

Title:
Ballet 2
Length of course:
Full Year
Subject area:
College-Preparatory Elective ("g") / Visual & Performing Arts
Integrated (Academics / CTE)?
No
Grade levels:
9th, 10th, 11th, 12th
UC honors designation?
No

Course Description

Course overview:

The Academic Elective Ballet Technique II course will offer all students at the intermediate/advanced level the proper technique to have a Classical Ballet experience. Proper body alignment, flexibility, physical awareness, musicality and coordination will be emphasized throughout the entire course. The historical and cultural aspects of the Russian Ballet Russes will be introduced with an appreciation to the impact this specific art form had created. Discussions will cover in depth analysis of physical safety, injury prevention, and proper terminology within the basis of dance medicine and kinesiology. The introduction of Therabarre Ballet Training System second semester will expose students to a proprioceptive neuromuscular approach for the facilitation of development and toning of muscles required in classical ballet. Class participation will include progressive intermediate barre, center, and across the floor combinations. Training will be introduced at this level as students achieve correct stance with close attention to gaining sufficient strength in the lower extremities, legs, ankles and feet. Each semester concludes with a full-length performance piece presenting student work in progress.

Academic Ballet Technique II focuses on continuing the technical standard of training of classical ballet to the intermediate and advanced student. A deeper understanding of each student's physical stabilization and proper alignment will be further provided through expanded terminology and practical application. Students will be challenged to set and attain higher goals at this level by identifying the standard of training they are currently at. Students will be guided to achieve intermediate levels of flexibility and going beyond the expected range of motion. Coordination, muscle awareness, and overall strengthening will be enhanced as students are asked to work with more of the intrinsic muscles with the physical structure of their facility. Knowledge of musicality, choreography, and proper class structure will be expected to acquire the performance skill set necessary at the intermediate and advanced levels. Students will be challenged to execute phrase work with increased artistic expression. In addition, students will broaden their knowledge of injury prevention by continuous examination of a more advanced curriculum that requires additional specialized joint and muscle movement terminology. Students will continue to broaden their understanding of injury prevention, using it as a tool, and how it relates to their individual facility.

Prerequisites:
Ballet 1 (Required)
Co-requisites:
None
Course content:

Ballet 2

Students will be verbally interacting with peers and the instructor when required to analyze historical Ballet DVD Documentaries detailing famous choreographic works immersed in tradition that are still performed to this day. A critical compare and contrast written assignment will assess the social economical impact that the

Ballet Russes had to the ballet companies in existence today. This will require students to examine the aesthetic values of ballet historically in contrast to present day standards.

Students will begin to demonstrate the ability to process more intricate barre exercises in relationship to the center work and locomotive progressions across the floor. Therabarre Ballet will allow students to address PNF and analyze personal limitations and identify any requirements for marked strength and stabilization. With the execution of body alignment and positioning on a daily basis, students will continuously analyze through memorization and self-correction. Students will be able to identify key muscles involved in movement and learn to perform movement with special ballet considerations as applicable to their facility. Students will be able to respond to delivering performance values by exploring new concepts of acting. Students will be obtaining trust in a presentational form of identification. Students will continue the transition from pedestrian to dancer in the understanding of "normal" values of movement and comparing it "correct" performances of movement through observation and discovery.

Students will examine and discuss how Serge Diaghilev and the Russian Ballets Russes became a model of cultural history and analyze its impact on modern culture that helps establish ballet as a vital art form. Lectures and research will facilitate the students as they explore the social challenges met from its earliest inception with acknowledgement to gradual changes made for current practices. A research paper will be required by students identifying the impact the Ballet Russes of the past made and the contributions of the classical masterpieces that were created and are still presently performed and enjoyed by audiences. Oral presentation of the research papers will be required of the students and a in class discussion will follow.

Students will be given the opportunities to explore and utilize the connection classical ballet has to other academic subjects and careers. A constant reference is used in relationship to geometry, specific laws of physics, and mathematics. Degree of angles and lines in space are created by each student's specific anatomy. Individual movement is identified constantly as to properties of gravity, how to train with it, against it and around it. The unique contributions made by the existing student artists (visual artists, costume designers, lighting and stage managers, dancers, creative writers, actors, vocalists and musicians) are of immense value. Students will immediately be in a culture of cross application of the art of ballet to that of the other performance arts industries. Student collaborations will be the strongest component when learning to connect skills displayed in ballet class to those of other art forms. Students will gain an elevated skill of self-presentation by being able to connect their learned understanding of communication of movement, self-analysis, physical stabilization, problem solving and peer collaboration to lifelong team building. Class instruction will support a sense of healthy physical awareness by constant analyzing of proper body alignment, muscle strengthening, and identification of performing correct locomotive exercises. Students learn to actively apply physical well-being throughout their life time which in turn positively supports the students career goals within all the performing arts. Such careers include but are not limited to, performing company members, choreographers, dance educators, dance medicine and science professionals, physical therapists and athletic trainers. Students will gain a better understanding of injury prevention and anatomical well being to promote a higher standard of self-preservation. Through teaching assignments, interactive feedback, historical insight, and live performing, students will have a clear physical perspective of the requirements of a performing arts career. In addition students will be given knowledge and problem solving skills to maintain longevity in career fields outside of the performing arts and in everyday life.

