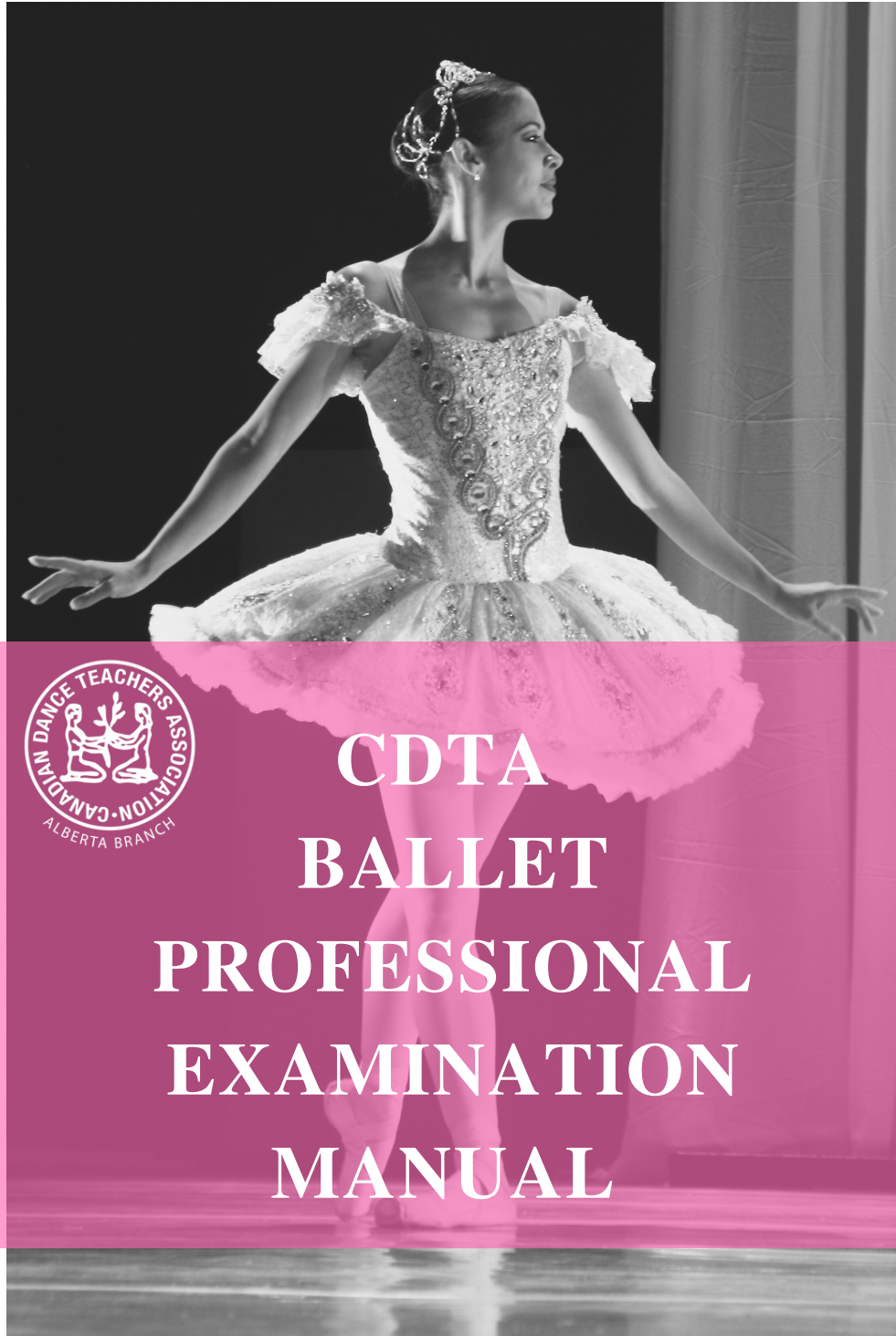


# Licentiate



## CDTA BALLET PROFESSIONAL EXAMINATION MANUAL

# Steps to Achieving Licentiate Professional Qualification



7. **Exam Day!!!:** Meet with Examiner (in-person or virtually-approximately 1.25 hours) for final assessment and evaluation.
6. Send all written work and class video links to Examiner two weeks prior to Exam Day.
5. Video your classes and choreograph two short enchaînements in contrasting musical styles to present to Examiner on Exam Day.
4. Prepare all Written Work to send to Examiner (include Biography) (Anatomy, Musical Terms, History Essay and Detailed Lesson Plans).
3. Submit Exam Entry Form (with Biography) to Exam Registrar.
2. Begin study of Technical Training by attending Syllabus Intensive and Teacher Development Courses (TDC) and reading suggested materials .
1. Join CDTA as a Pre-Associate/Affiliate.

# BIOGRAPHY

Please include:

- \*Years of Training
- \*Teaching Experience
- \*Certifications
- \*Future Goals

Please submit this bio to the Exam Registrar with your exam entry form, as well as forward it to Examiner with your Written Work

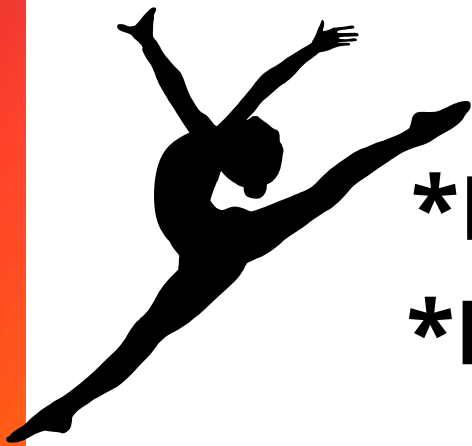
Licentiate Candidates must  
attend both the Junior and Senior  
Intensives



**CDTA Annual  
Syllabus  
Intensive for  
Teachers**

**Visit  
[www.cdtanational.ca](http://www.cdtanational.ca) for  
more information**

All Candidates must attend our  
"Teacher Development Courses"  
(TDC)



- \*Anatomy**
- \*Dance History**
- \*Music Rhythm**
- \*Pedagogy**

**Visit**  
**[www.cdtanational.ca](http://www.cdtanational.ca) for**  
**more information**

# Technical Knowledge

Please be familiar with the following concepts as applicable to Ballet:

