

Revision Summary Grade 4 and 5 - September, 2023

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.

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.

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, 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. **Teachers may modify any set exercise to meet their Method requirements as long as the modification still reflects the grade level intended. A written copy of any modified exercise must be submitted to the Examiner prior to the exam.**

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 16th-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.

ADD TO GENERAL GUIDELINES

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

VIDEO FILES – Corresponding video files for the Senior 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.

Grade 4

5. Music 2/4, 3/4 or 4/4 **Battement Fondu Doublé**: Preparation according to Method taught, taken to 45 degrees.
- 1 Bring working foot sur le cou-de-pied devant en fondu (supporting leg demi-plié)
 - 2 Rise, retaining cou-de-pied devant
 - 3 Lower en fondu, retaining cou-de-pied devant
 - 4 Extend devant 45 degrees restretching supporting leg (no rise)
 - 5-8 Repeat battement fondu devant
 - 1-24 Taken en croix (2 battement fondu sequences in each direction en croix)
10. Music 2/4 slow **Batterie**: Facing barre, 5th R foot devant.
- Intro last 2 counts: Demi-plié
- 1 Échappé sauté to 2nd position
 - &2 Beat R foot devant and land in 2nd position
 - &3 Beat R foot devant and land in 2nd position
 - &4 Beat R foot devant and land in 2nd position
 - &5 Beat R foot devant and land in 5th position R foot derrière
 - 6 Restretch legs
 - 7 Hold
 - 8 Demi-plié
 - 1-8 Repeat all, starting L foot devant
 - 1-16 Repeat all
12. Music 3/4 **Port de Bras**(remove word: **Adage**): L foot attitude à terre derrière, en croisé, arms en bas.
13. Music 4/4 **Battement Tendu and Battement Dégagé (Glissé/Jeté)**: 5th R foot devant, en face
- 1-8 Battements tendus en croix (1 in each direction, 2 counts each)
 - &1-&6 6 battements dégagés to 2nd closing 1st position
 - &7 Battement dégagé to 2nd closing 5th derrière en demi-plié
 - 8 Restretch
 - 1-16 Repeat all other side
 - 1-32 Repeat all

15. Music **Adage:** 1st position, en face, arms en bas.

3/4 (1 count per bar) or 4/4 (2 counts per bar)

- 1-4 Grand plié
- 5-8 Extend R foot tendu to 2nd, closing 5th devant en croisé
- 1-8 R leg développé croisé devant, closing 5th devant en face
- 1-8 R leg développé to 2nd en face, closing 5th derrière en croisé
- 1-8 R leg développé croisé derrière, closing 1st position en face
- 1-32 Repeat all other side

16. Music 4/4 **Pirouette en Dehors:** 5th R foot devant, en face, arms en bas.

Preparation: Demi-plié

- 1 Relevé, arms en avant
- 2-3 Hold
- 4 Demi-plié 5th, pirouette arms (arms 3rd “preparation” to count 8)
- 5 Relevé devant
- 6-7 Hold
- 8 Close 5th devant en demi-plié
- 1-2 Pirouette en dehors
- 3 Hold
- 4 Close 5th derrière en demi-plié
- 5-7 Restretch legs with presentation of arms (offering/demi-bras)
- 8 Preparation demi-plié
- 1-16 Repeat all other side
- 1-32 Repeat all

17. Music 2/4 slow **Échappé Sauté:** 5th R foot devant, en face, arms en bas.

Preparation Demi-plié

- 1-2 Échappé sauté changé to 2nd (close 5th position R foot derrière)
- 3-4 Échappé sauté to 4th
- 5&6 3 petits changements de pied
- 7&8 3 petits changements de pied
- 1-8 Repeat all other side
- 1-16 Repeat all

18. Music 2/4 or 4/4 **Sissonne Simple:** 5th R foot devant, en face, arms en bas.

- 1 Sissonne ordinaire devant (sissonne simple finishing R foot sur le cou-de-pied devant)
- 2 Petit assemblé devant (assemblé fermé devant)
- 3 Sissonne ordinaire derrière (sissonne simple finishing L foot sur le cou-de-pied derrière)
- 4 Petit assemblé derrière (assemblé fermé derrière)
- 5-7 3 soubresauts sur place
- 8 Changement de pied
- 1-8 Repeat all other side
- 1-16 Repeat all traveling croisé on 3 soubresauts

