

High School Ballet IV Curriculum Map

2011-2012 School Year

First Semester

Unit 1	Unit 2	Unit 3	Unit 4	Unit 5	Unit 6
<p>-Continue to refine technique from previous year</p> <p>-Port de bras with leg raised to 90 degrees on flat</p> <p>-Grand rond de jambe jeté</p> <p>-Flic-flac</p> <p>-Fouetté en tournant en dehors and en dedans</p> <p>-Penchée on demi-pointe</p> <p>-Previous barre exercises should be done at an accelerated tempo with a variety of patterns</p> <p>-Entrechat trois</p> <p>POINTE:</p> <p>-Grand battement at barre</p> <p>-Chassé relevé to arabesque</p> <p>-Pas de bourrée en tournant</p> <p>-Échappé to 2nd and 4th position with ¼ turns</p> <p>-Piqué turns en dehors and en dedans</p>	<p>-Continue to refine technique from previous material</p> <p>-Temps lié with promenade in all poses and directions</p> <p>-Grand rond de jambe with rise to demi-pointe</p> <p>-4-8 fouetté turns</p> <p>-Soft grand battement (center)</p> <p>-Pas de basque (backward)</p> <p>-Saut de basque</p> <p>-Assemblé battu (under)</p> <p>-Tour en l'air from assemblé</p> <p>POINTE:</p> <p>-Pas de polka</p> <p>-Preparation and pirouette from 5th position</p> <p>-Soutenu en tournant</p> <p>-Half piqué turns</p>	<p>-Continue to refine technique from previous material</p> <p>-Barre movements done on demi-pointe: battu, grand rond de jambe en l'air, etc.</p> <p>-Battement fondu (retiré) at 90 degrees</p> <p>-Flic-flac en tournant</p> <p>-Grand battement above 90 degrees</p> <p>-Turn from second position at 45 degrees</p> <p>-Port de bras with leg raised to 90 degrees on demi-pointe</p> <p>-Penchée forward and backward on demi-pointe</p> <p>POINTE:</p> <p>-Échappé to 2nd position with ½ turns</p> <p>-Quick pas de bourrée suivi</p> <p>-Relevés on one foot at 45 degrees</p>	<p>-Continue to refine technique from previous material</p> <p>CENTER:</p> <p>-Battement fondu en tournant at 45 degrees with ¼ turns</p> <p>-Rond de jambe en l'air en tournant</p> <p>-Pirouette from all positions finishing in ALL big poses</p> <p>-4 fouetté turns en dehors and en dedans</p> <p>ALLEGRO:</p> <p>-Échappé battu finishing on one leg</p> <p>-Sissonne simple en tournant (en dehors and en dedans)</p> <p>-Rond de jambe en l'air sauté</p> <p>-Sissonne ouverte with développé</p> <p>POINTE:</p> <p>-Changement de pieds</p>	<p>-Continue to refine technique from previous material</p> <p>CENTER:</p> <p>-Temps lié with promenade and relevé in all poses and directions</p> <p>-Penchée backwards</p> <p>-One pirouette in all big poses (en dehors and en dedans)</p> <p>ALLEGRO:</p> <p>-Grand jeté en tournant</p> <p>-Brisé dessus-dessous</p> <p>-Entrechat cinq</p> <p>-Entrechat six</p> <p>POINTE:</p> <p>-Pirouette en dehors and en dedans from 4th position</p>	<p>-Continue to refine technique from previous material</p> <p>CENTER:</p> <p>-8 fouetté turns en dehors and en dedans</p> <p>-Fouetté turns from pose to pose</p> <p>ALLEGRO:</p> <p>-Jeté battu with ½ turns</p> <p>-Échappé with full turn</p> <p>-Grand assemblé</p> <p>POINTE:</p> <p>-Changement de pieds with ¼ turns</p> <p>-Piqué with fondu in all big poses</p> <p>-Begin double pirouettes from 4th position</p>
<p>Essential Questions</p> <ol style="list-style-type: none"> How does the supporting leg affect supporting turns? Why should the dancer practice exercises in different patterns? 	<p>Essential Questions</p> <ol style="list-style-type: none"> What is the importance of timing when executing multiple turns? What is the correct foot position for hops on pointe? 	<p>Essential Questions</p> <ol style="list-style-type: none"> What are some exercises that can be done to achieve higher extensions? What are some exercises that can be done to achieve relevés on pointe? 	<p>Essential Questions</p> <ol style="list-style-type: none"> What is the difference in body alignment between fouetté turns en dehors and en dedans? What is the correct timing when executing rond de jambe en l'air with a sauté? 	<p>Essential Questions</p> <ol style="list-style-type: none"> How can port de bras affect balance during a promenade? What is the difference between the way a pirouette is done on flat and on pointe? 	<p>Essential Questions</p> <ol style="list-style-type: none"> What are some things that can be done to improve coordination of legs, arms, and head in fouetté turns? How is control developed in order to roll down from pointe?