Correct Ballet Stance  
Coordination  
Opposition  
Phrasing  
Musicality  
Improvisation

Licentiate Candidates are required to have full knowledge of the **CDTA Junior, Senior and Intermediate Ballet Glossary**. Candidate should be prepared to describe the purpose and development of exercises and steps from barre to centre, and throughout the grades, including the teaching of pointe work.

**Syllabi, video files, and Glossary/Dictionaries (Written, Illustrated, and Animated)** are available for purchase from CDTA National to assist you in mastering the Glossary and Syllabus work required for your examination.

**“CDTA Ballet Tutorials”** are also offered periodically by Zoom.

*On Exam Day, the examiner will ask you to demonstrate glossary terms and give teaching tips.*

Licentiate Candidates will prepare and teach two **non-syllabus** classes: Grade 3 level (approx. 45 minutes) and Intermediate level with pointe work (approx. 1 hour).

**Classes will be pre-recorded and video links emailed to the examiner two week prior along with the written lesson plans.**



## Detailed Lesson Plans

For each of the classes you prepare and video, you will need to write a detailed lesson plan. Each should include the following:

- counts for each exercise with time signature
- music that you have selected (it is recommended that you choose a slow, medium and fast tempo for each exercise)
- exercises for warm up, barre, centre practice, adage, pirouettes, allegro and grand allegro, finishing with pointe work
- the “why-what-where” for every exercise. Include: Why are you doing this exercise? What you will look for? Where you will go with this exercise (next progression)?

The more information you include in your lesson plan the better!

