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| **Content Area** | Dance | | | **Grade Level** | High School Fundamental Pathway | | |
| **Course Name/Course Code** | Beginning Ballet | | | | | | |
| **Standard** | **Fundamental Pathway Grade Level Expectations (GLE)** | | | | | | **GLE Code** |
| 1. Movement, Technique, and Performance | 1. Demonstrate dance movement skills with technical proficiency and kinesthetic body awareness | | | | | | DA09-GR.8-S.1-GLE.1 |
| 1. Anatomical awareness heightens movement potential | | | | | | DA09-GR.8-S.1-GLE.2 |
| 1. Perform with expression and artistry | | | | | | DA09-GR.8-S.1-GLE.3 |
| 1. Understand the components of the performance process | | | | | | DA09-GR.8-S.1-GLE.4 |
| 1. Create, Compose, and Choreograph | 1. Utilize choreography principles and practices when creating dance works | | | | | | DA09-GR.8-S.2-GLE.1 |
| 1. Apply the creative process to dance-making | | | | | | DA09-GR.8-S.2-GLE.2 |
| 1. Use meaning, intent, and stimuli to create and develop dance works | | | | | | DA09-GR.8-S.2-GLE.3 |
| 1. Understand form in choreography | | | | | | DA09-GR.8-S.2-GLE.4 |
| 1. Historical and Cultural Context | 1. Cultural and historical dance forms and traditions are influenced by the values of the society they represent | | | | | | DA09-GR.8-S.3-GLE.1 |
| 1. Use knowledge of cultural and historical dance forms to translate into performance | | | | | | DA09-GR.8-S.3-GLE.2 |
| 1. Reflect, Connect, and Respond | 1. Respond to, reflect upon, and analyze new dance works, reconstructions, and masterpieces | | | | | | DA09-GR.8-S.4-GLE.1 |
| 1. Articulate connections in dance | | | | | | DA09-GR.8-S.4-GLE.2 |
| **Colorado 21st Century Skills**    **Critical Thinking and Reasoning:** *Thinking Deeply, Thinking Differently*  **Information Literacy:** *Untangling the Web*  **Collaboration:** *Working Together, Learning Together*  **Self-Direction:** *Own Your Learning*  **Invention:** *Creating Solutions* | | The Colorado Academic Standards for Dance are not intended to be taught in a linear (checklist of coverage) fashion, but rather should be implemented as a cyclical creative process. Each unit within this sample blueprint intentionally includes standards from all four dance standards to illustrate this process-based philosophy. | | | | | |
| **Unit Titles** | | | **Length of Unit/Contact Hours** | | | **Unit Number/Sequence** | |
| Basic Ballet Technique & Vocabulary – Barre & Center Exercises | | | Quarterly/semester/yearly | | | Instructor Choice | |
| Anatomy of Dancers | | | 2-3 weeks | | | Instructor Choice | |
| History of Ballet | | | 2-3 weeks | | | Instructor Choice | |
| Ballet Composition | | | 3-4 weeks | | | Instructor Choice | |

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| **Unit Title** | Basic Ballet Technique & Vocabulary – Barre & Center Exercises | | | **Length of Unit** | Quarterly/semester/yearly |
| **Focusing Lens(es)** | Structure and Function | **Standards and Grade Level Expectations Addressed in this Unit** | DA09-GR.HSFP-S.1-GLE.1, DA09-GR.HSFP-S.1-GLE.2, DA09-GR.HSFP-S.1-GLE.3  DA09-GR.HSFP-S.2-GLE.4  DA09-GR.HSFP-S.3-GLE.1, DA09-GR.HSFP-S.3-GLE.2  DA09-GR.HSFP-S.4-GLE.1, DA09-GR.HSFP-S.4-GLE.2 | | |
| **Inquiry Questions (Engaging- Debatable):** | * How does a dancer’s expression of space/time/energy change as his or her technical abilities increase? (DA09-GR.HSFP-S.1-GLE.3-EO.1) and (DA09-GR.HSFP-S.2-GLE.4-EO.2) and (DA09-GR.HSFP-S.3-GLE.2-EO.1) and (DA09-GR.HSFP-S.4-GLE.1-EO.3) * How can one describe what structure or form is within a dance work? * What connections are seen between a historical dance form and the culture in which it was created? * How could one diagram a dance to explain a movement to another person? | | | | |
| **Unit Strands** | Performance Technique  Create form  Historical Context  Respond critically | | | | |
| **Concepts** | Technique, Line, Space/Time/Energy, Movement, Shape, Execution, Reflection, Order, Relationship | | | | |