19. Music 4/4 **Pas de Bourrée:** 5th R foot derrière, en face, arms en bas.
According to Method taught.
- 1-4 R foot pas de bourrée devant
(pas de bourrée de côté sans changer: closing front & front)
 - 5-8 L foot pas de bourrée derrière
(pas de bourrée de côté sans changer: closing back & back)
 - 1-4 R foot pas de bourrée dessous
(pas de bourrée de côté changé: closing back & front)
 - 5-8 L foot pas de bourrée dessus
(pas de bourrée de côté changé: closing front & back)
 - 1-8, 1-8 Repeat all other side
 - 1-32 Repeat all**
22. Music 3/4 or 4/4 **Sissonne Fermée:** 5th R foot devant, en effacé, arms according to Method taught.
- 1-4 2 sissonnes fermées en avant with soutenu (restretching between jumps)
 - 5-7 3 sissonnes fermées en avant de suite (continuously)
 - 8 Changement de pied, landing en effacé
 - 1-8 Repeat all other side**
23. Music 3/4 **Enchaînement:** 5th R foot devant, en effacé, arms en bas.
Traveling en diagonale. Teacher's choice of arabesque.
- 1 Chassé temps levé en arabesque (sissonne arabesque) en effacé
 - 2 Balancé en tournant
 - 3-4 Repeat 1-2
 - 5-6 Repeat 1-2
 - 7-8 Chassé to 2nd en face, pas de bourrée dessous finishing 5th en effacé
 - 1-8 Repeat all other side**

GUIDELINES FOR GRADE FOUR

Since the Senior Syllabus builds from the Junior Syllabus, students should have knowledge of that syllabus before attempting Grade Four. It is recommended that students take a minimum of two classes a week in order to accomplish the technical level required for Senior Grades.

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 the Senior Grades, the examiner rather than the teacher conducts the examination. Students are expected to know and display appropriate deportment and style throughout. All exercises must be prepared for both sides. However, unless the exercise automatically repeats on the other side, the examiner may choose to see only one side.

Barre exercises may be performed in the sequence specified by the Method taught.

Battement fondu is to be performed with the leg extending to 45 degrees.

Épaulement and alignment may be used in Allegro exercises and enchaînements where appropriate. When students dance together (Group 1 or 2), all must show the same directions/alignments; however, Groups 1 may differ from Group 2.

GRADE FIVE

The teacher will organize the student's entrance and *révérence*.

Students should have full knowledge of the theory and the content of all previous grades.

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

1. Music 3/4 or 4/4 **Pliés**: Side to barre, feet 1st position. Arms according to Method taught.

- 1-2 Demi-plié
- 3-4 Rise and lower
- 5-8 Grand plié
- 1-6 Forward port de bras and recover
- 7-8 R foot extends to pointe tendu to 2nd and lower
- 1-16, 1-16 Repeat all in 2nd position (with a side stretch) then 5th position (with a back arch with the arm in arabesque), making appropriate transitions
- 1-4 Demi-plié in 4th position
- 5-8 R foot extends to pointe tendu devant and close in 5th position
- 9-12 Rise in 5th position
- 13-16 Balance
- 17-20 Lower heels and finish

4. Music 2/4, 4/4 or 6/8 **Battement Dégagé (Glissé/Jeté)**: Side to barre, feet 5th position, R foot devant. Arm 2nd.

- 1-2 Battement dégagé devant en fondu and close 5th restretching leg
- &3&4 2 battements dégagés devant
- &5, 6 Battement piqué devant with 2 rebound actions (option: &a5 hold 6)
- 7 Battement *en cloche* (battement balancé/jeté passé/balançoire)
- 8 Close 5th derrière
- 1-8 Repeat derrière, finishing devant
- 1-6 Repeat counts 1-6 to 2nd, closing 5th devant, derrière, etc. *alternating*
- 7 Close derrière
- 8 Hold
- 1-6 3 petits retirés passés finishing the last one en demi-plié
- & Relevé in 5th position
- 7 Demi-détourné
- 8 Lower heels
- 1-32 Repeat all other side

7. Music 2 /4 or 4/4 or Tango **Battement Fondu**: Side to barre, feet 5th position.

Preparation According to Method taught

- 1-2 Battement fondu devant
- 3-4 Battement fondu to 2nd
- 5-6 Battement fondu devant
- 7-8 Demi-rond de jambe en l'air en dehors to 2nd
- 1-2 Battement fondu derrière
- 3-4 Battement fondu to 2nd
- 5-6 Battement fondu derrière

.....continued

- 7-8 Demi-rond de jambe en l'air en dedans to 2nd
- 1-4 2 battement fondus to 2nd, rising to demi-pointe with each opening ..continued
- 5-8 Place working foot under the knee (pirouette position)
- 1-5 Close 5th devant en demi-pointes and balance
- 6-8 Lower heels **and finish**

11. Music 4/4 or 3/4 (**remove: Mazurka**) **Grand Battement:** Side to barre, feet 5th position. Arms according to Method taught.

