

Jr Syllabus Revisions 2022

General Corrections:

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Correction of footer- Canadian Dance Teacher' Association 2004 (Reprinted with minor revisions 2020 and 2022)

Preface:

The development of the Junior National Syllabus (Student Ballet Examinations) of the Canadian Dance Teacher's Association has been a collaboration of representatives from the former CDTA provincial branches. Among the committee members have been Barbara Dearborn (Chair), LorieGay Drewitz-Gallaway, Rhonda Gillrie, Ann Romeril, Aida Hughesman, Julie Dionne, and Gaëtane Hughes.

The representatives reviewed major methods of study and created a syllabus that may be used by professional teachers from a wide range of backgrounds. To this end, the terminology is eclectic and does not strictly adhere to any single method.

Individual teacher and student goals will produce varying approaches to the Junior National Syllabus. The Grade levels provide a sound buildup of technical skills. These are complemented by Enrichment levels, an integral part of the Syllabus, which develop artistry, expression and ease of movement. A Grade and its complementary Enrichment level may be approached in various ways. They may be taken simultaneously or in sequence, with the examination attempted in the same or subsequent years. For example, a motivated student in a serious program may study a Grade along with its Enrichment level, and take both exams in the same year, or they may take the Grade examination one year and the Enrichment examination the next. Students may elect to take only the Enrichment examination; however, the level of technique shown must be in line with its Grade requirement. Student may also take only the Grade examination, but must display the artistry, expression and ease of movement expected of the corresponding Enrichment level.

This syllabus is meant as an examination syllabus, and not a course of study. It is the teacher's responsibility to ensure that the work is developed in a manner appropriate to each student's ability and situation.

Any syllabus is only a tool in hands of a teacher. We hope this ballet syllabus will aid in the passing down of an art form which can give joy, beauty, discipline and expression to those who pursue it, either as a professional career or for personal enrichment.

Acknowledgements:

We sincerely acknowledge the CDTA National Board, our previous CDTA provincial branches, the CDTA Ballet Syllabus Committee members, and CDTA teachers, both past and present, across this country, for the creation of this syllabus.

We would also like to thank Rhonda Ryman, Professor Emerita, University of Waterloo, for her assistance in editing the Syllabus. It was her task to preserve the regional differences of CDTA teachers who follow various Methods and also to present different options for the naming and performance of "Ballet French" vocabulary. To help members navigate across Methods, Professor Ryman has prepared two resources that cross reference terminology from the Cecchetti, Royal Academy of Dance (RAD), and Russian schools. The Illustrated Glossary provides figures that present basic positions or a series of key positions that comprise movements. The Animated Glossary illustrates these movements in the DanceForms computer animation program. The Illustrated and Animated Glossary are available for purchase at www.cdtanational.ca

(The General Guidelines below were copied from the individual grade files and added to the complete syllabus)

GENERAL GUIDELINES - ALL LEVELS

THEORY – In all Grades, theory is to be shown with appropriate style, preparations and finishes. The theory will be asked by the teacher as they conduct the exam in the Junior Grades. The theory should be studied on Right and Left feet. Students will be asked definitions of French terminology throughout exam as well.

INTROS – The introductions are teacher's arrangement and must fit with the set music. Students must understand the correct starting positions for each exercise.

ENCHAINEMENTS – At all levels, these are to be performed with appropriate style, music and staging, teacher's choice, unless specified in syllabus. Some staging can be altered to fit studio size and students ability to travel. Combinations may be done with candidates all together, but Examiner may ask to see candidates together in pairs or individually. It is the teacher's responsibility at the time of the examination to provide the examiner with a printed copy of any enchaînement designated as "Teacher's Arrangement" where applicable.

DANCES – Choreography should be suitable to the students' strengths and capabilities as well as a reflection of the skill level of the grade being examined. The length required for the dances in all Graded Exams and Enrichments is included under the dance section. Primary has a set Dance if teacher chooses. Please adhere to these approximate lengths for exam dances. If the dance exceeds the time maximums, the examiner will direct the teacher to fade the music.