Unit 1 – Refining Technique	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, II, and III

Essential Questions:

- 1. How does the supporting leg affect supporting turns?
- 2. Why should the dancer practice exercises in different patterns?

Unit Vocabulary:
 entrechat trios, grand rond de jambe jeté, flic-flac

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>1.1.4 Execute, consistently, proper alignment in complex movement combinations.</p> <p>1.2.4 Execute, consistently, muscular articulation in complex movement combinations.</p> <p>1.3.4 Execute complex movement combinations with an advanced level of strength, flexibility, agility, endurance, and coordination.</p> <p>1.4.4 Implement advanced locomotor and nonlocomotor movements in extended sequences.</p> <p>1.5.4 Demonstrate advanced musicality with complex movements.</p> <p>1.6.4 Exhibit proficient technique with artistry through ongoing self-evaluation and correction.</p> <p>1.7.4 Analyze the use of the elements of dance in compositions.</p> <p>1.8.4 Use proper dance terminology in a critical analysis.</p> <p>1.9.4 Analyze the value of appropriate etiquette in performance venues.</p> <p>3.1.4 Perform a dance study that exhibits self-awareness and self-confidence.</p> <p>3.2.4 Manipulate and combine images, sounds, and experiences to convey meaning and broaden perceptions in a dance study.</p> <p>4.2.4 Refine technique and performance using self-reflection and self-evaluation.</p> <p>5.3.4 Analyze the significance of dance in social, cultural, political and historical contexts.</p> <p>5.4.4 Categorize dance works according to dance genres.</p> <p>6.1.4 Develop a personal program which achieves a healthy dancer and lifestyle.</p> <p>6.2.4 Apply selected principles of anatomy, physiology and kinesiology to technical skills in dance.</p> <p>6.3.4 Develop a safe studio and theatre environment via peer monitoring.</p>	<p>Self-evaluate current technical ability, and set goals for the semester.</p> <p>Perform barre exercises at an accelerated tempo with rhythmic patterns.</p> <p>Perform piqué turns 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>

Unit 2 – Advanced Turns	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, II, and III, and Unit 1 of Ballet IV

Essential Questions:

- 1. What is the importance of timing when executing multiple turns?
- 2. What is the correct foot position for hops on pointe?

Unit Vocabulary:

pas de polka, saut de basque, assemblé battu (under), tour en l’air from assemblé

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>1.1.4 Execute, consistently, proper alignment in complex movement combinations.</p> <p>1.2.4 Execute, consistently, muscular articulation in complex movement combinations.</p> <p>1.3.4 Execute complex movement combinations with an advanced level of strength, flexibility, agility, endurance, and coordination.</p> <p>1.4.4 Implement advanced locomotor and nonlocomotor movements in extended sequences.</p> <p>1.5.4 Demonstrate advanced musicality with complex movements.</p> <p>1.6.4 Exhibit proficient technique with artistry through ongoing self-evaluation and correction.</p> <p>1.7.4 Analyze the use of the elements of dance in compositions.</p> <p>1.8.4 Use proper dance terminology in a critical analysis.</p> <p>1.9.4 Analyze the value of appropriate etiquette in performance venues.</p> <p>3.1.4 Perform a dance study that exhibits self-awareness and self-confidence.</p> <p>3.2.4 Manipulate and combine images, sounds, and experiences to convey meaning and broaden perceptions in a dance study.</p> <p>4.2.4 Refine technique and performance using self-reflection and self-evaluation.</p> <p>5.3.4 Analyze the significance of dance in social, cultural, political and historical contexts.</p> <p>5.4.4 Categorize dance works according to dance genres.</p> <p>6.1.4 Develop a personal program which achieves a healthy dancer and lifestyle.</p> <p>6.2.4 Apply selected principles of anatomy, physiology and kinesiology to technical skills in dance.</p> <p>6.3.4 Develop a safe studio and theatre environment via peer monitoring..</p>	<p>Perform pas de polka on pointe with the correct foot position.</p> <p>Perform an allegro including assemblé battu under, saut de basque, and tour en l'air from assemblé.</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 – Advanced Barre 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, II, and III, and Units 1 – 2 of Ballet IV

Essential Questions:

- 1. What are some exercises that can be done to achieve higher extensions?
- 2. What are some exercises that can be done to achieve relevés on pointe?

