

## THE FIRST LEVEL OF VAGANOVA BALLET SYLLABUS

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### ABSTRACT

*This resource provides a traditional introduction of the first year of Vaganova Ballet Syllabus for the dance teachers and pupils. With its highly specialised technique and long history, Vaganova Ballet system can seem inaccessible. This Vaganova Ballet Syllabus aims to demonstrate that the underlying principles of the first year in ballet education which are based on basic movement. This resource focuses on key movement principles of ballet, rather than specific steps and emphasis is on correct placement, alignment and épaulement, seeking always to allow these to arise through a developing sense of movement. In the first year, the basic skills are introduced. The forms of the steps and slow tempos an excellent way of developing the use of the body, legs and feet. Concentration of the first year exercises of Vaganova Ballet Syllabus is characterised by a particular musicality, precision of movement and clarity of line. Within the steps it's emphasized to find the efficiency and deep physical experience of which the body is capable, through this highly developed training system.*

**Key Words:** Ballet, Vaganova syllabus, ballet education.

## VAGANOVA BALE MÜFREDATININ İLK YILI

### ÖZET

*Bu kaynak dans öğretmenleri ve öğrencileri için Vaganova Bale müfredatının geleneksel ilk yıl geleneksel tanıtımını sağlar. Vaganova Bale sistemi, son derece özel tekniği ve uzun bir geçmişi ile erişilmez görünebilir. Bu Vaganova Bale Müfredatı, bale eğitiminde birinci yılın temel hareketlerinin ardındaki ilkeleri göstermeyi amaçlamaktadır. Bu kaynak, özel adımlar yerine, doğru yerleştirme, uyum ve épaulement'ni vurgulayarak, daima hareketleri geliştirme duygusu ile ilerleme arayışına izin vererek balenin anahtar hareket ilkelerine odaklanır. İlk yıl, temel beceriler tanıtılmaktadır. Adımlar ve yavaş tempo formları, vücut, bacaklar ve ayakların kullanımını geliştirmek için mükemmel bir yoldur. Vaganova bale müfredatı birinci yıl egzersizlerinin yoğunluğu, belirli bir müzikalite, hareketin doğruluğu ve çizgilerin netliği ile karakterize edilir. Adımlar içerisinde, vücudun kapasitesini, etkili ve derin fiziksel olarak bulma deneyimi, son derece gelişmiş eğitim sistemi ile vurgulanır.*

**Anahtar Kelimeler:** Bale, Vaganova müfredatı, bale eğitimi.

## INTRODUCTION

The Vaganova Academy of Russian Ballet is a school of classical ballet in Saint Petersburg, Russia. In 1957, the school was renamed in honor of the renowned pedagogue Agrippina Vaganova, who cultivated the method of classical ballet training that has been taught there since the late 1920s. Graduates of the school include some of the most famous ballet dancers, choreographers and teachers in history and many of the world's leading ballet schools have adopted elements of the Vaganova method into their own training. As a teacher, Vaganova devised her own method of classical ballet training, fusing elements of French, Italian and other methods as well as influences from other Russian dancers and teachers. This method has become known worldwide as the Vaganova method and led to her being made director of the school, training some of the most famous dancers in history (Vaganova).

Internationally renowned Vaganova Syllabus, a notated and progressive training program that has produced some of the best dancers in the world, including Anna Pavlova, Mikhail Baryshnikov, the legendary choreographer George Balanchine, and professional dancers in almost every company in the world.

Many dance schools employ a training philosophy that assumes that if a dancer is introduced to a complicated step like a turn or a jump and tries it for many years, he or she will “eventually get it right”. In contrast, schools following the Vaganova Syllabus ensure that when a dancer is introduced to a step (which sometimes requires waiting to build strength and readiness), he or she will have developed the strong foundation and strength that paves the way for success. Training progressively, just as one would do in piano or learning another language - prevents accruing bad or dangerous habits along the way - and frustration with just not being able to get it.

The first year's aim of Vaganova Ballet Syllabus is to provide an assessment scheme for dance, which gives the basis for the measurement of the individual candidate's progress and development. The daily lessons and slow thorough training is an important part of this program of study. Young muscles, joints and bones need time to develop, grow and mold. Young minds need to learn about a very strict form of discipline that is only accomplished through physical hard work and a wonderful feeling of doing for oneself.

