

INTERMEDIATE TEST SUGGESTIONS

- 1 – For the intermediate test a combination of both syllabi can be used and surprises such as spontaneously asking a student to teach an exercise should be given.
- 2 – Just as in the beginning level test this level will combine the regular ballet lessons with the on-ice application lessons in evaluating each student's progress.
- 3 – Emphasis at the intermediate level should be on personal excellence in execution, understanding and ability to translate all concepts and movements to skating technique.
- 4 – All tempos and musical concepts should be well understood "within the body."
- 5 – Give a 16-36 count combination and then have the students immediately reverse it.
- 6 – All Character dance studies should be tested and applied on the ice.
- 7 – 10 minutes of consecutive jumps should be used in the test to determine good breathing techniques and stamina.

Make very certain about any medical conditions which might inhibit or harm the student

- 8 – Pick an exercise (such as petit temps relevé) and ask them to teach it from the basic form to the ending form to the class. Ask students why it is important to know forms: If you know the foundation and the function/purpose, then you know where you are going with the technique.
- 9 – Give each student individual time for improvisation in the tempos practiced. Pick two diametrically opposed moods per student and have them demonstrate correct character/classical ballet technique to the music. Then have them show how variations of same movements can be used on the ice (again, this should be followed through during the on-ice evaluation).
- 10 – Have each student come to the test class prepared to demonstrate and teach a 36 count combination of their own creation either in allegro or adagio and be able to describe in detail how it can be interpreted for on-ice use.

Possible questions to ask:

- Name the poses of the body and explain which edges would be best to use for each pose (suggestions are given on page 25)
- What does the structure of a classical ballet lesson prepare the body for (jumps and spins... just as in figure skating)
- How is the flow of upper body movement like creating "figures" on ice?
- Why is "turn-out" considered to be on both sides of the body even when the skating leg is only in parallel? (turn-out requires equal strength on both sides of the body even to hold turn-out just on one side)
- Why is changing the emphasis of the beat within the tempo so important to providing interest in choreography?
- What does musical phrasing mean? How would you apply this concept on-ice?
- How does velocity change one's sense of center?
- How do musical dynamics affect movement?
- What are the main differences between turns on the floor and spins on the ice? How do turns on the floor help with on-ice spins?
- What is more important: strength or flexibility? (A trick question as both are equally important and must be built together.)