

The Benefits of Classical Ballet Instruction

Our academy teaches the theatrical dance of classical ballet. All classes are designed to help dancers develop proper etiquette and accountability, a strong technical foundation, and a love for the art of ballet. The benefits of classical ballet instruction include an increased awareness of movement, expression, and musicality. Our ballet program specifically focuses on the following:

Confidence, Character & Self-expression: The portrayal of character, thoughts and emotions through movement.
 Perseverance, Strength & Stamina: Physically and mentally demanding, ballet promotes the holistic strength of body & mind.
 Kinesthetic Awareness: Development of fine and gross motor skills, inner cognizance, harmony of movement with others, spatial reasoning, coordination, balance, flexibility, grace, posture and poise.

Class Placement & Progression

Students are placed in classes with others similar in age and ability to ensure each dancer is able to benefit from instruction and is learning what is appropriate for their individual capabilities. This syllabus is intended to be an aid to instructors and students and serves as the basis for class instruction and end of year evaluations. Classes are, however, taught according to the abilities of the students in the class and the syllabus adapted to meet the students' needs. When determining the placement of a student, the Ballet Director considers the ability of the student on an individual basis as well as the collective needs of a class. Students may be recommended to remain in the same class for a number of years while their mind and body learn to work together and they become strong enough to execute the movements required to progress to more challenging classes. In addition to end of year exams and instructor evaluations, the Ballet Director also considers the following when determining placement in classes: student's attendance, attitude, behavior, confidence, effort, and adherence to Academy rules, including the dress code and the student mandate*(see p2).

What Class Expects of You & Proper Class Etiquette:

Studio etiquette may seem tedious at first, but is necessary to maintain an environment conducive to learning. By observing the following standards, you are demonstrating the esteem in which you hold your instructor, your fellow students & your art.

Be Considerate, Respectful and Polite
 Be Clean and Neat: Dress the Part
 Stash your belongings in an orderly manner
 Be on Time – Ready to Dance
 Begin warming up upon arrival
 Know where to stand
 Pay attention
 Do the combination as given, and do it in its entirety
 Cultivate a Positive Attitude

"In today's world of instant informality and less than perfect manners, ballet class provides an oasis of true courtesy and dignity, a remnant of the royal decorum of the Baroque age."

~ Eliza Gaynor Minden

Daily Class Structure

BARRE

Every class begins with exercises à la barre (e.g. plié, battement tendu, relevé). The foundation of classical ballet training, such exercises are essential for developing correctly formed muscles, turnout, and flexibility. Proper technique implemented at the barre translates to finer floor work.

CENTRE

Center floor exercises are similar to those à la barre, but performed on the floor without the support of the barre. Centre combinations alternate feet and are invaluable for obtaining good balance, orientation and control.

ADAGE

Meaning "at ease or leisure," the Adage includes slow and graceful movements, ideally performed with fluidity and apparent ease. Adage exercises help dancers develop a sustaining power, a better sense of classical line, and the beautiful poise which enables a dancer to perform with elegance and grace.

TOURS

Common turns include pirouettes, chaînés, and piqué en tournant.

ENCHAÎNEMENT

Combinations of two or more steps arranged to fit a phrase of music. Generally Classified as:
Petite Allegro - brisk, lively steps of elevation aiming for lightness, smoothness, and ballon
Grand Allegro - glissades, grand jetés and other large, across the floor movements

RÉVÉRENCE:

Reverence is a series of bows, curtsies and ports de bras at the conclusion of class to pay respect to the teacher and celebrate ballet's traditions of elegance and respect.

Vocabulary:

Because ballet was formalized in France, almost all of the terms we use in class are French.

Performing

Ballet is a Performing Art. The Academy Director will give students and cast members detailed instructions prior to a performance regarding performance etiquette, call times, costumes, make-up, etc... Please pay close attention to the details of the instructions and adhere to the rules and guidelines.

Student Mandate

- I will respect myself and my classmates and will never belittle or berate myself or others in class.
- I will respect all adults, student-teachers & volunteers.
- I will give everything my best effort and will allow others to do the same.
- Unless expressly asked to, I will not correct anyone but myself. If I see corrections that need to be addressed I will speak privately or off to the side with the instructor.
- I will not talk in class. If I feel the need to express myself I will raise my hand and wait to be called upon. Occasionally I will have a break in which I can speak with other classmates. I will speak only kind, uplifting words. When the instructor speaks, I will quickly and quietly return my attention to her and resume my work at the barre or on the floor.

Refer to the section of the syllabus corresponding with your class.

The syllabus is designed to build upon itself. Instructors should review curriculum and adapt lesson plans according to the needs of their class.

Preparatory Ballet

General Instruction

Students will have the opportunity to follow instructions and understand classroom etiquette.

Instructors: Please begin each semester with introductions, a review of the class rules, dress code, daily class structure and expectations (what students can expect from you, what you expect from them, and what they should expect from each other). Give the students warm up exercises to do on a regular basis.

Warm-ups for Young Dancers can include

Butterfly

Straddle Stretch

Rocking Horse

Pointe & Flex

Pike (stretch forward over the legs)

Mermaid

Aim for spatial recognition at the barre.

À la barre

1. Arabesque—Lift one leg behind the body, foot pointed; both legs remain straight, necks long, shoulders down (crown on the head)
2. Assemblé/Battement Soutenu à terre—pointe tendu [supporting leg fondu] then squeeze sous-sus, en croix
3. Attitude a terre—learning placement derrière
4. Battement Dégagé—From 1st position, brush one leg to the side of the body slightly off the floor. Close 1st.
5. Battement Tendue—working from 3rd position, extend straight, pointed leg en croix [front, side, back, side]
6. Cambré —de côté with arms traveling 2nd and en haut
7. Carriage of Arms— incorporating more port de bras with exercises en croix
8. Corps Penché en avant—bending from the waist and making a tabletop, arm to 2nd position & rising en haut
9. Dégagé—from 1st and 3rd positions. Once learned at the barre can be taught with "dots" game on the floor
10. Demi-Détourné—turning from one side of the barre to the other, sous-sus-step-turn-squeeze sous-sus
11. Échappé relevé—facing the barre, from 1st position demi-plié spring to 2nd position sur les demi-pointes.
12. Élevé —1st & 6th (parallel) position, rising up onto the balls of the feet with straight legs
—in all positions including 4th rising up onto the balls of the feet with straight legs
—in 1st & 6th positions with placement over the ball of the foot & correct inside ankle alignment
13. Fourth position to one leg relevé, lifting the other sur le cou-de-pied—laying the foundation for pirouette
14. Frappé—from fully flexed position
15. Grand Plié—facing the barre in 1st position
16. Passé par terre—from pointe tendue devant pass the working leg through first to pointe tendue derrière
17. Petit Battement/Frappé—moving from basic sur le cou-de-pied [wrapped] out en croix
18. Piquer la pointe—With a pointed foot and straight leg, execute little bounces/pricks
19. Plié —1st, 2nd, 3rd, 4th, 5th, 6th demi-plié without lifting the balls of the feet
20. Pointe Tendue—One hand on the barre, extend straight leg, foot pointed, w/ toes resting lightly on the floor
21. Posture & Preparation—properly holding the barre, demonstrating good posture & preparation/finishes
22. Relevé Lent—en croix lifting from pointe tendu into low open positions with straight legs
23. Rond de jambe balance

SYLLABUS

24. Rond de jambe—basic a terre en dehors and en dehors/en dedans with piqué
25. Soulevé—facing the barre, 1st & 2nd positions
26. Sous-sus—keeping legs tight on the balls of the feet and explore turn-out
27. Sur le cou-de-pied—Wrap pointed foot around standing leg just above the ankle [heel forward, toes back]

À la centre

1. Arabesque Sauté —Jumping on one leg with the other to the back of the body
2. Arabesque—While keeping both legs straight, lift leg behind the body, foot fully pointed
3. Assemble soutenu de face—R foot back, pointe tendu with plié to the side and close 5th R foot devant. Once mastered, add relevé to sous-sus and lower 5th, alternating legs. This travels slightly en avant.
4. Bourrée— aiming for sous-sus-step-sous-sus
—Tiny steps on demi-pointe en avant and in various directions
5. Chassé—in various directions holding arms allongé
6. Échappé sauté—1st to 2nd position, then 1st to 4th, 5th or 3rd to 2nd and 4th
7. Grand Battement—Stepping forward on each with a strong dégagé
Jeté & Spatial Reasoning—Leap over or onto specified marks on the floor.
—Jeté with brush [dégagé] without marks on the floor, eyes up and out
8. Passe-Pied—kicking legs in front of the body, alternating Left, Right, Left Right, etc...
9. Positions des bras with positions de pieds — 1st, 2nd, 3rd, 4th, 5th, Arabesque & Allongé
10. Positions des bras—Preparatory, 1st, Demi 2nd, 2nd, Russian 2nd, 3rd, 4th, 4th en avant, 5th, Allongée V, L & Deux Bras (Alligator Arms)
11. Skipping—with pointed toes, hands on hips, smiling
12. Temps Levé Sauté—1st position, demi-plié and execute 4 jumps
—en tournant in 1st position
—from plié in 2nd & 4th positions
13. Temps lié—In 2nd position
14. Turning—explore the concept of turning on one leg
15. Walking—on demi-pointe for 16 counts in a poised and regal manner
16. Walking & Running—on the balls of the feet while holding arms 2nd position allongé or in the "L shape"

Vocabulary

Allongé, Arabesque, Bourrée, Cambré, Chassé, Échappé, Frappé, Elevé, Jeté, Plié, Sauté, Sur le cou-de-pied
Dégagé, En croix, Petit Battement, Piqué, Relevé, Rond de jambe, Sous-Sus, Tendue, Temps lié

Creativity & Artistry

Students should act in roles and offer balletic interpretation. Instructors encourage Portrayals of Nature & Animals such as: A flower growing from the ground, being watered, being plucked, withering, etc.); A caterpillar to a butterfly; other animals such as A cat, horse, fish, bunny, frog, flamingo, swan/bird, etc...

