

COMPONENT	OBJECTIVES	COMPETENCY
<p>I Movement Skills and Underlying Principles</p>	<ol style="list-style-type: none"> <li>1. Appreciates the personal responsibility and discipline needed in order to achieve goals of continued excellent physical training for ballet. (DA.E.1.4.1) (DA.E.1.4.2)</li> <li>2. Constructs a sequence of warm-up exercises (enchainements) specific to personal strengths and weaknesses.</li> <li>3. Executes a sequence of barre exercises (enchainements) specific to ballet.</li> <li>4. Analyzes the importance of sequence in warm-up construction and ballet class structure.</li> <li>5. Demonstrates strength, flexibility, coordination, and endurance in ballet technique. (DA.A.1.4.1)</li> <li>6. Demonstrates performance skills in the performance of original and repertory dances (concentration, projection, expression, characterization).</li> <li>7. Performs intermediate/advanced ballet combinations including turns, petite allegro and grande allegro.</li> <li>8. Performs reversal of intermediate/advanced ballet exercises (enchainements).</li> </ol>	<ol style="list-style-type: none"> <li>A. The student can perform a solo variation from a classical ballet on flat (ballet slippers). (DA.A.1.4.1)</li> <li>B. The student can execute intermediate/advanced petite allegro combinations and adage combinations at center floor including pirouette en dehors and en dedans (single turn) finishing in 4<sup>th</sup> position, assemble, 5<sup>th</sup> position, arabesque, attitude croise, pas de bourne fondu, devant, derriere, dessous, desus, and develops in all positions.</li> <li>C. The student can execute intermediate/advanced petite and grand allegro combinations across the floor including pique turns, chasse en avant, en arriere, de cote, petite jete devant, derriere (emboite), sisson ferme, balance en tournant, pas de basque saute, and waltz step turning. (DA.A.2.4.1) (DA.A.2.4.2) (DA.A.2.4.3)</li> <li>D. <i>The student can compare lifestyle choices and the impact on dancers.</i> (DA.E.1.4.1) (DA.E.1.4.2) (DA.E.2.4.3)</li> </ol>

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<p>II Dance Making</p>	<ol style="list-style-type: none"> <li>1. Uses concentration exercises to enhance performance technique and skill. (DA.A.1.4.2) (DA.A.1.4.4) (DA.E.2.4.3)</li> <li>2. Executes self-discipline to complete choreographic projects in ballet.</li> <li>3. Initiates personal ideas in choreography. (DA.A.2.4.2)</li> <li>4. Demonstrates leadership in directing projects with others.</li> <li>5. Uses a variety of resources to research choreographic projects in ballet. (DA.E.2.4.2)</li> <li>6. Uses the composition device of accumulation, augmentation, retrograde, diminution, inversion in the creation of original ballet dances. (DA.A.2.4.1)</li> <li>7. Identifies theme and variation in ballet. (DA.A.2.4.3)</li> <li>8. Makes appropriate decisions for the needs of a particular dance and follows through to complete production of an original work. (DA.A.1.4.3) (DA.D.1.4.1) (DA.D.1.4.2)</li> <li>9. Develops a method to record choreographic plans (journal, jot lists, webs).</li> </ol>	<ol style="list-style-type: none"> <li>A. The student can choreograph an original ballet dance (a minimum of two minutes for 3-8 dancers) exhibiting self-discipline from the projects inception, research, composition, rehearsal, costuming, and performance. (DA.A.1.4.2) (DA.A.1.4.3) (DA.A.1.4.4)</li> <li>B. The student can record choreographic experiences using a journal, jot list, or web. (DA.D.1.4.1)</li> </ol>

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<p>III Building Context: Cultural, Historical and Social Inquiry</p>	<ol style="list-style-type: none"> <li>1. Incorporates cross-cultural ideas in at least one choreographic project in ballet.</li> <li>2. Uses a variety of choreographic approaches appropriate to the form and intent of a ballet. (DA.C.1.4.2)</li> <li>3. Describes the role of lighting, costuming and stage design in the production of a ballet performance. (DA.C.1.4.4) (DA.E.2.4.1)</li> </ol>	<ol style="list-style-type: none"> <li>A. The student can design the lighting, costuming, and stage set for a ballet after identifying its form and intent. (DA.E.2.4.1) (DA.E.2.4.2)</li> <li>B. After viewing several ballets, the student can identify cross-cultural ideas as they apply to the historical and social context of the ballet. (DA.C.1.4.1) (DA.C.1.4.2) (DA.C.1.4.3) (DA.C.1.4.4)</li> </ol>
<p>IV Critical and Aesthetic Inquiry</p>	<ol style="list-style-type: none"> <li>1. Applies analytical skills to critique the work of self and others. (DA.B.1.4.2)</li> <li>2. Speculates on the meaning of a ballet based upon analysis of the elements of movement, distinguishing characteristics, historical, social, and cultural elements. (DA.B.1.4.3) (DA.C.1.4.1) (DA.C.1.4.3) (DA.D.1.4.3) (DA.E.2.4.4)</li> <li>3. Writes a review of a dance experience including description, interpretation, and personal evaluation.</li> <li>4. Shares personal interpretation of dance. (DA.B.1.4.1)</li> </ol>	<ol style="list-style-type: none"> <li>A. After viewing a ballet choreographed by a classmate, the student can write a review including description, interpretation and personal evaluation. (DA.B.1.4.1) (DA.D.1.4.2) (DA.D.1.4.3)</li> <li>B. After writing an original poem or short story, the student can research musical sources and then choreograph an original dance. (DA.B.1.4.2) (DA.B.1.4.3) (DA.E.2.4.4)</li> </ol>