MUSIC – Music is set for the CDTA Ballet and must be used in all examinations. Tempo can be adjusted to fit the method being used. For teachers' arrangement of enrichment dances, suitable music must be used and kept within the time frame. Set Music is available for purchase at www.cdtanational.ca.

VIDEO FILES – Corresponding video files for the Junior Ballet Syllabus grades are available for purchase at www.cdtanational.ca. The suggested tempos are used as a guideline, but may be adapted slightly as required by your method. The video files are available only to supplement these word notes. Whenever there is a discrepancy between the video files and the written syllabus, the written syllabus is considered more reliable.

PRELIMINARY BADGE

Minimum Age: 5 years

Examination Length: 25-30 minutes

Number of Students in Examination: Up to 4 candidates

Set CDTA music to accompany exercises is available for purchase at www.cdtanational.ca.

PRIMARY

Minimum Age: 5 years

Examination Length: 30-45 minutes

Number of Students in Examination: Up to 4 candidates

Set CDTA music to accompany exercises is available for purchase at www.cdtanational.ca.

PRIMARY ENRICHMENT EXAMINATION

Minimum Age: 6 years

Examination Length: 25-40 minutes

Number of Students in Examination: Up to 4 candidates

Set CDTA music to accompany exercises is available for purchase at www.cdtanational.ca.

GRADE ONE

Minimum Age: 7 years

Examination Length: 40-55 minutes

Number of Students in Examination: Up to 4 candidates

Set CDTA music to accompany exercises is available for purchase at www.cdtanational.ca.

GRADE ONE ENRICHMENT EXAMINATION

Minimum Age: 7 years

Examination Length: 25-40 minutes

Number of Students in Examination: Up to 4 candidates

Set CDTA music to accompany exercises is available for purchase at www.cdtanational.ca.

GRADE TWO

Minimum Age: 8 years

Examination Length: 50-65 minutes

Number of Students in Examination: Up to 4 candidates

GRADE TWO ENRICHMENT EXAMINATION

Minimum Age: 8 years

Examination Length: 30-45 minutes

Number of Students in Examination: Up to 4 candidates

Set CDTA music to accompany exercises is available for purchase at www.cdtanational.ca.

GRADE THREE

Minimum Age: 9 years

Examination Length: 60 - 75 minutes

Number of Students in Examination: Up to 4 candidates

Set CDTA music to accompany exercises is available for purchase at www.cdtanational.ca.

GRADE THREE ENRICHMENT EXAMINATION

Minimum Age: 8 years

Examination Length: 35-50 minutes

Number of Students in Examination: Up to 4 candidates

Set CDTA music to accompany exercises is available for purchase at www.cdtanational.ca.

Jr Syllabus Revisions July 2022

General Corrections throughout:

Canadian Dance Teacher' Association 2004 (Reprinted with minor revisions 2020 and July 2022)

Primary

3. Tendu: (remove A & B)

5. Relaxation Rag Doll:

17-24 "Rag Doll" arm movements

6. Port de Bras

Show either A or B in exam

Music 3/4 A) Arm Lifts and Waves: Teacher's arrangement.

Music 4/4 B) Simple Port de Bras: Teacher's arrangement, finishing hands on hips.

11. Step and Close

1-16 Repeat to the left

1-32 Repeat all

Primary Enrichment

Set Enchaînement

1(2,3)-2(2,3) R foot tendu to 2nd and close, arms demi-2nd or hands on waist

3(2,3)-4(2,3) L foot tendu to 2nd and close, leaving arms in place

5(2,3) Step R

6(2,3) Simple curtsey or bow (hands across chest with palms up in Romantic Position, on waist, or down by sides)

7(2,3) Recover

8(2,3) Hold

Grade One

1. Music 3/4 Demi-plié and Rises/Press-ups: Facing barre, feet 1st position.

10. Chassé

1-16 Repeat All

12. Music 6/8 Running and Preparation for Spotting:

13. Music 6/8 Galop: Forward with natural turn-out.

Grade One Enrichment

Rhythm Balletic Polka: a1 & 2 (clap: quick, slow, slow, slow)

Birthday Party Dance

1-8 Rise and bourrée sur place in 1st position to face R side. Lower heels.