Unit Vocabulary:

battu, flic-flac, en tournant, 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 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>1.1.4 Execute, consistently, proper alignment in complex movement combinations.</p> <p>1.2.4 Execute, consistently, muscular articulation in complex movement combinations.</p> <p>1.3.4 Execute complex movement combinations with an advanced level of strength, flexibility, agility, endurance, and coordination.</p> <p>1.4.4 Implement advanced locomotor and nonlocomotor movements in extended sequences.</p> <p>1.5.4 Demonstrate advanced musicality with complex movements.</p> <p>1.6.4 Exhibit proficient technique with artistry through ongoing self-evaluation and correction.</p> <p>1.7.4 Analyze the use of the elements of dance in compositions.</p> <p>1.8.4 Use proper dance terminology in a critical analysis.</p> <p>1.9.4 Analyze the value of appropriate etiquette in performance venues.</p> <p>3.1.4 Perform a dance study that exhibits self-awareness and self-confidence.</p> <p>3.2.4 Manipulate and combine images, sounds, and experiences to convey meaning and broaden perceptions in a dance study.</p> <p>4.2.4 Refine technique and performance using self-reflection and self-evaluation.</p> <p>4.3.4 Construct a formal written critique of a student and/or professional performance.</p> <p>4.4.4 Evaluate ways personal experiences affect the creation of choreographic intent.</p> <p>5.3.4 Analyze the significance of dance in social, cultural, political and historical contexts.</p>	<p>Write a journal description of exercises from barre and center work.</p> <p>Perform movements on demi-pointe: battu and grand rond de jambe en l'air</p> <p>Demonstrate increased flexibility in the hamstrings, groin, and hip flexors.</p> <p>Complete a written test covering vocabulary learned during this quarter.</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>5.4.4 Categorize dance works according to dance genres.</p> <p>6.1.4 Develop a personal program which achieves a healthy dancer and lifestyle.</p> <p>6.2.4 Apply selected principles of anatomy, physiology and kinesiology to technical skills in dance.</p> <p>6.3.4 Develop a safe studio and theatre environment via peer monitoring.</p>			
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Unit 4 – Advanced Body Alignment**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, II, and III, and Units 1 – 3 of Ballet IV

Essential Questions:

- 1. What is the difference in body alignment between fouetté turns en dehors and en dedans?
- 2. What is the correct timing when executing rond de jambe en l'air with a sauté?

Unit Vocabulary:

rond de jambe en l'air en tournant, échappé battu, sissonne simple en tournant, rond de jambe en l'air sauté, sissonne ouverte with développé

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>1.1.4 Execute, consistently, proper alignment in complex movement combinations.</p> <p>1.2.4 Execute, consistently, muscular articulation in complex movement combinations.</p> <p>1.3.4 Execute complex movement combinations with an advanced level of strength, flexibility, agility, endurance, and coordination.</p> <p>1.4.4 Implement advanced locomotor and nonlocomotor movements in extended sequences.</p> <p>1.5.4 Demonstrate advanced musicality with complex movements.</p> <p>1.6.4 Exhibit proficient technique with artistry through ongoing self-evaluation and correction.</p> <p>1.7.4 Analyze the use of the elements of dance in compositions.</p> <p>1.8.4 Use proper dance terminology in a critical analysis.</p> <p>1.9.4 Analyze the value of appropriate etiquette in performance venues.</p> <p>3.1.4 Perform a dance study that exhibits self-awareness and self-confidence.</p> <p>3.2.4 Manipulate and combine images, sounds, and experiences to convey meaning and broaden perceptions in a dance study.</p> <p>4.2.4 Refine technique and performance using self-reflection and self-evaluation.</p> <p>5.3.4 Analyze the significance of dance in social, cultural, political and historical contexts.</p> <p>5.4.4 Categorize dance works according to dance genres.</p> <p>6.1.4 Develop a personal program which achieves a healthy dancer and lifestyle.</p> <p>6.2.4 Apply selected principles of anatomy, physiology and kinesiology to technical skills in dance.</p> <p>6.3.4 Develop a safe studio and theatre environment via peer monitoring.</p>	<p>Perform fouetté en dehors and en dedans.</p> <p>Combine sauté with various movements.</p>	<p>- Gail Grant: <i>Technical Manual and Dictionary of Classical Ballet</i></p> <p>- Horst Koepler: <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 – Advanced Battu**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, II, and III, and Units 1 – 4 of Ballet IV

Essential Questions:

- 1. How can port de bras affect balance during a promenade?
- 2. What is the difference between the way a pirouette is done on flat and on pointe?