Balletic Mime

Students should be taught the following gestures:

Yes	(nod of head w/ expression)	No	(nod of head w/ expression)
Me	(point/indicate to yourself)	You	(point finger outwards)
Listen	(cup hand to ear)	Look	(one hand shading eyes)
Stop	(hold up hand with the palm facing out)		
Think	(touch your temple with your index finger)		
Crazy	(circle around you ear with your finger)		

SYLLABUS

Please (clasp hands & open forward and out)
 Happy (clap hands with little jumps)
 Sad (trace a tears down your face with finger)
 Sleep (hands together resting under a cheek, arms rock and eyes close)

TRANSITION TIME: For preparatory ballet classes, finish the ballet portion with a reverence then have the children change into their tap shoes. Allow the children to tap free style (about 1 minute) and then call them to order (HOLD perfectly still). Then begin tap instruction. At the conclusion, do another reverence of sorts.

Basic Tap Movements.

Our academy teaches basic tap technique to preparatory ballet students, i.e. children ages 4-7, in order to facilitate the learning of balance, coordination, transfer of weight and synchronization of movement with music. Once students master the beginning movements, they will combine movements and learn more advanced steps. They will begin with basic arms (hands on hips) and work on facial expression throughout.

Beginning

Stamp (no weight change)

Stomp (shift weight)

Shuffle

Hop

Step (weight transfers onto the ball of the foot)

Toe-prick (no weight transfer)

Heel – dig (no weight transfer)

Hold (no sound)

More Advanced

Shuffle-Step

Shuffle-hop-stomp (alternating legs)

Pas de bourrée (Grapevine) **with heel dig**

Ball Change

Flap

Shuffle-Step; Shuffle-Step, Ball Change

Stomp, heel-dig with other leg, brush back (2nd half of a shuffle), **Stomp** (alternating legs)

Shuffle Ball Change

Musicality & Rhythm

Dance to music consisting of a variety of tempos and styles, interpreting and demonstrating the mood of the music.

Copy a rhythm said, sung or clapped by instructor

Count music and move to the music using basic tap technique.

Learn how to stay together as a group with movements and rhythms using basic tap technique.

Formations

Lines, Circles, Windows, Half Circle

Movements & Floor Craft

Moving en diagonal, Moving Stage Right, Stage Left, Upstage and Downstage

SYLLABUS

Dancers are the athletes of God.

~ Albert Einstein

Elementary Ballet (Grades 1-6) & Secondary Ballet

All Movements & Ideas from the preparatory ballet syllabus are taught as well as the following:

À la barre

1. **Placement:** focus on square hips, level shoulders, long spines & further proper placement at the barre
2. **Grand plié:** in 1st position [heels lift as body lowers] and in 2nd position [heels remain on the floor]
3. **Demi-Détourné:** with balance in sous-sus and finish to 1st
4. **Dégagé Piqué:** en croix, arm remaining a la second
5. **Battement Tendue:** from 5th position, en croix, incorporating port de bras and head positioning
6. **Petit Battement:** from sur le cou-de-pied devant to sur le cou-de-pied basic (wrapped)
7. **Sur le cou-de-pied:** devant and derrière as well as basic
8. **Attitude devant:** a la demi-hauteur
9. **Battement Fondu:** to pointe tendu en croix, arm remaining a la second
10. **Battement Frappé:** Cecchetti method-fr. flexed position, strike ball on the floor then stretch to pointe en l'air
11. **Rond de jambe a terre:** en dehors and en dedans, respectively
12. **Grand rond de jambe:** en l'air a la demi-hauteur
13. **Stretching Extensions:** at the barre with proper hip placement
14. **Pas de cheval:** step of the horse
15. **Développé:** to attitude devant, a la seconde and arabesque [a la demi-hauteur]
16. **Relevé:** from 5th, relevé onto one leg, lifting the other sur le cou-de-pied
17. **Relevé passé:** from 5th to 5th, en avant and en arrière, passing through high conditional sur le cou-de-pied
18. **Piqué to various positions:** e.g. sur le cou-de-pied, retiré, arabesque & sous-sus with proper port de bras

À la centre

1. **Changement:** From 3rd to 3rd position at first, then 5th to 5th
2. **Balletic Run:** high on the balls of the feet through 1st position
3. **Kneeling & Lunges:** with turnout in croisé position
4. **Chassé:** chassé de côté, en avant & en arrière focusing on toe-heel placement and sous-sus in the air
5. **Emboîté:** sur les demi-pointes
6. **Échappé relevé:** From 5th to 2nd position
7. **Port de bras:** flowing from one into the other
8. **Pas de chat:** step of the cat with arms held in 1st then 4th en avant
9. **Splits:** with proper turnout and positioning while stretching into and holding splits
10. **Petite & Grand Jeté:** en avant
11. **Spotting:** without turns, then with basic turning movement
12. **Piqué tour:** work the preparation for the turns by executing pique retire and lowering 5th through sous-sus
13. **Pirouette:** begin with pirouette preparations

Balletic Mime See Appendix A

Révérence Review the meaning of the reverence, both in class and on stage.

Musicality & Artistry Continue learning how to dance to different tempos and time signatures with appropriate expressions

Formations & Stage Orientation Know the fixed points of the stage and studio (1-8) and how to move Stage Right, Stage Left, Upstage and Downstage.

Vocabulary Détourné, Pas de chat, Pas de cheval, Relevé

Freedom to a dancer means discipline. That is what technique is for – liberation.

Beginning-Intermediate Ballet & Secondary Ballet

In addition to the following, students will continue to practice and implement all previous ballet techniques, poses and movements.

À la barre

1. **Battement Tendu Fondu:** battement tendu with demi-plié in the open position, en croix
2. **Fouetté a terre:** pointe tendu to the front and turn body through seconde to pointe tendu derrière
3. **Battement Dégagé:** en croix, incorporating port de bras
4. **Battement Fondu:** en croix, leg a la demi-hauteur incorporating port de bras
5. **Battement Frappé:** From sur le cou-de-pied pointed as well as continue with flexed method
6. **Dégagé:** en cloche holding arm to 2nd
7. **Battement Soutenu:** à terre with pas de cheval (en croix) to sous-sus and with dégagé to sous-sus
8. **Échappé relevé:** facing the barre, from 3rd or 5th to 2nd position
9. **Arabesque vs. Attitude:** lift leg straight behind the body vs. leg half-bent (but in both, foot remains pointed)
10. **Grand plié:** in all positions including 4th and 5th position
11. **Port de bras:** demonstrate commonly used positions of the arm à la barre with smooth transitions. Also, properly adjust the arm resting on the barre to accommodate movements [e.g. piqué arabesque]
12. **Heel Stretches:** aka détiré
13. **Grand Battement:** lowering to tendu with control then closing 5th
14. **Sur le cou-de-pied:** in all positions, held with supporting leg sur la demi-pointe
15. **Retiré:** learning to draw the working leg up the supporting leg without "sickling" the foot/ankle
16. **Piqué de côté:** along the barre
17. **Cambré en arrière:** tilt backwards, one hand holding the barre, the other allongé in front of the body
18. **Arabesque Fondu:** arabesque, lengthening the line, supporting leg bent in plié [fondu]

À la centre

1. **Changement :** de pieds From 5th to 5th position arms held in preparatory position
2. **Élevé, Relevé & Soulevé:** in all positions, with proper placement and balance
3. **Arabesque allongée a terre** (lunge): arms held in 3rd, 4th and 5th
4. **Sissonne Simple:** in preparation for pas de bourrée
5. **Pas de bourrée:** dessous (basic) –back, side, front
6. **Piqué-Sous-sus en avant:** Dégagé to piqué other leg deep fondu arms through 1st en haut (to 5th position).
7. **Bourrée suivi de côté:** arms held in 3rd position, head looking in the direction of the front foot [high arm]
8. **Passé without relevé:** Facing the walls to better see foot and ankle movement
9. **Glissade:** from 5th to 5th (basic without change of feet)
10. **Tour en l'air:** in half turns
11. **Pas Marché:** both through 1st on the balls of the feet, and a terre moving through sur le cou-de-pied basic.
12. **Waltz Step:** without turn aka Polonaise
13. **Arabesque Piqué:** 1st Arabesque facing the mirror to gain proper alignment techniques
14. **Chassé- passé:** in a series en diagonale
15. **Grand Jeté:** from a chassé-step preparation. Legs straightening, toes pointing, Arms controlled.
16. **Pique Tours:** en dedans with proper arms and spotting
17. **Tour de basque:** in a series of 1 or 2, spotting
18. **Pirouette:** From 4th to 4th or 5th to 5th

Révérence Learn how to walk, stand and present in the reverence.

Expressions Continue working appropriate facial expressions

Orientations of the body Learn en face and begin exploring croisé & effacé.