Hold skirt or arms out to side and look at oneself in the mirror, admiring party outfit.

1-8 8 skips, holding the skirt or arms out to side, making a small circle to L to finish in the centre of the room

1-4 L foot coupé into 4 galops sideways R, R arm port de bras to 2nd position, L arm holding skirt or L arm out to side

Grade Two

5. **Battement Dégagé/Glissé**

Grade Two Enrichment

Windy Day Dance

- 3-4 Stretch knees, holding out skirt **or arms out to side**
...
5-6 Country pas de basque to R, holding out skirt **or arms out to side**
7-8 Country pas de basque to L, holding out skirt **or arms out to side**
...
3-4 Lower heels in 1st position, facing corner 2 (L diagonal front), **demi-plié**
...
Music slows (ritardano):
1-4 Run en avant to corner 2 **looking down at hat and shaking head** (L diagonal front)
5-6 Kneel down on both knees
7-8 Reach forward as if to pick up hat
1-4 **Pick up pretend hat and shake it out**

Quick tempo:

- 5-6 Stand up and put hat on head
7-8 Turn L to face corner 4 (R diagonal back)
1-2 Country pas de basque to R, holding out skirt **or arms out to side**
3-4 Country pas de basque to L, holding out skirt **or arms out to side**
5-8 4 skips toward corner 4 (R diagonal back)
1-2 Run sur place **turning to R** to face front
3-4 Lower heels together
5-6 Cross L foot over R, L toe on ground, hands clasped in front
7-8 Hold

Grade Three

3. **Battement Tendu B:**

1-32 Repeat all in reverse

4. **Battement Dégagé/Glissé**

- 1-2 R foot battement dégagé/**glissé** devant, closing with straight legs
3-4 R foot battement dégagé/**glissé** devant en fondu, closing with straight legs
5-6 2 battements dégagés/**glissés** devant
7-8 Demi-plié and stretch
1-24 Repeat all en croix

8. **Adage:**

To be seen on both sides

10. **Grand Battement:**

To be seen on both sides

11. **Releve:**
1-48 Repeat 3 more times
12. **Preparation for Pirouette:**
1-16 Repeat all
13. **Port de Bras and Temps Lié:**
OR teacher's arrangement. **To be shown with appropriate sense of style.**
15. **Adage:**
1-32 Repeat with L leg
16. **Battement Tendu:**
1-32 Repeat all other side
17. **Echappe Saute:**
1-24 Repeat 3 more times
23. **Glissade:**
&5-8 Repeat all to other side
&1-8 Repeat all
25. **Jumps with Turn:**

Guidelines for Grade Three

If music for a Set exercise is not found on the music file for the grade the exercise may be accompanied by free music or music from any of the CDTA Ballet music files.

Grade Three Enrichment

For this level, the exercises are to be accompanied by free music or music from any of the CDTA Ballet music files available for purchase at www.cdtanational.ca.

2. **Preparation for Pirouette:**
To be seen on both sides

Improvisation

Remove: "Examiner's choice of music" at beginning (already stated in next sentence).

Glossary

polka

A traditional dance step executed with a hop, step, close, step, in a 2/4 time signature.
May be done forward, sideways or turning.

(&1 &2), Balletic Polka (a1 & 2)

Sr Syllabus Revisions 2022

General Corrections throughout:

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Correction of footer- Canadian Dance Teacher' Association 2009 (Reprinted with minor revisions 2020 and 2022)

PREFACE

The Senior Syllabus follows the Junior Syllabus and is to be used by teachers and students for examination purposes, as a tool in the ongoing training of classical ballet.

