

High School Ballet III Curriculum Map

2011-2012 School Year

First Semester

Unit 1	Unit 2	Unit 3	Unit 4	Unit 5	Unit 6
<ul style="list-style-type: none"> -Continue to refine technique from previous year -Pliés in all 5 positions with stretches and port de bras in all directions and with tendu -Use body positions throughout the barre -Practice the following skills at an accelerated tempo: tendu, dégagé, tendu doublé, rond de jambe par terre -Practice the following skills on flat and on demi-pointe: petit battement, single and double frappé, rond de jambe en l'air, and grand battement -Balances on two legs on demi-pointe -Balances on one leg: retiré, devant, à la seconde, and derrière 	<ul style="list-style-type: none"> -Continue to refine technique from previous material -Temps lié adagio (60-90 degrees) -Promenade in arabesque (1st and 2nd) -All barre exercises (where appropriate) should be done in the center with body positions and use of ¼ turns -Piqué tours en dehors and en dedans -Chaînés (varying rhythm) -Pirouettes en dehors and en dedans with various arms -Double pirouettes en dehors and en dedans (from 4th position) -Turns in a circular pattern -4-8 relevés in all arabesques and attitudes -Pas de bourrées (straight and turning) 	<ul style="list-style-type: none"> -Chassé relevé into all arabesques -Jumps on 2 feet (all positions) -Changement de pieds with ¼ and ½ turns -Grand échappé sauté to 2nd and 4th positions -Glissades, assemblés, and sissonnes (all directions and body positions) -Petit jeté (over and under) -Temps levé sauté (on one leg) -Tour jeté -Tour en l'air <p>POINTE:</p> <ul style="list-style-type: none"> -Relevé in 1st, 2nd and 5th positions -Rolling up and down through demi-pointe (parallel and turned out) -Échappé to 2nd position from 1st and 5th positions -Assemblé soutenu -Pas de bourrée suivi -Pas couru forward 	<ul style="list-style-type: none"> -Continue to refine technique from previous material -Pliés in all 5 positions with stretches and port de bras on demi-pointe and with tendu/fondu -Grand battement with fondu -Soft grand battement -Développé at 90 degrees in all directions and body positions on flat and with rise to demi-pointe -Battement tendu pour batterie -Balance in attitude devant and derrière -Preparation for fouetté tour en dehors 	<ul style="list-style-type: none"> -Continue to refine technique from previous material -Pirouette en dehors from 2nd position -Enveloppé -Pas de bourrée ballotté -Half piqué turns (en dehors/en dedans) <p>POINTE (in center):</p> <ul style="list-style-type: none"> -Relevé in 1st, 2nd, and 5th positions -Échappé to 2nd position from 1st and 5th positions -Assemblé soutenu -Pas couru forward -Battement tendu (working through demi-pointe) 	<ul style="list-style-type: none"> -Continue to refine technique from previous material -Temps de cuisse (under) -Emboîté -Entrechat quatre -Échappé Battu -Brisé <p>POINTE (at barre):</p> <ul style="list-style-type: none"> -Grand plié in 2nd position -Pas de bourrée -Pas couru backward -Pas de bourrée suivi en tournant -Relevé in 4th position -Échappé to 4th position
<p>Essential Questions</p> <ol style="list-style-type: none"> 1. What are the challenges when performing movements on demi-pointe? 2. How does tempo change affect balance? 	<p>Essential Questions</p> <ol style="list-style-type: none"> 1. How does rhythmic change affect movement? 2. What are the different kinds of pas de bourrées? 	<p>Essential Questions</p> <ol style="list-style-type: none"> 1. What is the correct position of the foot while on pointe? 2. What is the importance of correct body alignment while on pointe? 	<p>Essential Questions</p> <ol style="list-style-type: none"> 1. What is the correct position of the back when performing a fondu? 2. What are the positions used for fouetté turns? 	<p>Essential Questions</p> <ol style="list-style-type: none"> 1. How does the dancer transfer weight from second position to retiré? 2. How is balance affected on pointe? 	<p>Essential Questions</p> <ol style="list-style-type: none"> 1. What is the correct foot position on pointe in fourth position? 2. What is the difference between brisé and échappé battu?

Unit 1 – Increasing Tempo	Estimated Time : 3 weeks
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Course Level Expectations:

- 1.1 Demonstrate appropriate technique through skeletal and muscular alignment.
- 1.2 Demonstrate appropriate technique through body part articulation.
- 1.3 Demonstrate strength, flexibility, agility, endurance, and coordination.
- 1.4 Identify and demonstrate locomotor and nonlocomotor/axial movements.
- 1.5 Demonstrate rhythmic acuity and musicality.
- 1.6 Refine technique through teacher-directed corrections and self-evaluations/self-corrections.
- 1.7 Analyze dance movement according to the basic elements of dance (i.e., space, shape, time, and energy)
- 1.8 Identify and use appropriate dance terminology.
- 1.9 Identify and use correct studio and performance etiquette.
- 2.3 Understand the differences in choreography as relative to specific genres of dance.
- 3.1 Use dance as a medium to develop self-awareness and self-confidence.
- 3.2 Analyze how dance can communicate meaning and broaden perceptions.
- 4.2 Apply technical critique given in a class/rehearsal setting.
- 5.3 Understand the historical background of classical, theatrical, and contemporary forms of dance.
- 5.4 Understand the similarities and differences of various dance genres.
- 6.1 Discuss how healthful/unhealthful living choices affect the dancer.
- 6.2 Understand how anatomy, physiology, and kinesiology relate to dance.
- 6.3 Employ proper safety measures in the studio and theatre.
- 7.3 Identify principles of other academic areas as they occur in dance.

Prerequisite Skills:
 Skills learned in Ballet I and II

Essential Questions:

- 1. What are the challenges when performing movements on demi-pointe?
- 2. How does tempo change affect balance?

