

DANCE

COMPONENT	OBJECTIVES	COMPETENCY
<p>I Movement Skills and Underlying Principles</p>	<ol style="list-style-type: none"> 1. Demonstrates personal responsibility and discipline as needed in order to achieve goals of continued excellent physical training for ballet. (D.A.E.1.4.1) (D.A.E.1.4.2) (D.A.E.2.4.3) 2. Demonstrates strength, flexibility, coordination, and aerobic endurance in ballet technique classes. (D.A.A.1.4.1) 3. Identifies the sequence of barre exercises (enchainements) specific to ballet. 4. Demonstrates the use of concentration, expression, and projection in ballet compositions and performances. (D.A.A.1.4.2) (D.A.A.1.4.4) 5. Performs advanced ballet combinations at center floor including port de bras, adage, and petite allegro. 6. Performs advanced ballet exercises across the floor including turns, petite allegro and grande allegro. 	<ol style="list-style-type: none"> A. The student can perform an advanced solo variation from a classical ballet. (D.A.A.1.4.1) B. The student can execute advanced petite allegro combinations and adage combinations at the center floor including double pirouettes en dehors and en dedans finishing in fourth and fifth positions, developes in all positions of the body, all arabesques, attitudes, demi fouette, grand rond de jambe en dehors and en dedans, and tour de basque. (D.A.A.1.4.2) C. The student can execute advanced petite and grand allegro combinations including ballonne, grand jete, pas de bourree en tournant, pas couru, temps leve en arabesque, royale, entrechat quatre, enrechate trois, cabriole ouverte, tour jete, pique turns en dehors, emboite turns, and fouette turns. (D.A.A.1.4.3) D. The student can execute pointe work at the barre and center floor including soussus, echappe, pique, pique fondu, glissade, pas de bourree pique, fondu assemble, and releves on two feet and one foot in any given position. (D.A.A.1.4.4) E. <i>The student can evaluate lifestyle choices and dance conditioning and make prescriptions for improvement.</i> (D.A.E.1.4.1) (D.A.E.1.4.2) (D.A.E.2.4.3)

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<p>II Dance Making</p>	<ol style="list-style-type: none"> 1. Uses devices involving changes in space, time and movement qualities not only as an end in itself, but also as an underpinning for the creation of ballet compositions. 2. Uses literature, music, visual, and media arts as sources for original ballet compositions. (DA.E.2.4.2) 3. Recognizes composition devices (accumulation, augmentation, retrograde, diminution, transposition, inversion). (DA.A.1.4.3) (DA.A.2.4.2) 4. Uses motif and manipulation to create original dances (solo, duet, trio, quartet, group). (DA.A.2.4.1) 5. Applies a variety of approaches to the process of dance making (improvisations, chance, collaborative processes). 6. Makes appropriate decisions to support the choreographic intent of a particular dance study (number of dancers, rehearsal schedule, use of sound/music, movement, costumes, lighting). (DA.A.2.4.3) 7. Participates in formal critiques of personal work and the work of others. (DA.B.1.4.2) (DA.D.1.4.2) 	<ol style="list-style-type: none"> A. The student can create a 3 to 4 minute dance using different compositional devices, motif and manipulation, and a variety of approaches to the process of dance making. (DA.A.2.4.1) (DA.A.2.4.2) (DA.A.2.4.3) B. The student can execute an original ballet composition from its inception to completion (choreography, teaching of the composition to dancers, rehearsal and its scheduling, use of sound equipment, staging, costumes, lighting, performance before a live audience). (DA.B.1.4.1) (DA.B.1.4.2) (DA.E.2.4.1) (DA.E.2.4.2)

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<p>III Building Context: Cultural, Historical and Social Inquiry</p>	<ol style="list-style-type: none"> 1. Researches at least one choreographer and his/her contributions to the field of dance. 2. Considers the processes used by dance makers from other cultures and historical events. (DA.C.1.4.1) (DA.C.1.4.2) 3. Applies knowledge of cross-cultural approaches to dance making in personal work. (DA.B.1.4.1) 4. Identifies nationally and internationally significant dance companies. 	<ol style="list-style-type: none"> A. The student can research and present in oral or written form the biography of one ballet choreographer and his/her contributions to the field of dance. B. The student can create a historical time line placing major ballet companies, choreographers, and composers from the courts of King Louis XIV of France to the present time. (DA.C.1.4.1) (DA.C.1.4.2)
<p>IV Critical and Aesthetic Inquiry</p>	<ol style="list-style-type: none"> 1. Identifies the dominant characteristics of a ballet. 2. Identifies relationships among the dominant characteristics of ballet and describes them orally and in writing. 3. Speculates about the meaning of dance, formulates a hypothesis and supports speculative and hypothetical arguments with specific observations and analysis of dominant characteristics. (DA.B.1.4.3) (DA.E.2.4.4) 4. Formulates a personal definition of ballet as a form of dance and recognizes that it must change to accommodate new information. (DA.C.1.4.3) (DA.C.1.4.4) (DA.D.1.4.1) 	<ol style="list-style-type: none"> A. The student can view a ballet and write a critique of the performance including relationships among the dominant characters, story line, including beginning, middle and end, and specific observations of technique and staging of the ballet. (DA.B.1.4.3) (DA.D.1.4.2) (DA.D.1.4.3) (DA.E.2.4.4) B. The student can verbally describe and support his/her personal definition of dance. (DA.D.1.4.1) C. The student can verbally describe the value of dance and speculate upon its relationship to his/her goals through their own life span. (DA.C.1.4.3) (DA.C.1.4.4)