



Integral Youth Ballet Standards and Syllabus

Intermediate A Standards and Syllabus 1.5 hours, Three or Four times Weekly plus Intro to Pointe (see Pointe standards)

Standards

1.0 Artistic Perception and Technique

Students perceive and respond using the elements of ballet. They demonstrate movement skills, demonstrate technical dexterity and strength, process sensory information, and describe movement using proper ballet vocabulary.

Development of Motor Skills and Technique

- 1.1 Demonstrate increased ability and skill to apply the elements of space, time, and force/energy in producing a wide range of dance sequences.
- 1.2 Demonstrate capacity for centering/shifting body weight and tension/release in performing movement for artistic intent.
- 1.3 Demonstrate greater technical control in generating bigger and stronger movements through space in rehearsal and performance.

Comprehension and Analysis of Dance Elements

- 1.4 Analyze gestures and movements viewed in live or recorded professional dance performances and apply that knowledge to dance activities. Student should demonstrate immediate comprehension of complex combinations.

Development of Dance Vocabulary

- 1.5 Identify and analyze the variety of ways in which a dancer can move, using space, time, and force/energy vocabulary.

2.0 Creativity

Students apply choreographic principles, processes, and skills to create and communicate meaning through the composition, and performance of dance.

Creation/Invention of Dance Movements

- 2.1 Create, memorize, and perform ballet, demonstrating technical expertise and artistic expression.
- 2.2 Expand and refine a personal repertoire of ballet vocabulary

Application of Choreographic Principles and Processes to Creating Dance

- 2.3 Apply basic music elements to the making and performance of ballet (e.g., rhythm, meter, accents).
- 2.4 Record personal movement patterns and phrases, using a variety of methods (e.g., drawings, graphs, words).

Communication of Meaning in Dance

- 2.5 Demonstrate performance skill in the ability to project energy and express ideas through dance.
- 2.6 Demonstrate the use of personal images as motivation for individual and group dance performances.

Development of Partner and Group Skills

- 2.7 Demonstrate originality in using partner or group relationships to define spatial patterns and the use of overall performing space

3.0 Historical and Cultural Context



Integral Youth Ballet Standards and Syllabus

Students are able to understand, analyze and imitate ballet in past and present cultures throughout the world, and able to note various ballets, characters and music.

Development of Dance

3.1 Name the musical accompaniment and explain how it relates to the dances they have studied. Students should be aware of famous ballet dancers, dance characters and archetypes. Students are introduced to commonly used variations.

Syllabus

- Consistent demonstration of proper ballet class etiquette and early introduction to standards in the profession including arriving early, appropriate stretch before and after class, personal responsibility for dress code and appearance. Student should be incorporating stretch and flexibility and strength conditioning classes and should demonstrate an understanding of overall health and well being.
- Continues to demonstrate correct positions of the feet in first, second, fourth and fifth and can execute all basic movements from any position. Student should demonstrate readiness for pointe work through correct use of the foot, height of the tendu and releve, strength in the ankle under the shin, strength of the turn out and hip flexors. (These standards are only part of the requirements for pointe work. See Pointe standards for pointe requirements.)
- Demonstrates consistent use of proper alignment of the foot in coups de pieds, tendu, etc. The student should demonstrate awareness of safety associated with correct and incorrect alignment. Student should be able to explain correct use of alignment.
- Demonstrates proper alignment of the hips in high extensions. Student should demonstrate consistent extension higher than hip level.
- Intermediate complexity in *petite allegro*.
- Student can execute *grande allegro* combinations including sauté, faille, glissade grande jete; sauté faille glissade saut de chat; sauté faille glissade assemble. A variety of *grande allegro* combinations are mastered incorporating chasse and tombe pas de bourre.
- Student demonstrates full understanding complex ballet movements and combinations in center tendu, adagio, waltz, petite and grande allegro.
 - *Plié, pique, port de bras: penche and cambre, passé, chassé, bourré, tendu, balance, pas de bourré, pique relevé, pas de chat, petite battement, ronde de jambe en l'air, sissone, tombé pas de bourré, chaîné turns, pique turns, various pirouettes, complex waltz, tombe couper jete, attitude, saut de basque, grande sissone, penche arabesque, brisse, etc.*
- Student demonstrates broad understanding of ballet terminology, and is able to recite and repeat new movements.

Class Structure

- Intermediate Barre
 - *Slow tendu* from first facing the barre, emphasis on use of *demi-pointe* over big toe and opposition in *plié*
 - *Plié* with *port de bras* in 1st, 2nd and 5th with stretch and balance
 - *Tendu* from fifth facing one side ,incorporating complex combinations, *temps lie* and transfer of weight to alternate feet
 - *Quick tendu* from first or fifth with stretch and balance
 - *Degagé* from first and fifth with varying tempos and with *passé* balance on *relevé*
 - Complex *degaje* combination
 - Complex *Ronde de jambe* with complex stretch and balance in extended arabesque
 - *Developé, Fondu, Adagio* at the barre with longer holdings and extension above hip level
 - Quick *Frappe, coup de pieds, fliq-flaque.*
 - *Grande battement* with variations
 - *Ronde de jambe en l'air*
 - Barre stretch without guidance
- Across the floor



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- Center Tendu in complex body directions with variations on *epaulement*. Student is also aware of stage direction terms including downstage, upstage, stage left, stage right, etc. Student understands the historical context of both body direction and stage direction.