The TDC Pedagogy Course will provide more information on how to plan a class and what to include in different types of lesson plans.



# Anatomy



Please order the Anatomy and Injury Prevention for Dancers to find the answers to the following questions.

<http://www.workercise.com/dancing-exercises.asp>

**ORDER YOUR COPY OF LIFE ANATOMY**

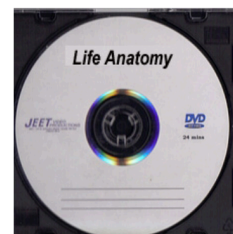
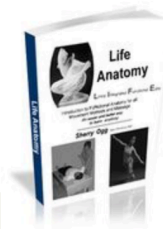
**Currency Converter Here!**

All prices include GST

**Online - Life Anatomy Manual and DVD**

**\$49.00 CAD**

All orders will be processed 24/7 by [micromoves@wean-ser.com](mailto:micromoves@wean-ser.com) and certificates will be sent ASAP.



# Anatomy

Using the suggested reference material for anatomy, please answer the questions below.

1. Briefly describe the components of proper alignment.
2. Is it better to use an image for correction or to tell a dancer which muscle to use?
3. How many flexible vertebrae do you have above the sacrum and why are they larger towards to bottom?
4. What correction can you give to dancers who Hyperextend their necks and lower backs in a back arch or port de bras?
5. When dancers are twisting in an arabesque, what correction could you give them?
6. When bending forward, should the movement start at the hips or the spine?
7. Please define flexion, extension, abduction and adduction.
8. In what position are all your joints flexed?
9. What does the spine consist of?
10. How can vertebral curvatures be affected?
11. What is the function of the spine?
12. What happens if the knees are kept straight while doing a posterior pelvic tilt?
13. When dancers are twisting on an arabesque, what correction could you give them?
14. When bending forward, should the movement start at the hips or the spine?
15. In what position are all your joints flexed?
16. What are the common mistakes done by a student when he or she is asked to pull up?
17. Why is it not good to tell students to squeeze the seat to hold the turn out?
18. Why is it dangerous for a dancer to turnout feet in 1st position to form an actual 180° angle?
19. What imagery would help dancers in curved ballet positions?

Reference: Dance Program GMCC "Anatomy and Injury Prevention for Dancers" (for more information contact the Branch Secretary)

Please forward all your written material to the Examiner  
two weeks prior to your Exam.

*On Exam Day, Examiner(s) will ask two questions based on our TDC “Anatomy Course” (chosen from list below), and on elements observed after viewing Candidate’s submitted videoed classes.*

## **TDC Anatomy Questions**

1. What is the diaphragm and what important role does it play for dancers?
2. What establishes turnout?
3. Explain why core strength is so important to dancers and name some of the core muscles?
4. What is pronation of the foot?
5. What role does the pelvis have in achieving efficient and productive turnout?
6. Where are your hip adductors and what are they responsible for?
7. Where are your hip abductors and what are they responsible for?
8. How do you explain proper posture to students?
9. What is the proper alignment of the spine and body when standing?
10. What is hyper mobility?
11. How many joints and bones are in the feet?
12. Name some bones in the foot?
13. How are injuries prevented?
14. Why is temperature an important factor when stretching?

Be prepared to offer suggestions on how you can help students with the following anatomical problems:

“Observe and Guide”

- \*Rolling Feet
- \*Turned in feet
- \*Difficulty executing a plié
- \*Shoulder blades protruding like wings
- \*Shoulders are tense and raised
- \*Difficulty staying up on balls of feet when required
- \*Limited flexibility
- \*“Sitting” into the standing (supporting) hip
- \*Hyperextension (legs, back, arms)
- \*Protruding ribcage

Of course, there are many other problems that may arise; these are just some common examples.



