATTENTION SPAN

Keep instructions simple, one instruction at a time.

BETTER RECALL OF WHAT THEY HAVE SEEN RATHER THAN HEARD

Use physical demonstration more than verbal instructions.

VERY LIMITED VOCABULARY

Use words known to the children, and gradually introduce ballet terminology (no more than 3 words at a time), equating it to their everyday language (e.g., plier= to bend).

DEVELOPING GENDER IDENTITIES

Avoid gender stereotypes in activities and instructions. Allow children to develop gender identity personally.

TRUST AND BONDING

Teachers need to be consistent, emotionally available and encouraging in order to build trust and other social skills.

CLASSROOM ETIQUETTE

Teachers need to build student-teacher mutual appreciation, by showing children what it feels like to be appreciated by the instructor. This will progress into how dancers show appreciation to their teachers and then to their audiences.

Positive reinforcement should be used at all times, focusing and communicating what we want the students to be doing rather than on what they are not doing.

FUNDAMENTALS(5)

PRE BALLET A (6)

PRE BALLET B (7)

(RECOMMENDED FOR AGES 5 AND OLDER)

All of the vocabulary of the previous level should be incorporated into this level with the addition of the new material listed under each exercise.

Progression of curriculum:

The completion of this level should be achieved by end of Pre Ballet B, with progressive challenges at each concept as the student age up and move through each level. Full muscular engagement should be always promoted, with age and level appropriate movement concepts. Execution expectations should also progress through the age levels with full placement engagement promoted by the end of Pre Ballet B. Note, at the end Pre Ballet B, students should be aiming for execution level that sets them up for taking their concepts and movements in this level to the barre in the next level (level 1), including posture and muscular engagement (i.e, fully engaged straight legs, pointed feet with postural understanding).

Whilst muscular engagement is promoted and executed, rotation (turnout) at this level should be natural to the student as their rotators are not fully formed at these ages. It is more important that they learn how to engage their muscles to their fullest through the movement concepts at this level.

Basic Concepts

Students should be able to...

stand in a poised manner at the beginning and end of every exercise.

(Female track) hold the skirt or fingertips lightly on the shoulders with elbows lifted to shoulder height or on the waist with fingers forward on waist, elbows forward and shoulders back.

(Male track) place hands lightly on the shoulders with elbows lifted to shoulder height or on the waist with fingers and elbows forward and shoulders back.

show an understanding of spatial instructions (i.e., moving in a straight line, in a circle and on the diagonal).

be aware of spacing relative to other students.

perform movement to a defined musical phrase.

dance musically and rhythmically.

Teachers should aim to demonstrate these exercises to their fullest in order to show correct posture, dynamic and placement for the movement.

Full use of the head and posture should be shown at this level including the artistry and dynamic of the step when presenting, the head will not be solidified in this level but if the students start to show it that is fine but don't tell them to do it.

Head at this level follows the front foot, towards working leg devant, towards supporting leg derriere.

Epaulement Theory (for teacher demonstration these levels, and introduced in future levels)

Epaulement should be shown with eyes staying forward and with the head moving 1/8 of a turn, in general towards the front foot as the foot closes.

When standing croise, head should be turned so that the nose is crossing over the center line of the face (The nose should not be pointing straight to the front, but angled over what would be a front foot if standing in 5th position. Head should not be turned towards the corner of the room.

Floor Work

Teachers should incorporate exercises aimed at conditioning the body. These exercises will help each student overcome his/her physical weaknesses and make young dancers stronger in general. Each exercise should facilitate correct alignment and placement, making it easier for students to dance without unnecessary tension. The main areas on which to focus are: turnout, the feet, the abdominals, the back and simple floor stretches to gain flexibility. Students should learn how to transition from a standing position to the floor, then back to standing, with care and control.

NOTE: Barre exercises should not be introduced until a student can execute movements properly, with correct alignment and placement and without the support of the barre. It is not recommended that students under age 8 do barre work.

Center Exercises (Exercices au Milieu) Basic posture should be held throughout the exercises.

NOTE: Allonge movement (turning of the hand to lower the arm) should not be introduced at this level. Special attention should be paid to avoid rolling in of the arches, twisting of the ankles or gripping of the toes and/or bottoms of the feet.

Reverence – to be done at the beginning and end of each class

Music: Slow 3/4 or 4/4

Natural 1st position, hands on skirt (or demi seconde (start with skirt to set the distance before progressing to demi seconde) or hands on hips, step in the direction away from the accompanist, close natural 1st, curtsy/bow with head towards accompanist (or front if none), step other direction, curty/bow to teacher at front. 4 or 8 counts for each direction.

Note: Keep facing en face for both directions of reverence with only the head turning slightly to acknowledge the accompanist.

FOOT PROGRESSION (i.e., demi-pointe, point, demi-pointe, down)

Music: 2/4 or 4/4

Feet together in parallel and later also in natural 1st position. (Girls hold the skirt; boys place hands on the shoulders or waist.)

DEMI-PLIES

Music: 3/4, 4/4 or 6/8 - light tempo (Movement should be light, not labored.)

In natural 1st and 2nd positions. (Girls hold the skirt; boys place hands on the shoulders or

waist.)

As a separate exercise, introduce releve with straight legs, both with feet together in parallel and in 1st position. Once students are ready, introduce releve with demi-plie and simple port de bras.

BATTEMENTS TENDUS

Music: 2/4 (Polka, Hornpipe, Habanera) or 4/4 (March, Schottische)

A la quatrieme devant (to 4th front) and a la seconde (to 2nd). Arms as in demi-plies.

Execute with each of the following: even timing with one count to open and one count to close; with one count to open, stay two counts, and one count to close; with one count to open, stay one count, and two counts to close. (When closing in two counts, emphasize foot articulation.)

GRANDS BATTEMENTS

Music: 4/4 (March) or 3/4 (Mazurka, Polonaise)

Point, lift, step en avant (traveling forward) and close 1st (arms as in demi-plies).

CHASSES A LA SECONDE AND A LA QUATRIEME DEVANT

Music: Lyrical 3/4 or 6/8

Chasse is defined as a slide with full foot along the floor.

Imagery: pushing sand with your foot on the beach

TRANSFER OF WEIGHT (PREPARATION FOR TEMPS LIE)

Music: Lyrical 3/4 or 6/8

Sway sideways in a natural 2nd position. Later, practice sways forward and back in a natural 4th position, using expressive ideas.

PORT DE BRAS AND HAND MOVEMENTS

Music: Flowing 3/4, 4/4, 6/8 or 12/8

En bas, 1st, 5th, and 2nd position.

Arms lifting sideways, then pushing with hands and arms in 2nd position.

Hand exercises to develop suppleness and sensitivity in wrists, hands and fingers; this may include mime.

ADAGE

Music: 3/4 (Waltz), 4/4 or slow 6/8, with clearly defined beat

Tendu a la quatrieme devant, retire (withdraw foot to standing knee), point devant and close 1st (alternate legs, arms as in demi-plies). Once students are ready, repeat combination a la seconde.

Run and step into 3rd arabesque a terre (arms also to 1st or 5th).

Walk with stretched legs and feet.

Turning Movements

Music: 2/4, 4/4, 3/4 or 6/8, as appropriate for the exercise

Exercises to develop the natural sense of enjoyment in turning with a continuous series of movements.

Simple exercises to teach how to spot.

Imagery can be used to enhance the pleasure of the movement.

Allegro

Music: Bright 2/4, 4/4, 3/4 (Mazurka, Polonaise) or 6/8, as appropriate with the quality of jump

NOTE: It is best for students to learn allegro movements with the hands lightly placed on the shoulders.

Jumping concepts should be studied for approximately 30% of class time to promote stamina, strength and bone development.

Steps should be practiced with temps d'arret (also called soutenu or plie-stretch-plie) whenever appropriate.

Listen and clap to 3/4, 2/4 and 4/4 time signatures.

Interpret music with expressive movement.

Controlled saute in 1st and 2nd position (counts "1-2" demi-plie, count "and" jump, count "3" land in demi-plie and count "4" stretch).

Saute in 1st position.

Echappe from 1st position to 2nd position.

Spring points and spring heels.

Petit jete dessus (over) and dessous (under-also called emboites), no brushing of the foot.

Preparation for polka.

Skip on a diagonal.

Galop a la seconde (note galops should only be done in the positions that the students have studied, for this level 1st - 2nd position, no 5th or en avant)

Pony trot (also called prances) and pony canter in parallel.

Run on demi-pointe in parallel, using imaginative ideas.

Improvisation.

Movement Fundamentals

As in previous level.

Reverence

Music: Slow 3/4 or 4/4

Natural 1st position, hands on skirt (or demi seconde (start with skirt to set the distance before progressing to demi seconde) or hands on hips, step in the direction away from the accompanist (left or right), close natural 1st, curtsy/bow with head towards accompanist (or front if none), step other direction, curty/bow to teacher at front. 4 or 8 counts for each direction.

Note: Keep facing en face for both directions of reverence with only the head turning slightly to acknowledge the accompanist.

LEVEL 1 (can be completed in 2 years, if needed)

(RECOMMENDED FOR AGES 8 AND OLDER)

All of the vocabulary of the previous levels should be incorporated into this level with the addition of the new material listed under each exercise.

Theory

Positions of the feet

Positions of the arms

8 points of the room Movements in dancing

3 basic body directions (4th Front (A la quatrieme devant), A la Seconde, 4th Derriere (A la quatrieme derriere)

Arabesques

Movement directions

(Traveling)

(In place)

Floor Work

1st, 2nd, 3rd, 4th and 5th positions

En bas

First position

Fifth position

a la seconde (2nd)

demi-seconde (low 2nd)

plier (to bend) focus on the circular and even and engaged (not necessarily slow) timing of down and up

etendre (to stretch

to extend) relever (to rise)

sauter (to jump)

tourner (to turn)

a la quatrieme devant (4th front) a la quatrieme derriere (4th back) a la seconde (2nd or to the side)

3rd arabesque (formalized from previous levels) top hand fingers at eye level, lower arm sloping down gently to approximate midriff height .

en avant (traveling forward)

en arriere (traveling backward)
de cote (traveling sideways)
devant (in front) derriere (in back)
a la seconde (to the side)

Full use of the head (including epaulement) and posture should be shown at this level including the artistry and dynamic of the step when presenting, the head will not be solidified in this level but if the students start to show it that is fine.
Head at this level follows the front foot, towards working leg devant, towards supporting leg derriere.

Epaulement Theory (for teacher demonstration in these levels, and introduced in future levels)

Epaulement should be shown with eyes staying forward and with the head moving 1/8 of a turn, in general towards the front foot as the foot closes.

When standing croise, head should be turned so that the nose is crossing over the center line of the face (The nose should not be pointing straight to the front, but angled over what would be a front foot if standing in 5th position. Head should not be turned towards the corner of the room.

