**Lilac Belt Standards and Syllabus 1.5 hours, Twice or Three times Weekly**

**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 Technical Expertise:  
 1.1 Demonstrate mental concentration and physical control in executing ballet skills.  
 1.2 Demonstrate the ability to use smooth transitions when connecting one movement phrase to another.

1.3 Students master spotting and are introduced to pirouettes and other turns  
  
Comprehension and Analysis of Dance Elements:  
 1.4 Demonstrate increased range and use of space, time, and force/energy concepts (e.g., pulse/accents, melt/collapse, weak/strong).  
 1.5 Explain the principles of variety, contrast, and unity and apply to a dance sequence.  
  
Development of Dance Vocabulary:   
 1.6 Describe a specific movement, using appropriate ballet vocabulary.  
 1.7 Identify, define, and use phrasing in dances learned or observed.

1.8 Introduction and mastery of basic body directions: Croisé, en face, efface, ecarté; both en avant and en errière. Understanding of épaulé will be mastered in 2B but is introduced in 2A. The learn croisé and efface through temps lié

##### 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, develop, and memorize set combinations and sequences.  
   
Application of Choreographic Principles and Processes to Creating Dance:  
 2.3 Describe, discuss, and analyze the process used by choreographers to create a dance.  
 2.4 Create a dance study that has a beginning, middle, and an end. Review, revise, and refine.   
  
Communication of Meaning in Ballet:  
 2.5 Convey a range of feelings through shape/postures and movements when performing.  
 2.6 Perform improvised movement and dance studies with focus and expression.   
  
Development of Partner and Group Skills:  
 2.7 Demonstrate additional partner and group skills (e.g., formations, leading/following, mirroring, calling/responding, echoing).

##### 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.

Development of Dance   
   
 3.1 Name the musical accompaniment and explain how it relates to the dances they have studied.

**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.
* Continues to demonstrate correct positions of the feet in first, second, fourth and fifth and can execute all basic movements from any position.
* 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.
* Demonstrates proper alignment of the hips in medium-height extensions.
* Introduction to basic combinations 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.
* Student demonstrates full understanding complex ballet movements and combinations in center tendu, adagio, waltz, petite and grande allegro.
  + *Plié, pique, port de bras, passé, chassé, bourré, tendu, balance, + balance, pas de bourré, pique relevé, pas de chat, sissone, tomb*é *pas de bourr*é*, chain*é *turns, pique turns, intro to pirouettes, waltz, etc.*
* Student demonstrates understanding of ballet terminology, and is able to recite and repeat new movements

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**Class Structure**

* Basic Barre
  + *Tendu and sutenu* from firstfacing 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
  + *Quick tendu* from first or fifth with stretch and balance
  + *Pique and sutenu with relevé* balance
  + *Degajé* from first and fifth with varying tempos and with *passé* balance on *relevé*
  + *Ronde de jambe* with complex stretch and balance in extended arabesque
  + *Developé*
  + Introduction to *frappe, coup de pieds, etc.*
  + *Grande battement*
  + *Introduction to ronde de jambe en l’air*
* Across the floor
  + Center Tendu in basic body directions, students are introduced to complex body direction descriptions but not required to know epaule and en face until division 2B
  + Adagio – Stanley Williams’ adagio or 4 tendu, develope pique, extended degaje, balance combination, or varying as fit
  + Chassé
  + Pirouettes
  + Penchee arabesque
  + Waltz
  + Sauté center in first, second, fifth and echappé
  + Petite Allegro
  + Grande Allegro
  + *Reverence*