The development of the Senior National Syllabus (Student Ballet Examinations) of the Canadian Dance Teacher's Association has been a collaboration of representatives from the former CDTA provincial branches. Among the representatives have been Barbara Dearborn (Chair), LorieGay Drewitz-Galloway, Rhonda Gillrie, Ann Romeril, Aida Hughesman, Julie Dionne, and Gaëtane Hughes.

The representatives reviewed major methods of study and created a syllabus that may be used by professional teachers from a wide range of backgrounds. To this end, the terminology is eclectic and does not strictly adhere to any single method. We also realize that, at this level, it may not be possible for a set exercise to incorporate or reflect all methodologies. For this reason, teachers may change or substitute any exercise as long as the examination reflects the level intended.

It is highly recommended that students studying the Senior Syllabus take at least two ballet technique classes a week in order to develop the strength and skill required to execute the work both safely and to the standard expected.

The two Enrichments found in the Senior Syllabus are designed to give the student a deeper understanding of the roots from which classical ballet has developed. The Grade Four Enrichment features folk steps and style that influenced court dance and eventually classical ballet. Indeed many ballet classics contain character or national dances, like the Spanish Dance in Swan Lake or the Mazurka in Coppélia. The Grade Five Enrichment includes a short essay and list of 16 th century court dance steps that present further historical insight, and also the Prelude variation, a study of Romantic Ballet style. Students and teachers are encouraged to explore and participate in these Enrichments as a vital element of the syllabus, and may take them without first completing an examination in the previous grade. However the work is expected to reflect the technical level of the corresponding grade.

This is meant as an examination syllabus, and not a course of study. It is the teacher's responsibility to ensure that the work is developed in a manner appropriate to each student's ability and situation.

Any syllabus is only a tool in the hands of a teacher. We hope this ballet syllabus will aid in the passing down of an art form that can give joy, beauty, discipline and expression to those who pursue it, either as a professional career or for personal enrichment.

ACKNOWLEDGEMENTS

We sincerely acknowledge the CDTA National Board, our previous CDTA provincial branches, the CDTA Ballet Syllabus Committee members, and CDTA teachers, both past and present, across this country, for the creation of this syllabus.

We would also like to thank Rhonda Ryman, Professor Emerita, University of Waterloo, for her assistance in editing the Syllabus. It was her task to preserve the regional differences of CDTA teachers who follow various Methods and also to present different options for the naming and performance of "Ballet French" vocabulary. To help members navigate across Methods, Professor Ryman has prepared two resources that cross reference terminology from the Cecchetti, Royal Academy of Dance (RAD), and Russian schools. The Illustrated Glossary provides figures that present basic positions or a series of key positions that comprise movements. The Animated Glossary illustrates these movements in the DanceForms computer animation program. The Illustrated and Animated Glossary are available for purchase at www.cdtanational.ca

(The General Guidelines below were copied from the individual grade files and added to the complete syllabus)

GENERAL GUIDELINES - ALL LEVELS

THEORY – In all Grades, theory is to be shown with appropriate style, preparations and finishes. The theory will be asked by the Examiner as they conduct the exam in the Senior Grades. The theory should be studied on Right and Left feet. Students will be asked definitions of French terminology throughout exam as well.

INTROS – The introductions are teacher's arrangement and must fit with the set music. Students must understand the correct starting positions for each exercise.

ENCHAINEMENTS – At all levels, these are to be performed with appropriate style, music and staging, teacher's choice, unless specified in syllabus. Some staging can be altered to fit studio size and students ability to travel. Combinations may be done with candidates all together, but Examiner may ask to see candidates together in pairs or individually. It is the teacher's responsibility at the time of the examination to provide the examiner with a printed copy of any enchaînement designated as "Teacher's Arrangement" where applicable.

MUSIC – Music is set for the CDTA Ballet and must be used in all examinations. Tempo can be adjusted to fit the method being used. For teachers' arrangement of enrichment dances, suitable music must be used and kept within the time frame. Set Music is available for purchase at www.cdtanational.ca.