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| **Generalizations**  **My students will Understand that…** | **Guiding Questions**  **Factual Conceptual** | |
| The technique of ballet uses one’s body to design line and shape (DA09-GR.HSFP-S.1-GLE.1, 2, 3) and (DA09-GR.HSFP-S.2-GLE.4) and (DA09-GR.HSFP-S.3-GLE.2) and (DA09-GR.HSFP-S.4-GLE.2) | Do your heels stay on the ground in all demi -plies? | Why does technique aid in performance? |
| The movements executed in barre and center floor exercises reflect space/time/energy (DA09-GR.HSFP-S.1-GLE.1, 2, 3) and (DA09-GR.HSFP-S.2-GLE.4) and (DA09-GR.HSFP-S.3-GLE.2) and (DA09-GR.HSFP-S.4-GLE.2) | What is the order of barre and center exercises in a ballet class? | Why are barre exercises placed in a specific order in relationship to space/time/energy? |

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| **Critical Content:**  **My students will Know…** | **Key Skills:**  **My students will be able to (Do)…** |
| * Proper barre and center exercises (ex: plie, tendu, degage, ronde de jambe) (DA09-GR.HSFP-S.1-GLE.1, 2, 3) and (DA09-GR.HSFP-S.2-GLE.4) and (DA09-GR.HSFP-S.3-GLE.2) and (DA09-GR.HSFP-S.4-GLE.2) * Basic ballet technique vocabulary (ex: barre, center, releve) (DA09-GR.HSFP-S.1-GLE.1, 2, 3) * Concepts of musicality in relationship to ballet technique/style (ex: timing of degage) (DA09-GR.HSFP-S.1-GLE.1, 2, 3) and (DA09-GR.HSFP-S.2-GLE.4) and (DA09-GR.HSFP-S.3-GLE.2) and (DA09-GR.HSFP-S.4-GLE.2) * Correct alignment for ballet technique (such as lift and rotation) (DA09-GR.HSFP-S.1-GLE.1, 2, 3) and (DA09-GR.HSFP-S.2-GLE.4) * The order of ballet class and importance of each element (ex. barre, center work, across the floor) (DA09-GR.HSFP-S.1-GLE.1, 2, 3) and (DA09-GR.HSFP-S.2-GLE.4) and (DA09-GR.HSFP-S.3-GLE.2) and (DA09-GR.HSFP-S.4-GLE.2) | * Demonstrate with skill and accuracy technical proficiency in the performance of ballet (DA09-GR.HSFP-S.1-GLE.1-EO.a) * Use form to create a dance (DA09-GR.HSFP-S.2-GLE.4-EO.a) * Research the significant of ballet throughout history to make decisions for performance (DA09-GR.HSFP-S.3-GLE.2-EO.b) * Analyze and critique one dance work using ballet vocabulary (DA09-GR.HSFP-S.4-GLE.1-EO.a) |

