

COMPONENT	OBJECTIVES	COMPETENCY
<p>I Movement Skills and Underlying Principles</p>	<ol style="list-style-type: none"> <li>1. Identifies the need of warming up prior to each ballet class. (DA.E.2.4.3)</li> <li>2. Identifies conditioning and injury prevention as two main goals for daily exercise specific to ballet. (DA.A.1.4.3) (DA.E.1.4.1) (DA.E.1.4.2)</li> <li>3. Explains the role of proper exercise sequence at the barre for injury prevention and warm-up. (DA.A.1.4.3)</li> <li>4. Understands basic ballet terminology.</li> <li>5. Executes basic barre exercises (enchainments) specific to ballet. (DA.A.1.4.1)</li> <li>6. Uses correct alignment in the execution of barre exercises. (enchainments) (DA.A.1.4.1)</li> <li>7. Performs basic ballet combinations at center floor including port de bras, adage, and petite allegro with artistic expression. (DA.A.1.4.2)</li> <li>8. Performs across the floor basic ballet exercises (enchainments) including turns, petite allegro, and grande allegro. (DA.A.1.4.4)</li> <li>9. Performs reversal of enchainments (glissade to the right, dessus (over) becomes glissade to the left assemble dessous (under).</li> </ol>	<ol style="list-style-type: none"> <li>A. The student can list and spell correctly terms used for ballet barre enchainments (exercises) . (DA.A.1.4.1) (DA.E.2.4.3)</li> <li>B. The student can execute basic ballet combinations of steps at the center floor and across the floor including glissade derriere and devant, echappe saute, jete dessus and dessous, assemble, and waltz step forward and back. (DA.A.1.4.2) (DA.E.1.4.1) (DA.E.1.4.2) (DA.E.2.4.1) (DA.E.2.4.2)</li> </ol>

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<p>II Dance Making</p>	<ol style="list-style-type: none"> <li>1. Constructs phrases of movement using basic ballet enchainements (exercises).</li> <li>2. Participate in structured improvisations using basic ballet enchainements (exercises). (DA.A.2.4.1) (DA.A.2.4.2) (DA.A.2.4.3)</li> <li>3. Improvises as a method of dance exploration using basic ballet enchainements (exercises). (DA.A.2.4.1) (DA.A.2.4.2) (DA.A.2.4.3)</li> <li>4. <i>Understands that dance is created and revised according to artistic decisions.</i> (DA.D.1.4.1)</li> <li>5. <i>Uses technology to enhance movement studies as ideas from other subject areas.</i> (DA.E.2.4.1) (DA.E.2.4.2)</li> </ol>	<ol style="list-style-type: none"> <li>A. After listening to 64 counts of a given piece of music repeatedly for 10 minutes the student can improvise a dance phrase using basic ballet port de bras and enchainements. (DA.A.1.4.3) (DA.A.2.4.1)</li> <li>B. After listening to 128 counts of single instrument music repeatedly for 15 minutes, the students (in groups of three) can perform for the class an improvisation to the music using basic ballet enchainements. (DA.A.1.4.4) (DA.A.2.4.2) (DA.A.2.4.3) (DA.D.1.4.1)</li> </ol>
<p>III Building Context: Cultural, Historical and Social Inquiry.</p>	<ol style="list-style-type: none"> <li>1. Identifies geographical, socioeconomic, political, and cultural influences on the history of ballet and contemporary media. (DA.B.1.4.3) (DA.C.1.4.3) (DA.D.1.4.3) (DA.E.2.4.4)</li> <li>2. Understands the history of ballet development, prominent figures, and transitions. (DA.C.1.4.1) (DA.D.1.4.2)</li> <li>3. Recognizes the influence of ballet on other forms of dance such as modern and jazz in American culture. (DA.C.1.4.2) (DA.C.1.4.4)</li> <li>4. Identifies ballet related careers (choreographer, dancer, notator, teacher, costume designer, technician, critic).</li> </ol>	<ol style="list-style-type: none"> <li>A. The student can create a time line for the history of ballet from the King Louis French Courts in the 1400's through the death of George Balanchine. (DA.B.1.4.3) (DA.C.1.4.2) (DA.C.1.4.3) (DA.C.1.4.4) (DA.D.1.4.2) (DA.E.2.4.4.)</li> <li>B. The student can discuss the influence of the Russian Revolution on the history of ballet and the subsequent relocation of prominent ballet figures to Paris, France. (DA.C.1.4.1)</li> </ol>

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<p>IV Critical and Aesthetic Inquiry</p>	<ol style="list-style-type: none"> <li>1. Analyzes how basic ballet combinations (enchainements) are learned through repetition and execution.</li> <li>2. Forms a personal hypothesis about the meaning of ballet as a form of dance and supports it with specific observations of the communicated meaning. (DA.B.1.4.1)</li> <li>3. Views different ballets and identifies beginning, middle and end of the dances.</li> <li>4. Analyzes a dance review and identifies critical and aesthetic phrases and their meanings.</li> <li>5. Understands how the meaning is communicated with respect to one's own choreographic work. (DA.B.1.4.2)</li> </ol>	<ol style="list-style-type: none"> <li>A. After viewing three ballets from different time periods, the student can place them on a historical time line and identify their choreographer and the composer of the music.</li> <li>B. After viewing a ballet, the student can write a paragraph identifying the beginning, middle, and end of the story. (DA.B.1.4.2)</li> <li>C. After viewing a ballet, the student can verbally analyze the meaning of the dance by supporting it with specific observations. (DA.B.1.4.1) (DA.D.1.4.3)</li> </ol>