DVD/VIDEO FILES – A corresponding DVD for the Senior Ballet Syllabus grades is available for purchase. The suggested tempos used on the DVD are used as a guideline, but may be adapted slightly as required by your method. Video files for each grade will be available for purchase in the future on the National CDTA website: www.cdtanational.ca

Grade Four

Minimum Age: 12 years

Examination Length: 60-70 minutes

Number of Students in Examination: Up to 3 candidates

Set CDTA music to accompany exercises is available for purchase at www.cdtanational.ca

Guidelines for Grade Four

Although the teacher is encouraged to use set music for all exercises, **they** may substitute suitable music. Time signature notes are guidelines only. Tempo should benefit the exercise and be adjusted appropriately **as needed**. In this grade, the teacher may use other than set exercises, remaining consistent with the Method taught.

The teacher will prepare a sheet of terminology familiar to **their** students, to be used by the examiner throughout the examination.

Grade Four Enrichment

Acknowledgement: Elena Labartkava

Examination Length: 45-55 minutes

Number of Students in Examination: Up to 3 candidates

Guidelines for Grade Four Enrichment

Tempo of music may be adjusted **as necessary**.

Costume - **Hard shoes and character skirt, or jazz shoes and cummerbund.**

Grade Five

Minimum Age: 13 years

Examination Length: 75-85 minutes

Number of Students in Examination: Up to 2 candidates

Set CDTA music to accompany exercises is available for purchase at www.cdtanational.ca

Guidelines for Grade Five

Although the teacher is encouraged to use set music for all exercises, **they** may substitute suitable music. Time signature notes are guidelines only. Tempo should benefit the exercise and be adjusted appropriately **as needed**. In this grade, the teacher may use other than set exercises, remaining consistent with the Method taught.

The teacher will prepare a sheet of terminology familiar to **their** students, to be used by the examiner throughout the examination.

The Grade 5 syllabus is subdivided as follows:

Grade 5: Level A (**pointe section shown on pointe**)
 Level B (pointe section shown on demi-pointe)

Grade 5 Enrichment: Level A (**pointe section shown on pointe**)
 Level B (pointe section shown on demi-pointe)

Note 1. A student who completes the Grade 5: Level B examination may proceed to Intermediate Grade: Level B. If **they** wish to take the Intermediate Grade: Level A examination, **they** must first complete the Grade 5: Level A examination.

Sr Syllabus Revisions 2022

General Corrections throughout:

Correction of footer- Canadian Dance Teacher' Association 2004 (Reprinted with minor revisions 2020 and July 2022)

Preface

This CDTA Ballet Syllabus has been created with the style and technique required for the traditional male and female ballet dancer.

In recognition of gender diversity, we aim to provide options for dancers of all genders to train and prepare for examinations in the CDTA syllabus in ways that are respectful and affirming.

In this syllabus, exercises previously identified as "Pointe/Girl's" or "Boy's/Male" exercises, are titled as Format A and Format B (or Option A and Option B). Dancers may choose which work they will train and present in the examination, depending on what best aligns with their lived gender identity. Teachers may adapt the syllabus work for a dancer as necessary so that every candidate has the opportunity to present this grade work comfortably and confidently to the best of their ability.

Guidelines

DVD/VIDEO FILES – Corresponding DVD for the Senior Ballet Syllabus grades is available for purchase. The suggested tempos are used as a guideline, but may be adapted slightly as required by your method. The DVD is available only to supplement these word notes. Whenever there is a discrepancy between the DVD and the written syllabus, the written syllabus is considered more reliable. Video files for each grade will be available for purchase in the future on the CDTA National website: www.cdtanational.ca

Grade Four

9. Music 4/4 **Grand Battement:** Side to barre, 5th R foot devant, arm 2nd.

Taken at 90 degrees in 2 movements.

1-24 4 grands battements in each position (devant, 2nd, derrière)

1-4 2 grands battements to 2nd finishing foot devant at end

&5-8 Demi-plié, relevé, demi-détourné, demi-plié, stretch

1-32 Repeat all to other side

24. Turns: Choice of (A) or (B) for examination.

A) Music 2/4 **Petits Pas de Basque en Tournant en Dedans:** 5th R foot devant, en croisé.

