

COMPONENT	OBJECTIVES	COMPETENCY
<p>I Movement Skills and Underlying Principles</p>	<ol style="list-style-type: none"> <li>1. Identifies the need for warming up prior to each ballet class. (DA.E.1.4.1) (DA.E.1.4.2)</li> <li>2. Appreciates the personal responsibility and discipline needed in order to achieve goals of continued excellent physical training for ballet. (DA.A.1.4.1) (DA.E.1.4.1) (DA.E.1.4.2)</li> <li>3. Identifies conditioning and injury prevention as two main goals for daily exercises specific to ballet. (DA.E.1.4.1) (DA.E.1.4.2)</li> <li>4. Analyzes the importance of sequence in warm-up construction and ballet class structure.</li> <li>5. Understands intermediate ballet terminology.</li> <li>6. Executes intermediate ballet barre exercises (enchaintments).</li> <li>7. Uses correct alignment in the execution of barre enchaintments. (DA.A.1.4.1)</li> <li>8. Performs intermediate ballet combinations at center floor including port de bras, adage, and petite allegro with artistic expression. (DA.A.1.4.2)</li> <li>9. Performs intermediate ballet exercises across the floor including turns, petite allegro, and grande allegro. (DA.A.1.4.4)</li> <li>10. Performs reversal intermediate ballet exercises.</li> <li>11. <i>Understands how various science disciplines apply to dance.</i> (DA.E.2.4.3)</li> </ol>	<ol style="list-style-type: none"> <li>A. The student can list and correctly spell the intermediate barre terms in the sequential order of a ballet class. (DA.A.1.4.1)</li> <li>B. The student can execute intermediate petite allegro combination at the center floor including steps such as glissade, assemble, sissone, simple devant and derriere, tombe, pas de basque glisse en avant, and pas de bourree dessous. (DA.A.1.4.2)</li> <li>C. The student can execute intermediate petite or grande allegro combinations across the floor including pique en avante and en arriere, pas de chat, balance de cote, en avant and en arriere, grande jete and chaine turns. (DA.A.1.4.2)</li> <li>D. <i>The student can identify healthy lifestyle choices and dance conditioning.</i> (DA.E.1.4.1) (DA.E.1.4.2)</li> </ol>

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<p>II Dance Making</p>	<ol style="list-style-type: none"> <li>1. Applies his/her knowledge of the intermediate enchantments based on allegro steps.</li> <li>2. Describes a variety of approaches to the process of dance making based upon ballet form and choreographic intent. (D.A.A.2.4.1) (D.A.A.2.4.3) (D.A.D.1.4.1)</li> <li>3. Uses a variety of sources of literature, music, dance, visual arts and ballet enchainements improvisations and themes. (D.A.A.1.4.3) (D.A.A.1.4.4) (D.A.A.2.4.2) (D.A.B.1.4.3) (D.A.E.2.4.1) (D.A.E.2.4.2)</li> <li>4. Uses solo and group manipulation in the creation of short enchainements. (D.A.E.1.4.3)</li> <li>5. Critiques his/her work and the work of others constructively. (D.A.B.1.4.2) (D.A.D.1.4.2)</li> </ol>	<ol style="list-style-type: none"> <li>A. After listening to a one minute phrase of music, the student can create a solo dance based on the allegro steps learned. (D.A.A.1.4.3) (D.A.A.1.4.4) (D.A.A.2.4.1) (D.A.A.2.4.2) (D.A.A.2.4.3)</li> <li>B. The student can constructively critique his/her solo and the solo work of others in verbal or written form. (D.A.B.1.4.1) (D.A.B.,1.4.2) (D.A.B.1.4.3) (D.A.D.1.4.1) (D.A.D.1.4.2) (D.A.D.1.4.3) (D.A.E.2.4.1) (D.A.E.2.4.2) (D.A.E.2.4.3)</li> </ol>
<p>III Building Context: Cultural, Historical and Social Inquiry</p>	<ol style="list-style-type: none"> <li>1. Identifies dancers and choreographers of ballets and their particular contributions to the field of dance. (D.A.C.1.4.1) (D.A.E.2.4.4)</li> <li>2. Identifies composers and visual and media artists who have collaborated with American choreographers of the past and present. (D.A.C.1.4.4)</li> <li>3. Distinguishes characteristics of exemplars in ballet of various societies, cultures, and historic periods as they perform their own creative work. (D.A.B.1.4.1) (D.A.C.1.4.2) (D.A.C.1.4.3) (D.A.D.1.4.3)</li> </ol>	<ol style="list-style-type: none"> <li>A. The student can diagram (Venn or Webbing Methods) major ballet choreographers throughout the history of ballet. (D.A.C.1.4.1) (D.A.C.1.4.2) (D.A.C.1.4.3) (D.A.C.1.4.4) (D.A.E.2.4.4)</li> <li>B. The student can list and describe at least three major choreographers of ballets from the twentieth century.</li> </ol>

# DANCE

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<p>IV Critical and Aesthetic Inquiry</p>	<ol style="list-style-type: none"> <li>1. Analyzes ballet with respect to form and function.</li> <li>2. Identifies the values inherent in ballet as they correspond to the distinguishing features of its form (ballet values defy gravity, which is why ballerinas dance on pointe and males/females jump high).</li> <li>3. Describes a ballet event using vocabulary derived from the elements of movement.</li> </ol>	<ol style="list-style-type: none"> <li>A. After observing a ballet, the student can write a review of the performance including description, interpretation, and evaluation of the dance. The student can research and include in the review the time period the ballet was choreographed, the name of the choreographer, the story-line including beginning, middle, and ending, and the composer of the music for the dance.</li> <li>B. The student can list and correctly spell ballet steps that leave the ground on one or both legs.</li> </ol>