CECCHETTI BALLET FACULTY

Class Examinations and Cecchetti Ballet Awards NEW Syllabus Book

Teacher's Summary

A new formatted and combined Syllabus has been published following an examination review of the CECCHETTI BALLET CLASS EXAMINATIONS (aka Standards) and CECCHETTI BALLET AWARDS (previously known as Performance Awards)

- NEW Syllabus Notes can be purchased through the ISTD Shop from **October 2026**
- Teachers may begin teaching from the new syllabus notes with immediate effect
- The revised directives and new exercises will be compulsory from **1st October 2027**

COMMON INSTRUCTIONS TO ALL CLASS EXAMINATIONS and CECCHETTI BALLET AWARDS

- NEW General notes section as a forward with added clarification notes at the start of each level regarding the format of the syllabus and required exam settings.
- Inclusion of the **Cecchetti Ballet Awards** syllabi *(formerly Performance Awards)*
- Clearer re-wording of some exercise titles throughout to reflect the content
- Clearer exercise guidance for Option 1 and 2 gender routes with optionality where appropriate
- Instructions for preparing candidates to enter the room and directional instructions when appropriate
- Clearer guidance for the selection of music choices and choreography options for certain exercises.
- Clearer guidance and clarification for conducting IMPROVISATIONS at each level
- Clearer guidance for choreographing and performing DANCES at each level
- Clearer guidance for the REVERENCE (Curtsey / Bow) at each level

Class Examinations

Spotlighting revisions at specific levels:

PRE PRIMARY

- Explanation that Pre-Primary is an introductory assessment, that is a teacher led examination, giving children the opportunity to experience an examination environment.
- The objective is to encourage children to show participation and enjoyment through application and response to the teacher and the other candidates.
- The order in the syllabus is a suggested format although all exercises MUST be performed. The actual order in which they are presented in the examination is at the discretion of the teacher.
- Teachers are requested to provide the examiner, in advance, with a list of the exercises in the order they will be presented in the examination.
- Teachers may use themes or imaginative ideas throughout.
- The IMAGINATIVE SCENE is renamed and defined *as **Imaginative dance activity***

PRIMARY

- **4. Foot stretching** – clarification of the required musical timing throughout
- **5. Marching** – directive that it should *be taken from the corner, individually and following on*
- **2. Arm lifting** – slight amendment to the existing notes i.e. *'with 1 or both arms'*. Teachers may use their own combination but with the instruction that it should not be complicated
- **3. Arm swaying** – clarification of the two options, EITHER *static 1st or 2nd position of the feet* OR if preferred the alternative version *with a simple transference of weight (no plié)*
- **Marching** and **Skipping** – instructions for both exercises that they are *to be taken from the corner – individually and following on*

- **1. Sautés** – musical timing clarified
- **6. Running on the toes** – clearer instruction that *'An imaginative idea may be used to encourage the quality of movement'*
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STANDARD 1

- **3. Pointe, lift, step** – directive that it is to be performed 8 times, with *a controlled lift to 45°*
- **5. Retiré** – stating that it should be performed *'avoiding forced turnout'*
- **6. Walking** – renamed **Balletic walks**. To be *demonstrated individually, following on from the corner*
- **3. Petit jetés** – clarification of the two options – teacher's choice of *petit jetè derrière* and *petit jetè devant* taken separately OR taken combined
- **6. Run and poise on the toes** – clarification that it is to be performed in a circle and reinforcing the requirement to establish the poise on the toes at the end of the runs

STANDARD 2

- Centre **Adage** – clarification of time signature options and walks defined as Balletic Walks
- **5. Galops and coupés** – enhanced details describing the coupé section, directions and quality required

STANDARD 3

- **4. Jetés** – No changes to the exercise but clearer optionality choices for teachers
- **5. Balancés** – clarification of the use of the arms
- **6. Chassé temps levé** – guidance for suitable choice of arm movements

STANDARD 4

- **Port de bras** – highlighted that the movement is a preparatory exercise for the 2nd Port de Bras
- Centre **Adage** renamed to **Arabesques** for clarity. No change to the exercise
- **2. Preparation for tour en l'air (Option 2 candidates)** – Advising that it may also be shown commencing with the LF in front
- **4. Sissonnes** – a NEW and additional alternative exercise. Teacher's choice as to which exercise to be shown in the examination

STANDARD 5

- **5. Rond de jambe à terre** - highlighted that the head movement used is that in the 'traditional ending for ronds de jambe'
- **Port de bras** – highlighted that the movement is a preparatory exercise for the 4th Port de Bras
- Centre **Adage** renamed to **Exercise incorporating 5th arabesque** for clarity. No change to the exercise
- **2. Glissades** - highlighted that the traditional use of the arms and head movements are to be used throughout

STANDARD 6

- **Grand battement** exercise renamed **4. Grand battement with battement balancé**. No change to the exercise
- In EXERCICE AU MILIEU, **Battement tendus** contains further clarification for demonstration in the examination
- **5. Travelling pas de basque and grand jeté en tournant** - +9 the word *'Travelling'* added to the title

Cecchetti Ballet Awards – Bronze, Silver, Gold and Gold Star

No change to any of the content in these Awards

Compiled by Alison Jenner 09.2026