B) Music 2/4 **Preparation for Tour en l'Air:** 5th R foot devant, en face, arms en bas.

Grade Four Enrichment

***STUDENTS ARE TO PRESENT A CHOICE OF
FORMAT 1 OR FORMAT 2 IN EXAMINATION***

FORMAT 1

Or

FORMAT 2

(Previously Titled Boys' Work)

Perform all exercises in Format 1 with the following changes as noted below:

3. Music 4/4 Plié: Facing barre, feet parallel 1st position.

9. Music 4/4 Plié: Facing front, feet parallel 1st position.

Same as #3 above, but both hands in fists on hips.

11. Music 2/4 Sautés:

12. Music 2/4 Character Polka Step:

16. Music 4/4 Pripadaniey:

17. Music 4/4 Verevodka:

Grade Four Enrichment Dance

Format 1 Character Dance

or

Format 2 Character Dance

(Previously Titled Boys' Character Dance)

Révérence:

Grade Five

13. Music 2/4 Moderato **Battement Tendu:**

&6 R foot battement dégagé (glissé/jeté) to 2nd closing 5th derrière en croisé in demi-plié

7-8 Restretch legs, prepare R arm en avant, L arm to 2nd

15. Music 2/4 Habanera **Adage:**

1-6 Demi-grand rond de jambe en dehors (en l'air 45 degrees) to 2nd

CHOICE OF OPTION 1 OR OPTION 2 TO BE SHOWN IN EXAMINATION

OPTION 1 - POINTE WORK:

OPTION 2 - ADDITIONAL TURNS AND ALLEGRO

(Previously Titled "Centre Exercises: Boys Only")

Guidelines for Grade Five

In the Grade 5 Syllabus, students will present Option 1 (Pointe Work) or Option 2 (Additional Turns and Allegro)

Where candidates showing Option 1 and Option 2 are entered in the examination together, Option 2 candidates will dance while Option 1 candidates are changing into their pointe shoes. If Option 1 candidates are showing pointe work on Demi pointe, they will keep their feet warmed up while waiting.

Grade Five Enrichment

CHOICE OF DANCE OPTION 1 OR OPTION 2 TO BE SHOWN IN EXAMINATION FOLLOWED BY A RÉVÉRENCE - TEACHER'S ARRANGEMENT

DANCE OPTION 1: PRELUDE

or

DANCE OPTION 2:

(Previously Titled "BOYS' WORK")

List of New Terms

écarté

Glossary

écarté (French: separated or thrown apart) Showing a diagonal line with the arms. It is one of the 8 directions of the body. In écarté, a dancer is facing their entire body to one of the two front corners of their dance square.

grand rond de jambe en l'air (French: large circle of leg in the air) En dehors: from an extension devant en l'air, the leg is carried through 2nd to arabesque. En dedans: from arabesque, the leg is carried through 2nd to devant en l'air.

Major Syllabus Revisions 2022

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PREFACE

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The development of the Major National Syllabus (Student Ballet Examinations) of the Canadian Dance Teacher's Association has been a collaboration of representatives from the former CDTA provincial branches. Among the representatives have been Barbara Dearborn (Chair), Lorie-Gay Drewitz-Gallaway, Rhonda Gillrie, Ann Romeril, Aida Hughesman, Julie Dionne, and Gaëtane Hughes.

The representatives reviewed major methods of study and created a syllabus that may be used by professional teachers from a wide range of backgrounds. To this end, the terminology is eclectic and does not strictly adhere to any single method. We also realize that, at this level, it may not be possible for a set exercise to incorporate or reflect all methodologies. For this reason, teachers may change or substitute any exercise as long as the examination reflects the level intended.

For centre work en diagonale and en manège, the line of dance may be adjusted to accommodate the studio dimensions.

It is highly recommended that students studying the Major Syllabus take at least three ballet technique classes a week in order to develop the strength and skill required to execute the work both safely and to the standard expected.