Unit Vocabulary:
 accelerate, endurance, hierarchy, pas de deux, principal dancer, soloist, corps de ballet, ballet master/mistress

Checks for Understanding	Student Performance Indicators	Assessments	Instructional Resources	Connections
<p>1.1 Perform a demi-plié in parallel first, turned out first, parallel second, and turned out second with proper body alignment.</p> <p>1.1 Balance for an extended period in various positions.</p> <p>1.2 Demonstrate a tendu articulating through the metatarsals.</p> <p>1.3 Execute the warm-up in its entirety.</p> <p>1.3 Perform center floor or traveling exercises in proper form.</p> <p>1.4 Perform triplets traveling down the floor.</p> <p>1.4 Perform twisting and bending in place.</p> <p>1.5 Execute a combination using appropriate counts and proper accents with the musical accompaniment.</p> <p>1.5 Dance to contrasting tempos and meters.</p> <p>1.6 Correct technical element identified by the teacher.</p> <p>1.6 Self-correct a technical element given to the class by the teacher.</p> <p>1.7 Create movements properly using space, shape, time, and energy as directed and specified by teacher.</p> <p>1.8 Identify steps demonstrated using correct terminology.</p> <p>1.8 Perform steps, physically, following verbal instructions in dance terminology given by the teacher.</p> <p>1.9 Perform in a dance class adhering to proper etiquette.</p> <p>3.1 Perform movements with the appropriate eye contact, expression, projection, posture, and energy to exhibit self-confidence.</p> <p>4.2 Demonstrate a specified technical correction given by the teacher in class/rehearsal.</p> <p>4.2 Work with a partner to determine correct vs. incorrect execution of a specified technical movement.</p> <p>5.3 Create a timeline of the evolution of a specific genre of dance.</p> <p>5.4 Compare two genres of dance and identify their unique characteristics (e.g., modern vs. ballet).</p> <p>6.2 Identify specified muscles and skeletal structures used in specific dance technique.</p> <p>6.3 Design a guide listing and defining studio and theatre safety measures.</p>	<p>1.1.3 Apply proper alignment while executing a movement combination.</p> <p>1.2.3 Apply muscular articulation while executing movement combinations.</p> <p>1.3.3 Apply strength, flexibility, agility, endurance, and coordination in more advanced movement combinations.</p> <p>1.4.3 Perform basic locomotor and nonlocomotor/axial movements in more complex combinations.</p> <p>1.5.3 Perform complex movements with a clear musical connection.</p> <p>1.6.3 Demonstrate improvement in performing movement combinations using self- and peer- evaluation.</p> <p>1.7.3 Create a movement phrase incorporating the elements of dance.</p> <p>1.8.3 Apply dance vocabulary appropriately in the class/rehearsal setting.</p> <p>1.9.3 Apply proper studio, performance, audition, and audience etiquette in real life situations.</p> <p>3.1.3 Create a dance study that exhibits self-awareness and self-confidence.</p> <p>3.2.3 Create a dance study that communicates a self-chosen idea, thought, and/or feeling to others.</p> <p>4.2.3 Refine technique and performance using teacher and peer evaluation.</p> <p>5.3.3 Explore the effects history had upon the development of classical, theatrical, and contemporary forms of dance.</p> <p>5.4.3 Interpret characteristics of different genres of dance.</p> <p>6.1.3 Discuss the affect of healthful living choices on dance performance.</p> <p>6.2.3 Apply selected principles of anatomy, physiology and kinesiology to dance.</p> <p>6.3.3 Employ proper safety measures in the studio and theatre.</p> <p>7.3.3 Identify connections between movement and other academic disciplines.</p>	<p>Perform the following skills on flat and demi-pointe: petit battement, single and double frappé, rond de jambe en l'air, and grand battement.</p> <p>Perform a combination at a slow tempo and then increase the tempo.</p> <p>Self-evaluate current technical ability, and set goals for the semester.</p>	<p>- Gail Grant: <i>Technical Manual and Dictionary of Classical Ballet</i></p> <p>- Horst Koegler: <i>The Concise Oxford Dictionary of Ballet</i></p> <p>- Anna Paskevaska: <i>Ballet from the First Plié to Mastery</i></p> <p>- Gretchen Ward Warren: <i>Classical Ballet Technique</i></p> <p>- Vera Kostrovitskaya and Alexei Pisarev: <i>School of Classical Dance</i></p> <p>- Sandra Noll Hammond: <i>Ballet Basics, Third Edition</i></p> <p>- Anna Paskevaska: <i>Both Sides of the Mirror: The Science and Art of Ballet</i></p> <p>- Richard Kraus, Sarah Chapman Hilsendager, and Brenda Dixon: <i>History of the Dance in Art and Education, Third Edition</i></p> <p>- George Balanchine and Francis Mason: <i>101 Stories of the Great Ballets</i></p> <p>- Janice Barringer and Sarah Schlesinger: <i>The Pointe Book, Shoes, Training, and Technique</i></p>	<p>Anatomy</p> <p>Mathematics</p> <p>Geometry</p> <p>Foreign Language</p> <p>Physics</p> <p>Music</p> <p>English</p> <p>History</p> <p>Art</p> <p>Physical Education</p> <p>Theatre</p> <p>Critical Thinking</p>

Course: Ballet III	1st Nine Weeks	Instructional Guide
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Unit 2 – Incorporating Rhythmic Patterns	Estimated Time : 3 weeks
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Course Level Expectations:

- 1.1 Demonstrate appropriate technique through skeletal and muscular alignment.
- 1.2 Demonstrate appropriate technique through body part articulation.
- 1.3 Demonstrate strength, flexibility, agility, endurance, and coordination.
- 1.4 Identify and demonstrate locomotor and nonlocomotor/axial movements.
- 1.5 Demonstrate rhythmic acuity and musicality.
- 1.6 Refine technique through teacher-directed corrections and self-evaluations/self-corrections.
- 1.7 Analyze dance movement according to the basic elements of dance (i.e., space, shape, time, and energy)
- 1.8 Identify and use appropriate dance terminology.
- 1.9 Identify and use correct studio and performance etiquette.
- 2.3 Understand the differences in choreography as relative to specific genres of dance.
- 3.1 Use dance as a medium to develop self-awareness and self-confidence.
- 3.2 Analyze how dance can communicate meaning and broaden perceptions.
- 4.2 Apply technical critique given in a class/rehearsal setting.
- 5.3 Understand the historical background of classical, theatrical, and contemporary forms of dance.
- 5.4 Understand the similarities and differences of various dance genres.
- 6.1 Discuss how healthful/unhealthful living choices affect the dancer.
- 6.2 Understand how anatomy, physiology, and kinesiology relate to dance.
- 6.3 Employ proper safety measures in the studio and theatre.
- 7.3 Identify principles of other academic areas as they occur in dance.