NOTE: Allonge movement should not be introduced at this level, and the dancer must turn toward the barre to change sides. Special attention should be paid to avoid rolling in of the arches, twisting of the ankles, or gripping of the toes and/or bottoms of the feet.
To prepare for allonge, introduced in Level 4, very subtle use of expansion of the back when in en bas position before a preparation can be shown. It is important that this movement is minimal and should be introduced with a natural breath to ensure the correct movement quality AND coordination. The arms should only move because the back has expanded. Please be mindful that students in general will exaggerate the movement with port de bras, and to demonstrate with this nuance in mind.

Teachers should incorporate exercises aimed at conditioning the body. These exercises will help each student overcome his/her physical weaknesses and make young dancers stronger in general. Each exercise should facilitate correct alignment and placement, making it easier for students to dance without unnecessary tension. The main areas on which to focus are: turnout, the feet, the abdominals, the back, simple floor stretches to gain flexibility and proper alignment to prevent future injuries.

Students should learn how to transition from a standing position to the floor, then back to standing, with care and control, as previous levels.

Teachers should introduce finding rotation engagement from standing with legs apart and rotating outwards to get heels together in 1st position with focus on holding the position once completed and with minimal bending of the knees to achieve rotation.

Use of imagination and improvisation should still be used in class to promote dynamics, use of space, and head and hand coordination, using age appropriate ideas and settings to allow

students to explore the concepts.

Barre Exercises (Exercices a la Barre) – In the beginning of the level, where possible use portable barres so that students can face in towards the center of the room to minimize the amount of time spent facing a wall that restricts them from following and more easily learning the exercises.

Basic posture and individual turnout achieved should be held throughout exercises at the barre. All exercises should be performed facing the barre until the student is strong enough to maintain posture and turnout. Both hands should be lightly placed on the barre without gripping, shoulder width apart, and elbows should be relaxed and “pointing” down to the floor. Once the student is ready, attempt the exercise with one hand on the barre, one hand may be lightly placed on the barre, slightly in front of the body, with shoulder and elbow relaxed. The elbow should always be slightly in front of the torso-never behind it or directly to the side. The working hand should be lightly placed on the shoulder, or the arm should be held en bas or a la seconde. *One hand barre work should only be introduced after at least one semester facing the barre and only if the students are showing working knowledge of the steps and technique, complications should reset again when starting sideways to the barre, introducing each direction on its own or in simple combination.*

NOTE: Allonge movement should not be introduced at this level, and the dancer must turn toward the barre to change sides. Special attention should be paid to avoid rolling in of the arches, twisting of the ankles or gripping of the toes and/or bottoms of the feet.

Reverence

Music: Slow 3/4 or 4/4

Serves to slow the heart rate and teach proper classroom etiquette.

8 counts each direction (2 counts for each part)

1st position/natural 1st position, arms demi seconde or hands on hips, step close 1st to B+ with $\frac{3}{4}$ demi point/close 1st position, curtsy (no slide of foot)/bow towards accompanist (or front if none), step other direction close 1st to B+ with $\frac{3}{4}$ demi point, curtsy/bow to teacher at front.

Note: Keep facing en face for both directions of reverence with only the head turning slightly to acknowledge the accompanist.

SLOW RISES WITH FEET IN PARALLEL AND 1ST POSITIONS TO IMPROVE TURNOUT

Music: Slow 3/4 or 6/8

FOOT PROGRESSION FOR ARTICULATION WITH FEET IN PARALLEL AND 1ST POSITIONS

Music: Slow 3/4, 4/4 or 6/8

DEMI-PLIES

Music: Slow 3/4, 4/4 or 6/8 (one count/bar down, one count/bar up)

Demi-plie in 1st, 2nd and 5th positions.

BATTEMENTS TENDUS

Music: 2/4 (Polka, Hornpipe) or 4/4 (March)

Devant and a la seconde from 1st position. Once students are ready, introduce battement tendu derriere and closing into 5th position (passing through 1st to get to 5th, every time)

NOTE: Preparation for degage may be introduced once students are ready.

RONDS DE JAMBE A TERRE

Music: Slow 3/4 or 4/4 (one count for each position, count "1" in 1st position).

Demi-rond de jambe from devant to a la seconde and from a la seconde to devant.

Once students are ready, introduce demi-rond de jambe from a la seconde to derriere and from derriere to a la seconde.

GRANDS BATTEMENTS

Music: Steady 4/4 or 2/4 (March)

Devant and a la seconde from 1st position. Once students are ready, introduce grand battement derriere and closing into 5th position. At this level, battements should be done in four movements (count "1" point, "2" kick, "3" point, "4" close into 1st or 5th position).

ADAGE

Music: Slow 3/4, 4/4, 6/8 or 12/8

Degage en l'air (also called slow lift or releve lent) from 1st position. This should be done devant and a la seconde. Once students are ready, introduce derriere and closing into 5th position.

NOTE: At this level, degage en l'air is more beneficial than developpe to maintain correct alignment and placement. Also, hip placement is more important than the height of the leg. Grands battements and adage should first be performed with both hands on the barre.

Once a student is ready to attempt the exercise with one hand on the barre, the other hand should be lightly placed on the shoulder; later the arm can be placed a la seconde. Grand battement derriere and degage en l'air derriere should always be executed facing the barre.

PREPARATION FOR WRAPPED SUR LE COU-DE-PIED POSITION

Music: 3/4, 2/4, 4/4 As appropriate for the exercise

Controlled movement, keeping heel connected to standing leg, ball of working foot to heel of standing foot in 3/4 demi point, wrapping toes around the neck of the ankle.

RETIRES

Music: Slow 3/4, 4/4 or 6/8

Withdraw foot to the side of the knee from 2nd and 1st positions. Once students are ready, introduce retire from 5th position.

NOTE: During retire exercises, pause in sur le cou-de-pied devant (wrapped on the neck of the foot) and make sure students are articulating through their feet when working from 1st

and 5th positions. To execute sur le cou-de-pied derriere from 5th position derriere, place toe to ankle bone (not ankle bone to ankle bone), using foot as in foot progression – the intention here is to mitigate the sickling that happens when attempting this position, assess which way is working for your students and adjust position accordingly.

SLOW RELEVES IN 1ST POSITION WITHOUT THE USE OF DEMI-PLIE

Music: Slow 3/4, 6/8 or 4/4

PREPARATION FOR SAUTES

Music: Bright 6/8, 2/4 or 4/4

In 1st position (demi-plie, releve, demi-plie and stretch).

Multiple sautes in 1st position.

Continue to utilize 2 count plie and 1 count plie giving time to focus on each way for the students.

RELEVES IN 5TH POSITION

(please note that the term Sous-sus now refers to a releve that travels.)

Music: Sharp 2/4, 4/4 or 3/4 (Mazurka, Polonaise)

NOTE: Use a light spring to releve, working both feet evenly to avoid altering the center of balance. Practice relevés with temps d'arret and de suite (continuously).

Once students are ready, introduce demi-detourne (also called soutenu).

Center Exercises

STRETCHING EXERCISE (DETIRE)

Music: Adagio

Exercises for the use of the head (i.e., turn and incline).

Side bends with hands lightly placed on the shoulders and with port de bras.

Front bend with a relaxed back, reaching hands to the floor. Bend knees on the way down and on recovery.

PORT DE BRAS AND TEMPS LIE

Music: 3/4, 4/4 or 6/8

Arms 5th en bas, 5th en avant, 5th en haut and a la seconde.

Arms lifting sideways, then pushing with hands and arms to 2nd position.

Teach different uses of the head using imaginative ideas.

1st and 3rd Cecchetti port de bras, to be done en face.

Simple exercises with temps lie.

BATTEMENTS TENDUS

Music: 2/4, 4/4 or 3/4 (Minuet, Mazurka)

Battement tendu devant and a la seconde from 1st position. Introduce battement tendu derriere once students are ready. Add simple arm coordination and battement tendu closing

in 5th position.

GRANDS BATTEMENTS

Music: 4/4 (March) or 3/4 (Mazurka, Polonaise)

Point, kick, step en avant, close 1st. Simple arm coordination may be introduced.

Once students are ready, introduce grand battement devant, a la seconde and derriere from 1st and 5th positions at half height, using point, kick, point, close.

Emphasis should be in the movement dynamic over the height of the leg at this level.

Adage

Music: Slow 3/4, 4/4, 6/8 or 12/8

Starting in either 1st or 5th position, tendu a la quatrieme devant, retire de cote or retire devant (dependin on teaching point) point devant and close. This should be practiced a la seconde as well. Teachers should work to strengthen students' turnout and balance at this level.

Once students are ready, introduce preparation for arabesque. Facing the side of the room, chasse or step into arabesque a terre (on the floor). Hands should be lightly placed on the shoulders; later, arms can be placed in en bas, 1st position, 5th or, in 3rd arabesque. Once arabesque a terre has been established, execute the exercise at half height.

Pirouettes

Music: Bright 2/4 or 4/4

Exercises to further develop spotting and speed of turn.

Strengthen the positions sur le cou-de-pied and retire (toe to the front of the knee).

Once students are ready, introduce demi-detourne.

Allegro

Music: Bright 2/4, 4/4, 3/4 (including Mazurka, Polonaise) or 6/8, as appropriate with the quality of the jump

NOTE: It is best for students to learn allegro movements with the hands lightly placed on the shoulders. Once a student has acquired enough strength to maintain a straight spine without strain, then lower the arms to en bas. An appropriate and simple port de bras may also be introduced once the steps are mastered. Steps should be practiced with temps d'arret whenever appropriate.

Preparation for pas de chat (also called saut de chat in other countries, we are using the term pas de chat.).

Balletic polka.

Once students are ready introduce changement de pieds.

Once students are ready introduce echappe change, with arms to demi-seconde.

Temps leve.

Dance Movements

Run on demi-pointe, with feet in parallel and 1st positions.

Galop sideways, traveling on the diagonal (gallops en evant should only be introduced once all components have been learned separately)

Skip.

Once students are ready, introduce skip with turns, using the head to spot.

Polonaise with degage on count three.

Pas de basque (walking, not with rond de jambe): step brush on count "1", step into 5th position demi-pointe on counts "2" and "3".

Girls

Preparation for pointe work: floor exercises and relevés to strengthen feet, toes, calves and anterior tibialis.

Boys

Music: Strong 2/4 or 4/4

Tour en l'air with quarter turn in 1st position, hands on the shoulders; later, with arms in 5th en bas.

Reverence

Music: Slow 3/4 or 4/4

Serves to slow the heart rate and teach proper classroom etiquette.

8 counts each direction (2 counts for each part)

1st position/natural 1st position, arms demi seconde or hands on hips, step close 1st to B+ with $\frac{3}{4}$ demi point/close 1st position, curtsy (no slide of foot)/bow towards accompanist (or front if none), step other direction close 1st to B+ with $\frac{3}{4}$ demi point, curtsy/bow to teacher at front.

Note: Keep facing en face for both directions of reverence with only the head turning slightly to acknowledge the accompanist.