Vocabulary Changement, Croisé, Détiré, Effacé, En l'air, Glissade, Pas Marché, Passé, Pirouette, Retiré, Soulevé, Tour

Intermediate Youth Ballet (1)

À la barre

1. **Posture:** properly hold oneself at the barre throughout difficult movements, fingers lightly resting upon the barre
2. **Petite Battement:** from sur le cou derriere to sur le cou-de-pied basic (wrapped)
3. **Plié—Demi & Grand:** with coordinating head and arm movement, keep shoulders parallel to the floor.
4. **Piquer la pointe:** with strong ankle, light movement.
5. **Positions of the Head:** as well as “gaze” and facial expression
6. **Battement Tendu:** with expression, *coordinating head & port de bras*
7. **Sous-sus:** holding with aplomb for 4 counts, upper ribcage placed properly in front of the hips
8. **Rond de jambe:** en dehors [outwards] and en dedans [inwards], passing through 1st with precision on the beat
9. **Battement soutenu à terre—basic & en tournant en dedans:** half turn from pointe tendue to pointe tendue
10. **Battement frappé—Cecchetti:** with the working foot in a demi-pointe position [ball of foot has contact with the floor and heel is close to other leg's ankle] then strike to an open position a few inches above the floor.
11. **Turnout:** Demonstrate an understanding of proper turnout and weight distribution.
12. **Temps lié:** in 4th and 2nd positions with coordinating port de bras
13. **Retiré:** with balance on flat before learning on relevé
14. **Développé:** From pointe tendu, draw the leg into high conditional sur le cou-de-pied and extend to an open position. Lower the leg with control. Keep the hips level and square to the direction in which you are facing.
15. **Grand Battement:** Lift and lower a fully extended working leg from the hip. Keep both legs straight. Raise the working leg as high as possible in a controlled lift, not a throwing of the leg into the air. Lower with control.
16. **Grand port de bras:** with cambré in 5th position keeping the legs straight and corps engaged
17. **Heel Stretches:** with extension holds
18. **Pirouettes:** en dedans and en dehors from 5th
19. **Relevé – fouetté:** from pointe tendu derriere through quatrième devant to arabesque by means of relevé

À la Centre

1. **Pull-up & Aplomb:** Especially practice Preparations & Finishes
2. **Orientation of the body:** practice all of the orientations of the body with pointe tendu
3. **Assemblé soutenu de face:** with or without turn, assemble the legs facing the mirror, use port de bras & balance
4. **Attitude à terre:** Working leg bent slightly behind the body. The outside edge of the working leg's big toe rests lightly on the floor. The only space between the working and supporting leg is from the knee down.
5. **Pas de chat:** without a "stutter" step
6. **Changement de pieds:** en tournant, executing quarter turns
7. **Emboîté:** to 45° attitude devant en diagonale, alternating legs. Arms held in 3rd en haut
8. **One Leg Temps Levé Sauté:** The tips of the toes are the last to leave the ground and the 1st to reach the ground.
9. **Relevé passé:** en avant and en arrière.
10. **1st Arabesque piqué:** properly transfer weight, keep legs straight/bent at appropriate times, with proper port de bras
11. **Assemble Dessus:** Assemble Over – a jump from 5th or 4th to 5th.
12. **Échappé passé:** en avant and en arrière.
13. **Pas marché:** piqué - fondu
14. **Pirouette:** Practicing the preparation from 5th to 4th to retire and balance. Then practicing with the turn en dehors.

Vocabulary

Assemblé, Battement, Corps, Développé, en Haut, Fouetté, Pirouette, Port de bras, Sissonne, Soutenu, Temps levé

Until you're ready to look foolish, you'll never have the possibility of being great.

CHER

Advanced Youth Ballet (2)

À la barre

1. **Battement tendu relevé** [battement stretched and raised]: with or without plié in the open position depending upon what is request by instructor. Keep hips level, transfer weight to both feet.
2. **Grand rond de jambe à terre**: with port de bras (rond de jambe executed with the supporting leg beginning in fondu)
3. **Orientation**: practice angling at the barre and various orientations in tendu & grand battement
4. **Arabesque**: Lift leg directly behind the body à la hauteur. Lengthen working side of arabesque slightly forward from the shoulder to the hip. Press back arm *slightly* in back of the shoulder. Keep shoulders parallel to the floor!!
5. **Attitude**: devant and effacé derriere à la demi-hauteur [45°]
6. **Pas de cheval-piqué**: from 5th with appropriate port de bras and head movement
7. **Battement dégagé balançoire**: passé à terre en avant and en arrière lifting the leg slightly off the floor (25°) with a continuous movement through première position [1st]. Body should slightly incline back and forth.
8. **Battement dégagé fondu**: dégagé with standing leg bent.
9. **Battement fondu-relevé**: En croix to 45°, with coordinating arms & head
10. **Battement frappé doublé** – flexed foot on the floor and then pointed feet en relevé
11. **Cambré**: en arrière, from the waist, arm allongée in front of the body then en haut, rise keeping corps fully engaged
12. **Dégagé**: with petite passé
13. **Petit Battement**: from basic sur le cou-de-pied to devant/derrière, and from devant to derrière and vice versa
14. **Battement battu**: aka serré
15. **Développé passé**: en avant & en arrière, holding turn out
16. **Échappé relevé**: 5th to 4th and the "square."
17. **Fouetté-Sauté**: from quatrième devant to arabesque traveling along the barre
18. **Grand port de bras with cambré**: in arabesque allongée à terre. Move en dehors, toward the extended leg.
19. **Rond de jambe en l'air**: en dehors & en dedans singles
20. **Temps lié**: en tournant
21. **Tombé**: Fall forward or backward on one foot in a demi-plié, transferring the weight of the body

À la Centre

1. **Chassé à terre**: the feet remain in contact with the ground throughout.
2. **Changement**: en tournant executing half turns
3. **Emboîté**: *sur les demi-pointes*. Move from 5th to 5th with a slight swishing action. Keep both legs straight.
4. **Pas de bourrée dessous**: with dégagé, with piqué
5. **Piqué Fondu**: first along the barre then en diagonale
6. **Tour de promenade**: with the leg on the ground pointe tendu derrière
7. **Arabesque pique**: into 1st, 2nd, 3rd, 4th and 5th arabesque
8. **Chassé**: [pas chassé] with optional pas de cheval preparation, articulation of feet & a strong sous-sus in the air. Practice chassé closing to 5th as well.
9. **Coupé**: Executed *from* pointe tendue *to* pointe tendu
10. **Emboîté**: *en avant*, *to sur le cou-de-pied devant* this step will lead to a turning movement learned later
11. **Jeté Entrelacé**: also known as tour jeté
12. **Pas de basque glissé**—aka pas de basque par terre
13. **Pas de valse**: with turn
14. **Pirouette**: en dehors from 5th/4th to 5th/4th position & en dedans from 4th to 5th finishing with aplomb
15. **Saut de basque**: with spotting and arms
16. **Tombé pas de bourrée pirouette** sequence

Vocabulary Attitude, Battu, Basque, Coupé, en Dehors, en Face, Emboîté, Entrelacé, Fondu, Tour de Promenade

Some people seem to think that good dancers are born, but all the good dancers I have known are taught or trained.

~ *Fred Astaire*

Intermediate Teen Ballet (3)

À la barre

1. **Assemblé soutenu en tournant:** Russian Method (no rond de jambe)
2. **Dégagé en balançoire:** body tilts slightly forward and backward. Aim to match others at the barre
3. **Battement frappé:** French/Russian wrapped foot method
4. **Petite battement:** supporting foot sur la demi-pointe
5. **Demi-grand rond de jambe en l'air:** en dehors & en dedans with and without plié
6. **Battement fondu:** relevé to full height, legs bending and straightening simultaneously
7. **Passé par terre:** à la demi-hauteur with rise sur la demi-pointe
8. **Enveloppé:** the reverse of développé
9. **Extensions:** barre stretches aiming for flexibility & partner stretches aiming for strength to hold extensions
10. **Grand battement:** fini piqué

À la centre

1. **Arabesque - Demonstrate our School's 5 basic arabesque positions as follows:**
 - 1st arabesque-[Fr. ouverte] downstage leg and arm extend back; upstage arm extends front
 - 2nd arabesque-downstage leg and upstage arm extend back; downstage arm extends front
 - 3rd arabesque-(ouverte) downstage leg extended in back with arms à la lyre [deux bras]
 - 4th arabesque-body croisé, upstage leg extended back, downstage leg fondu and arms as in 1st arabesque
 - 5th arabesque-[Fr. croisé] upstage leg extended back with the arms as in 2nd arabesque
2. **Attitudes:** Demonstrate the following attitudes à la hauteur: *effacé, épaulé, croisé derrière & croisé devant*
3. **Fondu Relevé:** alternating legs with a tombé into fondu, traveling en avant across the floor
4. **Italian Changement:** legs are bent slightly in the air, teaches turn out see *Warren* p 252
5. **Sissonne passé:** devant
6. **Royale:** [changement battu]
7. **Échappé sauté:** landing on one leg with the other sur le cou-de-pied
8. **Glissade changé:** alternating glissade dessous - glissade dessus [de côté], use épaulement when in 5th
9. **Grand Soubresaut:** knees are bent as in a grand plié in 5th position in the air
10. **Chainés:** from piqué preparation
11. **Chasse en tournant:** with arms to 4th
12. **Tour en l'air:** full turn
13. **Running Splits:** being careful to glide into the stretch
14. **Balancé de côté:** reaching far with the first leg and falling tombé (**down**) then back with the second (**up**) then falling onto the front leg (**down**)
15. **Balletic Run:** Standard run with demi-plié, like mini grand jetés, upper body with control and poise
16. **Entrechat:** quatre & trois - *devant & derriere*
17. **Fouetté sauté:** from quatrième devant to arabesque by means of sauté
18. **Italian Pas de Chat** -aka **grand pas de chat développé:** battement or développé working leg a la second and spring off supporting leg, tucking it under the body in a retire type position before completing the movement: enveloppé; both legs should come together and land in 5th.
19. **Pas Failli:** preceded by arabesque.
20. **Petit jeté dessus:** landing fondu in sur le cou-de-pied derrière, travels slightly forward but not side to side
21. **Pique tours:** en dehors [aka step-ups] and in low arabesque en dedans
22. **Pas de Basque Sauté:** With rond de jambe and a strong sur le cou-de-pied position
23. **Sissonne tombé:** en avant in effacé, finished with pas de bourrée
24. **Tour de promenade:** in various positions
25. **Tour Sequences:** With full spotting and port de bras, beginning and endings

A ballerina masks her strength with beauty, but it is still there.