The teachers make up her/his exercises throughout the year according to what needs to be taught according to the methodology for that year. Children are more likely to be injured or have injuries when older if dance training is of poor quality.

## VAGANOVA BALLET SYLLABUS

The first level of the training method is emphasized that all movement what the basic principles are and how the body is aligned and moves in the space. From the first year of study, the purpose of the movements is to produce, a dependable and strong turnout, so that later, during jumps, the feet will form themselves into a precise correct positions. At the first, students are given exercises mostly facing the barre until total stability. Then the students are instructed to place one hand on the barre while executing

the basic exercises and then during centre practice the students face the mirror. Students study basic port de bras with all the barre and centre exercises in order to develop coordination, artistry and musicality. Simple combinations at the barre are brought in and repeated in the center. When the legs of the pupil are correctly placed, when they acquired a turn out of the foot and the muscles have toughened then may be approached the study of allegro. To make it jumps easier they are done in the beginning at the barre, facing it and holding it both hands. Students are introduced to exercises on pointe work with the given exercises for this elementary level.

All exercises at the barre are taught two hands facing the barre only until step is assimilated then one hand with slow tempos. The following exercises is taught in the basic form then within the simple combinations (two hands facing the barre only until step is assimilated then one hand. Slow tempos):

- Demi plié (In I., II., V., later IV. positions )
- Grand plié (In I., II., V. later IV. positions )
- Battement tendu en croix, pour le pied (then with plié form )
- Battement tendu jeté en croix ( then with piqué)
- Rond de jambe par terre
- Fondu en croix à terre, off the floor
- Battement soutenu en croix à terre, off the floor
- Soutenu en tournant with half turn en dehors, en dedans
- Frappé à terre, double, off the floor
- Rond de jambe en l'air
- Petit battement
- Adagio; développé passé, relevé lent, en croix
- Grand battement en croix, piqué
- Relevé (I., II., V. positions)
- 1st and 3rd port de bras. The 3rd port de bras is done with the leg extended forward and/or back with the toe on the floor, often as a conclusion to the rond de jambe par terre exercise (also combined with other exercises).

## **BARRE**

### **Demi Plié**

The plié is defined as a bend of the knee and the dancers did a demi plié which is a small bend of the knee. the legs must be well turned out from the hips, the knees open and well over the toes, and the weight of the body evenly distributed on both feet, with the whole foot grasping the floor. Demi plié is done in five positions. At the beginning of the

barre, demi-pliés accomplish much for the dancer. Pliés begin to warm up the joints of the feet, ankles, knees and hips, assist in the development of flexibility of the muscles in the lower body and bring an awareness of the turn-out in the hip sockets. The alignment, balance and control of demi pliés are the strengthening foundations for the look and carriage of the ballet dancer.

People who are naturally endowed with a talent for dance have a very pliant Achilles' tendon, and the leg easily forms an acute angle with the foot. Others have an Achilles' tendon that bends with great difficulty. In such cases it is necessary to begin a struggle with nature, and here we must exercise great caution and consideration. Therefore, if the feet of a pupil who finds it hard to plié should begin to hurt, especially the ligaments, it is best to refrain for the time being from working on her plié, and return to this work later (Vaganova 1969).

The repeated, continuous motion of the plié in all the basic ballet positions is instrumental in learning the connected transitions between steps in the center. And the action of demi plié at the barre is the basic essential in the development of muscle memory for pliable, cushioned landings in jumps. Plié is inherent in all dance movements. It is to be found in every dance pas, and therefore particular attention should be paid to it during exercises. If a dancer lacks plié, her performance is dry, corse and devoid of plasticity. But if the lack of plié is noticed in a pupil, the shortcoming can be corrected to a certain extent (Vaganova 1969: 18).

In the study of the demi plié, it is distributed the weight of the body equally on both feet. Later on, when the pupil learns to use her arms, plié may be done also with port de bras. The bending movement should be gradual and free from jerks, and the knees should be at least half-bent before the heels are allowed to rise. The body should rise at the same speed at which it descended, pressing the heels into the floor. In the grand plié in the second position or the fourth position ouverte (feet in the first position but separated by the space of one foot) the heels do not rise off the ground. All demi-pliés are done without lifting the heels from the ground. In all pliés the legs must be well turned out from the hips, the knees open and well over the toes, and the weight of the body evenly distributed on both feet, with the whole foot grasping the floor (American Ballet Theater Dictionary, 2014, parag. 1).