Prerequisite Skills:

Skills learned in Ballet I and II, and Unit 1 of Ballet III

Essential Questions:

- 1. How does rhythmic change affect movement?
- 2. What are the different kinds of pas de bourrées?

Unit Vocabulary:

Nutcracker, Swan Lake, Giselle, Tchaikovsky

Checks for Understanding	Student Performance Indicators	Assessments	Instructional Resources	Connections
<p>1.1 Perform a demi-plié in parallel first, turned out first, parallel second, and turned out second with proper body alignment.</p> <p>1.1 Balance for an extended period in various positions.</p> <p>1.2 Demonstrate a tendu articulating through the metatarsals.</p> <p>1.3 Execute the warm-up in its entirety.</p> <p>1.3 Perform center floor or traveling exercises in proper form.</p> <p>1.4 Perform triplets traveling down the floor.</p> <p>1.4 Perform twisting and bending in place.</p> <p>1.5 Execute a combination using appropriate counts and proper accents with the musical accompaniment.</p> <p>1.5 Dance to contrasting tempos and meters.</p> <p>1.6 Correct technical element identified by the teacher.</p> <p>1.6 Self-correct a technical element given to the class by the teacher.</p> <p>1.7 Create movements properly using space, shape, time, and energy as directed and specified by teacher.</p> <p>1.8 Identify steps demonstrated using correct terminology.</p> <p>1.8 Perform steps, physically, following verbal instructions in dance terminology given by the teacher.</p> <p>1.9 Perform in a dance class adhering to proper etiquette.</p> <p>2.3 View two or more pieces of choreography from different genres and articulate their contrasting characteristics.</p> <p>3.1 Perform movements with the appropriate eye contact, expression, projection, posture, and energy to exhibit self-confidence.</p> <p>4.2 Demonstrate a specified technical correction given by the teacher in class/rehearsal.</p> <p>4.2 Work with a partner to determine correct vs. incorrect execution of a specified technical movement.</p> <p>5.4 Compare two genres of dance and identify their unique characteristics (e.g., modern vs. ballet).</p> <p>6.2 Identify specified muscles and skeletal structures used in specific dance technique.</p>	<p>1.1.3 Apply proper alignment while executing a movement combination.</p> <p>1.2.3 Apply muscular articulation while executing movement combinations.</p> <p>1.3.3 Apply strength, flexibility, agility, endurance, and coordination in more advanced movement combinations.</p> <p>1.4.3 Perform basic locomotor and nonlocomotor/axial movements in more complex combinations.</p> <p>1.5.3 Perform complex movements with a clear musical connection.</p> <p>1.6.3 Demonstrate improvement in performing movement combinations using self- and peer- evaluation.</p> <p>1.7.3 Create a movement phrase incorporating the elements of dance.</p> <p>1.8.3 Apply dance vocabulary appropriately in the class/rehearsal setting.</p> <p>1.9.3 Apply proper studio, performance, audition, and audience etiquette in real life situations.</p> <p>3.1.3 Create a dance study that exhibits self-awareness and self-confidence.</p> <p>3.2.3 Create a dance study that communicates a self-chosen idea, thought, and/or feeling to others.</p> <p>4.2.3 Refine technique and performance using teacher and peer evaluation.</p> <p>5.3.3 Explore the effects history had upon the development of classical, theatrical, and contemporary forms of dance.</p> <p>5.4.3 Interpret characteristics of different genres of dance.</p> <p>6.1.3 Discuss the affect of healthful living choices on dance performance.</p> <p>6.2.3 Apply selected principles of anatomy, physiology and kinesiology to dance.</p> <p>6.3.3 Employ proper safety measures in the studio and theatre.</p> <p>7.3.3 Identify connections between movement and other academic disciplines.</p>	<p>Complete a written assignment demonstrating knowledge of famous ballets, choreographers, and composers.</p> <p>Perform combinations with various kinds of pas de bourrées.</p> <p>Perform a combination, and then repeat it with different rhythms.</p>	<p>- Gail Grant: <i>Technical Manual and Dictionary of Classical Ballet</i></p> <p>- Horst Koegler: <i>The Concise Oxford Dictionary of Ballet</i></p> <p>- Anna Paskevaska: <i>Ballet from the First Plié to Mastery</i></p> <p>- Gretchen Ward Warren: <i>Classical Ballet Technique</i></p> <p>- Vera Kostrovitskaya and Alexei Pisarev: <i>School of Classical Dance</i></p> <p>- Sandra Noll Hammond: <i>Ballet Basics, Third Edition</i></p> <p>- Anna Paskevaska: <i>Both Sides of the Mirror: The Science and Art of Ballet</i></p> <p>- Richard Kraus, Sarah Chapman Hilsendager, and Brenda Dixon: <i>History of the Dance in Art and Education, Third Edition</i></p> <p>- George Balanchine and Francis Mason: <i>101 Stories of the Great Ballets</i></p> <p>- Janice Barringer and Sarah Schlesinger: <i>The Pointe Book, Shoes, Training, and Technique</i></p>	<p>Anatomy</p> <p>Mathematics</p> <p>Geometry</p> <p>Foreign Language</p> <p>Physics</p> <p>Music</p> <p>English</p> <p>History</p> <p>Art</p> <p>Physical Education</p> <p>Theatre</p> <p>Critical Thinking</p>