Pre-pointe

FALL SEMESTER ONLY

Pre-pointe is a technique/conditioning class offered each Fall Semester. As part of the class, the Ballet Director will evaluate dancers to determine whether a student is ready to begin pointe work the following (spring) semester. Determining factors for whether a student may be ready to begin pointe work include attitude, work ethic and maturity as well as the following:

Age/Bone Development: Age is an important factor due to the development of a child's bones. The long bones of the leg, forefoot and toes, which bear the weight of the body when a girl is on pointe, ossifies in the shaft (or middle of the bone) first. Because the ends of the long bones ossify last, it is important that muscles be strong and well developed in order to protect joint alignment. Students generally must be at least 11 years old before being considered for beginning pointe work.

Anatomy: Flexibility of the ankle and the proper amount of natural arch in the instep are factors necessary for pointe work. Factors such as the length of the toes in comparison to each other may also determine possible problems on pointe.

Strength: Student must demonstrate sufficient strength to begin pointe work. This especially includes strength and control in the feet, ankles, legs, and the core (abdominals). Weaknesses in and around the ankles and feet can delay a student from starting on pointe until the proper strength and control has been achieved.

Training: Students should have a sufficient amount of time and intensity training in classical ballet methods before beginning pointe work—typically 2-3 years of training 2-3 times a week. Students should also be able to continue to attend classes 2-3 times a week when beginning pointe.

Weight: The added weight on overweight students produces extra pressure on their toes and can risk damage to the joints. Students are encouraged to maintain a healthy weight for their height.

Good Indicators that a student may be ready to begin pointe:

- Student is able to balance in various poses for extended periods of time while maintaining proper alignment.
- Student is able to arrive on the balls of their feet and hold their balance with a *straight* extended leg.
- Student is able to maintain proper turn-out throughout technique class.

The Academy, above all else, seeks to ensure the well-being of students. The risks of beginning pointe work when the above factors are unmet outweigh any temporary disappointment a dancer may have. The many pleasures and benefits of dancing can be obtained even without pointe shoes. There is no reason a student needs to stop dancing just because she is not qualified for pointe work. A proper attitude and an informed mind go a long way in a student's well-being and happiness.

WEEK 1 *Élevé all positions including parallel; Assemblé soutenu de face; Piqué to retiré de côté*

WEEK 2 *Relevé; Demi-détourné; Bourrée suivi; Piqué arabesque; Relevé sous-sus with balance*

WEEK 3 *Relevé sur la demi-pointe; Soulevé; Emboîté & Déboîté sur les demi-pointes; Tour de basque;*

WEEK 4 *Battement frappé pointé doublé; Grand plié in relevé all 5 positions; Piqué fondu; Piqué tours*

WEEK 5 *Développé to 45° & Passé par terre (all rising demi-pointe) Échappé sur les demi-pointes*

WEEK 6 *Relevé passé; Relevé sous-sus with sustained balance; Piqué sous-sus in all directions*

WEEK 7 *Sur le cou-de-pied held in all positions supporting leg sur la demi-pointe; Pirouettes*

WEEK 8 *Grand port de bras with legs held sous-sus; Échappé passé sur les demi-pointes*

WEEK 9 *Grand battement sur la demi-pointe; 1st & 2nd position élevé & soulevé balanced center floor*

WEEK 10 REVIEW

WEEKS 11-12 EXAMS

WEEK 13 EXAM RESULTS - PT CONFERENCE

Italicized movements will be tested at the Barre.

What we hope ever to do with ease, we must first learn to do with diligence.

Samuel Johnson (English Poet 1709-1784)

Beginning Pointe

SPRING SEMESTER ONLY

À la barre

1. Working/Rolling through the shoe with tendu
2. Élevé, Relevé & Soulevé in all 5 positions
3. Relevé sous-sus with sustained balance
4. Demi-détourné
5. Bourrée en avant & en arrière
6. Piqué sous-sus en avant & de côté
7. Sur le cou-de-pied held in all positions, supporting leg sur la pointe
8. Pas de bourrée [including pas de bourrée bateau]
9. Jeté piqué sur les pointes
10. Petit Battement, supporting leg sur la pointe
11. Assemblé/Battement soutenu in various forms, including en tournant with/without développé/ronde action
12. Relevé Retiré & Relevé passé en avant & en arrière
13. Piqué fondu with one hand moving along the barre
14. Échappé and Echappé passé
15. Piqué to sur le cou-de-pied, retiré & arabesque at 45°
16. Chaînés slowly along the barre
17. Relevé from 5th to 1 leg - sur la demi-pointe arriving attitude devant, retiré devant & other positions/poses
18. Développé sur la pointe -working leg to 45°
19. Relevé arabesque/attitude derriere at 45° while facing the barre

À la centre

1. Centre floor work such as tendu, dégagé, pas de cheval, piquer la pointe, rond de jambe
2. Coupé a terre from pointe tendu to pointe tendu
3. Attitude à terre
4. Relevé sous-sus with balance
5. Bourrée suivi & bourrée en tournant
6. Piqué sous-sus in various directions
7. Assemblé soutenu de face
8. Echappé 5th to 2nd
9. Emboîté [& Déboîté] sur les pointes
10. Pas de valse
11. Piqué soutenu en tournant (like a tour de basque but without a rond de jambe) Russian see *Warren* p 359
12. Tour de basque
13. Piqué to retiré & Piqué tour en dedans
14. Walking high demi-pointe in pointe shoes

Additionally students will be instructed on how to properly:

Sew ribbons and elastics onto pointe shoes.

Fray, tie and tuck ribbons.

Take care of pointe shoes, including toe pads/gels

In life as in dance: Grace glides on blistered feet.
~ Alice Abrams

Intermediate-Advanced (1)

In this class dancers work for better articulation of feet and awareness of the orientation of the body while dancing. It is common for students to repeat this class as they work to achieve strength and improve their classical line & technique.

À la barre

1. **Battement frappé**: strike from wrapped sur le cou-de-pied position
2. **Battement Serré**-aka **Battement Battu**: with supporting leg en relevé
3. **Battement tendu pour batterie**: flex foot and beat, overcrossing in front of supporting leg then extend side
4. **Coupé**: in all varieties, e.g. from pointe tendu, en relevé, en l'air etc...[Instructors, see *Warren* p 230]
5. **Petit battement au genou**: begin sur le cou-de-pied, travel up to the knee and back down.
6. **Rond de jambe soulevé**: executed à la demi-hauteur en dehors & en dedans [Instructors see *GailGrant* p 104]
7. **Arabesque**: penché
8. **Battement arrondi**: [battement rounded] - à la hauteur en dehors & en dedans. The highest point of the battement is reached when the leg passes through seconde position. Keep both legs straight throughout.
9. **Battement développé tombé**: en croix
10. **Battement fondue**: to 90° by means of passé développé or directly from sur le cou-de-pied through attitude.
11. **Battement tendu en tournant**: en dehors & en dedans with varying amount of turn. Begin the turn in 5th, pivoting on the ball of the foot and open to pointe tendu with conclusion of the turn
12. **Développé passé**: pass working leg back to front or front to back and extend. Supporting leg remains à plat.
13. **Double rond de jambe en l'air**: en dehors & en dedans
14. **Grand battement raccourci**: grand battement and bring in sharply to retire then close 5th
15. **Grand relevé sur la demi-pointe**: by means of battement or développé to all open positions
16. **Grand rond de jambe en l'air**: En dehors & en dedans at full height
17. **Passer la jambe**: Bring the pointed foot of the extended leg in to pass the side of the supporting knee and open développé in the opposite direction or to à la seconde en l'air.
18. **Petite temps relevé**: *en dehors & en dedans* Fondu supporting leg and développé working leg to an open position [either quatrième devant or derriere]. Without pausing, the working leg moves à la seconde à la demi-hauteur while the supporting leg rises demi-pointe.
19. **Pirouettes en retiré**: en dehors & en dedans into open positions
20. **Relevé en arabesque**: à la hauteur

À la centre

1. **Glissade**: en avant & en arrière
2. **Pas de bourrée**: piqué en tournant
3. **Pas de bourrée bateau**: [boat-like] executed in effacé
4. **Piqué tour en dehors**: executed from a tour de basque
5. **Port de bras variation**: Romantic 5th en haut
6. **Positions De Le Corps**: [positions of the body] with arabesque in each
Croisé devant - [crossed in front]; *Croisé derrière French/Russian method* - [crossed in back]
Croisé derrière Cecchetti method - arm closest to the audience is en haut
Écarté devant - [separated, thrown wide apart front]; *Écarté derrière* - [separated, thrown wide apart back]
Effacé devant - [shaded in front]; *Effacé derrière* - [shaded in back]
En face: *À la seconde* - [to 2nd]; *À la quatrième devant* - [to the 4th front]; *À la quatrième derrière* - [to the 4th back]
Épaulé devant - [shouldered front]; *Épaulé derrière* - [shouldered back]

