



cincinnati  
**BALLET**  
OTTO M. BUDIG ACADEMY

ACADEMY YEAR TRAINING CURRICULUM



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# PREPARATORY DIVISION 3 CURRICULUM

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*The training elements detailed below are what we expect students to accomplish and master appropriately in this level, with the understanding that each class of students will have a different dynamic. Therefore, a faster or slower pace is advised with the approval from the Academy Director.*

*Curriculum detailed below is **in addition** to what has been introduced in Preparatory Division 1 and 2. Please refer to the previous syllabi when needed. When **introducing new vocabulary and concepts, they are marked in BOLD.***

### CLASS ETIQUETTE & PREPARATION

- Preparation for class: hair up neatly, Academy uniform on, focused and ready
- How to enter and exit the studio properly
- How to ask a question in class properly
- What to do when and if they arrive late
- How to thank the teacher at the end of class and pianist when applicable
- Ask students to bring a notebook for vocabulary lessons
- Encourage knowledge of professional dancers, composers, classical ballets
- Understanding 8 points of the room, upstage and downstage
- Ballet Project – New!
- Bun 101 – New!

### WARM-UP & CONDITIONING FLOOR EXERCISES

- See Pre-Pointe Syllabus

### BARRE TECHNIQUE

*All exercises should be done with one hand on the barre. When introducing new steps, students may face the barre if needed. With one hand on the barre, the other arm should be placed with the hand on the shoulder to help build strength to hold the arm properly. Once students show they can hold their arm properly, they can progress to holding the arm in second position as well as using other arm positions with barre work. Épaulement can continue to be introduced at this level. Focus should be placed on proper turnout and positions of the feet and legs. Barre work can be executed in first, second, fourth and fifth positions.*

*Preparation of arms should be in 4 counts. Facing barre: allongé to demi second, back to en bas, carry arms to first with head tilted to right hand, and take barre with both hands directly in front of the students' shoulders. One hand: Begin with inside hand already placed on the barre, head out over shoulder. Allongé demi second, back to en bas, carry arm to 1<sup>st</sup> and then open to second (or place hand on top of the shoulder). Head should follow the arm.*

- Demi plié – in 1<sup>st</sup> and 2<sup>nd</sup>, 4<sup>th</sup> and 5<sup>th</sup>. **If and when ready, students can execute demi pliés in 2 counts**
- Grand plié – 1<sup>st</sup>, 2<sup>nd</sup>, 5<sup>th</sup>. **Introduce grand in 4<sup>th</sup>.** Execute in 4 counts.
- Cambré – cambré front, only allow students to bend at a 90 degree angle with flat back and arm in 1<sup>st</sup>. Cambré side towards barre – head must be over the shoulder looking toward the barre. Cambré derrière – head turned towards arm up in 5<sup>th</sup>.

- Battement tendu and battement dégagé – in 1<sup>st</sup> position and 5<sup>th</sup> position, en croix, accent out and **introduce accent in slowly**. Use of feet and demi-pointe, leading with heel. Add landing in plié, add beginning in plié. Focus on proper foot line and turnout. **May begin to alternate legs and use arms in larger positions (i.e. 5<sup>th</sup> en haut)**
- **Fouetté in tendu** – tendu devant fouetté to the barre and back to front , repeat derriere
- Soutenu from fifth to fifth - add relevé (sous sous), **add turn**
- Balancoire – execute at 45 degrees. **Add landing in plié.**
- Pas de cheval – from 5<sup>th</sup> with sur le cou de pied. **Add plié and pulling into sous sous**
- **Balance in cou de pied and retire**
- Passé relevé
- Pirouette – Continue working pirouette prep at the barre from 5<sup>th</sup> and 2<sup>nd</sup>. **Add pirouette prep from 4<sup>th</sup>, starting with ¼ turn exercise from PD2. Work on progressing to full turns from 5<sup>th</sup>, 2<sup>nd</sup>, 4<sup>th</sup>.**  
Example: Facing barre, tendu à la seconde with right leg, close fifth and push pirouette en dehors from 5<sup>th</sup> (or 2<sup>nd</sup> or 4<sup>th</sup>). Can also do with one hand on the barre. For 4<sup>th</sup>, you may begin facing the opposite way with right foot front, tendu side to the barre, take 4<sup>th</sup> and push to turn towards the barre.
- Piqué – **add plié on supporting leg**
- Rond de jambe par terre, en dehors and en dedans - should be able to **execute a full half circle in 2 counts**. No epaulement.
- **Rond de jambe en l'air** – 45 degrees, please teach rond de jambe en dehors and en dedans making the letter D and reversing the letter D en dedans.
- Fondu – from 5<sup>th</sup>, in 4 counts (2 down, 2 out), showing proper cou de pied at ankle bone, **add leg going to 45 degrees, add relevé**
- Frappé – all directions with flex foot and striking the floor, **introduce double frappé (slowly)**
- Petite Battement- with wrapped foot, gaining faster speed
- Pas de bourrée – through 5<sup>th</sup> sous sous, **add with cou de pied and passé**
- Relevé (with plié) and Élevé - in 1<sup>st</sup> and 2<sup>nd</sup>, **add cou de pied derrière, working on one leg**
- Développé – through cou de pied to passé. Leg should be at 75-90 degrees. En croix.
- **Piqué passé down the barre** – closing through 5<sup>th</sup> each time
- **Promenade at barre** – **on flat**, in retiré or cou de pied, emphasizing staying over toes and not in heel
- **Attitude positions** – devant and derriere
- Grand battement – En croix. **Begin to introduce brush directly out from 5<sup>th</sup>, tendu, close. Then progress to battement close directly to 5<sup>th</sup>.**