# Music



## Music

**A Dance Teacher should have knowledge of the following Musical Terms.  
Please define the terms listed below.**

Whole Note  
Half Note  
Quarter Note  
Eighth Note  
Sixteenth Note  
Rest  
Triplet  
Time Signature

Measure/Bar  
Tempo  
Accent  
Canon  
Syncopation  
Phrasing

Please forward all your written material to the Examiner  
two weeks prior to your Exam.

### *On Exam Day*

*... the Examiner(s) may also ask questions based on  
our TDC “Music Rhythm Course” or on elements  
observed after viewing your submitted videoed classes;  
... the Examiner(s) will play a piece of music.*

*Candidate must recognize the style and provide some  
information and historical facts about it;*

*... the Examiner(s) will ask the Candidate to perform  
their own prepared choreography. Candidate must  
select two contrasting pieces of music and choreograph  
16 bars of each, depicting the style and era for each.*

Please see List of Common Musical Styles for detailed  
descriptions

## **TDC Music Questions**

1. Musical notation has changed and developed over the centuries. Describe the form of musical notation used by many musicians today, often referred to as “modern musical notation”.
2. What is the purpose of a “time signature” in music? Give a sample of one and describe what each number in it means. Clap and count that time signature.
3. What is meant by “tempo” in music? Name one musical term that indicates a certain tempo and explain what it means.
4. Name a musical term based on a type of dance. Describe it.
5. Name two musical terms that relate to the volume music is played at.
6. How is “shading” created in music?
7. Explain “syncopated rhythm” in music. Clap two bars of music that include an example.
8. Explain “triplet rhythm” in music. Clap two bars of music that include an example.
9. What is meant by an “anacrusis” in music? Name a dance step that begins with one.
10. What is the purpose of a “metronome” in music and dance?

## List of Common Musical Styles

For samples of each style, please contact CDTA National at [cdta@cdtanational.ca](mailto:cdta@cdtanational.ca)

1. **Bolero** (3/4, 2/4, 4/4): It is a lively dance with a strong, marked rhythm; originated in Spain as a dance in  $\frac{3}{4}$  time. It was later changed in Cuba into 2/4 time and eventually into 4/4. The dancers, either singly or in couples, would execute brilliant and intricate steps to the rhythmic accompaniment of their castanets. The Bolero is often arranged with Spanish vocals, and a subtle percussion effect, usually implemented with Conga or Bongos. Distinctive features of the dance are the paseo (walk), bien parado (sudden stop), and various beating steps (battements). The Latin-American version is a slow, romantic rumba danced with simple steps.
2. **Bourrée** (usually a 2/4 or 2/2): Dance form of French origin, very like the gavotte except that its phrases begin at the last quarter of the measure, not at the halfway. It was taken into fashionable French social life at much the same time as the gavotte, and its subsequent history is in every way similar.
3. **Can Can** (4/4 or 2/4): This lively and disreputable French dance was popular in Parisian dance halls from the 1830's onwards. It was originally accompanied by a quadrille until such composers as Offenbach (1819-1880) composed specific music to accompany the dance.
4. **Galop** (2/4): A fast and lively social round dance of the 19<sup>th</sup> Century originating in Germany and also found in England and France. The bass has a very quick, continuous eight note pattern and the melody may have elaborate rhythmic changes. A distinction should be made between the musician's and the dancer's definition of a gallop. The above description is that of a musician's gallop which, for example may be found in the last virtuoso section of a classical Pas de Deux known to dancers as a coda, e.g. Don Quixote, Swan Lake (Black Swan Pas de Deux) and La Corsaire.
5. **Gavotte** (4/4): A dance form coming originally from the Pays de Gap, in France, where the inhabitants are called Gavots. It was taken up at the court of Louis XIV, where Lully composed many specimens, and where it became very popular, its court and Paris popularity lasting until the French Revolution. It has a steady, precise, staccato rhythm and each phrase opens on the 3<sup>rd</sup> beat of a bar. The Gavotte is usually found in Paris, the second known as the musette.
6. **Gigue** (6/8, 3/4, 9/8, 12/8): The gigue is a stylized form of the jig which was popular in Scotland and Northern England. The music is fast and staccato with a "long, short" rhythm. It is often the final movement of the Baroque Suite. It has a happy and light quality.
7. **Hornpipe** (4/4 or 2/4): This lively English dance was first composed by Hugh Astor in 1525 and was originally written with three beats per bar. The name is derived from the instrument which accompanied the dancers; pipes made from animal horns. It was popular in England during the 16<sup>th</sup>-17<sup>th</sup> century and was later performed as a solo dance by sailors who portrayed their work on the ship. It has been stylized for the stage, and due to the technique and stamina required it has become a popular competitive dance.
8. **Mazurka** (3/4): The mazurka is a Polish Folk dance with a somewhat obscure history. The accent is often on the second beat of the bar. The tempo is fast and the quality is bright and staccato. Of all dance forms, the mazurka is frequently misused in the Ballet class, the quality being confused with the polonaise. The mazurka should have a light, fast feeling. The accent may be on the first or second beat of the bar and unlike most dance forms, the rhythm is found in the melodic line rather than the accompaniment.
9. **Minuet** (3/4): Of all the hundreds or thousands of dances in Europe this is the one that made the greatest mark upon music. The name is said to come from the small steps it used. It began as a rustic dance in France, probably as a variant of the branle or the galliard. Lully and other composers in France took it up and it came to court and became refined, so that its invention is sometimes credited to Beauchamp, Louis XIV's great dancing-master. Soon it spread to other countries and in the England of the later seventeenth and the eighteenth centuries it became a part of the life of the country, declining from about the year 1790 after about 120 years of high favour.  
During the whole period of its court and assembly-room popularity the minuet was looked upon as training in and a test of deportment. It was in an unhurried tempo. Its phrases, in the older examples, usually begin on the first beat of the measure and in the newer ones frequently on the third beat.