Unit 3 – Introduction to Pointe Work	Estimated Time : 3 weeks
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Course Level Expectations:

- 1.1 Demonstrate appropriate technique through skeletal and muscular alignment.
- 1.2 Demonstrate appropriate technique through body part articulation.
- 1.3 Demonstrate strength, flexibility, agility, endurance, and coordination.
- 1.4 Identify and demonstrate locomotor and nonlocomotor/axial movements.
- 1.5 Demonstrate rhythmic acuity and musicality.
- 1.6 Refine technique through teacher-directed corrections and self-evaluations/self-corrections.
- 1.7 Analyze dance movement according to the basic elements of dance (i.e., space, shape, time, and energy)
- 1.8 Identify and use appropriate dance terminology.
- 1.9 Identify and use correct studio and performance etiquette.
- 2.3 Understand the differences in choreography as relative to specific genres of dance.
- 3.1 Use dance as a medium to develop self-awareness and self-confidence.
- 3.2 Analyze how dance can communicate meaning and broaden perceptions.
- 4.2 Apply technical critique given in a class/rehearsal setting.
- 4.3 Compare and analyze student and professional performances.
- 4.4 Analyze the choreographic intent in performances.
- 5.3 Understand the historical background of classical, theatrical, and contemporary forms of dance.
- 5.4 Understand the similarities and differences of various dance genres.
- 6.1 Discuss how healthful/unhealthful living choices affect the dancer.
- 6.2 Understand how anatomy, physiology, and kinesiology relate to dance.
- 6.3 Employ proper safety measures in the studio and theatre.
- 7.3 Identify principles of other academic areas as they occur in dance.

Prerequisite Skills:

Skills learned in Ballet I and II, and Units 1 - 2 of Ballet III

Essential Questions:

- 1. What is the correct position of the foot while on pointe?
- 2. What is the importance of correct body alignment while on pointe?

Unit Vocabulary:

shank, vamp, wings, box, drawstring, platform, tapered, rosin

Checks for Understanding	Student Performance Indicators	Assessments	Instructional Resources	Connections
<p>1.1 Perform a demi-plié in parallel first, turned out first, parallel second, and turned out second with proper body alignment.</p> <p>1.1 Balance for an extended period in various positions.</p> <p>1.2 Demonstrate a tendu articulating through the metatarsals.</p> <p>1.3 Execute the warm-up in its entirety.</p> <p>1.3 Perform center floor or traveling exercises in proper form.</p> <p>1.4 Perform triplets traveling down the floor.</p> <p>1.4 Perform twisting and bending in place.</p> <p>1.5 Execute a combination using appropriate counts and proper accents with the musical accompaniment.</p> <p>1.5 Dance to contrasting tempos and meters.</p> <p>1.6 Correct technical element identified by the teacher.</p> <p>1.6 Self-correct a technical element given to the class by the teacher.</p> <p>1.7 Create movements properly using space, shape, time, and energy as directed and specified by teacher.</p> <p>1.8 Identify steps demonstrated using correct terminology.</p> <p>1.8 Perform steps, physically, following verbal instructions in dance terminology given by the teacher.</p> <p>1.9 Perform in a dance class adhering to proper etiquette.</p> <p>1.9 Participate as an audience member with appropriate etiquette.</p> <p>2.3 View two or more pieces of choreography from different genres and articulate their contrasting characteristics.</p> <p>3.1 Perform movements with the appropriate eye contact, expression, projection, posture, and energy to exhibit self-confidence.</p>	<p>1.1.3 Apply proper alignment while executing a movement combination.</p> <p>1.2.3 Apply muscular articulation while executing movement combinations.</p> <p>1.3.3 Apply strength, flexibility, agility, endurance, and coordination in more advanced movement combinations.</p> <p>1.4.3 Perform basic locomotor and nonlocomotor/axial movements in more complex combinations.</p> <p>1.5.3 Perform complex movements with a clear musical connection.</p> <p>1.6.3 Demonstrate improvement in performing movement combinations using self- and peer- evaluation.</p> <p>1.7.3 Create a movement phrase incorporating the elements of dance.</p> <p>1.8.3 Apply dance vocabulary appropriately in the class/rehearsal setting.</p> <p>1.9.3 Apply proper studio, performance, audition, and audience etiquette in real life situations.</p> <p>3.1.3 Create a dance study that exhibits self-awareness and self-confidence.</p> <p>3.2.3 Create a dance study that communicates a self-chosen idea, thought, and/or feeling to others.</p> <p>4.2.3 Refine technique and performance using teacher and peer evaluation.</p> <p>4.3.3 Compare and contrast student and professional performances.</p> <p>4.4.3 Discover how individual perceptions can change interpretation of the choreographer's intent.</p>	<p>Complete a written test which demonstrates knowledge of basic parts of the pointe shoe.</p> <p>Explain the correct way to take care of feet and nails for pointe work.</p> <p>Explain the correct position of the foot while on pointe.</p>	<p>- Gail Grant: <i>Technical Manual and Dictionary of Classical Ballet</i></p> <p>- Horst Koegler: <i>The Concise Oxford Dictionary of Ballet</i></p> <p>- Anna Paskevaska: <i>Ballet from the First Plié to Mastery</i></p> <p>- Gretchen Ward Warren: <i>Classical Ballet Technique</i></p> <p>- Vera Kostrovitskaya and Alexei Pisarev: <i>School of Classical Dance</i></p> <p>- Sandra Noll Hammond: <i>Ballet Basics, Third Edition</i></p> <p>- Anna Paskevaska: <i>Both Sides of the Mirror: The Science and Art of Ballet</i></p> <p>- Richard Kraus, Sarah Chapman Hilsendager, and Brenda Dixon: <i>History of the Dance in Art and Education, Third Edition</i></p> <p>- George Balanchine and Francis Mason: <i>101 Stories of the Great Ballets</i></p> <p>- Janice Barringer and Sarah Schlesinger: <i>The Pointe Book, Shoes, Training, and Technique</i></p>	<p>Anatomy</p> <p>Mathematics</p> <p>Geometry</p> <p>Foreign Language</p> <p>Physics</p> <p>Music</p> <p>English</p> <p>History</p> <p>Art</p> <p>Physical Education</p> <p>Theatre</p> <p>Critical Thinking</p>