- 1-2 Grand battement devant
- 3-4 Grand battement to 2nd
- 5 Grand battement derrière in preparation for battement en cloche (**battement balancé/jeté passé/balançoire**)
- 6 Grand battement en cloche devant (**battement balancé/jeté passé/balançoire**)
- 7 Grand battement en cloche derrière (**battement balancé/jeté passé/balançoire**)
- 8 Close 5th derrière
- 1-8 Repeat in reverse
- 1-8 Grand battement en croix (devant, to 2nd, derrière, to 2nd)
- 1-4 2 relevés passés (derrière, devant)
- 5-6 Pirouette en dehors, making a full turn
- 7-8 Hold in pirouette position en demi-pointe
- Close after music

CENTRE EXERCISES AU MILIEU:

15. Music 3/4 or 6/8 (**remove 2/4 Habanera**) **Adage:** Feet 5th R devant en croisé, facing downstage L (corner 2).

Preparation According to Method taught

- 1-4 Battement fondu devant 45 degrees
- 5-8 Battement fondu to 2nd 45 degrees
- 1-2 Draw up to 5th devant en demi-pointes, arms en avant to en haut
- 3-4 Fondu releasing the back foot to cou-de-pied derrière
- 5&6 Pas de bourrée turning en dehors to finish L foot 5th devant to Corner 1
- 7 Restretch legs
- &8 Rise and lower to face enface
- 1-6 Demi-grand rond de jambe en dehors (en l'air 45 degrees) to 2nd
- 7-8 Close 5th derrière en croisé to face downstage L (corner 2)
- 1-4 Back leg battement lent to attitude derrière
- 5-6 Lower to pointe tendu, arms 2nd arabesque
- 7 Rotation to face downstage right (corner 1)
- 8 Close 5th devant

Also to be shown other side

16. Music 6/8 or 3/4 **Pirouette en dehors:** Feet 5th R devant en face. Arms en bas.

(3/4: 1 count per bar)

Preparation Arms open to demi-seconde and lower en bas

1-2 R foot extends to pointe tendu to 2nd (arms to 2nd), transfer weight into 2nd position en demi-plié (R arm en avant, L arm 2nd)

3-4 Relevé to pirouette position (arms en avant), NO TURN, and close 5th derrière

5-6 R foot extends to pointe tendu to 4th derrière (arms to 2nd), transfer weight into 4th position en demi-plié (R arm en avant, L arm 2nd)

7-8 Pirouette en dehors (arms en avant), close 5th derrière

1-8 Repeat other side

1-16 Repeat all

17. Music 3/4 **Pirouette en dedans:** Feet 5th R devant en effacé, in upstage L (corner 3). Arms en bas. Traveling diagonally to downstage R (corner 1).

1-2 R foot extends to pointe tendu devant, transfer weight to 4th position lunge (back leg straight) (R arm en avant, L arm 2nd)

3-4 Relevé to pirouette position (arms en avant), NO TURNS, and close 5th devant

5-8 Repeat with L foot, still facing downstage R (corner 1)

1-8 Repeat WITH TURNS en dedans

1-2 R foot chassé en avant to 4th position lunge (transfer weight - back leg straight) (R arm en avant, L arm 2nd)

3-4 Relevé to pirouette position (arms en avant), NO TURNS, and close 5th devant

5-8 Repeat with L foot, still facing downstage R (corner 1)

1-8 Repeat WITH TURNS en dedans

19. Music 3/4 **Waltz Enchaînement:** R foot attitude à terre (B+), en croisé, in upstage L (corner 3) Arms demi-seconde. Traveling diagonally to downstage R (corner 1)

(1 count “1, 2, 3” per bar)

1, 2, 3 Posé temps levé in arabesque

2, 2, 3 Balancé en arrière

3, 2, 3 Ballonné composé en avant

4, 2, 3 R foot initiates jeté derrière de côté toward corner 1 (land facing corner 2), step L en arrière and pointe tendu devant to corner 2