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| **Critical Language:** includes the Academic and Technical vocabulary, semantics, and discourse which are particular to and necessary for accessing a given discipline.  EXAMPLE: A student in Language Arts can demonstrate the ability to apply and comprehend critical language through the following statement: *“Mark Twain exposes the hypocrisy of slavery through the use of satire.”* | | |
| **A student in \_\_\_\_\_\_\_\_\_\_\_\_\_\_ can demonstrate the ability to apply and comprehend critical language through the following statement(s):** | | *Through the disciplined art of ballet, a dancer will learn to demonstrate movement skills and technical proficiency while performing with expression, analyzing the cultural influence of ballet tradition and using ballet vocabulary to create ballet phrases.* |
| **Academic Vocabulary:** | Beginning, Middle, End; Transitions, Performance Elements, Facial Expression, Pattern, Motif, Phrase, Style, Alignment, Shape, Line, Communication Through Movement, Musical Nuance, Rhythmical Characteristics, Strength, Flexibility, Artistry | |
| **Technical Vocabulary:** | Barre, Plié, Tendu, Degagé, Rond De Jambe, Grande Battement, Frappé, En Croix, Developpé, Adagio, Chassé, Piqué, Passé, Arabesque, Devant, Derriere, À La Seconde, Coupé, Balancé, Sauté, Glissade, Changement, Grande Jeté, Positions Of The Feet, Body Facings | |

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| **Unit Title** | Anatomy of Dancers | | | **Length of Unit** | 2-3 weeks |
| **Focusing Lens(es)** | Structure and Function | **Standards and Grade Level Expectations Addressed in this Unit** | DA09-GR.HSFP-S.1-GLE.1, DA09-GR.HSFP-S.1-GLE.2, DA09-GR.HSFP-S.1-GLE.3  DA09-GR.HSFP-S.4-GLE.2 | | |
| **Inquiry Questions (Engaging- Debatable):** | * How does maintaining a strong center support arm and leg extension? (DA09-GR.HSFP-S.1-GLE.1,2,3) and (DA09-GR.HSFP-S.4-GLE.2-IQ.1) * In what ways does a dancer make informed choices about his or her health and wellness that may be different from a non-dancer? * How does a dancer’s expression of space/time/and energy change as his or her technical abilities increase? * What is the connection between dance and science? | | | | |
| **Unit Strands** | Perform correct vocabulary terms for movements  Create alignment  Kinesthetic Context  Respond using anatomical vocabulary | | | | |
| **Concepts** | Technique, Law/rules, Order/form, Movement, Variation, Anatomical, Function, Accuracy, Line, Shape, Aesthetic, Interpretation | | | | |

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| **Generalizations**  **My students will Understand that…** | **Guiding Questions**  **Factual Conceptual** | |
| Dance movement variations and technical ballet proficiency corresponds directly to kinesthetic and anatomical functions. (DA09-GR.HSFP-S.1-GLE.1, 2, 3) and (DA09-GR.HSFP-S.4-GLE.2) | Is your hip joint in flexion or extension in an arabesque? | What are the aesthetic values of a dancer’s body position? |
| Ballet technique requires interpreting key anatomical elements that allows for ease and accuracy of line and shape. (DA09-GR.HSFP-S.1-GLE.1, 2, 3) and (DA09-GR.HSFP-S.4-GLE.2) | What is the relationship between a dancer’s knee and foot in a demi-plie? | How does developing strength, flexibility, and endurance through dance contribute to fitness and wellness? |

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| **Critical Content:**  **My students will Know…** | **Key Skills:**  **My students will be able to (Do)…** |
| * Correct alignment for a ballet dancer (such as rotation) (DA09-GR.HSFP-S.1-GLE.1, 2, 3) and (DA09-GR.HSFP-S.4-GLE.2) * Basic anatomical elements in relationship to ballet (such as port de bras, tendu, relevé) (DA09-GR.HSFP-S.1-GLE.1, 2, 3) and (DA09-GR.HSFP-S.4-GLE.2) * Anatomical vocabulary (such as bones, muscles, torso) (DA09-GR.HSFP-S.1-GLE.1, 2, 3) and (DA09-GR.HSFP-S.4-GLE.2) * How the actions of muscles and joints work to move a body in space. (ex: muscles move bones) (DA09-GR.HSFP-S.1-GLE.1, 2, 3) and (DA09-GR.HSFP-S.4-GLE.2) | * Discuss how dance can contribute to fitness, wellness, and a positive self-image. (DA09-GR.HSFP-S.1-GLE.2-EO.a) * Identify joints used for mobility, and relate anatomy to movement (DA09-GR.HSFP-S.1-GLE.2-EO.b) * Identify key anatomical elements that contribute to varying dance movements. (DA09-GR.HSFP-S.1-GLE.2-EO.c) * Develop awareness of center and alignment while efficiently articulating ballet technique. (DA09-GR.HSFP-S.1-GLE.1-EO.c) * Increase movement vocabulary (DA09-GR.HSFP-S.1-GLE.3-EO.e) * Create a short dance based on a series of concepts from another academic area. (DA09-GR.HSFP-S.4-GLE.2-EO.b) |