10. **Polka** (2/4): A Bohemian dance which originated early in the nineteenth century and in the 1840's spread over Europe like an epidemic, so that streets and public-houses were named after it. Later in the century, when introduced into the ballroom, it became the stylized rhythm associated with the balletic movement, and performed at a slower speed. It has two main beats per bar and usually begins with anacrusis (upbeat before count 1)
11. **Polonaise** (3/4): One of the national dances of Poland, which in the hands of Chopin was made to express patriotism and chivalry and became a sort of pageantry in tone. It is in a moderate  $\frac{3}{4}$  time and is perhaps rather to be described as a procession than as a dance proper. In the late 1870's all balls opened with a Polonaise, which was purely processional. Partners were chosen and then a promenade was made concluding with a Waltz. Strictly speaking the Polonaise, which has been called a *marche dansante*, is not so much a dance as a figured walk, or procession, full of gravity and a certain courtly etiquette. Like most Polish dances, the accent is on the second beat of the bar, but today's choreographers often change the accent to the first or third beat of the bar. The polonaise has a thick texture with a nationalistic quality.
12. **Sarabande** (3/4): An ancient dance form, possibly originating in Spain or possibly of oriental origin and developed in Spain; it was once popular over a great part of Europe. Its phrases usually begin on the first beat of the measure and go along at a sober, steady pace and with a degree of nobility. In the eighteenth century this was a popular dance in England.
13. **Tango** (2/4, 4/4): An Argentinian dance originating in 1864. It reached the apex of its popularity during the Spanish American war. The Habanera is often confused with the tango because they have so many common characteristics, the latter differing from the habanera in that it has no anacrusis. The seductive and sensuous quality of the music makes it beneficial for such exercises as *fondues*.
14. **Tarantella** (6/8): The tarantella is a rollicking Italian folk dance in which a couple, or several women teasingly pursue and court one another, twirling and capering with increasing speed to the music of a mandolin, guitar, castanets, or tambourine. Some authorities attribute its name to Taranto, the town of its supposed origin. Others refer to the dancing mania called Tarantism, allegedly caused by the bite of the venomous tarantula, which swept Italy in the 15<sup>th</sup> to 17<sup>th</sup> centuries. Because the frenzied tarantella was thought to cure the delirium tremens or melancholia that the bitten victims suffered, the dance's name may be derived from the spider's.
15. **Waltz** (3/4): Deriving from the slow tempo and heavy quality of the peasant Landlers and Schleifers of Austria, Bohemia and Bavaria in the late 18<sup>th</sup> century, it was transformed in Vienna chiefly through the compositions of Johann Strauss and his contemporaries. They created a type which became world known as the Viennese Waltz, characterized by grace, lightness melodic charm and piquancy. The dance was almost universally opposed as improper, but from about the period of Waterloo onwards swept over Europe and America, where, with periods of temporary relative decline it still remains popular. A particularly expressive feature of the Viennese Waltz, used so effectively by the best exponents, involves the use of the "Atempause" (German, "breath pause")
16. **March** (2/4, 4/4 and 2/2 cut time): A European and American musical style that can be traced back to the military music of the Ottoman empire. The martial purpose of the music was to regulate the functioning of armies in the field by communicating orders, and keeping time during marching and maneuvers. The tempo matches the pace of soldiers walking in step. Today, a military music event where various marching bands and units perform is called *tattoo*. A march consists of a strong and steady percussive downbeat, reminiscent of military field drums, followed by a weaker upbeat. Each section of a march typically consists of 16 or 32 bars, which may repeat.