For Intermediate and Advanced Enrichment examinations, female students will wear a solid-colour bodysuit with a same colour lightweight (short chiffon or georgette) skirt. For the Advanced Award, female students will wear a solid-colour bodysuit, classical practice tutu, and pointe shoes throughout the examination.

Whereas each Enrichment follows a corresponding Grade in the Junior and Senior Syllabus, Enrichments precede Grades in the Major Syllabus. Enrichment and Grade examinations may be taken at the same time or in separate years, following the order presented below.

*The Major Enrichments (optional) and Grades are done in the following order:

1. Intermediate Enrichment (Dance: Waltz)
2. Intermediate Grade: Level A or B
3. Advanced Enrichment (Dance: Ragtime)
4. Advanced Grade: Level A or B
5. Advanced Award (Dance: Spanish)

The Major Syllabus is subdivided as follows:

Intermediate Enrichment and Grade:	Level A (pointe section shown on pointe)
	Level B (pointe section shown on demi-pointe)
Advanced Enrichment and Grade:	Level A (pointe section shown on pointe)
	Level B (pointe section to be shown demi-pointe)
Advanced Award	

These criteria must be met for Level B pointe work shown on demi-pointe:

Expectation 1: In the demi-pointe position, the ankle must be fully extended and the heel well lifted.

Expectation 2: The pelvis must be lifted and secured by the lower abdominal muscles, pelvic floor muscles, and deep rotators, so that the tailbone is centered over the demi-pointe of the supporting foot or feet.

Expectation 3: The calf muscle must be engaged.

Expectation 4: Turnout must be maintained.

Expectation 5: Advanced level technique must be maintained.

Expectation 6: The quality of the pointe exercise (lightness, musicality and style) must be maintained.

Where female and male students are entered in examination together, the males will do the MEN'S WORK exercises while the females change into their pointe shoes. If there are female students entered for Level B, they will keep their feet warmed up while waiting.

Note 1. The Intermediate and Advanced Enrichment examinations are optional preparation for the corresponding Intermediate and Advanced Grade examinations. Each Enrichment Dance is performed en pointe in Level A and en demi-pointe in Level B. If undertaken, the Enrichment examinations must be completed in order.*

Note 2. The Intermediate or Advanced Grade examinations must be taken in order,* unless special conditions apply. The Advanced Grade: Level A examination is a prerequisite for the Advanced Award examination. The entire Advanced Award performance is done en pointe.

Note 3. A student who completes the Intermediate Grade: Level B examination may proceed to Advanced Grade: Level B. If **they** wish to take the Advanced Grade: Level A examination, **they** must first complete the Intermediate Grade: Level A examination.

ACKNOWLEDGEMENTS

We sincerely acknowledge the CDTA National Board, our previous CDTA provincial branches, the CDTA Ballet Syllabus Committee members, and CDTA teachers, both past and present, across this country, for the creation of this syllabus.

We would also like to thank Rhonda Ryman, Professor Emerita, University of Waterloo, for her assistance in editing the Syllabus. It was her task to preserve the regional differences of CDTA teachers who follow various Methods and also to present different options for the naming and performance of "Ballet French" vocabulary. To help members navigate across Methods, Professor Ryman has prepared two resources that cross reference terminology from the Cecchetti, Royal Academy of Dance (RAD), and Russian schools. The Illustrated Glossary provides figures that present basic positions or a series of key positions that comprise movements. The Animated Glossary illustrates these movements in the DanceForms computer animation program. The Illustrated and Animated Glossary are available for purchase at www.cdtanational.ca

(The General Guidelines below were copied from the individual grade files and added to the complete syllabus)

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INTROS – The introductions are teacher's arrangement and must fit with the set music. Students must understand the correct starting positions for each exercise.