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| **A student in \_\_\_\_\_\_\_\_\_\_\_\_\_\_ can demonstrate the ability to apply and comprehend critical language through the following statement(s):** | | *Through the disciplined art of ballet, a dancer will learn to demonstrate movement skills and technical proficiency while performing with expression, analyzing the cultural influence of ballet tradition and using ballet vocabulary to create ballet phrases.* |
| **Academic Vocabulary:** | Rotation, Kinesthetic Awareness, Planes, Motion, Control, Release, Kinesiology, Biomechanics, Direction, Actions | |
| **Technical Vocabulary:** | Extension, Flexion, Degree, Names of Bones and Muscles, Abduction, Adduction, Joints | |

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| **Unit Title** | History of Ballet | | | **Length of Unit** | 2-3 weeks |
| **Focusing Lens(es)** | Origins | **Standards and Grade Level Expectations Addressed in this Unit** | DA09-GR.HSFP-S.1-GLE.1, DA09-GR.HSFP-S.1-GLE.3  DA09-GR.HSFP-S.2-GLE.4  DA09-GR.HSFP-S.3-GLE.1, DA09-GR.HSFP-S.3-GLE.2  DA09-GR.HSFP-S.4-GLE.1, DA09-GR.HSFP-S.4-GLE.2 | | |
| **Inquiry Questions (Engaging- Debatable):** | * How do dance techniques become genres or globally accepted styles? (DA09-GR.HSFP-S.1-GLE.1-IQ.3) and (DA09-GR.HSFP-S.2-GLE.4-IQ.1) and (DA09-GR.HSFP-S.3-GLE.1-IQ.3) and (DA09-GR.HSFP-S.4-GLE.2-IQ.2) * How would one use a specific choreographic form to create a dance? * How could a traditional dance be adapted into a contemporary context? * How is dance a universal language? | | | | |
| **Unit Strands** | Performance of historical ballet choreography  Create theme-based dances  Historical Context of artistic expression  Respond critically by analyzing ballet dance works | | | | |
| **Concepts** | Culture, Value, Observation, Tradition, Influence, Change/Transition, Foundation, Technique | | | | |

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| **Generalizations**  **My students will Understand that…** | **Guiding Questions**  **Factual Conceptual** | |
| Ballet technique provides foundation for most dance styles. (DA09-GR.HSFP-S.1-GLE.1) and (DA09-GR.HSFP-S.3-GLE.1, 2) and (DA09-GR.HSFP-S.4-GLE.2) | Ballet was codified in the late 17th century by the courts of King Louis XIV? | Why has ballet withstood time? |
| Ballet technique evolves over time, but it maintains its traditional structure. (DA09-GR.HSFP-S.3-GLE.1, 2) and (DA09-GR.HSFP-S.4-GLE.1) | Choreographers of the 21st century use what technical staples in their dance works? | How have classical, neo-classical, and contemporary ballet choreographers elevated the art form? |