<p>4.2 Demonstrate a specified technical correction given by the teacher in class/rehearsal.</p> <p>4.2 Work with a partner to determine correct vs. incorrect execution of a specified technical movement.</p> <p>4.3 View two or more works and critique the dancers' performance (technique and artistry).</p> <p>4.4 Write a formal critique determining the choreographic intent of a given piece.</p> <p>5.4 Compare two genres of dance and identify their unique characteristics (e.g., modern vs. ballet).</p> <p>6.2 Identify specified muscles and skeletal structures used in specific dance technique.</p>	<p>5.3.3 Explore the effects history had upon the development of classical, theatrical, and contemporary forms of dance.</p> <p>5.4.3 Interpret characteristics of different genres of dance.</p> <p>6.1.3 Discuss the affect of healthful living choices on dance performance.</p> <p>6.2.3 Apply selected principles of anatomy, physiology and kinesiology to dance.</p> <p>6.3.3 Employ proper safety measures in the studio and theatre.</p> <p>7.3.3 Identify connections between movement and other academic disciplines.</p>			
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Unit 4 – Balancing on Demi-Pointe**Estimated Time : 3 weeks****Course Level Expectations:**

- 1.1 Demonstrate appropriate technique through skeletal and muscular alignment.
- 1.2 Demonstrate appropriate technique through body part articulation.
- 1.3 Demonstrate strength, flexibility, agility, endurance, and coordination.
- 1.4 Identify and demonstrate locomotor and nonlocomotor/axial movements.
- 1.5 Demonstrate rhythmic acuity and musicality.
- 1.6 Refine technique through teacher-directed corrections and self-evaluations/self-corrections.
- 1.7 Analyze dance movement according to the basic elements of dance (i.e., space, shape, time, and energy)
- 1.8 Identify and use appropriate dance terminology.
- 1.9 Identify and use correct studio and performance etiquette.
- 2.3 Understand the differences in choreography as relative to specific genres of dance.
- 3.1 Use dance as a medium to develop self-awareness and self-confidence.
- 3.2 Analyze how dance can communicate meaning and broaden perceptions.
- 4.2 Apply technical critique given in a class/rehearsal setting.
- 5.3 Understand the historical background of classical, theatrical, and contemporary forms of dance.
- 5.4 Understand the similarities and differences of various dance genres.
- 6.1 Discuss how healthful/unhealthful living choices affect the dancer.
- 6.2 Understand how anatomy, physiology, and kinesiology relate to dance.
- 6.3 Employ proper safety measures in the studio and theatre.
- 7.3 Identify principles of other academic areas as they occur in dance.

Prerequisite Skills:

Skills learned in Ballet I and II, and Units 1 - 3 of Ballet III

Essential Questions:

- 1. What is the correct position of the back when performing a fondu?
- 2. What are the positions used for fouetté turns?

Unit Vocabulary:

soft grand battement, battement tendu pour batterie

Checks for Understanding	Student Performance Indicators	Assessments	Instructional Resources	Connections
<p>1.1 Perform a demi-plié in parallel first, turned out first, parallel second, and turned out second with proper body alignment.</p> <p>1.1 Balance for an extended period in various positions.</p> <p>1.2 Demonstrate a tendu articulating through the metatarsals.</p> <p>1.3 Execute the warm-up in its entirety.</p> <p>1.3 Perform center floor or traveling exercises in proper form.</p> <p>1.4 Perform triplets traveling down the floor.</p> <p>1.4 Perform twisting and bending in place.</p> <p>1.5 Execute a combination using appropriate counts and proper accents with the musical accompaniment.</p> <p>1.5 Dance to contrasting tempos and meters.</p> <p>1.6 Correct technical element identified by the teacher.</p> <p>1.6 Self-correct a technical element given to the class by the teacher.</p> <p>1.7 Create movements properly using space, shape, time, and energy as directed and specified by teacher.</p> <p>1.8 Identify steps demonstrated using correct terminology.</p> <p>1.8 Perform steps, physically, following verbal instructions in dance terminology given by the teacher.</p> <p>1.9 Perform in a dance class adhering to proper etiquette.</p> <p>2.3 View two or more pieces of choreography from different genres and articulate their contrasting characteristics.</p> <p>3.1 Perform movements with the appropriate eye contact, expression, projection, posture, and energy to exhibit self-confidence.</p> <p>4.2 Demonstrate a specified technical correction given by the teacher in class/rehearsal.</p> <p>4.2 Work with a partner to determine correct vs. incorrect execution of a specified technical movement.</p> <p>5.4 Compare two genres of dance and identify their unique characteristics (e.g., modern vs. ballet).</p> <p>6.2 Identify specified muscles and skeletal structures used in specific dance technique.</p>	<p>1.1.3 Apply proper alignment while executing a movement combination.</p> <p>1.2.3 Apply muscular articulation while executing movement combinations.</p> <p>1.3.3 Apply strength, flexibility, agility, endurance, and coordination in more advanced movement combinations.</p> <p>1.4.3 Perform basic locomotor and nonlocomotor/axial movements in more complex combinations.</p> <p>1.5.3 Perform complex movements with a clear musical connection.</p> <p>1.6.3 Demonstrate improvement in performing movement combinations using self- and peer- evaluation.</p> <p>1.7.3 Create a movement phrase incorporating the elements of dance.</p> <p>1.8.3 Apply dance vocabulary appropriately in the class/rehearsal setting.</p> <p>1.9.3 Apply proper studio, performance, audition, and audience etiquette in real life situations.</p> <p>3.1.3 Create a dance study that exhibits self-awareness and self-confidence.</p> <p>3.2.3 Create a dance study that communicates a self-chosen idea, thought, and/or feeling to others.</p> <p>4.2.3 Refine technique and performance using teacher and peer evaluation.</p> <p>5.3.3 Explore the effects history had upon the development of classical, theatrical, and contemporary forms of dance.</p> <p>5.4.3 Interpret characteristics of different genres of dance.</p> <p>6.1.3 Discuss the affect of healthful living choices on dance performance.</p> <p>6.2.3 Apply selected principles of anatomy, physiology and kinesiology to dance.</p> <p>6.3.3 Employ proper safety measures in the studio and theatre.</p> <p>7.3.3 Identify connections between movement and other academic disciplines.</p>	<p>Perform a combination with fondu, demonstrating correct alignment of the spine.</p> <p>Perform a preparation for fouetté turns, without turning, at the barre.</p>	<p>- Gail Grant: <i>Technical Manual and Dictionary of Classical Ballet</i></p> <p>- Horst Koegler: <i>The Concise Oxford Dictionary of Ballet</i></p> <p>- Anna Paskevaska: <i>Ballet from the First Plié to Mastery</i></p> <p>- Gretchen Ward Warren: <i>Classical Ballet Technique</i></p> <p>- Vera Kostrovitskaya and Alexei Pisarev: <i>School of Classical Dance</i></p> <p>- Sandra Noll Hammond: <i>Ballet Basics, Third Edition</i></p> <p>- Anna Paskevaska: <i>Both Sides of the Mirror: The Science and Art of Ballet</i></p> <p>- Richard Kraus, Sarah Chapman Hilsendager, and Brenda Dixon: <i>History of the Dance in Art and Education, Third Edition</i></p> <p>- George Balanchine and Francis Mason: <i>101 Stories of the Great Ballets</i></p> <p>- Janice Barringer and Sarah Schlesinger: <i>The Pointe Book, Shoes, Training, and Technique</i></p>	<p>Anatomy</p> <p>Mathematics</p> <p>Geometry</p> <p>Foreign Language</p> <p>Physics</p> <p>Music</p> <p>English</p> <p>History</p> <p>Art</p> <p>Physical Education</p> <p>Theatre</p> <p>Critical Thinking</p>