Level 2 – Can be done in 2 years if needed

(RECOMMENDED FOR AGES 9 AND OLDER)

All of the vocabulary of the previous levels should be incorporated into this level with the addition of the new material listed under each exercise.

Theory

Positions of the arms

Movements in dancing

Directions of the body

Arabesques

Uses of the head

Third position

Fourth position

Cecchetti third position

glisser (to slide)

croise devant (crossed front)

croise derriere (crossed to the back)

ecarte (separated)

1st arabesque

Head at this level follows the front foot, towards working leg devant, towards supporting leg derriere.

Epaulement Theory

Epaulement should be shown with eyes staying forward and with the head moving 1/8 of a turn, in general towards the front foot as the foot closes.

When standing croise, head should be turned so that the nose is crossing over the center line of the face (The nose should not be pointing straight to the front, but angled over what would be a front foot, if standing in 5th position. Head should not be turned towards the corner of the room.

NOTE: Epaulement should be formally introduced at this level with correct use of the head and arm coordination.

NOTE: Allonge movement should not be introduced at this level, and the dancer must turn toward the barre to change sides. Special attention should be paid to avoid rolling in of the arches, twisting of the ankles, or gripping of the toes and/or bottoms of the feet.

To prepare for allonge, introduced in Level 4, very subtle use of expansion of the back when in en bas position before a preparation can be shown. It is important that this movement is minimal and should be introduced with a natural breath to ensure the correct movement quality AND coordination. The arms should only move because the back has expanded. Please be mindful that students in general will exaggerate the movement with port de bras, and to demonstrate with this nuance in mind.

Barre Exercises

Students should have a working knowledge of the basic vocabulary and theory of the previous levels. Maximum turnout and correct posture should be maintained throughout barre work. Most of the barre work should be performed with one hand on the barre.

Use of the head should be solidified in this level with clear direction and understanding of where it is placed in the different (3) directions of the body.

Use of epaulement should be clearly shown but not expected at this level ,towards the front foot, if student engage with it, make sure to keep eyes front to mitigate over use of head at this level. Movement should be very subtle.

Reverence

Music: Slow 3/4 or 4/4

Serves to slow the heart rate and teach proper classroom etiquette.

Slow 4 or 8 counts each direction

1st position/natural 1st, demi seconde or hands relaxed by sides, step close 1st to B+ with $\frac{3}{4}$ demi point/close 1st position, curtsy(no slide)/bow towards accompanist (or front if none), step other direction close 1st to B+ with $\frac{3}{4}$ demi point, curtsy(no slide)/bow to teacher at front.

PLIES

Music: 3/4, 4/4 or 6/8 (not too slow)

Demi-plie in 1st, 2nd and 5th positions of the feet.

Slow releve in 1st, 2nd and 5th positions of the feet.

Grand plie in 1st, 2nd and 5th positions of the feet.

Forward bend with arm in 5th en avant. (See stretching exercise on page 18.)

Simple arm coordination.

BATTEMENTS TENDUS

Music: 2/4 (Polka), 4/4 (March) or 3/4 (Waltz, Mazurka)

En croix (in the shape of a cross: front, side, back, side) from 1st and 5th positions, using even timing.

Passe par terre (passing through 1st position from front to back and back to front).

Use transference of weight through straight legs (point, place heel on the floor in 4th and 2nd positions with weight evenly distributed, then extend working leg and foot, close returning to starting position) and with chasse (starting in demi-plie, slide to 4th and 2nd positions with weight evenly distributed, then extend legs and working foot, close returning to starting position).

Use four counts out and four counts in, en croix: count "1", open to very small 4th or 2nd; count "2", extend foot to demi-pointe (half toe); count "3", to full extension; count "4", hold. Reverse to close, holding 1st position on last count. It is recommended that this exercise be done facing the barre.

BATTEMENTS DEGAGES

Music: Bright 2/4, 3/4, 6/8 or 4/4

A la seconde from 1st position.

RONDS DE JAMBE A TERRE EN DEHORS (OUTWARDS) AND EN DEDANS (INWARDS)

Music: Slow 4/4 meter (one count for each position, count "1" in 1st position). Once students are ready, introduce slow 3/4 meter (count "1" in 1st, count "&" devant, count "2" a la seconde and count "3" derriere. Reverse en dedans.

Head is straight forward for the rond de jambe's.

BATTEMENTS FRAPPES

Introduce facing the barre, when students are ready, perform sideways to the barre.

Introduce double frappe facing the barre, a la seconde only.

Music: Steady 2/4 or 4/4-count "1" out, sustain position for two counts, return to a relaxed foot in sur le cou-de-pied on count "4".

Single frappe a la seconde with a relaxed foot in sur le cou-de-pied;

strike the floor on outward movement, using the toes and the ball of the foot.

Once students are ready, introduce double frappe a la seconde.

BATTEMENTS FONDUS

Music: Slow 3/4, 2/4 (Habanera, Tango)

NOTE: These three exercises are done facing the barre.

Exercise 1: To coordinate the stretching and bending of both legs at the same time.

From 1st and 5th positions: demi-plie, then extend working leg and foot, straightening the standing leg simultaneously, return to closed position with demi-plie. (Begin with a la seconde; later, introduce devant and derriere.)

NOTE: Do not introduce sur le cou-de-pied with this exercise.

Exercise 2: To establish the sur le cou-de-pied position before bending the supporting leg.

Count "1" sur le cou-de-pied, count "2" demi-plie, count "3" extend both legs a la quatrieme or a la seconde to pointe tendu a terre, count "4" close.

Exercise 3: To coordinate arriving in sur le cou-de-pied together with demi-plie.

Count "1" sur le cou-de-pied with demi-plie, count "2" close.

NOTE: For exercises 2 and 3, sur le cou-de-pied position is with pointed toe to the ankle bone of the standing leg, both front and back. Pay close attention to keeping hips square.

GRANDS BATTEMENTS

Music: 4/4 (March) or 3/4 (Mazurka, Polonaise)

Arm a la seconde.

En croix, in four movements (count "1" point, "2" kick, "3" point, "4" close in 5th position).

In three movements in 4/4 meter (count "1" kick, "2" point, "3" close in 5th position, "4" hold).

In three movements in 3/4 meter (omit hold in 5th position).

NOTE: Teach each direction as a separate exercise before combining them.

RONDS DE JAMBE EN L'AIR

Music: 4/4, 3/4 or 6/8

Introduce the preparation for rond de jambe en l'air at half height, facing the barre.

Once students are ready, introduce single rond de jambe en l'air holding the extension. At this level the semi-circle movement is not the focus (it is introduced in level 3), rather the action straight in to the top of the calf with the big toe, and out again to strengthen the hips are the focus.

Use one count for each movement, for example, "tendu 1, lift 2, straight into the calf 3, extend 4, lower 5, close 6, hold 7-8.

ADAGE

Music: Slow 3/4, 4/4, 6/8 or 12/8

Perform retire devant (withdraw foot to the front of the knee), derriere (to the back of the knee) and sur le cote (to the side of the knee), as well as passe derriere (from 5th front to back) and passe devant (from 5th back to front) with simple arm coordination.

Degage en l'air in the three basic directions of the body.

NOTE: No developpe at this level.

STRETCHING

Front bend with flat back, with arm in Second position and with port de bras to First position.

Side bend with hand lightly placed on the shoulder, using head and arm together looking in the direction of the bend, before the bend begins.

Preparation for cambre derriere (arching of the back), with particular attention to correct use of the upper back, think lifting heart, rather than arch backwards.

Once students are ready, introduce jambe a la barre (leg on the barre) in 2nd position.

RELEVES, ECHAPPES AND RETIRES

Music: Sharp 2/4, 4/4 or 3/4 (Mazurka, Polonaise)

Relevés from 5th position of the feet to 5th position, retire devant, retire derriere, retire passe (passing front to back, and back to front) and echappe releve.

SAUTES

Music: Bright 6/8, 2/4 or 4/4

Introduce simple jumps facing the barre.

Center Exercises

PORT DE BRAS AND TEMPS LIE

Music: Slow 3/4, 4/4, 6/8 or 12/8

1st and 3rd Cecchetti port de bras, to be done in 5th position croise.

Introduce stronger use of epaulement and inclination of the head to soften the line.

Once students are ready, introduce port de bras and temps lie facing corners in 5th position croise.

BATTEMENTS TENDUS

Music: 2/4, 4/4 or 3/4 (Mazurka, Polonaise)

En croix and with change of weight, using very simple arm coordination.

Once students are ready, introduce croise devant and derriere.

GRANDS BATTEMENTS

Music: 4/4 (March) or 3/4 (Mazurka, Polonaise)

A la seconde, with hands lightly placed on the shoulders; later, arms a la seconde.

Once students are ready, introduce grand battement to the three basic directions of the

body; simple use of port de bras may also be introduced.

NOTE: Correct hip placement is more important than the height of the leg. Grand battement derriere should be practiced with arms En bas.

Adage

Music: 3/4, 4/4, 6/8 or 12/8, with adagio quality

Retire devant, retire derriere and retire passe, with simple arm coordination.

Degage en l'air in the three basic directions of the body.

Degage en l'air with envelope, once students are stable; first at half height, then at full height.

Preparation for arabesque facing the side of the room, with chasse and with a step, arms to 3rd arabesque through First position, leg at full height {correct hip placement is more important than the height of the leg}.

Introduce 1st arabesque: front arm at eye level, back arm slightly behind the shoulder {correct hip and shoulder placement is more important than the height of the leg}.

Pirouettes

Music: 2/4, 3/4 or 6/8, as appropriate for the exercise

Preparatory exercises with the use of the head.

Detourne (also called soutenu) in 5th position.

Quarter turns, then half, then single turns from 5th position (preparation with battement tendu, retire or releve in 5th position).

NOTE: Introduce pirouettes with foot in sur le cou-de-pied to establish a straight line of the back and square hips before turning in retire. Preparation for pirouette en dehors should be done with arms round, not allonge, in a low Third position.

Allegro

Music: Bright 2/4, 4/4, 3/4 {including Mazurka, Polonaise} or 6/8, as appropriate with the quality of the jump

NOTE: It is best for students to learn allegro movements with the hands lightly placed on the shoulders. Once a student has acquired enough strength to maintain a straight spine without strain, then lower the arms to 5th en bas. An appropriate and simple port de bras may also be introduced once the steps are mastered. Steps should be practiced with temps d'arret whenever appropriate. Jumps should be learned facing the barre.

Steps learned in the previous levels, with the addition of:

Soubresaut, in place and traveling.

Pas de chat.

Glissade de cote, devant and derriere, with arms en bas and with port de bras from en bas to demi-seconde.

Assemble dessus and dessous, with arms en bas or to demi-seconde.

Jete dessus and dessous, with arms en bas, to demi-seconde or to Cecchetti Third position with same arm across as standing foot.

Pas de bourree dessous and dessus.

Balance de cote (using the classical head only-the head inclines toward the direction of the balance).

Coupe dessous and dessus, passing through 5th a terre and en l'air (in the air, jumping).