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| **Critical Content:**  **My students will Know…** | **Key Skills:**  **My students will be able to (Do)…** |
| * Important people and ballet works throughout history. (Such as George Balanchine and Swan Lake) (DA09-GR.HSFP-S.1-GLE.1) (DA09-GR.HSFP-S.3-GLE.2) and (DA09-GR.HSFP-S.4-GLE.1) * Dance (ballet) choreography communicates important ideas and shares new perspectives. (DA09-GR.HSFP-S.3-GLE.1, 2) and (DA09-GR.HSFP-S.4-GLE.1) * Thematic elements of ballet works. (Such as theme and variation (DA09-GR.HSFP-S.3-GLE.1, 2) and (DA09-GR.HSFP-S.4-GLE.1) * Significance of ballet in relationship to other dance forms (DA09-GR.HSFP-S.3-GLE.1, 2) and (DA09-GR.HSFP-S.4-GLE.1) * The progression of ballet technique and performance throughout time. (DA09-GR.HSFP-S.3-GLE.1, 2) and (DA09-GR.HSFP-S.4-GLE.1) | * Describe the various roles that ballet has played throughout history. (DA09-GR.HSFP-S.3-GLE.1-EO.a) * Research one ballet work from a historical time period, and incorporate the work in a performance. (DA09-GR.HSFP-S.3-GLE.2-EO.a) * Research the significant role of dance throughout history to make decisions for performance. (DA09-GR.HSFP-S.4-GLE.2-EO.b) * Analyze and critique one dance work using ballet vocabulary. (DA09-GR.HSFP-S.4-GLE.1-EO.a) * Use technology to aid in researching and understanding all aspects of dance. (DA09-GR.HSFP-S.4-GLE.1-EO.c) |

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| **A student in \_\_\_\_\_\_\_\_\_\_\_\_\_\_ can demonstrate the ability to apply and comprehend critical language through the following statement(s):** | | *Through the disciplined art of ballet a dancer will learn to demonstrate movement skills and technical proficiency while performing with expression, analyzing the cultural influence of ballet tradition and using ballet vocabulary to create ballet phrases* |
| **Academic Vocabulary:** | Origin, Influence, Timeline, Universal, Thematic, Artistic Expression | |
| **Technical Vocabulary:** | Classical Ballet, Neo-Classical Ballet, Contemporary Ballet, Movement Terminology, People/Master Works Of Importance, Ballet Themes | |

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| **Unit Title** | Ballet Composition | | | **Length of Unit** | 3-4 weeks |
| **Focusing Lens(es)** | Inspiration for Design | **Standards and Grade Level Expectations Addressed in this Unit** | DA09-GR.HSFP-S.1-GLE.1, DA09-GR.HSFP-S.1-GLE.2, DA09-GR.HSFP-S.1-GLE.3  DA09-GR.HSFP-S.2-GLE.1, DA09-GR.HSFP-S.2-GLE.2, DA09-GR.HSFP-S.2-GLE.3,  DA09-GR.HSFP-S.2-GLE.4  DA09-GR.HSFP-S.3-GLE.1, DA09-GR.HSFP-S.3-GLE.12  DA09-GR.HSFP-S.4-GLE.1, DA09-GR.HSFP-S.4-GLE.2 | | |
| **Inquiry Questions (Engaging- Debatable):** | * How does one interpret music as a dancer? (DA09-GR.HSFP-S.1-GLE.3-IQ.2) and (DA09-GR.HSFP-S.2-GLE.2-IQ.3) and (DA09-GR.HSFP-S.3-GLE.1-IQ.3) and (DA09-GR.HSFP-S.4-GLE.2-IQ.4) * How does one decide what movements to keep and what to cut in a dance work? * How could a traditional dance be adapted into a contemporary context? * How is dance a “universal language?” | | | | |
| **Unit Strands** | Performance to express ideas  Create ballet works by communicating using the body  Ballet Context of composition  Respond with intention | | | | |
| **Concepts** | Composition, Style, Expressions, Investigate/Discovery, Shape, Movement, Adaptation, Tradition, Improvisation, Collaboration, Genre, Phrase, Choreography | | | | |