SYLLABUS

7. **Assemblé**: with battu and finishing sous-sus, then add détourné.
8. **Balancé**: en avant & en arrière
9. **Coupé**: in all varieties, i.e. from pointe tendu, en relevé, en l'air etc... Coupé is a movement, not a position and means "to cut."
10. **Temps levé chassé**: from 5th position croisé, plié and jump a quarter turn landing 5th position effacé. Glide forward into a low arabesque and finish with a pas de bourrée dessous.
11. **Ballonné**: petit ballonné simple à la demi-hauteur
12. **Ballotté**: Ballotté par terre. Execute dessous-dessus pointe tendue to pointe tendue.
13. **Chainés**: from tombé preparation
14. **Contretemps**: all of the movement is executed on the upbeat with the exception of the final tombé
15. **Coupé piqué ballonné**: Repeat on alternate feet
16. **Demi-fouetté sauté**: from a la second to arabesque, by means of sauté
17. **Échappé battu**: with royale or entrechat beat on the initial jump from 5th.
18. **Échappé passé**: with épaulement throughout
19. **Échappé sauté en tournant**: turn the jump when going from 5th to 2nd or 2nd to 5th
20. **Emboîté sauté en tournant**: by half turns
21. **Emboîté & Déboîté**: sur les demi-pointes to 45°
22. **Failli-Assemblé**: traveling en diagonale. Failli means to "give way"
23. **Grand Développé Tombé**: finishing with pas de bourrée
24. **Pas Couru**: running through 6th position high on the balls of the feet
25. **Pas de basque glissé into attitude derrière**: [by means of a piqué]
26. **Petit Jeté**: under, travels slightly back but not side to side
27. **Petit jeté**: en tournant
28. **Sauté Arabesque**: with a flutter step (jeté passé) between each.
29. **Sissonne changé**: en avant and en arrière
30. **Sissonne fermée**: en avant, en arrière, dessous and dessus. with our without battu
31. **Sissonne passé**: derrière
32. **Sissonne tombé**: from 5th croisé execute small développé with front foot and turn to effacé, landing on back leg, then transfer weight to front leg (can happen with or without a chassé a terre at the end into a pas de bourrée)
33. **Soubresaut**: with or without cambré en arrière mid-air.
34. **Tour de promenade**: en arabesque or attitude derrière full rotation [about 8 shifts of the heel]
35. **Relevé lent**: with control in the adage learning orientations of the body while striving to hold proper body alignment

Review & Trivia

Definition of arabesque. From the Italian *arabesco*, meaning "in Arabian fashion" refers to a style of intricate ornamentation

What does attitude mean? From the Italian *attitudine*, which refers to a pose developed by the Italian ballet master Carlo Blasis, based on Bologna's statue of Mercury.

Compare the sissonne tombé & the temps levé chassé: Both begin 5th croisé. Both open effacé. Both end in low arabesque effacé Temps levé from both legs to both legs and Sissonne tombé from both legs to one leg

What are the 5 Classifications of Jumps?

- (1) both feet to both feet (changement, temps levé sauté);
- (2) both feet to one foot (e.g. sissonne, odd-numbered entrechat)
- (3) one foot to both feet (e.g., assemblé)
- (4) one foot to the same foot (e.g., temps levé)
- (5) one foot to the other foot (e.g., jetés)

Turnout: the rotation of the legs outwards from the hip joints allows greater freedom of movement and is necessary for students of ballet to continue their progression. By Level 6 students should always be working, within their personal best, to maximize & hold all their movements with proper turnout. Strengthening and engaging lower abdominal and lower back muscles, the gluteal muscles and the thighs is a most important step toward achieving desired turnout in classical ballet technique.

Intermediate-Advanced (2)

À la barre

1. **Battement tendu:** with demi-plié in the closed position [5th]
2. **Battement frappé doublé:** with plié on the opening
3. **Rond de jambe à terre:** with supporting leg en fondu throughout
4. **Battement soutenu:** with développé action preceding the movement, executed at various heights
5. **Grand battement:** with supporting leg fondu as working leg opens
6. **Grand battement balançoire:** keep shoulders parallel with the floor, arm a la second. Body tilts as leg "swings."
7. **Retiré balance:** devant, de côté, and derrière with proper form and placement
8. **Rond de jambe balancé:** at 45° while sur la pointe
9. **A la seconde extension:** keeping shoulders parallel to the ground, leg rotated properly
10. **Arabesque penché:** sur la demi-pointe
11. **Grand battement passé développé:** from quatrième to quatrième with relevé
12. **Rond de jambe à terre à quart:** double or triple, using the toes only

À la centre

1. **Assemblé soutenu en tournant—French Method** (with rond de jambe): Execute en dehors & en dedans
2. **Coupé:** in all varieties
3. **Grand changement:** changing the feet at the last moment
4. **Grand jeté développé aka Saut de chat:** en avant with turn out THROUGHOUT prep and finish
5. **Jeté fermé aka Jeté fondu:** as in the Tree Sprite Choreography
6. **Piqué détourné:** Working foot executes dégagé à la second. Piqué onto working foot, crossing the other leg behind in 5th and turning toward the back foot to finish. Like the opposite of tour de basque.
7. **Rond de jambe rétonné:** rise onto the supporting leg while opening the working leg g à la seconde en l'air. Execute a single rond de jambe en l'air and then immediately tombé onto the working foot, raising the other to a petit attitude derrière with the body inclining slightly forward. As in Spanish Dance
8. **Arabesque voyagee:** en avant and en arrière - small hops in arabesque, supporting knee fondu throughout.
9. **Assemblé from step – tombé:** en avant, en arrière or de cote. If de cote, dancer may go through 4th position.
10. **Assemblé porté:** from tombé en avant en effacé, brush back leg through 1st to 45° en avant squeezing legs sous-sus & traveling en avant and landing 5th croisé, downstage arm en haut, upstage in 1st
11. **Balancé/pas de valse en tournant:** with very slight pressure on the pointes throughout
12. **Ballonné:** en avant en effacé en diagonale. Not on pointe at first, but with sauté.
13. **Ballotté:** a la demi-hauteur dessous-dessus with développé, [Instructors see *Warren* p 28]
14. **Bournonville pas de basque en l'air:** legs brush to about 45° and are straight in the air, not bent
15. **Bournonville grand jeté croisé en avant:** back leg bent in attitude, arms through 1st to demi-2nd [palms up]
16. **Bournonville jeté de côté:** from 5th, like a glissade, travel side and land on initial leg with other in sur le cou-de-pied, complete movement with a pas de bourrée.
17. **Cabriole:** Execute both devant and derrière.
18. **Ciseaux:** From 5th position, large jump to 2nd position en l'air. Can be seen in Balanchine's Stars & Stripes.
19. **Coupé dessous en tournant:** Working foot begins pointe tendu derrière and executes a demi-grand rond de jambe en dedans à la demi-hauteur. Rotate around, springing onto the working leg, other leg lifted sur le cou-de-pied.
20. **Coupé jeté en tournant:** en diagonale
21. **Développé passé temps levé:** As in choreography from our 2012 *Sleeping Beauty* Royal Court
22. **Entrechat cinq:** like entrechat quart but lands on one foot

SYLLABUS

23. **Firebird:** assemblé devant into 5th position plié in effacé then grand sissonne lifting back leg into attitude
24. **Gargouillade:** an a terre movement like a contretemps but with ronde action (begins croisé and finishes effacé)
25. **Grand Cabriole Ouverte:** As in 2nd Shade Variation from *La Bayadere*
26. **Grand échappé sauté:** Plié en cinquième, spring into the air as high as possible, extending the legs en cinquième. Maintain this closed position until the height of the jump is reached, then throw the legs apart à la seconde en l'air. Alight in demi-plié en seconde. On the return jump to cinquième, spring into the air with the legs extended en seconde until the top of the spring, then close the feet à la cinquième en l'air and alight demi-plié cinquième.
27. **Grand emboîté:** emboîté at 90°, with change of direction/body orientation [Instructors see *Warren* p 254]
28. **Grand port de bras en rond:** in preparations for pirouettes; also in preparation for en diagonale
29. **Jeté battement:** Execute in a series. Travels slightly en avant or en arrière. May use épaulement.
30. **Jeté passé devant:** e.g. from sur le cou-de-pied derrière facing corner #8 with R arm en rond 4th position. Left leg croisé back, fall back onto Left leg facing corner #2 and extend R leg effacé devant to a dégagé position. Jump off the Left leg and switch the legs mid air so as to land croisé devant facing corner #2. Arms go to allongée.
31. **Jeté passé derrière aka Pas de papillon:** [step of the butterfly] from chassé preparation en effacé, downstage leg then upstage leg (landing on the downstage leg croisé plié) arms and head are upstage then downstage.
32. **Jeté passé en avant:** [devant] Legs can be straight as they pass each other. Or first leg straight, second leg bent.
33. **Jeté porté:** immediately assume the pose sur le cou-de-pied, execute in various directions.
34. **Pas de chat en avant:** through 4th position
35. **Pas de poisson:** Execute in a series - Begin croisé, turn effacé during the jump and upon alighting chassé passé a terre in the direction croisé en avant, followed by an assemblé dessus to start again from the original position.
36. **Passé:** with sauté from 5th en avant and en arrière
37. **Piqué Arabesque:** with tour
38. **Piqué Fouetté:** from quatrième devant to arabesque
39. **Piqué Tour:** en attitude en dedans
40. **Pirouette en retiré en dehors:** finishing in attitude croisé derrière or 4th arabesque [supporting leg fondu]
41. **Relevé passé:** with épaulement & much control on descent
42. **Relevé arabesque:** successive relevé arabesque centre floor
43. **Sissonne changé:** fermé & ouverte, en avant & en arrière
44. **Sissonne fermé battu:** en avant & en arrière
45. **Sissonne ouverte by means of développé:** to arabesque fondu followed by pas de bourrée
46. **Sissonne rétombé aka sissonne doublé:** with battement or développé [Instructors see *Grant* p 104]
47. **Temps de cuisse:** dessous & dessus, both the French method [petit passé] and Italian [dégagé]
48. **Temps lié sauté en tournant:** [Instructors see *Warren* p 316]
49. **Tours en ménage:** turning and spotting while traveling in a circle
50. **Variations in Arabesque/Attitude:** Giselle arabesque penchée, Margot Fonteyn 1st arabesque, Spanish/demi-character 1st arabesque, 1st arabesque with arms in V, Swan arabesque/attitude, Arabesque fondu at full height

Exam Review & Trivia

Demonstrate the difference between **grand jeté** [brushing action] & **grand jeté développé** [développé action]

Vocabulary

Ballon, Cabriole, Ciseaux, en Ménage, Gargouillade, Genou, Papillon, Poisson, Retombé, Sautillé, Temps de cuisse, Voyageé

Many others have kicked higher, balanced longer, or turned faster.