A study by Couillandre, Portero and Lewton-Brain (1998) with dancers from the Ballets de Monte-Carlo has given us insights to improve the function of the demi-plié and reduce stress on the foot, ankle and spine when performing this movement. By applying a correction using principles of anatomy, biomechanics and movement intention we can influence jumps, turns, and probably any steps requiring explosive takeoffs from a demi-plié. It is a simple yet effective way of improving not only the foot in the demi-plié but also full dynamic alignment (the body's placement during movement). This is of special interest in creating the illusion of ballon, an essential element of ballet where the dancer appears to float in the air (Vaganova, 1969).

As the pupils begins to practice in the center, it is aparent that the plie initiates almost all movement. In the center the pli   is the study of the student’s relationship with the floor. While bending in demi pli  , the pupil uses active resistance against the floor which can propel him or her in any direction, achieve height in jumps and build torque to enable a turn. It is the tension between the pupil and the floor through the pli   that makes these movements possible. The repetitive of the execution of the demi pli   in training class is used to improve strenght, timing, alignment, trunk stability, and coordination of joint movement (Gantz, 1989-90).

### **Grand Pli  **

The grand pli   movement is a deep bend of the knees while the feet are held in one of the five positions of the feet. Only after a half movement, demi pli   is fully mastered, the full movement, grand pli   is introduced. In grand pli  , the lowering of the upright torso is performed as the heel is raised from the floor and the metatarsophalangeal joints are dorsiflexed, and the entire body weight is borne by the metatarsal head region and toes. Compared with the demi pli  , the grand pli   is instrinsically more difficult to perform because of the requirement of balance and torso stability on the smaller base and the lower position of the torso at midcycle in grand pli  . Therefore, the grand pli   is believed to be important of the development of strenght, flexibility, and balance (Clouser 1994), but it’s an advanced exercise that may potentially be executed with technical faults (Grieg 1994).

### **Battement Tendu**

The battement movement is defined as “a kicking movement of the working leg. Battement tendu is one of the most fundamental movements of ballet technique. A tendu is a movement where the foot is extended and never leaves the floor. The foot moves to the front, side, and back from the first or fifth position. The tendu is the first movement in dance where the pupils learn to stand with their weight on one leg. It is very important for the dance student to learn this movement correctly from the beginning of their training.

Vaganova believed this basic step was the foundation of all of classical ballet. “One of my teachers from St. Petersburg would say that you could do a dissertation just on tendu alone, and how it affects the entire training,” remarks Grigoriev. The foot leaves a perfect first position, massaging the floor with the ball of the foot and leading forward with the heel. (Dance Spirit 2010)

### **Battement Tendu Jet  **

A beating, or opening and closing, of the leg that is stretched and thrown. This action is mainly to train the power and ability to kick the legs out, the ability to increase the flexibility of the legs and the legs rubbed through this training to quickly kick for a substantial the kicks and throws enjoyed the pace to lay the foundation.

### **Rond de jambe par terre**

An exercise at the bar or in the centre in which one leg is made to describe a series of circular movements on the ground. Both legs must be kept perfectly straight and all movement must come from the hip, along with the arching and relaxing of the instep. The toe of the working foot does not rise off the ground and does not pass beyond the fourth position front (fourth position ouvert) or the fourth position back. This is an exercise to turn the legs out from the hips, to loosen the hips and to keep the toe well back and heel forward. There are two kinds of ronds de jambe à terre: those done en dedans (inward) and those done en dehors (outward). It is taught the third port de bras end of the exercises from the first position. Starting out with a square port de bras gives dancers a solid foundation in order to allow expansion of the chest and freedom in the arms as a mature performer.

### **Sur le cou de pied**

On the "neck" of the foot. An unilateral standing posture with the pointed gesture foot held in front of, back of, or wrapped around the ankle of the stance leg. The working foot is placed on the part of the leg between the base of the calf and the beginning of the ankle.