5, 2, 3 Balancé en avant toward corner 1

6, 2, 3 Balancé en arrière

7, 2, 3, 8, 2, 3 2 Balancé en tournant toward corner 1

1, 2, 3 R foot posé passé en avant toward corner 1 (R foot step forward en demi-pointe, then L foot petit développé devant en fondu)

2, 2, 3 L foot posé passé en avant

3, 2, 3 R foot posé temps levé in retiré derrière

4, 2, 3 L foot posé temps levé in retiré derrière

5, 2, 3 R foot posé temps levé in arabesque traveling

6, 2, 3 Land on R foot en effacé, L foot step across

7, 2, 3, 8, 2, 3 Run to the opposite corner (upstage R/corner 4), place L foot attitude à terre (B+)

1-16 Repeat all other side

20. **Allegro Enchainement:**

23. Music 2/4 Ragtime **Relevé:** Facing barre, feet 5th position, R foot devant.

- 1-6 Échappé relevé changé 3 times
- 7-8 Relevé in 5th
- 1-8 Repeat starting with L foot devant
- 1-16 Repeat all

24. Music 2/4 or 4/4 **Bourrées (Coursus):** Facing barre, feet 5th position, R foot devant.

- Preparation Demi-plié and relevé
- 1-8 Bourrées sur place
- 1 Lower to 5th position en demi-plié
- 2 Échappé relevé, opening to 2nd position en pointes
- 3 Hold
- 4 Close 5th position, changé (R foot derrière)
- 5 Relevé in 5th position
- 6-8 Hold
- 1-8, 1-8 Repeat starting with L foot devant,
- 1-32 Repeat all, lowering in 5th at end

29. Music 3/4 **Grand Allegro:** Feet 5th position en ouvert, upstage R (corner 4) facing downstage L (corner 2).

- Preparation L foot pointe tendu devant
- &a1 3 runs (L, R, L)
- &2 Temps levé L with a grand battement R devant (arms en haut)
- &a3-6 Repeat 2 more times, alternating legs (3 times in all)
- &7 Step forward R, grand jeté L en avant (arms offering)
- &8 Sustain en arabesque
- Free finish after music
- Also to be shown on other side

Grade 5 Enrichment - re-organized pages - Title page with requirements (as listed below), followed by the list of steps, the short history of ballet, biography of Beverly Miller, and the dance.

GRADE FIVE ENRICHMENT

Examination Length: 45-50 minutes

Number of Students in Examination: Up to 2 candidates

Ballet has its roots in European folk dance and court dance. We explored a sample of Russian folk dance in the Grade Four Enrichment and we continue to explore this history in Grade Five through the introduction of Italian court dance steps and the “Prelude” from *Les Sylphides*.

“Prelude”, although choreographed by Michel Fokine in the Diaghilev years, is in the style of the Romantic Era, which heralded the birth of ballet.

For this Enrichment the student enters the room wearing: For Option 1 - a Romantic-length skirt and ballet slippers. For Option 2 - a black bodysuit, tights (optional socks), and ballet slippers.

The examiner will request the candidate to demonstrate selected steps from 16th-century court dance, as named on the following page.

The examiner will ask approximately five questions based on the essay, “A Short History of Ballet”, in order to demonstrate an understanding of the development of ballet.

The candidate will then leave the room and return when summoned to perform one of the following:

1. Option 1 “Prelude”, either in pointe shoes (Level. A) or in soft slipper (Level B)
2. Option 2 “Variation” - choice of Variation of Jean de Brienne “Raymonda” (Act 3), OR, Male Variation, “Les Sulphides” (to be performed in soft slipper)

On completion of Option 1 - “Prelude” or Option 2 - “Variation”, the candidate will take a simple *révérence*, without music, and leave the room.

Add to the LIST OF NEW TERMS

ballonné composé

Add to the GLOSSARY: JUNIOR AND SENIOR GRADES

ballonné composé (RAD) (French: inflated, compound) “A light compound step.” A composite step in three parts: a ballonné, leading into a step, and finishing in 5th position. The dancer springs off and lands on the same leg, extending the working leg devant at the height of the jump and bringing the foot sur le cou-de-pied on the landing; then steps out in the direction the working leg extended; and completes the action by closing the freed foot into 5th position. May be performed with the working leg extending to 2nd or derrière. Also ballonné à trois temps (Cecchetti).