These are poor substitutes for passion.

~ Agnes de Mille

Intermediate Pointe Work

ALL students must also bring their technique shoes to class.

À la barre

1. Full Détourné
2. Battement & Assemblé soutenu en tournant with full turns
3. Piqué into all poses [e.g. de côté en retiré along the length of the barre]
4. Cambré and core penché en avant with legs held sous-sus
5. Grand plié sur les pointes
6. Frappé pointé double
7. Fouetté à terre (flic-flac) with and without turn, en dedans and en dehors
8. Relevé retiré with sustaining balance
9. Pirouettes
10. Grand battement sur la pointe
11. Rond de jambe en l'air supporting leg sur la pointe
12. Arabesque a la hauteur with supporting leg sur la pointe
13. Développé & Enveloppé
14. Piqué tours into open positions
15. Relevé – fouetté (full)
16. Battement fondu développé relevé
17. Changement de pied sur les pointes, facing the barre, both hands resting on the barre
18. Ballonné en avant sur la pointe moving along the barre, one hand resting on the barre
19. Temps relevé en tournant (aka fouetté en tournant)

À la centre

1. Balancé in all directions
2. Bourrée suivi in all directions
3. Pas de bourrée changé
4. Pas de bourrée piqué & pas de bourrée piqué en tournant
5. Adage work, such as tour de promenade
6. Relevé passé en avant & en arrière
7. Échappé, Échappé en tournant & Échappé passé sur les pointes
8. Coupé piqué ballonné
9. Jeté piqué sur les pointes
10. Piqué détourné (opposite of tour de basque)
11. Piqué tours en dedans and en dehors
12. Piqué fondu [pas marché]
13. Chainés
14. Emboîté en tournant sur les pointes & Piqué tour ramassé
15. Piqué arabesque sur la pointe
16. Piqué passé en avant [Développé passé piqué en avant]
17. Piqué tour en attitude finished w/ the last half of balancé en tournant - repeated en ménage]
18. Pirouettes en dedans-en dehors
19. Relevé arriving attitude devant, retiré devant & other positions/poses
20. Rond de jambe retombé [as in the Spanish Variation]
21. Sissonne renversé see *GailGrant* p 111
22. Tour de basque, piqué tour and other tour combinations en diagonale & en ménage

Advanced (1)

À la barre

1. **A la seconde extension:** at exactly 90 degrees, keeping shoulders parallel to the ground
2. **Arabesque penché:** sur la pointe
3. **Assemblé soutenu en tournant:** 90° en dehors & en dedans with either half or full turns. Feet exchange place.
4. **Battement fondu doublé:** développé working leg smoothly throughout until arriving at the desired extension, the supporting leg executes two pliés (fondus) and then rises upon the straightening of the working leg the second time.
5. **Cambré en arrière:** In extension devant using the upper rib cage
6. **Demi-fouetté relevé:** moving between the positions quatrième devant, a la seconde & arabesque
7. **Développé balancé:** Développé leg to full height then drop the leg 3-4 inches and re-lift to initial height.
8. **Fouetté raccourci:** Seconde position en l'air supporting leg sur la demi-pointe, bend working leg in sharply behind the supporting leg and then, without lowering the thigh of the working leg, turn into the barre, extending to arabesque.
9. **Grand battement en cloche:** keep shoulders parallel with the floor and arm a la seconde. Hold body upright throughout. No tilting as in Balançoire
10. **Grand battement fini piqué:** beginning with grand battement développé
11. **Grand battement relevé lent:** en croix, slowly, making sure to lower only to pointe tendue each time
12. **Grand battement tombé:** Take care not to drop the leg *before* the actual tombé
13. **Grand rond de jambe jeté:** (Soviet Syllabus) Executed en dehors & en dedans [Instructors see *Warren* p 267]
14. **Grand temps relevé:** en dehors & en dedans with and without fouetté en tournant
15. **Petit battement serré:** beating to the 4th instead of to the 2nd.
16. **Piqué en arrière:** to various positions such as retiré devant, attitude devant or arabesque
17. **Piqué tours en retiré en dedans:** finished in open positions, i.e. développé plié to 1st arabesque
18. **Rond de jambe en l'air fondu:** fondu supporting leg on the rond de jambe and relevé on the final extension

À la centre

1. **Balanchine jeté battu:** with body inclining toward the leg that dégagés [the leg alighted on in fondu]
2. **Ballonné à trois temps:** ballonné – chassé and either a coupé or close to 5th after the chassé en avant
3. **Ballonné sur la pointe:** en avant en diagonale
4. **Ballotté:** a la hauteur dessus-dessous
5. **Brisé:** en avant, en diagonale
6. **Cabriole fouetté:** en avant with beat to arabesque
7. **Contretemps:** en tournant
8. **Coupé jeté en tournant:** en ménage
9. **Coupe jeté passé derrière:** [Instructors see *Warren* p 267]
10. **Développé passé piqué:** in all directions
11. **Échappé battu:** with royale or entrechat beat from 2nd closing to 5th.
12. **Fouetté en tournant:** with ronde action from a pirouette en dehors preparation, also from a pas de bourrée en tournant preparation
13. **Glissade précipitée:** a very quick, small glissade, done in half the time of a regular glissade.
14. **Glissade battu:** brush upstage leg as in glissade en avant, bring back leg to sous-sus and then beat to the front, landing on upstage leg and stepping onto down stage leg in preparation for grand jeté
15. **Grand battement sauté passé développé:** remains sur place, finishes in arabesque
16. **Grand Fouetté relevé en tournant:** sometimes called an Italian Fouetté [Instructors see *Warren* p 212]
17. **Grand jeté en tournant:** begin in 4th arabesque facing corner #2, coupe with slight turn and leap so as to finish fourth arabesque toward corner #8.
18. **Grand jeté entrelacé:** with battu

SYLLABUS

19. **Grand sissonne ouverte:** by means of développé or battement à la hauteur, both sauté and relevé
20. **Grand Jeté passé en arrière [derrière]:**from chassé preparation.
21. **Grand Jeté passé en avant:** in succession with chasse or pas de basque sauté in between
22. **Grand jeté renversé:** begin R foot back, demi plié and throw the R leg to grand seconde then land in attitude croisé. Finish with pas de bourrée en tournant
23. **Pas de chat:** Russian version, en avant through 4th position, feet flick back, very similar to pas de Papillon, but tighter with emphasis on landing in sur le cou-de-pied derrière fondu
24. **Petit battement battu sauté:** from either sur le cou-de-pied devant or derrière [Instructors see *Warren* p 324
25. **Petite Jeté battu:** Can also be executed en tournant
26. **Piqué tours:** executed in open positions, i.e. Quatrième Devant or A la seconde
27. **Jeté rotation:** this is like a step-up finishing with grand développé in a la seconde or quatrième devant. Can be done sequentially usually en menagee with chasse in between. See *GailGrant* p 69
28. **Pirouette en retiré en dedans:** from allongée à terre bring back leg around [rond de jambe] to attitude devant and while turning move from attitude devant through retire into attitude derrière or finish in arabesque. For the finish in arabesque, arms move from 4th en avant, through 2nd, through 4th en haut, into 1st and finish allongée
29. **Pique Tour – Fouetté en tournant:** in a series en diagonale
30. **Tour de basque-Fouetté en tournant:** in a series en diagonale.
31. **Relevé Fouetté:** from quatrième devant to arabesque (NO PIQUÉ) or from arabesque to quatrième devant
32. **Renversé:** Renversé en dehors [standard renversé]
33. **Sissonne ouverte battu**
34. **Sissonne tombé:** en tournant [full turn en l'air] bringing one leg sur le cou-de-pied then tombé onto the lifted leg and complete movement with either chasse, pas de bourrée or close to 5th

Additional Floor Work:

For advanced men: the Revoltade see *Warren* p 314

For partners: the Mazurka and other character dances

How many fouetté en tournant does Odile execute in Swan Lake? 32

Musicality & Choreography

Lead an adage exercise of your choice: Chose music you are familiar with and that would be appropriate for an adage. The adage should aid in developing a sustaining power, sense of line, and balance. Chose slow, unfolding movements which will help improve the ability to control the leg and increase extension. Common adage exercises might include: bourrée, cambré, développé, grand rond de jambe en l'air, relevé lent & tour de promenade.