Chasse, coupe, to be done en diagonale (on diagonal) and en manage (also called auteur de la salle or in a circle).

Coupe, chasse, temps leve in arabesque en avant, arms to 3rd arabesque, chasse, to be done en diagonale and en manage.

Galop in efface and ecarte.

Echappe with beats only on closing.

NOTE: Introduce the difference between jumping down and jumping up.

Girls

Preparation for pointe work: floor exercises and releves to strengthen feet, toes, calves and anterior tibialis.

Boys

Music: Strong 2/4, 4/4 or 3/4

Tour en l'air with half turn in 1st position and with changement de pieds (turn every time toward the front foot). Hands should be lightly placed on the shoulders; later, hold arms in 5th en bas.

Once students are ready, introduce full turn with the same arms.

Reverence

Music: Slow 3/4 or 4/4

Serves to slow the heart rate and teach proper classroom etiquette

Slow 4 counts each direction

1st position/natural 1st, hands on skirt(or demi seconde) or hands relaxed by sides, step close 1st to B+ with $\frac{3}{4}$ demi point/close 1st position, curtsy/bow towards accompanist (or front if none), step other direction close 1st to B+ with $\frac{3}{4}$ demi point, curtsy/bow to teacher at front.

Level 3 (Can be done in 2 years if needed)

(RECOMMENDED FOR AGES 10 AND OLDER)

All of the vocabulary of the previous levels should be incorporated into this level with the addition of the new material listed under each exercise.

Theory

Positions of the arms

Movements in dancing Directions of the body

Arabesques

demi-seconde position of adage

demi-seconde position of allegro

elancer (to dart) efface

epaule (shouldered)

2nd arabesque

Epaulement should be introduced and confirmed at this level, with focus on the use of the shoulders, eyes should stay forward to mitigate over use of head.

Full use of head and epaulement should be shown by teacher

Barre Exercises

Students should have a working knowledge of the basic vocabulary and theory of the previous levels. Maximum turnout and correct posture should be maintained throughout barre work. All exercises should be executed sideways to the barre unless otherwise specified.

NOTE: Allonge movement should not be introduced at this level, and the dancer must turn toward the barre to change sides. Special attention should be paid to avoid rolling in of the arches, twisting of the ankles or gripping of the toes and/or bottoms of the feet. Introduce demi-detourne to change sides. To prepare for allonge, introduced in Level 4, very subtle use of expansion of the back when in en bas position before a preparation can be shown. It is important that this movement is minimal and should be introduced with a natural breath to ensure the correct movement quality AND coordination. The arms should only move because the back has expanded. Please be mindful that students in general will exaggerate the movement with port de bras, and to demonstrate with this nuance in mind.

Reverence

Music: Slow 3/4 or 4/4

Serves to slow the heart rate and teach proper classroom etiquette.

Slow 4 or 8 counts each direction

1st position/natural 1st, demi seconde or hands relaxed by sides, step close 1st to B+ with full point/close 1st position (arm of direction presents), curtsy/bow towards accompanist (or front if none) dropping arm as chin drops, step other direction close 1st to B+ with full point, curtsy/bow to teacher at front.

PLIES

Music: Slow 3/4, 4/4, 6/8 or 12/8

Demi-plie and grand plie in 1st, 2nd and 5th positions with arm opening to demi-seconde or held in 2nd position throughout. Use port de bras only when the spine can be held straight.

NOTE: Full port de bras in grand plies should not be used at this level and the arm should be held in a static position, i.e, second position.

Demi-plie in 4th position.

Front bend with port de bras and cambre derriere; arm to first position.

Cambre de cote with port de bras: i.e., count "1" arm up, count "2" bend, count "3" recover with arm up and back straight, count "4" lower arm to 2nd position. Head should be held erect to start, then turned slightly (looking at the hand on the barre) when bending sideways.

BATTEMENTS TENDUS

Music: With clear beat. Any time signature may be used, if appropriate.

With accent in and/or out.

Introduce closing with demi-plie and extending from demi-plie.

Introduce alternating working leg, with a count between each change of the legs.

Transfer of weight with temps lie (with use of supporting leg. NOTE: Temps lie should not go past the toe in the tendu, working through a correct length of 4th and 2nd through the transfer).

Emphasis on the different uses of the foot: articulation of the foot and sharp action to point the foot.

Introduce the use of fondu on the standing leg when the working leg is extended.

Introduce simple arm coordination – developing the arm and leg opening and closing together where appropriate.

BATTEMENTS DEGAGES

Music: As with battements tendus

En croix from 1st and 5th positions.

Using all the different dynamics, as in battements tendus.

Introduce passe par terre, using accent in 1st as in tendu when first introducing the step

Introduce battement pique.

NOTE: Slow tendus and degages develop strength and flexibility of the instep and articulation and sensitivity of the foot. They assure that the correct track of movement out and in is maintained and allow the dancer to better control turnout and lifting up and out of the hips. Quick, sharp tendus and degages develop the correct action that will be needed in jumps and relevés by strengthening the intrinsic muscles of the feet.

RONDS DE JAMBE A TERRE

Music: 4/4, 3/4 or slow 6/8

Simple rond de jambe, as in previous levels.

Introduce demi-grand and grand rond de jambe a terre, which is done on fondu.

Once students are ready, introduce demi-grand and grand rond de jambe at half height.

Develope and envelope (reverse of a developpe) at half height (45 degrees)

Head stays straight for rond de jambes

BATTEMENTS FRAPPES

Music: 2/4 (Polka, Tango, Galop), 4/4 or 3/4 (Mazurka, Polonaise)

Battements frappes en croix on a straight standing leg and on fondu, striking the floor.

Double frappe a la seconde facing the barre on demi-pointe, with a wrapped foot.

BATTEMENTS FONDUS

Music: 3/4, 2/4 (Habanera, Tango)

To be executed in the basic directions of the body a terre and once students are ready, at

half height.

Once students are ready, introduce with releve (separate the releve from the fondu movement).

NOTE: Practice arm coordination in fondu. Start with the feet in 5th position and the working arm en bas; fondu in one count with arm moving to First position; extend legs and bring arm to 2nd position in two counts; close 5th and bring arm to en bas in one count.

GRANDS BATTEMENTS

Music: 4/4 (March), steady 2/4 or 3/4 (Mazurka, Polonaise)

To be executed in the basic directions of the body, in varying musical rhythms and with simple arm coordination.

Once students are ready, introduce battement balancoire (also called battement balance or en cloche) with the musical accent in 1st position.

NOTE: Introduce full timing of Grand Battements with the “and 1” timing, where “and” is the highest point of the working leg. Coordination of this should and will mimic the action introduction in the grand jete en tournant prep in allegro. It will also develop the muscular development needed for the quick action of the leg reducing the heaviness that can come from over use of the even grand battements timing “up 1, close 2”.

RONDS DE JAMBE EN L'AIR

Music: 4/4, 3/4 or 6/8

Introduce the preparation for rond de jambe en l'air at half height, facing the barre.

Once students are ready, introduce single rond de jambe en l'air holding the extension.

(Once the hips are strong, use one hand at the barre, with the working arm a la seconde.)

NOTE: The design of the movement should be a semicircle: Bring the foot straight to the top of the calf; then carry heel forward to extend. Do not teach rond de jambe en dedans until the rond de jambe en dehors has been fully mastered.

STRETCHING

Music: Slow adagio

Once students are ready, introduce jambe a la barre to the front. (Correct placement is more important than the height of leg.)

ADAGE

Music: 3/4, 4/4, 6/8 or 12/8

Degage en l'air and developpe (NOTE developpe's are performed with a straight foot) in the three basic directions of the body.

NOTE: Arm coordination for developpe: Begin with the working arm en bas; bring the arm to First position with the retire, head inclined away from the arm, eyes looking into the hand; open to a la seconde with the developpe; close in 5th position with the arm en bas. Introduce fouette movement from 2nd position to arabesque, finishing facing the barre. Introduce the movement a terre. Once students are ready, introduce en l'air. (Arabesque should be the same height as or higher than the 2nd position.)

NOTE: The fouette movement should be practiced pointe tendue a terre to find the balance on the ball of the foot (with no weight in the heel) before attempting the movement en l'air. Preparations for attitude positions front and back from cou-de-pied (straight foot) and retire.

PREPARATION FOR PETITS BATTEMENTS SUR LE COU-DE-PIED

Music: 2/4 or 4/4

Exercises to strengthen the wrapped sur le cou-de-pied position.

Later, introduce petit battement with entrechat quatre (accent back-front and front-back).

NOTE: Establish sur le cou-de-pied position derriere, ankle bone to ankle bone.

RELEVES AND RETIRES

Music: Bright 2/4, 4/4, 6/8 or 3/4 (Mazurka, Polonaise)

Quarter turn and three-quarter turn from 5th and 2nd positions: exercise for pirouette.

Center Exercises

NOTE: Keep body facing the same direction through exercises unless using an appropriate transition step for this level, i.e, pas de bouree. Changing directions standing on two legs is introduced in the next level, level 4.

PORT DE BRAS AND TEMPS LIE

Music: Slow 3/4, 4/4 or 6/8

Introduce croise devant and derriere and ecarte.

BATTEMENTS TENDUS

Music: 2/4, 4/4 or 3/4 (including Mazurka, Polonaise)

En croix and using the vocabulary of the barre.

Emphasize croise devant and croise derriere.

Introduce ecarte direction.

BATTEMENTS DEGAGES

Music: 2/4, 4/4, 3/4 (including Mazurka, Polonaise) or 6/8

In the three basic directions of the body, en face

NOTE: Battements tendus and battements degages may be combined, but only using the three basic directions of the body.

GRANDS BATTEMENTS

Music: 4/4 (March) or 3/4 (including Mazurka, Polonaise, Landler)

In the three basic directions of the body at full height.

PREPARATION FOR RONDS DE JAMBE A TERRE

Music: 3/4, 4/4 or 6/8

Rond de jambe a terre in four counts.

Adage

Music: 3/4, 4/4, 6/8 or 12/8

Develope in the three basic directions of the body, with simple arm coordination.

Tendu a la seconde and fouette to arabesque.(Introduced a terre, as at the barre)

Once students are ready, introduce 2nd arabesque at full height.

Pirouettes

Music: As appropriate for the exercise

Single and double pirouette en dehors from 5th position, 2nd position (as previous level)

Once pirouettes from 5th position have been mastered, introduce pirouette from 4th position with both knees bent.

Preparation for pirouette en dedans, with fouette movement.

Once students are ready, introduce pirouette en dedans.

NOTE: Practice pirouettes with wrapped sur le cou-de-pied to establish a straight line of the back and square hips; then introduce pirouette in retire position. Preparation for pirouette en dehors should be done with arms round, not allonge, in a low 3rd position. Introduce double pirouette once students are ready. Stress use of demi-plie with both knees in preparation for pirouette en dehors.

Continued effort should be made to keep students having fun and engaging with turns whilst working on building form as important to the student feeling freedom to explore how to turn multiple times.