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| **Generalizations**  **My students will Understand that…** | **Guiding Questions**  **Factual Conceptual** | |
| The composition of ballet phrases and works employs the principles and practices of choreography as well as ballet technique. (DA09-GR.HSFP-S.1-GLE.1, 3) and (DA09-GR.HSFP-S.2-GLE.1, 2, 3, 4) and (DA09-GR.HSFP-S.4-GLE.2) | What ballet steps could be used in creating a ballet phrase that travels in a diagonal pattern? | Why might improvisation aid in expanding a dancer’s repertoire when choreographing? |
| Ballet, as the foundation of the creation of communicative dance, works in many dance genres and styles (DA09-GR.HSFP-S.1-GLE.1, 3) and (DA09-GR.HSFP-S.2-GLE.1, 2, 3, 4) and (DA09-GR.HSFP-S.3-GLE.1, 2) and (DA09-GR.HSFP-S.4-GLE.1, 2) | How does using ballet vocabulary help a choreographer communicate their needs to the dancers? | How would the creative process of dance making generate a sense of collaboration amongst different dancers? |

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| **Critical Content:**  **My students will Know…** | **Key Skills:**  **My students will be able to (Do)…** |
| * Principles and practices of choreography during the creative process in relationship to ballet technique. (such as logical sequencing of steps) (DA09-GR.HSFP-S.1-GLE.1, 2, 3) and (DA09-GR.HSFP-S.2-GLE.1, 2, 3, 4) and (DA09-GR.HSFP-S.4-GLE.1) * Basic ballet vocabulary (such as plie tendu) (DA09-GR.HSFP-S.1-GLE.1, 2, 3) * The creative process of dance-making, using meaning and intent. (DA09-GR.HSFP-S.1-GLE.1, 2, 3) and (DA09-GR.HSFP-S.2-GLE.1, 2, 3, 4) and (DA09-GR.HSFP-S.4-GLE.1) * Communication and collaboration is essential to dance- making. (DA09-GR.HSFP-S.1-GLE.1, 2, 3) and (DA09-GR.HSFP-S.2-GLE.1, 2, 3, 4) and (DA09-GR.HSFP-S.4-GLE.1) * Structure and form of ballet works. (such as coda, variations) (DA09-GR.HSFP-S.1-GLE.1, 2, 3) and (DA09-GR.HSFP-S.2-GLE.1, 2, 3, 4) and (DA09-GR.HSFP-S.4-GLE.1) | * Articulate correct vocabulary terms for movements of selected dance styles and genres. (DA09-GR.HSFP-S.1-GLE.1-EO.b) * Perform with others to express the intent of the choreography. (DA09-GR.HSFP-S.1-GLE.3-EO.d) * Create, repeat, and perform dance works that demonstrate an effective use of dance elements; have a beginning middle, and an end; and use compositional forms such as theme, variation, canon, and call and response(DA09-GR.HSFP-S.2-GLE.1-EO.a) * Use the elements of dance (space, time, and energy) to create a dance (DA09-GR.HSFP-S.2-GLE.1-EO.b) * Apply improvisation, experimentation, use of various stimuli, and manipulation tools to integrate with the choreographic process. (DA09-GR.HSFP-S.2-GLE.1-EO.c) * Define the meaning of a dance work (DA09-GR.HSFP-S.2-GLE.3-EO.a) * Create short studies that have unique, captivating beginnings, and develop them through to a logical conclusion. (DA09-GR.HSFP-S.2-GLE.3-EO.c) * Use the creative process to make a dance (DA09-GR.HSFP-S.2-GLE.2-EO.a) * Refine and edit movements in dance. (DA09-GR.HSFP-S.2-GLE.2-EO.b) * Develop a dance work using the concept of beginning, middle, and end. (DA09-GR.HSFP-S.2-GLE.2-EO.c) * Use form to create a dance (DA09-GR.HSFP-S.2-GLE.4-EO.a) * Use structured improvisation as a movement form (DA09-GR.HSFP-S.2-GLE.4-EO.e) |

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| **Academic Vocabulary:** | Beginning, Middle, End; Transitions, Performance Elements, Pattern, Style, Shape, Line, Musical Nuance, Rhythmical Characteristics, Strength, Flexibility, Artistry, Intent | |
| **Technical Vocabulary:** | Classical Ballet, Motif, Phrase, Solo, Duet, Trio, Theme, Variation, Ballet Terminology, High Point, Musicality, Communication Through Movement, Improvisation, Form | |