Lead a petit allegro enchaînement of choice: Include at least 4 different steps/movements

Lead a grand allegro enchaînement of choice: Include at least 4 different steps/movements

Balletic Mime

Depict the queen in Swan Lake: Act 1. The Queen enters and tells her son (Siegfried) to join them in the castle, because soon several prospective brides will arrive and he must choose one to marry: I (right hand pointing towards yourself, your hand open) ask (hands clasped, extending towards your son) you (left hand extended to Siegfried, palm up, hand open) this party (sweeping hand left and right, looking at the guests) not (hand cross and cross again at waist level, head shaking "no"). Tomorrow (take three steps right, raising arm in an arc) six (count on right hand 1 to 5, then rotate your hand and extend the index finger for 6) beautiful women (right hand, open, circling face) come (arms sweep from shoulder height, down and left). You (as above) promise (right hand extending up, two fingers pointing up) marry (right hand closed, pointing with index finger to ring finger of left hand at waist level, left hand open).

I do not try to dance better than anyone else. I only try to dance better than myself.

~ *Mikhail Baryshnikov (1948-)*

Advanced (2)

À la barre

1. **Battement Fondu:** with tombé, tombé en tournant, with fouetté, with half tour, etc...
2. **Détourné en l'air:** a movement of adage, Turn by small shifts of the heel while rotating the raised leg in the hip socket. i.e. détourné en l'air from quatrième devant to arabesque.
3. **Développé d'ici-delà:** i.e. développé and extend front move demi-rond side replace to front extension.
4. **Développé passé relevé:** from 5th, working leg will move through retiré to open position while supporting leg rises
5. **Grand battement fini piqué:** beginning with demi grand rond de jambe en l'air
6. **Rond de jambe en l'air to open position:** upon completion of double or triple rond extend working leg devant [en dehors] or derrière [en dedans] or a la second to high final extension.
7. **Rond de jambe to attitude en relevé:** if executed en dehors, finish attitude derrière. If en dedans, attitude devant. Supporting leg rises sur la demi-pointe as the working leg moves to attitude.
8. **Rond de jambe en l'air fondu:** relevé through rond then fondu supporting leg on the final extension

À la centre

1. **Assemble coupé:** assemblé from one foot instead of two, closing both legs without a brush.
2. **Ballonné battu:** very similar to jeté battu except you land on the same leg you jumped from [*Warren*, p 331]
3. **Brisé Volé:** en avant then en arrière successively *as in Bluebird Pas de Deux, Sleeping Beauty*
4. **Coupé chassé, coupé en tournant:** into grand jeté en avant *as in Myrtha's Variation, Giselle*
5. **Développé passé relevé:** with no piqué
6. **Fouetté en dedans-en dehors:** this is en tournant. [*Warren*, p 194]
7. **Fouetté en tournant:** Russian Style, working leg opens directly to the side (no rond de jambe action)
8. **Gargouillade:** with sauté as in a pas de chat action with rond de jambe en l'air
9. **Grand battement passé développé:** from effacé devant to 4th arabesque, croisé devant to 1st arabesque, etc...
10. **Grand fouetté effacé en face:** en dehors & en dedans [*Warren* p 210]
11. **Grand jeté de côté:** not to be confused with ciseaux in 2nd position. After landing on one leg with the other sur le cou-de-pied, execute relevé and Grand Développé A la seconde into tombé. *see Queen of the Dryads Variation*
12. **Grand jeté en avant fouetté:** grand jeté en avant ending with a rotation of the back leg in the hip socket so as to land facing the opposite direction, leg extended quatrième devant en l'air.
13. **Grand jeté entrelacé:** with fouetté at the end so as to finished effacé devant extension [*Warren* p 310]
14. **Grand pirouettes:** arabesque, a la second, attitude derrière & attitude devant - finish with pirouettes in retiré
15. **Grand sissonne développé ouverte en tournant:** with single tour en l'air see [*Warren* p 306]
16. **Grand temps lié:** from écarté devant to derrière grand rond to arabesque croisé & finish quatrième devant croisé
17. **Pirouette en arabesque:** en dedans, not a piqué tour, but taken from relevé
18. **Pirouette en attitude:** en dedans. If turning to the right with the left leg raised en attitude, the right arm will move from 1st to 2nd while the L arm moves en haut. The head does not spot.
19. **Relevé d'adage:** begin without turn de face and then progress to quarter, half or full turns [*GailGrant* 95]
20. **Renversé:** Vaganova renversé en dehors & en dedans [*Warren* p 216]
21. **Rond de jambe en l'air sauté:** with and without dégagé, en dehors & en dedans [*Warren* p 288]
22. **Temps de flèche [saut de flèche]:** So named because the first leg acts as a kind of bow, the second leg an arrow. Brush one leg en avant and then immediately en arrière as the other leg shoots en avant en l'air. Aim to reach a full split at the height of the jump. The legs should pass each other en l'air.
23. **Tire Bouchon:** [*Warren* p 214]

24. **Tour sautillée:** turn with a series of tiny hops, supporting leg remains fondu, the heel of the supporting leg should barely leave the floor. Execute primarily in arabesque and à la seconde, en dedans & en dehors. May conclude with multiple pirouettes in retiré or sur le cou-de-pied.

To everything there is a season... a time to dance...

Ecclesiastes 3:1-8

Advanced Pointe

In Correlation with upper level technique classes

Includes Classical Female Variations

À la barre

1. Grand port de bras with legs held sous-sus
2. Assemblé Soutenu en tournant at full height with développé or grand battement
3. Battement fondu double
4. Passé par terre rising sur la pointe
5. A la second with enveloppé
6. Ballonné relevé with change of direction
7. Battement arrondi rising sur la pointe and closing sous-sus
8. Relevé moving from attitude devant to a la second and then to attitude derriere. Passé en avant and repeat

À la centre

1. Relevé - Fondu with tombé (repeated en diagonale)
2. Pirouettes in retiré from 5th
3. Changement de pied en tournant sur les pointes
4. Frappé pointé double
5. Pas couru sur les pointes [in an unturned-out position en avant and en arrière]
51. Pas de polka sur les pointes [a temps levé w/ pas de cheval] [See *Grant* p 80]
6. Passe-pied devant sur les pointes
7. Tour combinations en ménage
8. Balletic Run: Light, dainty run with the feet slightly flicking up to the back in a low attitude derriere [as in Shade 1 Variation *La Bayadere*]
9. Ballonné en avant en effacé sur la pointe en diagonale
10. Échappé double & Échappé passé with turn
11. Grand battement sur la pointe & Grand développé sur la pointe
12. Grand fouetté relevé
13. Grand Fouetté Relevé en tournant aka Italian Fouetté
14. Grand pirouettes in arabesque & attitude
15. Fouetté en tournant & A la secondes
16. Piqué en tournant at 90° [holding different poses]
17. Pointe tendu devant on pointe & temps levé passé [working leg passes through retire to attitude/arabesque]
18. Relevé Fondu (one leg only as in Esmeralda variation)
19. Renversé
20. Rond de jambe en l'air temps levé sur la pointe en diagonale
21. Temps levé sur la pointe in various positions such as attitude in place and en tournant
22. Temps lié at 90°

A weak first step transmits nothing.

Mai Kishikawa

Men's Class: Age 12+

FOR FURTHER TRAINING IN BALLET TECHNIQUE, YOUNG MEN ARE ENCOURAGED TO ENROLL IN ADDITIONAL CLASSES/LEVELS.

À la barre

1. Achieving/understanding proper turn out and feet/leg positions, including the basic 6 positions (inc. parallel)
2. How to place and hold the arms and hands in all the basic port de bras. Proper placement of the head.
3. Learning how to effectively plié with elasticity
4. Sur le cou-de-pied, Battement Battu
5. Battement Tendu, Piquer la pointe, Rond de jambe a terre
6. Proper pointing of the feet using the entire leg
7. Sous-sus
8. Battement Dégagé with a determined brushing action
9. Élevé, Relevé & Soulevé: in all positions, with proper placement
10. Strengthening of the body's core and holding the body with aplomb
11. Proper positioning in corps penché en avant & cambré de côté & en arrière
12. Battement Fondu & Battement Frappé
13. Développé & Effective Stretching Techniques
14. Grand Battement
15. Retiré & Pirouettes

À la centre

1. Sous-sus push ups
2. Arabesque allongée a terre (Kneeling & Lunges)
3. Échappé sauté, Changement, Royale, Entrechat, Grand (It.) Changement, Grand Soubresaut, Sissonne simple into pas de bourrée
4. Assemblé & Assemblé soutenu (with sous-sus/tour)
5. Chassé, both regular & Russian (closure to 5th), Chassé en tournant, Jeté Passé with chassé en avant
6. Pas Marché—classical ballet walk in a poised and regal manner
7. Tour en l'air landing beginning from 5th & landing on one or two feet or into a kneeling position
8. Arabesque sauté and temps levé sauté in retire
9. Glissade, Pas de chat, Italian Pas De Chat
10. Emboîté & Emboîté en tournant
11. Grand Jeté—across the floor, arms kept still and strong, legs straightening with pointed toes
12. Jeté entrelacé
13. Saut de basque
14. Fouetté Sauté
15. Pique tours & Tour de basque
16. Stag Jeté en avant aka Retire sauté traveled
17. Sissonne: Fermée, Ouverte & Sissonne simple en tournant
18. Cabriole & Brisé
19. Coupé jeté en tournant en ménage
20. Pirouettes en dehors & en dedans from 5th and 4th & Tours en retiré into kneeling position

*Additional: Conditioning, Men's Variations, Partnering (Pas De Deux) & Choreography

Success is not the result of spontaneous combustion. You must set yourself on fire.