### **Battement fondu**

A term used to describe a lowering of the body made by bending the knee of the supporting leg. Saint-Léon wrote, "Fondu is on one leg what a plié is on two." In some instances the term fondu is also used to describe the ending of a step when the working leg is placed on the ground with a soft and gradual movement. It begins from sur le cou de pied position of the supporting leg which is in plie and extends until both legs are straight. The working leg can end up on the floor a terre or off the floor en l'air. It can be executed en croix.

### **Battement soutenu**

Battement soutenu is performed smoothly and slowly from fifth position. The dancer slides the working foot out until only the toes are touching the floor. The working, extended foot never leaves the floor. It slides devant, a la seconde or derriere. The heel is lifted off the floor stretching the instep of working foot, while the supporting leg is lowered to demi-plié. Then the foot slides back to the original position while the supporting leg straightens.

### **Soutenu en tournant**

Meaning "propped as a turn." A turn in which the student steps onto one foot, slides the other into fifth position (on demi pointe), and then turns so that the foot that was in front is moved to the back position.

### **Rond de jambe en l'air**

Rond de jambe en l'air are done at the bar and in centre practice and may be single, or double, en dehors or en dedans. The toe of the working foot describes an oval, the

extreme ends of which are the second position en l'air and the supporting leg. The thigh must be kept motionless and the hips well turned out, the whole movement being made by the leg below the knee. The thigh should also be held horizontal so that the pointed toe of the working foot passes at (approximately) the height of the supporting knee. Ronds de jambe en l'air may also be done with the leg extended to the second position en l'air (demi-position) and closed to the calf of the supporting leg. The accent of the movement comes when the foot is in the second position en l'air. The movement is taught en dehors and en dedans.

### **Battement Frappé**

An exercise in which the dancer forcefully extends the working leg from a cou-de-pied position to the front, side or back. This exercise strengthens the toes and insteps and develops the power of elevation. It is the basis of the allegro step, the jeté. For the preparatory position: The working leg extended to the side, pointe tendu, on the floor, bend the knee of the working leg striking the supporting leg sur le cou de pied front (Kostrovitskaya 2004).

### **Petit Battement**

A battement action where the bending action is at the knee, while the upper leg and thigh remain still. For the preparatory position: the working slightly open to the side in second position. From the second position and the foot is replaced to the sur le cou de pied front. An exercise for speed and agility in the lower leg. In the starting position, the working leg is sur le cou-de-pied. It opens in the direction of second position but only half way, as the leg does not fully extend at the knee. The working leg then closes to sur le cou-de-pied opposite of where it started. The knee and thigh stay in the same place and do not move during the process. The bending action is at the knee, while the upper leg and thigh remain still. The working foot quickly alternates from the sur le cou-de-pied position in the front to the cou-de-pied position in the back.

### **Adagio**

Adagio refers to a series of slow and refined movements. In adagio the pupil masters the basic poses, turns of the body (in the centre) and the head. Adagio begins with the easiest movements. With time its getting more varied.

This exercises develop a sustaining power, sense of line, balance and the beautiful poise which enables the dancer to perform with majesty and grace (Grant 2008).

### **Relevé lent**

Literally means "raised slow". The working leg lifts slowly from pointe tendu (while stretched) to 45 or 90 degrees, or higher. The main purpose is to train the outward and control capability of power-leg, and also enhances the ability of the main leg and the back at the same time, lay the foundation for the other power leg in the air to control the action and movement.

### **Développé passé**

A développé is a movement in which the working leg is drawn up to the knee of the supporting leg and slowly extended to an open position en l'air and held there with perfect control. The hips are kept level and square to the direction in which the dancer is facing. Starting from fifth position, the working leg is raised following the supporting leg up to the knee (in retiré). It is then slowly extended to an open position en l'air and held there. The body is kept square to the direction the dancer is facing, with the hips aligned. Développés are performed to the front, sides and to the back.

### **Grand Battement**

An exercise in which the working leg is raised from the hip into the air and brought down again, the accent being on the downward movement, both knees straight. This must be done with apparent ease, the rest of the body remaining quiet. The function of grands battements is to loosen the hip joints and turn out the legs from the hips. Grands battements can be taken devant, derrière and à la seconde. Grand battements are known to be the precursor to many jump skills, preparing the gesture leg to develop speed and power to propel the body into the air. Lawson (1975) states "...the dancer must clearly understand that the working leg alone performs".