Allegro

Music: Bright 2/4, 4/4, 3/4 or 6/8, as appropriate with the quality of the jump

NOTE: It is best for students to learn the allegro movements with the hands lightly placed on the shoulders. Once a student has acquired enough strength to maintain a straight spine without strain, then lower the arms to en bas. An appropriate and simple port de bras may also be introduced once the steps are mastered. Steps should be practiced with temps d'arret whenever appropriate. Jumps should be learned facing the barre.

Assemble coupe (also called petit assemble).

Temps leve from two feet to one foot (sissonne simple).

Glissade change dessus and dessous.

Pas de bourree devant and derriere. NOTE: Pas de bouree finishes in the demi-plie in 5th position, not in releve 5th.

Sissonne fermee en avant. Once en avant has been mastered, introduce en arriere (traveling backward).

Sissonne fermee a la seconde dessus and dessous.

Temps leve en arabesque to half height, stressing the use of the standing foot.

Preparation for tours chaines deboules in 1st position of the feet(also called chaines turns).

Preparation for tours piques (also called pique turns); once students are ready, introduce

tours piques. NOTE: start with introduction with hips and shoulders facing down the diagonal (efface) rather than stepping up with a rond of the preparing leg from devant whilst 1 shoulder is facing the diagonal.

Pas de basque, with use of demi-grand rond de jambe a terre.

Entrechat quatre.

Entrechat royale (also called changement battu).

Mazurka step.

Preparation for grand jete en tournant: running pas de bourree, saute, grand battement front, using arm coordination (runs with arms in 2nd position, passing through en bas to get to 5th position at the top of the jump, landing with arms still in 5th position.

NOTE: The use of running pas de bourree as a preparation for big jumps develops the ability to use the floor for a stronger push off.

Chasse coupe en tournant.

Echappe battu with beat on opening and closing.

Manege. Maneges enchainements (combinations) should be technically and developmentally appropriate.

Boys

Tour en l'air with three-quarter turn and single tour en l'air, arms 5th en bas.

Echappe closing with three beats (preparation for entrechat six).

Manege. Maneges enchainements should be technically and developmentally appropriate.

Pointe Work – performed in Pre Pointe shoes in Level 3.

NOTE: It is not recommended that students under age 11 study pointe work.

Simple repetition facing the barre is advised for the first year of work to build strength and stability. Students should face the barre to execute all exercises. Once a student can execute combinations with correct posture and strong legs and feet, combinations can be performed sideways to the barre and then in the center. Do not introduce retire releve onto one foot in the first year of pointe work.

Terminology: On pointe in French is sur la pointe (singular, feminine) and sur les pointes (plural, feminine).

“Releve” is referred to as the action of rising to pointe or $\frac{3}{4}$ demi point en place, sous sus is used when describing this action travelling in a direction.

The teacher should advise students on how to properly fit pointe shoes, tie ribbons and care for the feet.

Music: 2/4, 4/4, 6/8 or 3/4, as appropriate with the quality of each exercise

Simple walks and runs off pointe. (This exercise should be done in the center.)

Battement tendu with gentle stretches for the instep.

Stepping up to pointe, feet parallel, with controlled descent to flat.

Demi-plie and releve in parallel and 1st positions.
Releve in 5th position.
Sous-sus (releve in 5th position traveling).
Echappe.
Preparation for retire and passe (releve in 5th and lift front or back foot to retire).
Pas de bourree pique.
Pas de bourree couru (also called bourree).
Preparation for jumps on pointe: plie on pointe in 1st or 5th positions, holding the back of the ankle.
Exercises to develop instep, such as plie on pointe.
Slow rises with feet in parallel and 1st positions.
NOTE: All releves should be done with a slight spring. Slow rises require a great deal of strength. Do not rise slowly until a slow and controlled descent has been properly achieved. Slow rises are the main cause of tendonitis when the upward movement is taught too early.

Reverence

Music: Slow 3/4 or 4/4

Serves to slow the heart rate and teach proper classroom etiquette.

Slow 4 counts each direction

1st position/natural 1st, demi seconde or hands relaxed by sides, step close 1st to B+ with full point/close 1st position (arm of direction presents), curtsy/bow towards accompanist (or front if none) dropping arm as chin drops, step other direction close 1st to B+ with full point, curtsy/bow to teacher at front.

Level 4A and 4B – each level takes a minimum of a year

11 AND OLDER

All of the vocabulary of the previous levels should be incorporated into this level with the addition of the new material listed under each exercise.

Theory

Positions of the feet

Arabesques

4th opposite 1st, 3rd and 5th positions

4th arabesque

5th arabesque

Barre Exercises

Students should have a working knowledge of the basic vocabulary and theory of the previous levels. Maximum turnout and correct posture should be maintained throughout barre work; epaulement and head and arm coordination should be strengthened. Introduce half and full pirouettes within barre combinations. Also introduce Vaganova epaulement (the head is turned away from the barre while working leg is front or back and is straight forward in 2nd position) and the concept of en dehors and en dedans epaulement involving

the use of the upper back (En dehors should not drop the elbow in the 2nd position, or should be used with allonge, visa versa with en dedans – both can be used but it should be clear to the students which logic you are using)

NOTE: Allonge movement can be introduced at this level. Stress that allonge comes from the widening of the upper back, not from the arms. Arms should not come above the shoulder line with allonge. Special attention should be paid to avoid rolling in of the arches, twisting of the ankles or gripping of the toes and/or bottoms of the feet.

Reverence

Music: Slow 3/4 or 4/4

Serves to slow the heart rate and teach proper classroom etiquette.

Slow 4 or 8 counts each direction

B+/natural 1st, demi seconde or hands relaxed by sides, step close 1^s to B+ with full point (arms to 2nd position, allonge as legs to B+ /close 1st position (arm of direction presents), curtsy/bow towards accompanist (or front if none) dropping arm as chin drops, step other direction close 1st to B+ with full point, curtsy/bow to teacher at front.

PLIES

Music: Slow 3/4, 4/4, 6/8 or 12/8

Grand plie in 1st, 2nd and open 4th. Once students are ready, introduce grand plie in a crossed 4th position, as well as the use of simple port de bra (NOTE: for grand plie full port de bras coordination, the hand should be over the knee at the bottom of the g. plie, with the arm passing through en bas to 1st position by the time the dancer is in the demi plie, as legs straighten to finish, arms should open to second. Arm and legs should finish together) (Heels should remain on the floor for grand plie in 2nd and open 4th positions.)

Front bend with port de bras and cambre derriere, as in the previous level.

Cambre de cote, as in the previous level.

BATTEMENTS TENDUS

Music: With clear beat. All types of time signatures may be used, if appropriate to the exercise.

Battement tendu while in demi-plie.

Introduce use of arm with tendu: 5th for tendu devant and arabesque for tendu derriere.

Once students are ready, introduce changing directions of the body to strengthen the use of turnout from the hips. Change of direction should come with 1 count to change direction, same for returning to original direction.

BATTEMENTS DEGAGES

Music: As with battements tendus

Include the use of sur le cou-de-pied and retire positions.

RONDS DE JAMBE A TERRE

Music: 4/4, 3/4 or slow 6/8

Preparation a la seconde.

Example: Count "and" demi-plie, count "1" tendu a la quatrieme devant in plie, count "2" rond de jambe a la seconde while stretching the supporting leg.

Introduce simple arm coordination.

Introduce balance sur le cou-de-pied devant and retire devant with arms in 5th en avant.

Introduce bending with port de bras and preparation for lunges.

BATTEMENTS FRAPPES

Music: 2/4 (Polka, Tango, Galop), 4/4 or 3/4 (Mazurka, Polonaise)

Battements frappes en croix, on a straight leg and with demi-plie.

Double frappe a la seconde on demi-pointe, landing sideways to the barre.

BATTEMENTS FONDUS

Music: 3/4 or 2/4 (Habanera, Tango)

To be executed in the three basic directions of the body at half height and with releve.

GRANDS BATTEMENTS

Music: 4/4 (March), steady 2/4 or 3/4 (including Mazurka, Polonaise)

In the three basic directions of the body, in varying musical rhythms and with simple arm coordination.

Once students are ready, introduce eight directions of the body, as in battements tendus.

Introduce retire passe using grand battement timing.

NOTE: Use full timing of Grand Battements with the "and 1" timing, where "and" is the highest point of the working leg. Coordination of this should and will mimic the action introduction in the grand jete en tournant prep in allegro. It will also develop the muscular development needed for the quick action of the leg reducing the heaviness that can come from over use of the even grand battements timing "up 1, close 2".

RONDS DE JAMBE EN L'AIR

Music: 4/4, 3/4 or 6/8

En dehors and en dedans.

Introduce double rond de jambe en l'air once students are ready.

STRETCHING

Music: Slow adagio

Jambe a la barre in the three basic directions of the body. (Placement is more important than the height of the leg.)

Once students are ready, introduce foot in hand stretch.

ADAGE

Music: 3/4, 4/4, 6/8 or 12/8

Demi-grand rond de jambe en dehors. Once students are ready, introduce demi-grand rond de jambe en dedans. (Arm coordination: developpe devant with arm to 5th en avant, demi-grand rond de jambe a la seconde with arm to 2nd position. Same arm coordination

en dedans.)

Grand rond de jambe en dehors. Same arm coordination as above; then arm stays in 2nd position as leg is carried to arabesque.

Fouette from a la seconde to arabesque, finishing facing the barre on demi-pointe. (Arabesque should stay at the same height or higher than 2nd position).

Introduce fouette movement from a la seconde (facing the barre) to a la quatrieme devant.

PETITS BATTEMENTS SUR LE COU-DE-PIED

Music: 2/4 and 4/4

Face the barre on demi-pointe, with accent back-front (entrechat quatre) and back-front-back (entrechat six movement). Reverse.

Example: Entrechat quatre "1", hold "2", entrechat six "3", hold "4" (use epaulement toward the front foot).

Once students are ready, execute sideways to the barre with arm 5th en bas.

Introduce the use of even tempo, back-front, etc.

PREPARATION FOR FOUETTES EN TOURNANT A TERRE (ALSO CALLED FLIC-FLAC EN TOURNANT)

Music: 2/4 and 4/4

En dehors and en dedans, facing the barre, no turn at this level.

Example 1: Count "1" degage a la seconde, count "2" brush toes front (flic), count "and" bring leg back out to a la seconde, count "3" brush toes back (flac), count "4" demi-plie in 5th closing behind. Reverse.

Example 2: Count "1" degage a la seconde, count "and 2" flic-flac front-back, count "3" hold, count "4" demi-plie in 5th closing behind. Reverse.

RELEVES, RETIRES AND ECHAPPES

Music: Bright 2/4, 4/4, 6/8 or 3/4 (Mazurka, Polonaise)

As in the previous levels. (Use both feet evenly in releve and plie.)

Center Exercises

PORT DE BRAS AND TEMPS LIE

Music: Slow 3/4, 4/4 or 6/8

Introduce efface and epaule.