~ Fred Sero (*Canadian professional ice hockey player and coach. 1925 – 1990*)

Pas De Deux

In correlation with Men's Class

Movements not requiring lifts

1. Preparations and Finishes (Reverence)
2. Assisted arabesque – in relevé
3. Grand rond de jambe – with and without promenade
4. Promenades – All types, two handed, one handed, counter and clockwise, various positions
5. Matching partner with movements – sous-sus and tendu positions especially
6. Pas marché with partner into lunge/preparations
7. Fouetté rond de jambe en tournant [finger turns]
8. Corps penché/cambré lady from sous-sus (ballet dip)
9. Pirouettes, supported at the waist
10. Pas de Valse/Balance en tournant
11. Arabesque penché – with and without promenade, with and without gentleman lunging/kneeling
12. One handed promenade turns (lady in attitude/arabesque)
13. Supported tours into open positions

Movements with Lifts

1. Assisted arabesque sauté chassé [executed side to side]
2. Sous-sus lift and catch (in preparation for fish or shoulder sit)
3. Temps levé en attitude derrière [while in closed hold, facing partner] with slight turn
4. Assisted Pas de Chat
5. Assisted grand jeté
6. Fish: from arabesque, from sous-sus, from shoulder sit, from jeté entrelacé, and from assemble onto shoulder with turn, practicing the balance without hands, from lady turning en dedans* (as in Wedding Variation, *Sleeping Beauty*)
7. Shoulder press lady while kneeling on the floor (as in *Satanella/Le Corsaire*)
8. Sauté arabesque lift while kneeling on the floor,
9. Shoulder sit
10. Cinderella press/lady belly onto shoulder
11. Retiré porté
12. Ciseaux porté (*Cinderella Star*)
13. The "Backpack"*
14. The Bird" into suntan position*
15. Jeté passé lift over head*
16. Falling Angel with leg extension*
17. Arabesque lift over head into retiré*
18. Assisted fouetté sauté (helicopter)*

* More Difficult Lifts Requiring A Higher Intensity of Strength to Execute

Dancers are instruments, like a piano the choreographer plays.

APPENDIX A

Balletic Mime

Alone	look around, "seeing" no one
Angry	shake your fists in the air
Ask/Beg/Please	clasp hands in front of you
Beautiful	make a circle around your face with one hand
Call/Yell	hands cup around mouth
Cold	pretend to shiver
Crazy	circle around you ear with your finger
Cry	trace tears down your face with your index finger
Dance	circle your arms high over your head
Death/Die	with clenched fists, cross your arms in front of your body
Dress	run your hands down the sides of your clothes or gesture as if wearing a dress
Enter	make a sweeping gesture with both arms across your body
Faithful/True/Promise	hold two fingers upwards
Fear	hold hand(s) in front, palm(s) facing out and lean upper body back or turn away
Friend	American Sign Language-index fingers link, R over L, then switch [L over R]
Happy/Excited	clap hands with little jumps
He/She/Them	hand out with the palm facing upward
Hear/Listen	cup your hand over your ear and lean towards the sound
Hot	fan yourself with your hand
I/Me	point to yourself
Kiss	touch your lips with one or two fingers
Knock	tap your fist in your hand three times
Laughing	different laughs require different gestures. i.e. giggling differs from scorning
Look	one hand shading eyes
Love	cross hands over heart
Marry	point to your ring finger
No	shake your head w/ expression, may gesture with arms as well
Order	point to the floor with a strong motion
Princess	hold your hands on top of your head like a crown or mime two pointes of a tiara
Proud/Haughty	hold head extremely high, slightly tilted to one side, chin up
Protect	face the danger and throw both arms back, head held high
Royalty	using a straight hand, placed vertically on the head, mime three pointes of a crown
Sad	hang your head low, sometimes cover your face with your hands
See	place one hand by your eye, pointing to it
Sleep	hands together resting under a cheek, arms rock and eyes close
Someone	hold up your first finger
Stop	hold up your hand with the palm facing out toward the other person
Surprised	open your mouth wide and place fingers on cheeks
Think	touch your temple with your index finger
Tired	yawn and stretch

SYLLABUS

Waiting	fold arms and tap foot impatiently
You	gesture toward the other person with your palm up
Yes	nod of head w/ expression

APPENDIX B**The Major Schools/Methods of Ballet**

When ballet spread beyond Italy and France, different countries developed their own look and their own approaches to training their dancers. Certain outstanding teachers developed highly influential methods. Each school produces glorious dancers. Isolation—especially the geographical isolation of Denmark and the political isolation of the Soviet Union—kept styles and teaching methods distinct. Today the distinctions are blurring, resulting in inconsistent terminology and some conflicting stylistic ideas, but also enabling students to receive a richer dance education.

French School: The French School of ballet began in the court ceremonies of the French Monarchs. Louis XIV was himself a danseur (studying with ballet master Pierre Beauchamp) and established the *Académie Royale de Danse* in Paris in 1661. The French school has been known for its elegance and soft, graceful movements rather than technical virtuosity. Its influence spread throughout Europe and is the basis of all ballet training, thanks to Pierre Beauchamps, who codified ballet in French. The hallmark of the French school is a clean and sophisticated style. Positions are perfect every time, due to insistence on scrupulous placement. Training concentrates on port de bras and épaulement.

Italian School (Cecchetti): The Italian school in Milan Italy opened in 1812. The Italian style of dancing and teaching was developed under ballet master Carlo Blasis, director of the Imperial Dance Academy in Milan from 1837-1852. Blasis codified all that was known of ballet technique up until that time and, with a more detailed understanding of human anatomy, introduced a degree of skill and mastery that differentiated the Italian school from the French. The Italian school was known for its strong, brilliant technique and virtuosity of its dancers, who astonished the audience with their difficult steps and brilliant turns. One of the Italian school's greatest students and subsequent teacher was Enrico Cecchetti. Cecchetti is renowned as one of the greatest teachers in the history of ballet and brought the Italian School to its peak. The Cecchetti Method has a codified program of strict routine and a table of principal set daily exercises for each day of the week. Cecchetti method was the first to address proper placement in order to avoid strain and injury i.e. not forcing turnout and proper distribution of weight during transitions.

Soviet Russian School (Vaganova): The Russian school was founded in St. Petersburg in 1738 by the French dancer Jean-Baptiste Landé. In 1885 Zucchi, a famous Italian ballerina, appeared in St. Petersburg and created a sensation with her forceful and brilliant Italian technique (which differed from the soft, graceful elegance of the French technique prevalent in Russia until then). Enrico Cecchetti arrived in Russia and continued to influence the Russian dancers. Thus, the Russian School of Ballet is a development of the French and Italian Schools. During the 1920s, the Russian ballerina and teacher Agrippina Vaganova developed a planned instructional system (differing from the older, Imperial Style) which now serves as the basic method of the entire Soviet choreographic school. Soviet training produces powerful, expansive, and expressive dancers. Their grand allegro is truly grand, with immense, soaring leaps. Soviet training favors a line made possible by a very pliable upper back and high extensions. Vaganova worked to synthesize the strength and aplomb of the Italian school with the more flowing French port de bras.

Denmark (Bournonville): August Bournonville was the artistic director of the Royal Danish Ballet for more than 40 years. His style is unique, exemplifying modest grace without apparent effort. Brilliant allegros are never done in a showy, bravura style. Round, soft, kind—not proud. Bournonville technique never compromises the integrity of a seamless phrase for the sake of a flashy step. Bournonville dancers are famous for elevation, ballon and batterie. Since there was scarcely any room to travel in cramped studios and cluttered stages, the dancers had to go up instead of out. The legs are especially powerful. The grand plié is used extensively.

England (Royal Academy of Dance) R.A.D. uses a graded syllabus to train all students. Certified examiners evaluate students' ability and progress in examination classes. R.A.D training produces a strong, clean dancer, well trained and well placed. An R. A. D. trained dancer would never sacrifice proper form for extra extension. They use the head and arms gently. Students

study proper terminology and often become sticklers about it. The syllabus is continually reevaluated and refined by the academy.

George Balanchine (1904-1983)

Balanchine's teachings have had a significant impact in America. He used his company class at the NYC Ballet to teach technique that is faster, cleaner, clearer, and more articulate in footwork. An extension of 19th century classicism, his arabesque has longer lines because the working shoulder and hip are more open. Dancers often have to spot to the front, regardless of the direction in which they are traveling. The timing of glissade shows second position in the air. Balanchine trained dancers are very particular in the use of the feet, landing first on the ball of the foot, then rolling down, resulting in catlike silence and control in jumps. Balanchine said, "if only you would learn to do battement tendu properly, you wouldn't have to learn anything else." His famous choreographic passage *Theme and Variations*—is based on the battement tendue. Many of Balanchine students have become teachers themselves around the United States.

Some choreographers work out all the steps ahead of time and teach them to the dancers once they are in the studio rehearsals. Others, like George Balanchine, go into the studio with a good idea of what they want to do, but only create the specific steps and movements while working with the dancers. For Balanchine, the dancers were an important part of the creative process of choreography. Trying different movements and seeing how they looked on different dancers' bodies helped him to decide what steps to use. Once the choreography solidified, the dancers rehearsed the movements and steps over and over again until they were executed perfectly. Balanchine's choreography is carefully preserved.

"Cultivate your technique, your voice, your ideas. Ballet needs distinctive personalities to inspire new choreographic genius, to make the classics fresh, and to keep the audience interested. Qualities you

develop in the studio—physical intelligence and confidence in your own voice—will serve you very well outside it.”

~Eliza Gaynor Minden