### **Relevé**

The relevé movement is when the dancer lifts onto the ball of their foot (metatarsals) keeping the legs straight. The instruction for the dancers for this closing was to extend their leg for the tendu and then close to the relevé with straight leg, followed by the next tendu movement. The reasoning for looking at the relevé closing was the relevé, heightens the center of gravity, giving the dancer space to bring their leg back without bending the knee. In the traditional closing, dance instructors commonly instruct the students to lift at the hips/pelvis to create space for the leg to come back to the body straight; although, dancers often cannot create enough space to close regardless of the amount of lifting they do, and must strategically bend the knee to accomplish the close. The relevé closing was specifically employed in this study to address this problem and attempt another possible solution for the closing by having the dancer rise onto the balls of their feet.

### **CENTER**

Centre practice is the name given to a group of exercises similar to those à la barre but performed in the centre of the room without the support of the bar. Simple combinations at the barre brought in and repeated in the centre. Basic poses are studied. These exercises are usually performed with alternate feet and are invaluable for obtaining good balance and control.

The concept of Epaulement; Croisé and Effacé must be explained at the beginning for the exercises of the center. Following exercises is taught gradually from the basic form in center practice of Vaganova method at the first level:

- Demi plié en face and from 5th position with épaulement
- Grand Grand Plié in 1st, 2nd, 3rd, 5th and then 4th position with épaulement
- Battment Tendu in 5th position with demi-plié with all sides
- Battement Tendu Jeté in 5th positions with all sides
- Rond de jambe par terre; en dehors and en dedans
- 1st port de bras en face and 2nd port de bras croisée
- Demonstrating the big poses croisés, effacés and ecartés
- Battement Fondu en face, off the floor
- Battement Frappé en face, double, off the floor
- Petit Battement sur le cou de pied (even accent)
- Rond de Jambe en l'air (regular form)
- Temps Lié par terre
- Relevé Lent at 90 degrees
- 3rd port de bras with épaulement
- The small and big poses
- 1st, 2nd and 3rd arabesques with the toe on the floor
- Pas de bourré change with épaulement en dehors and en dedans with arms.
- Relevé on demi-pointe in 1st, 2nd and 5th positions both with and without plié.

In addition to the barre exercises which are repeated in the center exercises, the following movements are taught for the centre works:

### **Temps lié par terre**

Temps lié par terre, an exercise used in centre practice, is composed of a series of steps and arm movements based on the fourth, fifth and second positions. A very valuable exercise for the achievement of a soft demi-plie, it teaches control and balance in transmitting the weight of the body from one position to another with a smooth rhythmical movement. Simple connected movement, travelling forward. Fifth position croisé right foot front, arms bras bas. Demi-plié and glide the pointed toe of the right foot into fourth position croisé and raise the arms to the gateway. Demi-plié in the fourth position, then shift the weight onto the right foot, straightening both knees and raising the left foot pointe tendu croisé derrière and the arms en attitude, left arm high. Close the left foot to the fifth position back in demi-plié, body en face and lower the left arm in front of the waist. Slide the pointed toe of the right foot to the second position, leaving the left foot

in demi-plié; shift the weight onto the right foot in demi-plié, straighten the knees opening the left arm to the second position and turning the head to the left. With pointed toes, slide the left foot onto the fifth position croisé devant and demi plié, lowering the arms to bras bas. Repeat the whole movement of the other side.

### **Pas de basque**

A travelling step from fifth position with demi plié. Starts in 5th position; assume right foot front. On the upbeat, demi-plié; the right foot glides forward in croisé and continues with a demi-rond de jambe en dehors to the side, while the left foot remains in plié. A small jump occurs onto the right foot indemi-plié. The left foot now glides through 1st position into croisé forward. On the final count, the weight is transferred to the left foot and a small jump is made to bring the feet together where the left one was placed. The movement finishes in 5th croisé.

### **Pas de bourréé**

A basic linking step which permits a change from one fifth position to another. The pas de bourrée consists of three steps that bring the dancer's front foot back or back foot forward changing with sur le cou de pied steps.