- Échappé – showing strong second and landing in 5<sup>th</sup>, **introduce battu, introduce échappé to 4<sup>th</sup>**
- **Royale- all jumps with battu can be introduced with fast crossing of legs facing barre on flat and then on releve imitating movement**
- **Entrechat quatre- all jumps with battu can be introduced with fast crossing of legs facing barre on flat and then on releve imitating movement**
- **Entrechat trois- all jumps with battu can be introduced with fast crossing of legs facing barre on flat and then on releve imitating movement**
- Sissonne ouvert and fermé – **introduce en avant (front) and en arrière (back)**
- **Tour jeté prep** – CPYB breakdown exercise

## CENTER TECHNIQUE

*Center work should be executed with simple port de bras. You may begin with hands on hips or arms in first and then progress arms to second. All new center work should begin enface and progress to croisé devant, croisé derrière, efface devant, and effacé derrière, écarté. Head should stay enface until students are ready to incorporate use of the head.*

- Demi plié – in 1<sup>st</sup> and 2<sup>nd</sup>, 4<sup>th</sup>, 5<sup>th</sup>, **incorporate port de bras.**
- Battement tendu – from 5<sup>th</sup>. Add plié. **Add different body alignment (i.e. croisé, effacé etc.), introduce different accents, changing legs, and larger arm movements**
- Dégagé – from 5<sup>th</sup>. Add plié. **Add different body alignment (i.e. croisé, effacé etc.), introduce different accents, changing legs, and larger arm movements**
- **Rond de jambe par terre** – en dehors and en dedans, enface
- Soutenu side from 5<sup>th</sup>. Add relevé (sous sous) – **add turn**
- Temps lié – **add en avant and en arrière in different positions (i.e. croisé, efface, écarté)**
- Fondu to tendu close 5<sup>th</sup> - **add fondu to 45 degrees**
- Adagio – Developpé, en face, front and side. **Add developpé derrière once students can hold 1<sup>st</sup> arabesque properly. When students are able, work on developpé in different positions (i.e. croisé, efface)**
- Arabesque positions (see attachment for proper terminology) - in tendu, 1<sup>st</sup> arabesque and 2<sup>nd</sup> arabesque, **add 3<sup>rd</sup> arabesque and 4<sup>th</sup> arabesque. Allow leg to lift once students are strong enough**
- **Attitude devant and derrière**
- Pas de bourrée – through 5<sup>th</sup> position, add port de bras when students have executed the steps, **add en tournant when students are able ( Sarah's Combo)**

- **Balancé** – from 5<sup>th</sup>, no bouncing, add port de bras when students have executed steps. **Add balance turn to 4 corners, introduce waltz turn if ready**
- **Tombé pas de bourrée**
- **Pirouettes** – **En face. Tendu à la seconde close 5<sup>th</sup> (or 2<sup>nd</sup> or 4<sup>th</sup>) and push to single pirouette en dehors.** Please have students take off from two bent knees with rounded arms. Arms allongé as the student takes deeper plié and arms make a V then an O in 1<sup>st</sup> to turn.
- **Grand Battement**

## JUMPS AND ACROSS THE FLOOR

*Begin to link steps together (i.e. glissade assemble, glissade jeté pas de bourrée). Pay very close attention to arm positions. If students cannot coordinate both, allow students to hold arms in 1<sup>st</sup> position until they can coordinate proper arm positions with the legs.*

- **Sautés** – in 1<sup>st</sup> and 2<sup>nd</sup>, 4<sup>th</sup>, and 5<sup>th</sup>
- **Échappé** – from 5<sup>th</sup> to 2<sup>nd</sup> position. Add 4<sup>th</sup> when ready. Add échappé landing in coupé
- **Changement** – fifth to fifth in the air
- **Soubresaut** – pulling legs very tight in the air
- **Emboîté** – landing in small attitude front en face.
- **Jeté** – landing in strong coupé derrière
- **Assemblé**
- **Glissade**
- **Pas de chat**
- **Sauté arabesque, sauté passé**
- **Royale, Entrechat Chat, Entrechat Trois**
- **Sissonne ouvert** – students should hold leg when they land, execute in all directions.
- **Sissonne fermé** – execute in all directions
- **Tour jeté** – start to introduce with sauté devant then chassé, repeat with left leg and continue to alternate legs across the floor.
- **Grand jeté and saut de chat** – understand the difference between them both. Arms should be in 5<sup>th</sup> en haut for introduction of step.
- **Piqué passé across floor – no turn** – emphasizing landing in 5<sup>th</sup> every time and coordination of arms
- **Soutenu turn** – across floor slowly, introduce 5<sup>th</sup> to 5<sup>th</sup>, stopping tightly in 5<sup>th</sup> sous sous en face

- **Chaînés** – 1<sup>st</sup> position feet (only introduce if spotting has been accomplished)

## ADDITIONAL AREAS OF FOCUS

- **Musicality**
  - Allow students to understand different types of time signature (i.e. waltz, tango, adagio)
  - Clapping to the beat
  - Understanding the 1
- **Flexibility**
  - Regularly stretch during all classes to work on overall flexibility. (i.e. frog stretch, splits in all directions, cobra)
- **Coordination**
  - Continue to incorporate arm movements with steps when ready
- **Artistry**
  - Continue to encourage students to understand the quality of movement as well as the lift and presence through the body.
- **Pre Pointe – see attachment**
- **Arm positions – see attachment**
- **Arabesque positions – see attachment**
- **Reverence** – very important!
  - Show students how to thank teacher for class. Please allow time for reverence at the end of each class.