ENCHAINEMENTS – At all levels, these are to be performed with appropriate style, music and staging, teacher's choice, unless specified in syllabus. Some staging can be altered to fit studio size and students ability to travel. Combinations may be done with candidates all together, but Examiner may ask to see candidates together in pairs or individually. It is the teacher's responsibility at the time of the examination to provide the examiner with a printed copy of any enchaînement designated as "Teacher's Arrangement" where applicable.

MUSIC – Music is set for the CDTA Ballet and must be used in all examinations. Any music from the CDTA library may be substituted to enhance the teacher's methodology. Tempo can be adjusted to fit the method being used. For teachers' arrangement of enrichment dances, suitable music must be used and kept within the time frame. Set Music is available for purchase at www.cdtanational.ca.

DVD/VIDEO FILES – A corresponding DVD for the Major Ballet Syllabus grades is available for purchase. The suggested tempos used on the DVD are used as a guideline, but may be adapted slightly as required by your method. Video files for each grade will be available for purchase in the future on the National CDTA website: www.cdtanational.ca

INTERMEDIATE ENRICHMENT

Minimum Age: 13 years

Examination Length: 45-50 minutes

Number of Students in Examination: Up to 2 candidates

Set CDTA music to accompany exercises is available for purchase at www.cdtanational.ca.

INTERMEDIATE GRADE

Minimum Age: 14 years

Examination Length: 90-100 minutes

Number of Students in Examination: Up to 2 candidates

Set CDTA music to accompany exercises is available for purchase at www.cdtanational.ca.

ADVANCED ENRICHMENT

Minimum Age: 15 years

Examination Length: 45-50 minutes

Number of Students in Examination: Up to 2 candidates

Set CDTA music to accompany exercises is available for purchase at www.cdtanational.ca.

ADVANCED GRADE

Minimum Age: 15 years

Examination Length: 105-110 minutes

Number of Students in Examination: Up to 2 candidates

Set CDTA music to accompany exercises is available for purchase at www.cdtanational.ca.

ADVANCED AWARD

Minimum Age: 16 years

Examination Length: 30 minutes

Number of Students in Examination: 1 candidate, solo presentation

Set CDTA music to accompany exercises is available for purchase at www.cdtanational.ca.

Major Syllabus Revisions 2022

General Corrections throughout:

Correction of footer- Canadian Dance Teacher' Association 2009 (Reprinted with minor revisions 2020 and July 2022)

The Advanced Award is now be titled "Advanced **Solo** Award" throughout.

Preface:

This CDTA Ballet Syllabus has been created with the style and technique required for the traditional male and female ballet dancer.

In recognition of gender diversity, we aim to provide options for dancers of all genders to train and prepare for examinations in the CDTA syllabus in ways that are respectful and affirming.

In the Major Ballet Syllabus, where traditional "Pointe/Girl's" or "Male" exercises are indicated, dancers may choose which work they will train and present in the examination, depending on what best aligns with their lived gender identity. Teachers may adapt the syllabus work for a dancer as necessary so that every candidate has the opportunity to present this grade work comfortably and confidently to the best of their ability.

Where there are students entered in examination together, students will show the MEN'S WORK exercises while the other students change into pointe shoes. If there are students entered for Level B, they will keep their feet warmed up while waiting.

Guidelines

DVD/VIDEO FILES – Corresponding DVD for the Major Ballet Syllabus grades is available for purchase. The suggested tempos are used as a guideline, but may be adapted slightly as required by your method. The DVD is available only to supplement these word notes. Whenever there is a discrepancy between the DVD and the written syllabus, the written syllabus is considered more reliable. Video files for each grade will be available for purchase in the future on the CDTA National website: www.cdtanational.ca

Advanced Solo Award

WOMEN'S ADVANCED SOLO AWARD

The candidate is required to wear a performance tutu and pointe shoes through the presentation.

MEN'S ADVANCED SOLO AWARD

The candidate is required to wear attire reflecting the variation chosen.

Glossary

écarté (French: separated or thrown apart) Showing a diagonal line with the arms. It is one of the 8 directions of the body. In écarté, a dancer is facing their entire body to one of the two front corners of their dance square.