**Pink Belt 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 ofballet (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

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, tomb*é *pas de bourr*é*, chain*é *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.

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**Class Structure**

* Intermediate Barre
  + *Slow tendu* 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 ,incorporating complex combinations, *temps lie* and transfer of weight to alternate feet
  + *Quick tendu* from first or fifth with stretch and balance
  + *Degajé* 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, develope 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*