# HISTORY

*On Exam Day, Examiner(s) will ask two questions based on our TDC “History Course” (chosen from list below), and on elements observed after viewing Candidate’s submitted videoed classes.*

## TDC Ballet History Questions

1. Where did ballet originate?
2. Who was the first ballerina to go on pointe?
3. Name some ballets of the Romantic Period?
4. Under what King did ballet develop as an art form?
5. Louis XIV established the first ballet school in 1661, what was it called?
6. Why was the Ballet Russe regarded as the most influential ballet company of the 20th century?
7. Who was instrumental in the development of ballet?
8. Name some ballets of the Romantic Period?
9. Name some training methods used around the world?
10. What ballet dancer have you followed throughout his/her career and why?

# **Essay on Ballet Dancing**

Candidate is to write an essay, 3-4 pages long  
(double-spaced and in font 12)

Essay is to include:

- Some Ballet dance history of two specific eras
- Names of some of 2 or 3 great ballet dancers, past and present, with info on each
- Current trends in Ballet
- Who has influenced you?
- Any other Ballet -related info you may wish to add

Bibliographies must be included.

# Choreography and Stagecraft

“On exam day, you will be asked questions on choreography and stagecraft, similar to the samples listed below:”

What do you feel are the first steps to creating a dynamic piece of choreography?

What are some ways you can make your choreography interesting?

What is meant by using “different levels” in choreography?

What is meant by “age appropriate” in reference to choreography?

What are some different formations you can use in your choreography?

## **Appendix - Additional Reading Material**

The Pointe Book (2nd Edition) by Janice Barringer and Sarah Schlesinger - Shoes, Training, and Technique ISBN 0-87127-261-X

Conditioning with Imagery for Dancers by Donna Krasnow  
ISBN- 9781550772074-

Motor Learning and Control for Dance by Donna H. Krasnow  
ISBN 9781450457415

Dancer Wellness by Mary Virginia Wilmerding and Donna Krasnow  
IADMS ebook ISBN 9781492585817 / 9781492580294 Paperback  
9781492515814

Safe Dance Practice by Edel Quin and Soniq Rafferty  
ISBN 9781450496452 ebook ISBN 9781492584865/  
9781492513520 / 9781492579342

Dance Anatomy by Jacqui Greene Haas ISBN 9781492545170  
ebook ISBN 9781492581055