

<b>Course Title</b>	<b>BALLET 2A/2B</b>	
<b>Course Abbreviation</b>	<b>BALLET 2A/2B</b>	
<b>Course Code Number</b>	190515/16	
<b>Special Notes</b>	Year course. Recommended prerequisite: Ballet 1, prior studio experience, or approval of instructor.	
<b>Course Description</b>	This course is designed to strengthen and refine technical skills at an intermediate level through developing sound ballet technique. Experiencing and understanding the classical principles of ballet technique, which include form, symmetry, balance, order, line, discipline and control will be emphasized. Students will develop greater physical strength, stamina, and flexibility. The course will explore ballet as an art form and as a means of expression through both the development of movement technique and creative work. Changes in dance technique, production and style as they relate to political, religious, and artistic developments during specific periods will be covered.	
<b>California Content Standards</b>	<p>The <i>California Dance Content Standards</i> below identify those standards that students are expected to master upon successful completion of this course.</p> <p><b>Artistic Perception</b></p> <p><b>1.1</b> Demonstrate highly developed physical coordination and control when performing complex locomotor and axial movement phrases from a variety of genres (e.g., refined body articulation, agility, balance, strength).</p> <p><b>1.4</b> Apply a wide range of kinesthetic communication, demonstrating clarity of intent and stylistic nuance.</p> <p><b>Creative Expression</b></p> <p><b>2.2</b> Use dance structures, musical forms, theatrical elements, and technology to create original works.</p> <p><b>2.3</b> Notate dances, using a variety of systems (e.g., labanotation, motif writing, personal systems).</p> <p><b>Historical and Cultural Context</b></p> <p><b>3.2</b> Analyze the role dancers and choreographers play in the interpretation of dances in various historical and cultural settings.</p> <p><b>3.3</b> Compare and contrast universal themes and sociopolitical issues in a variety of dances from different cultural contexts and time periods.</p> <p><b>Aesthetic Valuing</b></p> <p><b>4.1</b> Critique dance works to improve choreographic structure and artistic presence.</p> <p><b>Connections, Relationship, Application</b></p> <p><b>5.2</b> Compare the study and practice of dance techniques to motion, time, and physical principles from scientific disciplines (e.g., muscle and bone identification and usage; awareness of matter, space, time, and energy/force).</p> <p><b>5.3</b> Synthesize information from a variety of health-related resources to maintain physical and emotional health.</p>	
<b>Instructional Units/Pacing Plan</b>	<b>Instructional Units</b> Topics should be presented in an integrated manner where possible. Time spent on each unit is to be based upon the needs of the student and the instructional program.	<b>Suggested Percentage of Instructional Time</b>
	Principles of ballet technique Terminology External influences - late 20 <sup>th</sup> Century to the present Notation	60 10 15 5
<b>Representative Objectives</b>	<p><i>The student will be able to</i></p> <ul style="list-style-type: none"> <li>• Demonstrate the classical principles of ballet technique including form, symmetry, balance, order, line, discipline and control.</li> <li>• Make artistic distinctions and judgments about ballet works by utilizing a critical process involving description, analysis, interpretation and evaluation of movement.</li> <li>• Demonstrate an awareness of anatomical principles of the body and develop proper alignment.</li> <li>• Identify and perform qualitative changes in movement including adagio and allegro</li> </ul>	

	<p>musical/movement forms.</p> <ul style="list-style-type: none"> <li>•</li> </ul>
<b>Representative Performance Skills</b>	<p><i>In accordance with their individual capacity, students will grow in the ability to:</i></p> <ul style="list-style-type: none"> <li>• Demonstrate intermediate ballet movement related to barre, adagio and allegro work.</li> <li>• Create dance studies for self-expression using the classical ballet form.</li> <li>• Notate ballet combinations from established choreography or their own works using labanotation, benesh, motif writing or other personal systems.</li> <li>• Identify and articulate the differences among the various schools of ballet, e.g., Vaganova, Cecchetti, the Royal Ballet, etc.</li> <li>•</li> </ul>
<b>Recommended Resource Materials</b>	<p>Texts:</p> <p>McCutchen, Brenda Pugh. 1943. <i>Teaching Dance as Art in Education</i>. Human Kinetics.</p> <p>Grieg, Valerie, <i>Inside Ballet Technique</i>, Princeton Book Company, 1994</p> <p>Hammond, Sandra Noll, <i>Ballet Basics</i>, Mayfield Publishing Company, 1993</p> <p>Jack Anderson. <i>Ballet &amp; Modern Dance, A Concise History</i></p> <p>Susan Leigh Foster. <i>Choreography and Narrative, Ballet's Staging of Story &amp; Desire</i></p> <p>Richard Glasstone. <i>Classical Ballet Terms , an Illustrated Dictionary</i></p> <p>Lincoln Kirstein. <i>The Classic Ballet Basic Technique &amp; Terminology</i></p> <p>Gayle Kassing. <i>Interactive Beginning Ballet (multimedia)</i></p> <p>Vera S. Kostrovitskaya. <i>100 Lessons in Classical Ballet</i></p> <p>DVDs:</p> <p>The Children of Theatre Street</p> <p>The Nutcracker</p> <p>Choreography by Balanchine</p> <p>Baryshnikov Nutcracker</p> <p>La Bayadere</p> <p>Les Sylphides</p> <p>Dances at a Gathering</p> <p>Swan Lake</p> <p>Other resources and materials (books, journals, DVDs, etc.) appropriate to the genre.</p>
<p><b><u>Credentials Required to Teach this Course</u></b></p> <p>One of the Following:</p> <p>Single Subject Physical Education</p> <p>Subject Matter Authorization in Dance</p>	