Unit Vocabulary:

brisé dessous-dessus, entrechat cinq, entrechat six, grand jeté en tournant

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>1.1.4 Execute, consistently, proper alignment in complex movement combinations.</p> <p>1.2.4 Execute, consistently, muscular articulation in complex movement combinations.</p> <p>1.3.4 Execute complex movement combinations with an advanced level of strength, flexibility, agility, endurance, and coordination.</p> <p>1.4.4 Implement advanced locomotor and nonlocomotor movements in extended sequences.</p> <p>1.5.4 Demonstrate advanced musicality with complex movements.</p> <p>1.6.4 Exhibit proficient technique with artistry through ongoing self-evaluation and correction.</p> <p>1.7.4 Analyze the use of the elements of dance in compositions.</p> <p>1.8.4 Use proper dance terminology in a critical analysis.</p> <p>1.9.4 Analyze the value of appropriate etiquette in performance venues.</p> <p>1.10.4 Design and implement a dance production.</p> <p>2.3.4 Create compositions in different genres of dance.</p> <p>3.1.4 Perform a dance study that exhibits self-awareness and self-confidence.</p> <p>3.2.4 Manipulate and combine images, sounds, and experiences to convey meaning and broaden perceptions in a dance study.</p> <p>4.2.4 Refine technique and performance using self-reflection and self-evaluation.</p> <p>5.3.4 Analyze the significance of dance in social, cultural, political and historical contexts.</p> <p>5.4.4 Categorize dance works according to dance genres.</p>	<p>Perform a pirouette on pointe.</p> <p>Demonstrate and explain the difference between entrechat cinq and entrechat six.</p> <p>Perform promenades with various port de bras.</p> <p>Critique your own performance.</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>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>6.1.4 Develop a personal program which achieves a healthy dancer and lifestyle.</p> <p>6.2.4 Apply selected principles of anatomy, physiology and kinesiology to technical skills in dance.</p> <p>6.3.4 Develop a safe studio and theatre environment via peer monitoring.</p> <p>7.1.4 Create a multi-disciplinary (arts) dance composition.</p> <p>7.3.4 Create a dance study based upon a principle from another academic discipline.</p>			
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Unit 6 – Incorporating Poses**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, II, and III, and Units 1 – 5 of Ballet IV

Essential Questions:

1. What are some things that can be done to improve coordination of legs, arms, and head in fouetté turns?
2. How is control developed in order to roll down from pointe?

Unit Vocabulary:

character, jeté battu, grand assemblé

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>1.1.4 Execute, consistently, proper alignment in complex movement combinations.</p> <p>1.2.4 Execute, consistently, muscular articulation in complex movement combinations.</p> <p>1.3.4 Execute complex movement combinations with an advanced level of strength, flexibility, agility, endurance, and coordination.</p> <p>1.4.4 Implement advanced locomotor and nonlocomotor movements in extended sequences.</p> <p>1.5.4 Demonstrate advanced musicality with complex movements.</p> <p>1.6.4 Exhibit proficient technique with artistry through ongoing self-evaluation and correction.</p> <p>1.7.4 Analyze the use of the elements of dance in compositions.</p> <p>1.8.4 Use proper dance terminology in a critical analysis.</p> <p>1.9.4 Analyze the value of appropriate etiquette in performance venues.</p> <p>1.10.4 Design and implement a dance production.</p> <p>2.3.4 Create compositions in different genres of dance.</p> <p>3.1.4 Perform a dance study that exhibits self-awareness and self-confidence.</p> <p>3.2.4 Manipulate and combine images, sounds, and experiences to convey meaning and broaden perceptions in a dance study.</p> <p>4.2.4 Refine technique and performance using self-reflection and self-evaluation.</p> <p>4.3.4 Construct a formal written critique of a student and/or professional performance.</p> <p>4.4.4 Evaluate ways personal experiences affect the creation</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>- 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.	of choreographic intent.			
3.1 Perform movements with the appropriate eye contact, expression, projection, posture, and energy to exhibit self-confidence.	5.1.4 Assess reasons dance expression differs throughout the world.			
4.2 Demonstrate a specified technical correction given by the teacher in class/rehearsal.	5.2.4 Analyze expressive movement in rituals and the connection to present day dance.			
4.2 Work with a partner to determine correct vs. incorrect execution of a specified technical movement.	5.3.4 Analyze the significance of dance in social, cultural, political and historical contexts.			
4.3 View two or more works and critique the dancers' performance (technique and artistry).	5.4.4 Categorize dance works according to dance genres.			
5.3 Create a timeline of the evolution of a specific genre of dance.	6.1.4 Develop a personal program which achieves a healthy dancer and lifestyle.			
5.4 Compare two genres of dance and identify their unique characteristics (e.g., modern vs. ballet).	6.2.4 Apply selected principles of anatomy, physiology and kinesiology to technical skills in dance.			
6.2 Identify specified muscles and skeletal structures used in specific dance technique.	6.3.4 Develop a safe studio and theatre environment via peer monitoring.			
6.3 Design a guide listing and defining studio and theatre safety measures.	7.1.4 Create a multi-disciplinary (arts) dance composition.			
7.2 Research innovative uses for technology in dance and share examples with class.	7.2.4 Create choreography which incorporates technology.			
	7.3.4 Create a dance study based upon a principle from another academic discipline.			