### **Pas Balancé**

A waltz step. For example, a balancé to the right, starts in fifth position. On count of 1-2-3, right foot goes out to the side and the weight is transferred to it. Immediately it is brought left foot behind right and and transfered the weight to the ball of the left foot while rising up on it. It is put the weight back on the right foot flat on the floor. A balancé to one side is almost always followed by a balancé to the other side.

## **JUMPS**

All dance jumps mechanically consist of 4 phases:

1. Preparation
2. Take-off
3. Flight
4. Landing

The preparation serves as a run-up. Before the initial jump the dancer gains a certain horizontal velocity, which, in case of effective application, improves the performance of the jump, especially the take-off phase (Kalichová, Vol:5 2011).

To make them easier they are done in the beginning at the barre, facing it and holding on with both hands. When the legs of the pupil are correctly placed, when they have acquired a turn out when the ball of the foot has been developped and stengthened, when the foot has gained elasticity and the muscles have toughened – then may we approach the study of allegro (Vaganova, 1969, s. 12). Following exercises are taught in the first level of Vaganova Ballet Syllabus:

- Temps levé saute in 1st, 2nd and 5th positions
- Petit Changement de pieds
- Petit Echappé in 2nd position
- Pas Assemblé – side only
- Pas Sissone simple – en face
- Pas Glissade – Side
- Pas Jeté – side only
- Pas de polka
- Pas de basque - Stage form
- Trampoline jumps

### **Temps levé Sauté**

The sauté jump is a vertical jump with an initial counter movement (a preparatory bend of the knees (demi-plié) to assist with the achievement of greater elevation. It is typical for this movement to be performed with the feet in 1st, 2nd or 5th positions and lands in the same position.

### **Petit Echappé Sauté**

Escaping or slipping movement. An échappé is a level opening of both feet from fifth to the second position. With a demi plié, pushing off the floor with extended toes and straightened knees and immediately open the legs to the second position. Again spring into the air in the same manner and return to fifth position in demi plié.

### **Pas Assemblé**

It's taught to the side without moving and with en dehors and en dedans forms. It means, assembled or joined together. A step in which the working foot slides well along the ground before being swept into the air. As the foot goes into the air the dancer pushes off the floor with the supporting leg, extending the toes.

The next jump to be done is assemblé, rather complicated in structure. This sequence has deep and important reasons. Assemblé forces the dancer to employ all muscles from the very start. It is not easy for the beginner to master it. Every movement of the movement has to be controlled in performing this pas. This eliminates every possibility of muscular looseness (Vaganova, 1969, s. 12).

### **Pas Jeté**

A step in which the dancer springs from one leg and lands on the other. It's important to feel pushing the floor with both feet after the plié and not to travel to the sides with brushing foot. With brushing the working foot out, hop off the supporting leg, and it is landed on the working foot with the other foot sur le cou-de-pied behind.

### **Petit Changement de pied**

Change of the feet. The term is usually abbreviated to changement. Changements are springing steps in the fifth position, the dancer changing feet in the air and alighting in the fifth position with the opposite foot in the front. It is done petit in at first level.

### **Pas Glissade**

A traveling step executed by gliding the working foot from the fifth position in the required direction, the other foot closing to it. Glissade is a terre à terre step and is used to link other steps. After a demi-plié in the fifth position the working foot glides along the floor to a strong point a few inches from the floor. The other foot then pushes away from the floor so that both knees are straight and both feet strongly pointed for a moment; then the weight is shifted to the working foot with a fondu. The other foot, which is pointed a few inches from the floor, slides into the fifth position in demi-plié.

### **Pas Sissone simple**

In sissonne simple, the most elementary form, the movement begins in 5th position. Jump straight up, with the legs together and the feet pointed. Landing on one foot in demi-plié, while the other foot sur le cou-de-pied either in front or back (corresponding to whether the foot sur le cou-de-pied began in front or back, it does not change).

## **POINT EXERCISES**

And before learning pointe work, a dancer must be able to maintain turn out while performing center combinations, hold a proper ballet position with straight back and good turnout, pull up properly in the legs, and balance securely in relevé. En pointe exercises determines foot placement and body alignment. Pointe work is a gradual process that starts with exercises at the barre to develop the strength in ankles, feet, and legs required for pointe technique. The first exercises at the barre are usually relevés and échappés (Barringer and Schlessinger,2012). When the student is comfortable executing these steps on both feet, and tendons and muscles have become sufficiently strong, centre steps are introduced. These exercises emphasize various aspects of ballet technique, such as balance, coordination and turning out etc.