Unit 5 – Rising on to Pointe

Estimated Time : 3 weeks

Course Level Expectations:

- 1.1 Demonstrate appropriate technique through skeletal and muscular alignment.
- 1.2 Demonstrate appropriate technique through body part articulation.
- 1.3 Demonstrate strength, flexibility, agility, endurance, and coordination.
- 1.4 Identify and demonstrate locomotor and nonlocomotor/axial movements.
- 1.5 Demonstrate rhythmic acuity and musicality.
- 1.6 Refine technique through teacher-directed corrections and self-evaluations/self-corrections.
- 1.7 Analyze dance movement according to the basic elements of dance (i.e., space, shape, time, and energy)
- 1.8 Identify and use appropriate dance terminology.
- 1.9 Identify and use correct studio and performance etiquette.
- 1.10 Identify and understand the basic elements of dance performance and production.
- 2.3 Understand the differences in choreography as relative to specific genres of dance.
- 3.1 Use dance as a medium to develop self-awareness and self-confidence.
- 3.2 Analyze how dance can communicate meaning and broaden perceptions.
- 4.2 Apply technical critique given in a class/rehearsal setting.
- 5.3 Understand the historical background of classical, theatrical, and contemporary forms of dance.
- 5.4 Understand the similarities and differences of various dance genres.
- 6.1 Discuss how healthful/unhealthful living choices affect the dancer.
- 6.2 Understand how anatomy, physiology, and kinesiology relate to dance.
- 6.3 Employ proper safety measures in the studio and theatre.
- 7.1 Understand how the same idea can be expressed in dance and other art forms.
- 7.3 Identify principles of other academic areas as they occur in dance.

Prerequisite Skills:

Skills learned in Ballet I and II, and Units 1 - 4 of Ballet III

Essential Questions:

- 1. How does the dancer transfer weight from second position to retiré?
- 2. How is balance affected on pointe?

Unit Vocabulary:

enveloppé, pas de bourrée ballotté, pas couru

Checks for Understanding	Student Performance Indicators	Assessments	Instructional Resources	Connections
<p>1.1 Perform a demi-plié in parallel first, turned out first, parallel second, and turned out second with proper body alignment.</p> <p>1.1 Balance for an extended period in various positions.</p> <p>1.2 Demonstrate a tendu articulating through the metatarsals.</p> <p>1.3 Execute the warm-up in its entirety.</p> <p>1.3 Perform center floor or traveling exercises in proper form.</p> <p>1.4 Perform triplets traveling down the floor.</p> <p>1.4 Perform twisting and bending in place.</p> <p>1.5 Execute a combination using appropriate counts and proper accents with the musical accompaniment.</p> <p>1.5 Dance to contrasting tempos and meters.</p> <p>1.6 Correct technical element identified by the teacher.</p> <p>1.6 Self-correct a technical element given to the class by the teacher.</p> <p>1.7 Create movements properly using space, shape, time, and energy as directed and specified by teacher.</p> <p>1.8 Identify steps demonstrated using correct terminology.</p> <p>1.8 Perform steps, physically, following verbal instructions in dance terminology given by the teacher.</p> <p>1.9 Perform in a rehearsal adhering to proper etiquette.</p> <p>1.9 Perform in a dance class adhering to proper etiquette.</p> <p>1.9 Participate as an audience member with appropriate etiquette.</p> <p>1.10 Assist and/or perform in a dance production.</p> <p>2.3 View two or more pieces of choreography from different genres and articulate their contrasting characteristics.</p>	<p>1.1.3 Apply proper alignment while executing a movement combination.</p> <p>1.2.3 Apply muscular articulation while executing movement combinations.</p> <p>1.3.3 Apply strength, flexibility, agility, endurance, and coordination in more advanced movement combinations.</p> <p>1.4.3 Perform basic locomotor and nonlocomotor/axial movements in more complex combinations.</p> <p>1.5.3 Perform complex movements with a clear musical connection.</p> <p>1.6.3 Demonstrate improvement in performing movement combinations using self- and peer- evaluation.</p> <p>1.7.3 Create a movement phrase incorporating the elements of dance.</p> <p>1.8.3 Apply dance vocabulary appropriately in the class/rehearsal setting.</p> <p>1.9.3 Apply proper studio, performance, audition, and audience etiquette in real life situations.</p> <p>1.10.3 Evaluate the use of various elements of a dance production.</p> <p>2.3.3 Create movement phrases in a specified genre of dance.</p> <p>3.1.3 Create a dance study that exhibits self-awareness and self-confidence.</p> <p>3.2.3 Create a dance study that communicates a self-chosen idea, thought, and/or feeling to others.</p> <p>4.2.3 Refine technique and performance using teacher and peer evaluation.</p> <p>5.3.3 Explore the effects history had upon the development of</p>	<p>Perform relevés in 1st and 2nd position on pointe.</p> <p>Perform pirouette en dehors from 2nd position.</p>	<p>- Gail Grant: <i>Technical Manual and Dictionary of Classical Ballet</i></p> <p>- Horst Koegler: <i>The Concise Oxford Dictionary of Ballet</i></p> <p>- Anna Paskevaska: <i>Ballet from the First Plié to Mastery</i></p> <p>- Gretchen Ward Warren: <i>Classical Ballet Technique</i></p> <p>- Vera Kostrovitskaya and Alexei Pisarev: <i>School of Classical Dance</i></p> <p>- Sandra Noll Hammond: <i>Ballet Basics, Third Edition</i></p> <p>- Anna Paskevaska: <i>Both Sides of the Mirror: The Science and Art of Ballet</i></p> <p>- Richard Kraus, Sarah Chapman Hilsendager, and Brenda Dixon: <i>History of the Dance in Art and Education, Third Edition</i></p> <p>- George Balanchine and Francis Mason: <i>101 Stories of the Great Ballets</i></p> <p>- Janice Barringer and Sarah Schlesinger: <i>The Pointe Book, Shoes, Training, and Technique</i></p>	<p>Anatomy</p> <p>Mathematics</p> <p>Geometry</p> <p>Foreign Language</p> <p>Physics</p> <p>Music</p> <p>English</p> <p>History</p> <p>Art</p> <p>Physical Education</p> <p>Theatre</p> <p>Critical Thinking</p>

3.1 View and evaluate movement of peers to determine personality trait being depicted.	classical, theatrical, and contemporary forms of dance.			
3.1 Perform movements with the appropriate eye contact, expression, projection, posture, and energy to exhibit self-confidence.	5.4.3 Interpret characteristics of different genres of dance.			
4.2 Demonstrate a specified technical correction given by the teacher in class/rehearsal.	6.1.3 Discuss the affect of healthful living choices on dance performance.			
4.2 Work with a partner to determine correct vs. incorrect execution of a specified technical movement.	6.2.3 Apply selected principles of anatomy, physiology and kinesiology to dance.			
5.4 Compare two genres of dance and identify their unique characteristics (e.g., modern vs. ballet).	6.3.3 Employ proper safety measures in the studio and theatre.			
6.2 Identify specified muscles and skeletal structures used in specific dance technique.	7.1.3 Compare and contrast how ideas are expressed in dance and in other art forms.			
	7.3.3 Identify connections between movement and other academic disciplines.			

Unit 6 – Basic Beats**Estimated Time : 3 weeks****Course Level Expectations:**

- 1.1 Demonstrate appropriate technique through skeletal and muscular alignment.
- 1.2 Demonstrate appropriate technique through body part articulation.
- 1.3 Demonstrate strength, flexibility, agility, endurance, and coordination.
- 1.4 Identify and demonstrate locomotor and nonlocomotor/axial movements.
- 1.5 Demonstrate rhythmic acuity and musicality.
- 1.6 Refine technique through teacher-directed corrections and self-evaluations/self-corrections.
- 1.7 Analyze dance movement according to the basic elements of dance (i.e., space, shape, time, and energy)
- 1.8 Identify and use appropriate dance terminology.
- 1.9 Identify and use correct studio and performance etiquette.
- 1.10 Identify and understand the basic elements of dance performance and production.
- 2.3 Understand the differences in choreography as relative to specific genres of dance.
- 3.1 Use dance as a medium to develop self-awareness and self-confidence.
- 3.2 Analyze how dance can communicate meaning and broaden perceptions.
- 4.2 Apply technical critique given in a class/rehearsal setting.
- 4.3 Compare and analyze student and professional performances.
- 4.4 Analyze the choreographic intent in performances.
- 5.1 Recognize the diversity of dance expression throughout the world.
- 5.2 Understand that dance has its roots in rituals.
- 5.3 Understand the historical background of classical, theatrical, and contemporary forms of dance.
- 5.4 Understand the similarities and differences of various dance genres.
- 6.1 Discuss how healthful/unhealthful living choices affect the dancer.
- 6.2 Understand how anatomy, physiology, and kinesiology relate to dance.
- 6.3 Employ proper safety measures in the studio and theatre.
- 7.1 Understand how the same idea can be expressed in dance and other art forms.
- 7.2 Examine how technology can be used in dance.
- 7.3 Identify principles of other academic areas as they occur in dance.

Prerequisite Skills:

Skills learned in Ballet I and II, and Units 1 - 5 of Ballet III

Essential Questions:

1. What is the correct foot position on pointe in fourth position?
2. What is the difference between brisé and échappé battu?