GRANDS PLIES

Music: Slow 3/4, 4/4, 6/8 or 12/8

Introduce grand plie in 1st, 2nd and 5th positions.

BATTEMENTS TENDUS AND BATTEMENTS DEGAGES

Music: 2/4, 4/4 or 3/4 (including Mazurka, Polonaise)

Simple combinations using the eight directions of the body (same principles as at the barre).

GRANDS BATTEMENTS

Music: 4/4 (March) or 3/4 (including Mazurka, Polonaise, Landler)

As in battements tendus and degages, with hold in 5th position.

RONDS DE JAMBE A TERRE

Music: 3/4, 4/4 or 6/8

Rond de jambe a terre en dehors and en dedans.

Simple combinations with arms a la seconde, also using basic arm coordination.

ADAGE

Music: 3/4, 4/4, 6/8 or 12/8

Demi-grand rond de jambe en dehors.

Once students are ready, introduce grand rond de jambe en dehors.

Fouette from a la seconde to arabesque, with leg at full height.

4th and 5th arabesques at full height.

Music: As appropriate for the exercise

Single and double pirouettes en dehors from 5th, 2nd and 4th positions

Single pirouette en dedans with fouette movement. Once students are ready, introduce double pirouette en dedans.

NOTE: At this level, use simple enchainments

Allegro

Bright 2/4, 4/4, 3/4 or 6/8, as appropriate with the quality of the jump

NOTE: It is best for students to learn allegro movements with the hands lightly placed on the shoulders. Once a student has acquired enough strength to maintain a straight spine without strain, then lower the arms to en bas. An appropriate and simple port de bras may also be introduced once the steps are mastered. Steps should be practiced with temps d'arret whenever appropriate. Jumps should be learned facing the barre.

Demi-contretemps (second half of full contretemps).

Assemble en avant and en arriere.

Assemble elance.

Echappe a la quatrieme.

Echappe closing with three beats (preparation for entrechat six).

Pas de bourree en avant and en arriere.

Temps de cuisse-French (passing through sur le cou-de-pied).

Temps de cuisse-Italian (with a degage to 2nd position).

Entrechat trois (also called entrechat trois vole).

Balance en avant and en arriere in efface and ecarte. Once students are ready, introduce balance en tournant.

Once students are ready, introduce chasse coupe en tournant, to be done en diagonale and en manege.

Tours chaines deboules.

Brise dessus and dessous with temps d'arret.

Cabriole devant.

Grand jete en tournant using a running pas de bourree preparation.

NOTE: The use of running pas de bourree as a preparation for big jumps develops the ability to push off from the floor with more strength.

Manege. Maneges enchainements should be technically and developmentally appropriate.

Boys-

Tour en l'air with three-quarter turn and full turn, with arms 5th en bas and with use of arms.

Once students are ready, introduce double tour en l'air with simple preparation (finger tips on shoulders, en bas, 3rd position).

NOTE: at this level releve should not be incorporated in to the preparation, students should be engaging with the two versions of plie, on "8" landing "1" and in 2 counts, i.e "1-2 plie, jump "3" land "4".

Entrechat cinq (also called entrechat quatre vole).

Entrechat six.

Entrechat six de cote (also called entrechat cinque de volee). This step is done elance.

Echappe with half turn.

Once students are ready, introduce echappe with a full turn.

Manege. Maneges enchainements should be technically and developmentally appropriate.

NOTE: Practice batteries facing the barre.

Pointe Work

Exercises should not be executed sideways to the barre or in the center until the student's posture, legs and feet are strong.

NOTE: Pose is another term for pique to pointe.

BARRE

Music: 2/4, 4/4, 6/8 or 3/4, as appropriate with the quality of each exercise

Echappes releves en croix.

Releve retire.

Exercises to develop instep, such as plie on pointe.

Pose coupe and pose developpe en avant. (with walks, pas marche, focus on the action of the standing foot, not the height of the developing leg)

Pose to arabesque.

CENTER

Simple exercise with releve in 5th and echappe.

Sous-sus.

Pose coupe en avant.

Retire and retire passe (only when the student's posture, legs and feet are strong).

Pas de bourree pique.

Pas de bourree couru.

Running on pointe, with feet parallel.

Walking on pointe, lifting the leg to a parallel retire position, with or without a partner.

Preparations for pique turns en dedans.

Once students are ready, introduce pique turns en dedans.

Pose developpe en avant.

Pose to arabesque.

NOTE: All releves should be done with a slight spring. Slow rises require a great deal of strength. Do not rise slowly until a slow and controlled descent has been properly achieved. Slow rises are the main cause of tendonitis when the upward movement is taught too early.

Allegro

Attention should be spent on allowing students in pointe shoes to jump at the end of their pointe sessions to allow further strengthening of the lower legs and to become familiar to how it is to jump in pointe shoes. Exercises may start with simple combinations,, once students are developed introduce more complicated combinations involving 2-1 and 1-2 progressions.

Reverence

Music: Slow 3/4 or 4/4

Serves to slow the heart rate and teach proper classroom etiquette.

Slow 4 counts each direction

B+/natural 1st, hands on skirt(or demi seconde) or hands relaxed by sides, step close 1st to B+ with full point (arms to 2nd position, allonge as legs to B+ /close 1st position (arm of direction presents), curtsy/bow towards accompanist (or front if none) dropping arm as chin drops, step other direction close 1st to B+ with full point, curtsy/bow to teacher at front.

Intermediate and Daytime I (A) and Daytime II (B) (aiming for students to be at least 13 for our DT and Intermediate programs) To be completed in 2 years.

(RECOMMENDED FOR AGES 12 AND OLDER)

All of the vocabulary of the previous levels should be incorporated into this level with the addition of the new material listed under each exercise.

Theory

All theory of the previous levels, with the addition of the knowledge and understanding of the entire summary of theory:

Summary of the Theory

The 5 positions of the feet

The 9 positions of the arms (For reference they are based on the 5 positions of the arms from Cecchetti) without the names, using the “common” verbiage of first, second, third, and so on.

The 3 positions of the hands (thumb touching middle finger; thumb not touching middle finger; shape for arabesque which is with the hand slightly turned outwards)

The 5 positions of the head

The 5 arabesques

The 8 points of the room (Italian, French and Danish systems)

Correct posture

Correct use of turnout

Correct placement

The laws of balance

Correct transfer of weight

Correct use of the foot

The basic rules of ballet coordination

The theory of port de bras and correct use of epaulement

The 7 movements in dancing: 1. plier, 2. Etender 3. relever, 4. glisser, 5. sauter, 6. elancer and 7. tourner (The acronym for the 7 movements is PERGSET.)

The 8 directions of the body: 1. croise devant, 2. a la quatrieme devant (4th devant), 3. ecarte, 4. efface, 5. a la seconde, 6. epaule, 7. a la quatrieme derriere (4th derriere) and 8. croise derriere

Barre Exercises

The student should have a working knowledge of the basic vocabulary and theory of the previous levels. Maximum turnout and correct posture should be maintained throughout each exercise, and epaulement and head and arm coordination should be strengthened. Simple arm coordination is required at this level. Balances in various positions should be performed at the end of barre work exercises.

NOTE: Special attention should be paid to avoid rolling in of the arches, twisting of the ankles or gripping of the toes and/or bottoms of the feet.

Reverence

Music: Slow 3/4 or 4/4

Serves to slow the heart rate and teach proper classroom etiquette.

Slow 4 counts each direction

B+/natural 1st, hands on skirt (or demi seconde) or hands relaxed by sides, step close 1^s to B+ with full point (2 arms, leading with direction arm, to 2nd position, allonge as legs to B+ /close 1st position (arm of direction presents), curtsy/bow towards accompanist (or front if none) dropping arm as chin drops, step other direction close 1st to B+ with full point, curtsy/bow to teacher at front.

PLIES

Music: Slow 3/4, 4/4, 6/8 or 12/8

Demi and grand plie in 1st, 2nd, 4th and 5th with port de bras.
Front bend with port de bras and cambre derriere.
Cambre de cote (also called side bend).
Circular bend with port de bras en dedans and en dehors.

BATTEMENTS TENDUS

Music: With clear beat. All types of time signature may be used if appropriate to the exercise.

Battement tendu with a gradually deepening demi-plie.

Demi and full rond de jambe.

Pas de cheval.

More complex port de bras.

BATTEMENTS DEGAGES

Music: As with battements tendus

Battement pique in fondu.

RONDS DE JAMBE A TERRE

Music: 4/4, 3/4 or slow 6/8

Rond de jambe in four or two counts and in one bar of slow 3/4 or 4/4 to speed.

Introduce preparation for rond de jambe jete, once students are ready introduce full rond de jambe jete.

Enveloppe and developpe at full height.

When students are ready, introduce full rond de jambe jete

Demi-grand and grand rond de jambe on a straight leg or in fondu at half and full height.

Forward bend with port de bras and cambre derriere with working leg extended pointe tendue devant and derriere, both on straight leg and in fondu.

Side bend with port de bras with working leg pointe tendue a la seconde, both on straight standing leg and in fondu.

Lunge with forward bend and port de bras and with cambre derriere. NOTE: Make a straight line from head to extended foot when performing forward bend in lunge.

BATTEMENTS FRAPPES

Music: 2/4 (Polka, Tango, Galop), 4/4 or 3/4 (Mazurka, Polonaise) ,

Battement frappe on demi-pointe and finishing in fondu.

Battement frappe with accent in (as in ballonne).

Introduce preparation for fouette en tournant a terre (en dehors and rising onto demi-pointe.

Once students are ready, introduce fouette en tournant a terre en dedans and en dehors.

BATTEMENTS FONDUS

Music: 3/4 or 2/4 (Habanera, Tango)

To be executed in the three basic directions of the body, at half height and with releve.

With transference of weight through 5th position, with tombe and with pique.

Once students are ready, introduce jete pose d'adage (see note below) at half height. Use of demi and grand rond de jambe movement with arm coordination.

Once students are ready, introduce battement fondu in all eight directions of the body.

NOTE: Jete d'adage is a pose followed by a controlled lowering of the heel.

GRANDS BATTEMENTS

Music: 4/4 (March), steady 2/4 or 3/4 (including Mazurka, Polonaise)

Using varying musical rhythms, perform grands battements in four, three and two movements and to speed (closing into 5th position on the down beat).

Introduce changing legs.

RONDS DE JAMBE EN L'AIR

Music: 4/4, 3/4 or 6/8

Introduce use of demi-pointe.

STRETCHING

Music: Slow adagio

As in the previous levels.

ADAGE

Music: Slow 3/4, 4/4, 6/8 or 12/8

Grand degage en l'air and developpe on flat foot, demi-pointe and with fondu.

Grand rond de jambe en dehors and en dedans on flat, demi-pointe and with fondu.

(Developpe devant with arm 5th en avant, rond de jambe a la seconde carrying arm to a la seconde, then rond de jambe to arabesque keeping arm in a la seconde.)