- Adagio – Stanley Williams’ adagio or 4 tendu, developpe pique, extended degaje, balance combination, or varying as fit
- Chassé
- Varying pirouettes from fifth and fourth, and multiple pirouettes
- Penche arabesque
- Complex waltz with groups and partners
- Sauté center in first, second, fifth and echappé
- Complex, Balanchine-tempo, petite allegro with alternating body directions, quick weight transfers
- Grande Allegro
- *Reverence*

Intermediate B Standards and Syllabus 1.5 hours, Five times Weekly plus Pointe (see Pointe standards)

Standards

1.0 Artistic Perception and Technique

Students perceive and respond using the elements of ballet. They demonstrate movement skills, demonstrate technical dexterity and strength, process sensory information, and describe movement using expanded proper ballet vocabulary. Students at level 4 understand interchangeable vocabulary and have a thorough understanding of ballet step sequences. Students can quickly choreography or follow complex choreography without rehearsal.

Development of Motor Skills and Technique

1.1 Demonstrate ability to apply the elements of space, time, and force/energy in producing a wide range of dance sequences; understands the use of opposition and isolation in movement.

1.2 Demonstrate capacity for advanced centering/shifting body weight and tension/release in performing movement for artistic intent. Demonstrate capacity for changing alignment and center quickly on demi-pointe and en pointe.

1.3 Demonstrate greater technical control in generating bigger and stronger movements through space in rehearsal and performance.

Comprehension and Analysis of Dance Elements

1.4 Analyze gestures and movements viewed in live or recorded professional dance performances and apply that knowledge to dance activities. Student should demonstrate immediate comprehension of complex combinations with less guidance than level 3.

Development of Dance Vocabulary

1.5 Identify and analyze the variety of ways in which a dancer can move, using space, time, and force/energy vocabulary.

2.0 Creativity

Students apply layered and multi-dimensional choreographic principles, processes, and skills to create and communicate meaning through the composition, and performance of dance.

Creation/Invention of Dance Movements

2.1 Create, memorize, and perform ballet, demonstrating technical expertise and artistic expression



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2.2 Expand and refine a personal repertoire of ballet vocabulary

Application of Choreographic Principles and Processes to Creating Dance

2.3 Apply basic music elements to the making and performance of ballet (e.g., rhythm, meter, accents)

2.4 Record personal movement patterns and phrases, using a variety of methods (e.g., drawings, graphs, words); can demonstrate and instruct other dancers in choreographed movement

Communication of Meaning in Dance

2.5 Demonstrate performance skill in the ability to project energy and express ideas through dance

2.6 Demonstrate the use of personal images as motivation for individual and group dance performances

Development of Partner and Group Skills

2.7 Demonstrate originality in using partner or group relationships to define spatial patterns and the use of overall performing space

2.8 Demonstrate ability to quickly adapt to changing formations within a corps of dancers; can execute movements forwards and backwards and with partners with limited guidance

3.0 Historical and Cultural Context

Students are able to understand, analyze and imitate ballet in past and present cultures throughout the world, and able to note various ballets, characters and music. Students know basic History of New York City Ballet, Ballet Russe. Students have basic understanding of common variations, choreography, ballets and notable composers.

Development of Dance

3.1 Name the musical accompaniment and explain how it relates to the dances they have studied. Students should be aware of famous ballet dancers, dance characters and archetypes. Students have been coached and prepared in at least five common variations including but not limited to: Kitri's variation, Esmerelda, Lilac Fairy, The Obelisque Variations of Corsaire, Coppelia, Gamzatti of Bayadere, Nutcracker variations, La Sylphide, Paquita, Raymonda.

Syllabus

- Consistent demonstration of proper ballet class etiquette and professionalism including arriving early, appropriate stretch before and after class, personal responsibility for dress code and appearance. Student should be incorporating stretch and flexibility and strength conditioning classes and should demonstrate an understanding of overall health and well being. Level 4 students should be well-versed in alternative exercise and conditioning including Pilates and Yoga, Swim, Stretch, etc. Students should have a basic understanding of exercise that contributes to ballet technique and that which is detrimental.
- Students continue to demonstrate correct positions of the feet in first, second, fourth and fifth and can execute all basic movements from any position. Student should participate in regular pointe, variations and pas de deux class.
- Pointe standards should be met including: ability to eleve, releve on one foot, roll through the demi pointe softly to come off pointe, pointed feet in the shoes in all jumps, quiet landing, ability to keep the box of the shoe on the floor in tendu in second without crunching the toes or ankles.
- Demonstrate consistent use of proper alignment of the foot in coups de pieds, tendu, etc. The student should demonstrate awareness of safety associated with correct and incorrect alignment. Student should be able to explain correct use of alignment.
- Demonstrate proper alignment of the hips in high extensions. Student should demonstrate consistent extension higher than hip level.