All exercises on point are taught two hands facing the barre only until step is assimilated then at the center with slow tempos.

- Relevés 1st, 2nd and 5th positions en face.
- Pas échappé 2nd position.
- Assemblé soutenu.
- Pas de bourrée with changing feet.
- Pas de bourrée suivi.
- Pas courus.

### **Relevés**

In first, second and fifth positions.; It's taught, according to the degree of mastery, first facing the barre thereafter, with execution in the center.

### **Pas Echappé**

With demi plié and with a little spring, open the feet to the second position on pointes. The feet should glide rapidly to the open position and both feet must move evenly. On reaching the open position both knees must be held out. With a little spring return to the fifth position facing en face.

### **Assemblé soutenu**

Step starts from the fifth position. Both legs in demi plié then one foot slights to the side and straighten, the leg showing the dégagé form and then puts together in fifth position on pointe and finished again in demi plié fifth position. The step also can be made in reverse, the front leg circling to the back.

### **Pas de bourrée with changing feet**

A transitional movement in which body weight quickly transferred from foot to foot in three small steps. Pas de bourrée has several variations. Pas de bourrée is divided two basic forms: with a change of feet, and without a change of feet.

Stand croisé, left foot pointed behind (right sole entirely on the flooré. Arms in preparatory position. Demi plié on right leg. Step on left foot on point, bringing it close behind the right foot; right foot pointed sur le cou de pied front and raised slightly on the left leg, step onto right foot on point, toward 2nd position without moving too much from the spot; left foot sur le cou de pied front as described above. Fall on left foot in demi plié croisé. Right foot sur le cou de pied back. Arms take a small pose croisé. Repeat on the other foot, with the movement into the other direction. Thus is executed pas de bourrée en dehors. To execute pas de bourrée en dedans take the first sur le cou de pied to the front and the 2nd to the back then the last sur le cou de pied to the front.

### **Pas de bourrée suivi**

A gliding movement by a dancer on pointe consisting of many very small steps taken with the feet close together. It may be done in all directions or in a circle. If done in fifth position the steps are said to be en cinquième or a pas suivi.

### **Pas courus**

A running progression on the point by a series of small, even steps with the feet close together. This step is always executed without a turn out (knees straight forward). It is done travelling forward or backward. A series of "running" (couru) steps on pointe or demi-pointe with the feet close together. If done in first position, legs are kept turned in and they are said to be en première or simply, pas couru.

## **CONCLUSION**

The Vaganova program of study is set up to be taught beginning at the age of 10, 6 days a week, 5-6 hours a day, for 8-9 years of study. These are selected children. There have been many "experimentations" of the implementation over the years both inside and outside of Russia. In Russia, children study general physical fitness and stretching in order to prepare them for the very strict study of the Vaganova methodology for 2-3 years prior to studying ballet in a professional sense. There are pre-ballet classes given at Vaganova Academy which consist of strengthening and stretching exercises, along with dancing steps (skips, gliding steps, polkas, etc.) and general music and coordination exercises.

Simply stated, the program of study in the first year of training in Vaganova is so very slow and complex, it takes a great deal of maturity and physical strength to handle the demands when taught as it has been thought out and structured. This means a huge commitment by the child, the family and the teacher.

Artistry is the final goal that is created by an accomplished technician, or someone that has gone through the required 8 year course of study. Artistry may be explored at this point. It is not the goal to do "dancy-ness" at a young age, but to get the technique and then when the body has that, and the student has matured mentally and physically, is only then artistry worked on. We can't expect artistry from first-year students who are working really hard and concentrating on technique, and executing particularly slow steps. And probably the teacher asks for clean technique and not expression.

Finally, it's highly qualified instructors and coaches have backgrounds not only in the Vaganova method, but also in Vaganova pedagogy - so they not only know how to dance, they also know how to work with young people. Proper dance training can make it possible for a dance student to become a professional dancer and achieve their dream of dancing on stage.

Quality dance training, when continued for a number of years, gives the student confidence as well as the ability to dance correctly. Classically trained ballet dancers can go anywhere in the world and take class anywhere they choose, without ever having to worry.

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