Fouette of adage en dehors and en dedans, at half height and full height.

Enveloppe and developpe en tournant.

Arabesque penchee.

Utilize eight directions of the body.

Jete d'adage.

PETITS BATTEMENTS SUR LE COU-DE-PIED

Music: 2/4 or 4/4

Petits battements battus sur le cou-de-pied devant and derriere (also called petits battements serres).

Utilize various directions of the body.

PREPARATION FOR FOUETTES RONDS DE JAMBE

Music: 2/4 or coda

Introduce preparation for fouettes ronds de jambe without turn: open leg front in demi-plie, bringing arm to 1st position; releve rond de jambe a la seconde, carrying arm to 2nd; bring foot to retire and arm to 1st position. (French and Italian schools)
Once students are ready, introduce with turn.

Center Exercises

PORT DE BRAS AND PETIT ADAGE

Music: Slow 3/4, 4/4 or 6/8

Introduce more complex arm coordination.

Introduce light adage movements.

Introduce pirouettes.

Introduce changing legs.

BATTEMENTS TENDUS, BATTEMENTS DEGAGES AND TEMPS LIE

Music: 2/4, 4/4 or 3/4 (including Mazurka, Polonaise)

Changing legs.

Introduce use of different accents.

Temps lie en avant, en arriere and a la seconde.

With rond de jambe en dehors and en dedans.

Pivot par terre.

Battement pique.

En tournant with quarter turn (first en dehors and once students are ready, en dedans).

Introduce pirouettes.

GRANDS BATTEMENTS

Music: 4/4 (March) or 3/4 (Mazurka, Polonaise, Landler)

To speed.

Changing legs.

RONDS DE JAMBE A TERRE

Music: 3/4, 4/4 or 6/8

Introduce rond de jambe en tournant.

BATTEMENTS FONDUS

Music: Slow 3/4 or 2/4 (Habanera, Tango)

Simple combinations on flat.

Introduce pirouettes.

Adage

Music: 3/4, 4/4, 6/8 or 12/8

Demi-grand rond de jambe en dedans and grand rond de jambe en dedans.

For demi-grand and grand rond de jambe, port de bras coordination as in the previous levels.

Develope in the eight directions of the body.

Promenade en dehors and en dedans in retire.

Promenade en dedans in attitude and in arabesque.

Once students are ready, promenade en dehors in attitude and arabesque.

Once students are ready, promenade a la seconde en dehors and en dedans.

Enveloppe and developpe en tournant en dehors and en dedans.

Introduce balances in all directions of the body.

Single pirouette d'adage in retire en dehors and en dedans and in attitude derriere and arabesque only en dedans.

Jete d'adage: en avant, en arriere and de cote. First, in the three basic directions of the body; once students are ready, in the eight directions of the body.

Pirouettes

Music: As appropriate for the exercise

Double pirouette en dehors from 2nd position.

Double pirouette en dehors finishing with leg extended height a la quatrieme devant, a la quatrieme derriere and a la seconde.

Double pirouette en dedans with and without the use of fouette.

Single pirouette en dedans in attitude and arabesque.

Once students are ready, introduce double pirouette en dedans in attitude and arabesque.

Single pirouette a la seconde en dehors and en dedans.

Allegro

Music: Bright 2/4, 4/4, 3/4 or 6/8, as appropriate with the quality of the jump

NOTE: It is best for students to learn allegro movements with the hands lightly placed on the shoulders. Once a student has acquired enough strength to maintain a straight spine without strain, then lower the arms to 5th en bas. An appropriate and simple port de bras may also be introduced once the steps are mastered. Steps should be practiced with temps d'arret whenever appropriate. Jumps should be learned facing the barre.

Sissonne ouverte en avant, en arriere and de cote.

Sissonne changee en avant, en arriere and de cote.

Assemble devant and derriere.

Echappe a la seconde and a la quatrieme en tournant.

Pas de bourree en tournant en dehors and en dedans.

Entrechat cinq (also called entrechat quatre volee).

Introduce beats to all jetes and assembles.

Entrechat six.

Sissonne failli.

Entrechat six de cote (also called entrechat cinq de volee).

Echappe battu beating on opening and closing.

Glissade en avant, en arriere and precipite

Grand jete in attitude dessus and dessous (also called emboite).
Pas de basque en avant and en arriere in its various forms.
Pas de bourree couru a la seconde and efface.
Demi-contretemps (first half of the full contretemps).

Brise dessus and dessous, to be executed de suite.
Brise vole (passing through 1st position, ending with a straight leg front and back as opposed to cou-de-pied).
Cabriole en arriere and de cote.
Grand jete en avant with stretched legs.
Fouette saute and releve with the three given arm coordinations (1, 1st position to 1st arabesque, 2, 3rd position through 4th to 1st arabesque, 3, 1st position through 5th position to 1st arabesque . (Movement should begin facing the downstage corner and finish facing the opposite wall. For example, corner 1 to wall 6, or corner 2 to wall 8.)
Emboite en tournant, one foot to the other foot.
Manege. All manege enchainements should be technically and developmentally appropriate.
NOTE: The use of running pas de bourree as a preparation for big jumps develops the ability to push off from the floor with more strength.

Boys

Single tour en l'air in retire into chasse or pique to arabesque, attitude and a la seconde.
Relevés pirouettes a la seconde en dehors.
Introque preparation for double cabriole.
Once students are ready, double cabriole.
Assemble en tournant.
Grand saut de basque.
Cabriole fouette.
Chasse coupe jete en tournant to 1st arabesque, preparation between each time of the step, non continuous when introducing it to the students.
Double tour en l'air. (NOTE: continuing preparations from previous levels, staying away from the releve in 5th before the tour to ensure proper use of plie and preparation.)
Double tour en l'air finishing a la seconde, two feet on the floor.
Manege. Maneges enchainements should be technically and developmentally appropriate.

Pointe Work

It is important to introduce movements to students gradually and not to attempt to cover all the material in one lesson. Wait until a student has strengthened her back, legs and feet.

BARRE

Retire devant and derriere.
Retire passe devant and derriere.
Demi-detourne.
Emboite.

Pose and jete d'adage to the basic directions of the body and to attitude.

Multiple releves on one foot.

Slow releve in 1st, 2nd and 5th (with and without demi-plie).

Preparation for pirouette.

Hops on pointe on two feet.

CENTER

Preparation for pirouette: quarter, half and single turns from 5th position.

Preparation for pirouette en dedans.

Once students are ready, introduce double pirouette en dehors from 5th and 4th positions, and double pirouette en dedans.

Pose coupe de cote and en arriere.

Soutenu turn en dedans and en dehors.

Detourne.

Jete d'adage to arabesque with controlled descent.

En dehors pique turns (also called lame duck or stepover pique). NOTE: body should be facing the direction of the diagonal, as in pique turns introduced in the previous level.

Pas de basque sur les pointes (also called assemble soutenu, soutenu turn or petits pas de basque en tournant en dedans).

Multiple pirouettes from 5th position, closing in 5th position.

Tours chaines deboules.

Manage. All manages enchainements should be technically and developmentally appropriate.

NOTE: All releves should be done with a slight spring. Slow releves require a great deal of strength. Do not rise slowly until a slow and controlled descent has been properly achieved. Slow releves are the main cause of tendonitis when the upward movement is taught too early.

Allegro

Attention should be spent on allowing students in pointe shoes to jump at the end of their pointe sessions to allow further strengthening of the lower legs and to become familiar to how it is to jump in pointe shoes. Exercises may start with simple combinations, once students are developed introduce more complicated combinations.

Reverence

Music: Slow 3/4 or 4/4

Serves to slow the heart rate and teach proper classroom etiquette.

Slow 4 counts each direction

B+/natural 1st, demi seconde or hands relaxed by sides, step close 1st to B+ with full point (2 arms, leading with direction arm, to 2nd position, allonge as legs to B+ /close 1st position (arm of direction presents), curtsy/bow towards accompanist (or front if none) dropping

arm as chin drops, step other direction close 1st to B+ with full point, curtsy/bow to teacher at front.

Advanced and Daytime III

(RECOMMENDED FOR AGES 14 AND OLDER)

All of the vocabulary of the previous levels should be incorporated into this level with the addition of the new material listed under each exercise.

Theory

At this level, female students should wear pointe shoes for the center and allegro twice a week and male students should have special men's class once a week.

Barre Exercises

Students should have a working knowledge of the basic vocabulary and theory of the previous levels. Maximum turnout and correct posture should be maintained throughout the work, and epaulement and head and arm coordination should be strengthened. More complex arm coordination is required at this level. Balances in various positions should be shown at the end of barre work exercises.

NOTE: Special attention should be paid to avoid rolling in of the arches, twisting of the ankles or gripping of the toes and/or bottoms of the feet.

Reverence

Music: Slow 3/4 or 4/4

Serves to slow the heart rate and teach proper classroom etiquette.

Slow 4 counts each direction

B+/natural 1st, hands on skirt(or demi seconde) or hands relaxed by sides, step close 1st to B+ with full point (2 arms, leading with direction arm, to 4th position, allonge as legs to B+ /close 1st position (arm of direction presents), curtsy/bow towards accompanist (or front if none) dropping arm as chin drops, step other direction close 1st to B+ with full point, curtsy/bow to teacher at front.

PLIES

Music: Slow 3/4, 4/4, 6/8 or 12/8

Double demi-plie.

BATTEMENTS TENDUS

Music: With clear beat. All types of time signatures may be used if appropriate for the exercise.

Battement releve (Cecchetti)-also called double tendu Vagnova-from 1st and

5th positions.

BATTEMENTS DEGAGES

Music: As with battements tendus

RONDS DE JAMBE A TERRE

Music: 4/4, 3/4 or slow 6/8

Double rond de jambe at a slow tempo.

NOTE: Double rond de jambe touches the top of the calf, comes out to create a 90 degree angle of the knee, touches the top of the calf again before the leg extends fully out.

BATTEMENTS FRAPPES

Music: 2/4 (Polka, Tango, Galop), 4/4 or 3/4 (Mazurka, Polonaise)

As in previous levels.

BATTEMENTS FONDUS

Music: 3/4 or 2/4 (Habanera, Tango)

Double battement fondu.

GRANDS BATTEMENTS

Music: 4/4 (March), steady 2/4 or 3/4 (including Mazurka, Polonaise)

Grand battement with developpe and enveloppe.

Grand battement pique.

Grand battement developpe pointe, ending on a straight standing leg and in fondu.

Musical accent on "and a 1" to pointe tendu, count "2" close.

RONDS DE JAMBE EN L'AIR

Music: 4/4, 3/4 or 6/8

Single and double rond de jambe to speed and at half height.

Rond de jambe en l'air with adagio quality.

STRETCHING

Music: Slow adagio

Include exercises for emphasizing the use of the upper back.

ADAGE

Music: Slow 3/4, 4/4, 6/8 or 12/8

Developpe and bending torso with port de bras.

Developpe devant and fouette, ending in attitude derriere.