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- Demonstrate ability to understand and execute complexity in *petite allegro*. Students can master quick and complex *petite allegro* (Balanchine), forward and backward, left and right, without guidance or rehearsal.
- Student can execute *grande allegro* combinations including sauté, faille, glissade grande jete; sauté faille glissade saut de chat; sauté faille glissade assemble. A variety of *grande allegro* combinations are mastered incorporating chasse and tombe pas de bourre.
- Student demonstrates full understanding complex ballet movements and combinations in center tendu, adagio, waltz, *petite* and *grande allegro*.
 - *Plié, pique, port de bras: penche and cambre, passé, chassé, bourré, tendu, balance, pas de bourré, pique relevé, pas de chat, petite battement, ronde de jambe en l'air, sissone, tombé pas de bourré, chainé turns, pique turns, various pirouettes, complex and reversed waltz, tombe couper jete, attitude, saut de basque, grande sissone, penche arabesque, brisse, fouettes, saut de basque and jete interlace, ronds verse, poisson, partnering steps.*
- Student demonstrates broad understanding of ballet terminology, and is able to recite and repeat new movements.

Class Structure

- Intermediate Advanced Barre
 - *Slow tendu varying in complexity* from first facing the barre, emphasis on use of *demi-pointe* over big toe and opposition in *plié*
 - *Plié* with *port de bras* in 1st, 2nd, 4th and 5th with stretch and balance
 - *Tendu* from fifth facing one side, incorporating complex combinations, *temps lie* and transfer of weight to alternate feet, includes pas de cheval, quick transfer of weight, balance, port de bras
 - *Quick tendu* from first or fifth with stretch and balance
 - *Degagé* from first and fifth with varying tempos and with *passé* balance on *relevé*
 - Complex *degaje* combination
 - Complex *Ronde de jambe* with complex stretch and balance in extended arabesque
 - *Developé, Fondu, Adagio* at the barre with longer holdings and extension above hip level
 - Quick *Frappe, coup de pieds, fliq-flaque.*
 - *Grande battement* with variations
 - *Ronde de jambe en l'air*
 - Barre stretch without guidance
- Across the floor
 - Center Tendu in complex body directions with variations on *epaulement*. Student is also aware of stage direction terms including downstage, upstage, stage left, stage right, etc. Student understands the historical context of both body direction and stage direction.
 - Adagio – Stanley Williams' adagio or 4 tendu, developpe pique, extended degaje, balance combination, or varying center combination that incorporates promenade, grande port de bras, grande plie, balance, en dedant pirouettes, developper a la seconde, all body directions, extensions and long holdings.
 - Chassé with en tourna, chasse epaule with en tourna, chasse battu
 - Varying pirouettes from fifth and fourth, and multiple pirouettes
 - Penche arabesque
 - Complex waltz with groups and partners, forwards and backwards and with complex formations
 - Sauté center in first, second, fifth and echappé
 - Complex, Balanchine-tempo, *petite allegro* with alternating body directions, quick weight transfers



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- Grande Allegro
- Reverence

Pointe Standards

Daily Class Required (No less than three classes weekly for introduction to pointe)

Student must be taking 3-5 classes per week for two years prior to being considered for pointe work.

The student must be *at least* 12 years of age. This is a general guideline and not all students are ready at age 12.

Student must exemplify strong understanding of foot work and the use of demi-pointe.

The student must have a deep demi plie (teacher's discretion).

The student must have a high relevé (teacher's discretion).

The arch of the foot must extend forward on relevé with compressing underneath the foot for safety.

The student must be able to keep get the top box of the show on the floor in tendu without bending the knee.

The hip flexors must be elongated for lower back and knee safety. The hip flexors must rest directly under the hip bones and lower ribs.

The lower back must be strong.

The foot must be fully or nearly fully grown.

The student's doctor must approve.

Once the student is advised that they are ready for pointe, they are required to take 8 weeks of pointe class as pre-pointe (without pointe shoes). During this time they will turn in their essay on common injuries. They will then consult with their teacher on the type of pointe shoe that is appropriate for their foot and the required accessories including toe pads, elastics, ribbons, etc. They will be advised how to sew the shoes at that time. Dancers must sew their own shoes and keep a sewing kit in their bag at all times.

Intro to Pointe Class Structure

- Sixth position, pointe press, alternating feet
- Demi roll ups
- Releve, eleve and demi-full pointe
- Coupe releve
- Sutenu releve
- Sutenu releve to pirouette
- Develope grande ronde de jambe
- Bourre across the floor
- Releve develop across the floor
- Pique plie across the floor



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- Hops in arabesque to releve

Pointe Class Structure

- See above plus:
- Adagio balancing over the shank of the shoe: the Stanley
- Pirouettes: en dehors and en dedans
- A la seconde turns
- Center echappe combination
- Grande and petite allegro with smooth transitions
- Variations
- Fouettes turns
- Eleve from one leg