Unit Vocabulary:

entrechat quatre, brisé, emboîté, pas de bourrée suivi

Checks for Understanding	Student Performance Indicators	Assessments	Instructional Resources	Connections
<p>1.1 Perform a demi-plié in parallel first, turned out first, parallel second, and turned out second with proper body alignment.</p> <p>1.1 Balance for an extended period in various positions.</p> <p>1.2 Demonstrate a tendu articulating through the metatarsals.</p> <p>1.3 Execute the warm-up in its entirety.</p> <p>1.3 Perform center floor or traveling exercises in proper form.</p> <p>1.4 Perform triplets traveling down the floor.</p> <p>1.4 Perform twisting and bending in place.</p> <p>1.5 Execute a combination using appropriate counts and proper accents with the musical accompaniment.</p> <p>1.5 Dance to contrasting tempos and meters.</p> <p>1.6 Correct technical element identified by the teacher.</p> <p>1.6 Self-correct a technical element given to the class by the teacher.</p> <p>1.7 Create movements properly using space, shape, time, and energy as directed and specified by teacher.</p> <p>1.8 Identify steps demonstrated using correct terminology.</p> <p>1.8 Perform steps, physically, following verbal instructions in dance terminology given by the teacher.</p> <p>1.9 Perform in a rehearsal adhering to proper etiquette.</p> <p>1.9 Perform in a dance class adhering to proper etiquette.</p> <p>1.9 Participate as an audience member with appropriate etiquette.</p> <p>1.10 Assist and/or perform in a dance production.</p> <p>2.3 View two or more pieces of choreography from different genres and articulate their contrasting characteristics.</p>	<p>1.1.3 Apply proper alignment while executing a movement combination.</p> <p>1.2.3 Apply muscular articulation while executing movement combinations.</p> <p>1.3.3 Apply strength, flexibility, agility, endurance, and coordination in more advanced movement combinations.</p> <p>1.4.3 Perform basic locomotor and nonlocomotor/axial movements in more complex combinations.</p> <p>1.5.3 Perform complex movements with a clear musical connection.</p> <p>1.6.3 Demonstrate improvement in performing movement combinations using self- and peer- evaluation.</p> <p>1.7.3 Create a movement phrase incorporating the elements of dance.</p> <p>1.8.3 Apply dance vocabulary appropriately in the class/rehearsal setting.</p> <p>1.9.3 Apply proper studio, performance, audition, and audience etiquette in real life situations.</p> <p>1.10.3 Evaluate the use of various elements of a dance production.</p> <p>2.3.3 Create movement phrases in a specified genre of dance.</p> <p>3.1.3 Create a dance study that exhibits self-awareness and self-confidence.</p> <p>3.2.3 Create a dance study that communicates a self-chosen idea, thought, and/or feeling to others.</p> <p>4.2.3 Refine technique and performance using teacher and peer evaluation.</p> <p>4.3.3 Compare and contrast student and professional performances.</p>	<p>Critique your strengths/weaknesses for the semester.</p> <p>Perform, in the classroom setting, a solo which includes all of the skills learned during the semester.</p> <p>Explain the difference between how the foot is placed into 4th position on pointe and how it is placed in 1st, 2nd, or 5th positions on pointe.</p> <p>Perform a combination with brisé and échappé battu and explain the difference.</p>	<p>- Gail Grant: <i>Technical Manual and Dictionary of Classical Ballet</i></p> <p>- Horst Koegler: <i>The Concise Oxford Dictionary of Ballet</i></p> <p>- Anna Paskevaska: <i>Ballet from the First Plié to Mastery</i></p> <p>- Gretchen Ward Warren: <i>Classical Ballet Technique</i></p> <p>- Vera Kostrovitskaya and Alexei Pisarev: <i>School of Classical Dance</i></p> <p>- Sandra Noll Hammond: <i>Ballet Basics, Third Edition</i></p> <p>- Anna Paskevaska: <i>Both Sides of the Mirror: The Science and Art of Ballet</i></p> <p>- Richard Kraus, Sarah Chapman Hilsendager, and Brenda Dixon: <i>History of the Dance in Art and Education, Third Edition</i></p> <p>- George Balanchine and Francis Mason: <i>101 Stories of the Great Ballets</i></p> <p>- Janice Barringer and Sarah Schlesinger: <i>The Pointe Book, Shoes, Training, and Technique</i></p>	<p>Anatomy</p> <p>Mathematics</p> <p>Geometry</p> <p>Foreign Language</p> <p>Physics</p> <p>Music</p> <p>English</p> <p>History</p> <p>Art</p> <p>Physical Education</p> <p>Theatre</p> <p>Critical Thinking</p>

<p>3.1 View and evaluate movement of peers to determine personality trait being depicted.</p> <p>3.1 Perform movements with the appropriate eye contact, expression, projection, posture, and energy to exhibit self-confidence.</p> <p>4.2 Demonstrate a specified technical correction given by the teacher in class/rehearsal.</p> <p>4.2 Work with a partner to determine correct vs. incorrect execution of a specified technical movement.</p> <p>4.3 View two or more works and critique the dancers' performance (technique and artistry).</p> <p>5.3 Create a timeline of the evolution of a specific genre of dance.</p> <p>5.4 Compare two genres of dance and identify their unique characteristics (e.g., modern vs. ballet).</p> <p>6.2 Identify specified muscles and skeletal structures used in specific dance technique.</p> <p>6.3 Design a guide listing and defining studio and theatre safety measures.</p> <p>7.2 Research innovative uses for technology in dance and share examples with class.</p>	<p>4.4.3 Discover how individual perceptions can change interpretation of the choreographer's intent.</p> <p>5.1.3 Compare and contrast differences in dance expression throughout the world.</p> <p>5.2.3 Compare and contrast the role dance played in historic rituals.</p> <p>5.3.3 Explore the effects history had upon the development of classical, theatrical, and contemporary forms of dance.</p> <p>5.4.3 Interpret characteristics of different genres of dance.</p> <p>6.1.3 Discuss the affect of healthful living choices on dance performance.</p> <p>6.2.3 Apply selected principles of anatomy, physiology and kinesiology to dance.</p> <p>6.3.3 Employ proper safety measures in the studio and theatre.</p> <p>7.1.3 Compare and contrast how ideas are expressed in dance and in other art forms.</p> <p>7.2.3 Evaluate how technology can impact choreography.</p> <p>7.3.3 Identify connections between movement and other academic disciplines.</p>			
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