All types of fouettes (en dehors, en dedans and starting and ending in various positions).

Penche with leg in 4th devant and a la seconde.

Crescent attitude tilt.

PETITS BATTEMENTS SUR LE COU-DE-PIED

Music: 2/4 or 4/4

Petits battements from sur le cou-de-pied lifting to retire.

Center Exercises

PORT DE BRAS, TEMPS LIE AND PETIT ADAGE

Music: Slow 3/4, 4/4 or 6/8

As in previous levels.

BATTEMENTS TENDUS AND BATTEMENTS DEGAGES

Music: 2/4, 4/4 or 3/4 (Mazurka, Polonaise)

As in the previous levels.

GRANDS BATTEMENTS

Music: 4/4 (March) or 3/4 (including Mazurka, Polonaise, Landler)

In the eight directions of the body.

Introduce pirouettes and tours chaines deboules.

RONDS DE JAMBE A TERRE

Music: 3/4, 4/4 or 6/8

Include jumps from two feet to two feet.

BATTEMENTS FONDUS

Music: Slow 3/4 or 2/4 (Habanera, Tango)

Introduce demi-pointe.

Introduce changing feet through 5th position and tombe.

Also in the eight directions of the body.

RONDS DE JAMBE EN L'AIR

Music: 3/4 or 4/4

Simple combinations facing front.

Once students are ready, introduce use of demi-pointe.

BATTEMENTS FRAPPES

Music: 2/4 or 4/4

Introduce single battement frappe a la seconde.

Once students are ready, introduce double battement frappe a la seconde.

Once students are ready, introduce use of demi-pointe.

PETITS BATTEMENTS SUR LE COU-DE-PIED

Music: 2/4 or 4/4

On flat foot.

Once students are ready, introduce use of demi-pointe.

Adage

Music: 3/4, 4/4, 6/8 or 12/8

Grand rond de jambe releve to arabesque or attitude.

Double pirouette d'adage in all positions.

Crescent attitude tilt, to be shown in croise.

Renverse en dehors.

Include jumps from two feet to two feet, one foot to two feet, and two feet to one foot.

Pirouettes

Music: As appropriate for the exercise

Double pirouette a la seconde en dehors and en dedans.

Double pirouette in attitude and arabesque en dehors and en dedans.

Double pirouette en dehors and en dedans, finishing in all of the open positions. r,c

Relevés pirouettes a la seconde, holding arms in second position throughout.

Fouettes ronds de jambe: Open leg croise devant in demi-plie, arms to 5th en avant; releve rond de jambe a la seconde, carrying arms to 2nd; bring foot into retire and turn, arms in 5th en avant (French and Italian schools).

Allegro

Music: Bright 2/4, 4/4, 3/4 or 6/8, as appropriate with the quality of the jump

NOTE: It is best for students to learn allegro movements with the hands lightly placed on the shoulders. Once a student has acquired enough strength to maintain a straight spine without strain, then lower the arms to 5th en bas. An appropriate and simple port de bras may also be introduced once the steps are mastered. Steps should be practiced with soutenu or temps d'arret whenever appropriate. Jumps should be learned facing the barre.

Coupe ballonne with pique and saute (also called coupe fouette raccourci).

Ballotte in various forms.

Grand jete a la seconde. -

Jete, rond de jambe saute (single and double) en dedans and en dehors.

Sissonne battue.

Saut de basque.

Sissonne retombee (also called sissonne, coupe, assemble and sissonne doublee).

Preparation for gargouillade.

Emboite en tournant, two feet to one foot.

Series of coupe Jete en tournant (also called Italian Jetes).
Manage. All manages enchainements should be technically and developmentally appropriate.

Boys

Sissonne retombee battue with straight legs.
Sissonne retombee with a developpe.
Double cabriole en avant and en arriere.
Double rond de jambe saute from 5th position at full height.
Once students are ready, introduce double cabriole de cote.
Double saut de basque.
Entrechat six en tournant.
Double assemble en tournant.

Grand jete ciseaux.
Fouette cabriole and cabriole fouette.

Double tour en l'air finishing on one foot-in retire, arabesque and attitude.
Double tour en l'air with no change of feet.
Temps de poisson (also called saut de l'ange).
Manage. All manages enchainements should be technically and developmentally appropriate.

Pointe Work

CENTER

Double pirouette from 5th, 4th and 2nd positions.
Double pirouette en dedans.
Pirouettes in attitude, arabesque and a la seconde (single the first semester, double when students are ready).
Fouette rand de jambe with the same arms and leg coordination as in the previous level.
Releve on one foot, extending the working leg devant, a la seconde, and derriere at full height.

Saute sur la pointe.
Multiple releves on one foot.
Rand de jambe releve en dehors and en dedans.
Pose developpe en tournant.

Jete d'adage to any position.
Sissonne sur les pointes: En avant to retire, arabesque and attitude and de cote to retire and a la seconde.
Coupe ballonne with pique and saute (also called coupe fouette raccourci).

Manege. All maneges enchainements should be technically and developmentally appropriate.

Allegro

Attention should be spent on allowing students in pointe shoes to jump at the end of their pointe sessions to allow further strengthening of the lower legs and to become familiar to how it is to jump in pointe shoes. At this level full combinations of allegro should be incorporated into the class.

Reverence

Music: Slow 3/4 or 4/4

Serves to slow the heart rate and teach proper classroom etiquette.

Slow 4 counts each direction

B+/natural 1st, hands on skirt(or demi seconde) or hands relaxed by sides, step close 1st to B+ with full point (2 arms, leading with direction arm, to 4th position, allonge as legs to B+ /close 1st position (arm of direction presents), curtsy/bow towards accompanist (or front if none) dropping arm as chin drops, step other direction close 1st to B+ with full point, curtsy/bow to teacher at front.

PRE PROFESSIONAL EVENING AND DAYTIME IV

(RECOMMENDED FOR AGES 16 AND OLDER)

All of the vocabulary of the previous levels should be incorporated into this level with the addition of the new material listed under each exercise.

Theory

At this level, female students should wear pointe shoes for center twice a week and male students should have special men's classes twice a week. Male and female students should both become aware of stylistic variations and enhancements that will be needed in approaching a diverse choreographic repertoire as professionals.

Barre Exercises

Students should have complete working knowledge of the entire vocabulary and theory of the previous levels. Maximum turnout and correct posture should be maintained throughout the work, and correct use of epaulement and head and arm coordination should be well understood. Even more complex arm coordination is required at this level, as is the use of demi-pointe. Balances should be shown in all positions at the end of barre work exercises. Introduce promenades on demi-pointe. Turns and pirouettes should be incorporated.

NOTE: Special attention should be paid to avoid rolling in of the arches, twisting of the ankles or gripping of the toes and/or bottoms of the feet.

Reverence

Music: Slow 3/4 or 4/4

Serves to slow the heart rate and teach proper classroom etiquette.

Slow 4 counts each direction

B+/natural 1st, hands on skirt(or demi seconde) or hands relaxed by sides, step close 1st to B+ with full point (2 arms, leading with direction arm, to 4th position, allonge as legs to B+ /close 1st position (arm of direction presents), curtsy/bow towards accompanist (or front if none) dropping arm as chin drops, step other direction close 1st to B+ with full point, curtsy/bow to teacher at front.

GRANDS BATTEMENTS

Music: 4/4 (March), steady 2/4 or 3/4 (including Mazurka, Polonaise)

Grand battement balance with the use of the upper body (en dehors and de dedans)

Center Exercises

PORT DE BRAS, TEMPS LIE AND PETIT ADAGE

BATTEMENTS TENDUS AND BATTEMENTS DEGAGES

GRANDS BATTEMENTS

RONDS DE JAMBE A TERRE

BATTEMENTS FONDUS

Music: Slow 3/4, 2/4 (Habanera, Tango) or any appropriate music for the exercise

Pirouette d'adage.

Introduce promenade sur la demi-pointe.

RONDS DE JAMBE EN L'AIR

Music: 3/4 or 4/4

Introduce en tournant on flat and demi-pointe.

BATTEMENTS FRAPPES

Music: 2/4 or 4/4

Perform frappes to all eight directions of the body.

Use fouette en tournant a terre. .

PETITS BATTEMENTS SUR LE COU-DE-PIED

Music: 2/4 or 4/4

Use simple adage ending and incorporate pirouettes.

NOTE: Center practice exercises can be combined (i.e. tendus, degages and grands battements; fondus with ronds de jambe en l'air; frappes with petits battements; etc.), taking into account students' ages and technical levels.

Adage

Music: 3/4, 4/4, 6/8 or 12/8

Promenade sur la demi-pointe.

Multiple pirouettes d'adage.

Renverse en dedans.

Promenade in penche de cote.

Incorporate jumps from one foot to the other.

Pirouettes

Music: As appropriate for the exercise

Double pirouette en dehors and en dedans from grand plie.

Pirouette en dehors with fouette to attitude, arabesque or a la seconde.

Pirouette en dehors finishing in arabesque, with fouette en tournant en dehors to croise or efface.

Developpe en tournant

Fouette rond de jambe en dedans.

NOTE: At this level, a myriad enchainements are possible.

Allegro

Music: Bright 2/4, 4/4, 3/4 or 6/8, as appropriate with the quality of the jump

Gargouillade in its various forms.

Sissonne en tournant.

Contretemps (full).

Entrechat six en tournant.

Cabriole fouette and fouette cabriole.

Double ronds de jambe saute from 5th position at full height.

Double cabriole from 5th position.

Ballonne pique.

Grand jete en tournant en dedans.

Pas de bourree en tournant jete.

Manege. All maneges encha'nements should be technically and developmentally appropriate.

Boys

Pirouettes a la seconde sautillees.

Grand jete en tournant finishing in efface.

Manege. All maneges encha'nements should be technically and developmentally appropriate.

Pointe Work

CENTER

Sissonnes sur les pointes en tournant.

Pirouette en dehors with fouette to attitude, arabesque or a la seconde.
Develope en tournant.

Italian fouette.
One-and-a-half and half-turns.

Emboitte in various forms.
Fouette rond de jambe en dedans. -
Manege. All maneges enchainements should be technically and developmentally appropriate.

Allegro
Attention should be spent on allowing students in pointe shoes to jump at the end of their pointe sessions to allow further strengthening of the lower legs and to become familiar to how it is to jump in pointe shoes. At this level full combinations of allegro should be incorporated into the class.

Reverence
Music: Slow 3/4 or 4/4
Serves to slow the heart rate and teach proper classroom etiquette.
Slow 4 counts each direction
B+/natural 1st, demi seconde or hands relaxed by sides, step close 1st to B+ with full point (2 arms, leading with direction arm, to 4th position, allonge as legs to B+ /close 1st position (arm of direction presents), curtsy/bow towards accompanist (or front if none) dropping arm as chin drops, step other direction close 1st to B+ with full point, curtsy/bow to teacher at front.

References

Image 1.1

<https://www.studiorballet.com/the-cecchetti-method/>