UNIT 1 HISTORICAL OVERVIEW OF TWENTETH CENTURY BALLET AND THE PROFOUND AFFECTS OF THE BALLETS RUSSES OF RUSSIA.

Students will be given an historical overview of Russian Ballets Russes and its brief period of 1909 to 1929. Its twenty year existence will be detailed and the far reaching influences it created worldwide by transforming ballet into a vital art of modern times. The first of this century's classics will be identified, along with the artists, choreographers and dancers it nurtured. Through classroom assignments and discussions the most influential figure of this period, Serge Diaghilev, will be traced and how he reflected, through his company a status of complexity and economic enterprise. Students will further utilize French terminology within this Russian format of Ballets Russes and have an understanding of its French to English translations. References used will be 'Diaghilev's Ballets Russes' by Lynn Garafola and 'Technical Manual and Dictionary of Classical Ballet' by Gail Grant.

UNIT 2 INTERMEDIATE/ADVANCED REAFFIRMATION OF PROPER BODY ALIGNMENT, POSITIONING, AND DANCE ANATOMY DURING BARRE WORK, LOCOMOTIVE EXERCISES AND CENTER POSITIONING

Correct placement and body alignment will be refocused with discussions and exercises as students are moved forward with more intricate combinations of traditional ballet barre work, center work and locomotive across the floor progressions (Plies, tendus, degages, rond de jambes, fondus, frappes, developpes, grande battements and barre stretch continuing to center exercises of adagio, pirouettes, petite and grande allegro). Students will retain and build upon the basic understanding of dance anatomy and kinesiology when executing more difficult combinations of positions at the barre. Constant self analyzing to transfer the same skills learned at the barre will be addressed at the intermediate level. Increased advancement of stabilization skills will be acquired by the students and continuous self assessments will be demonstrated. Students will be receiving continuous feedback to their daily progress as they utilize locomotive ballet exercises to enhance overall muscle control. In class discussions and reference materials on dance kinesiology and injury prevention will be used throughout this unit. Principles and exercises used for improving each student's technique will promote well-being and avoid common injuries. With alignment, core stabilization and proper skills set into place pre pointe work will be introduced. Students will be participating in a strict regiment of barre exercises designed to strengthen and train the intrinsic muscles of the feet, ankles, and legs. The textbooks used for this unit will be, 'The Pointe Book, Shoes, Training, Technique' by Janice Barringer and Sarah Schlesinger 'Dance Anatomy and Kinesiology' by Karen Clippinger, and 'Classical Ballet Technique' by Gretchen Ward Warren. Students will continue to expand, utilize and retain proper french terminology for all exercises.

UNIT 3 INTRODUCTION TO THERABARRE BALLET, A SYSTEM OF TRAINING FOR THE DEVELOPEMENT AND TONING OF MUSCLES REQUIRED IN BALLET DANCING UTILIZING PROPRIOCEPTIVE NEUROMUSCULAR FACILITATION

Spring Semester students will be introduced to Therabarre Ballet, a system of training for the development and toning of muscles required in ballet dancing. Proprioceptive neuromuscular facilitation is an advanced stretching technique, based on the notion that muscles can achieve a greater range of motion after they have been fatigued. PNF for years has been used by track and field athletes, gymnasts and dancers by use of partner assistance. The purposes of this technique will offer students a system of training in a classical ballet barre session utilizing an elastic band (Theraband) as a substitute for a partner allowing the student to maintain total control of the speed, and manner in which the muscles are manipulated. Careful guidance from the instructor will facilitate students as they will be able to evaluate how the use of the theraband attached to the foot and the smooth, flowing and slow movements of classical ballet can minimize any potential injuries while participating in their regular ballet class exercises. Dancers will be required to participate in an interactive discussion that highlights a greatly enhanced level of performance and a reduction in the learning curve of classical ballet. Therabarre Ballet will be presented at the 24th International Association of Dance and

Medicine Sciences Meeting in Basel, Switzerland. Author Marlene Hall, Co Author university faculty Dr. Jeffery Russell. Additional references to compliment Therabarre Ballet are 'Dance Anatomy and Kinesiology' by Karen Clippinger and Choreohealth.com created by Dr. Jeffery Russell

UNIT 4 INTERMEDIATE/ADVANCED CHOREOGRAPHY, ACTING AND MUSICALITY AS IT RELATES TO CLASSICAL BALLET

Students will participate in a choreographed piece by the instructor, using the acquired advancing skills from both stationary barre work and locomotive exercises. Students will expand their skills of this stagecraft with refined, etiquette, musicality, space, design and enhanced performance value utilizing the fourth wall technique. In this unit personal assessments, evaluation and peer collaboration will develop the students sense of the importance of personal presentation and team work. Music theory concepts will be reviewed and discussed and applied throughout the choreographic concept. By the end of this unit students will be musically responsible within the framework of connecting phrases, adapt to tempo changes, and maintain rhythm in a more intricate manner. Students will have a increased knowledge of performance value as will be required to learn acting strategies and apply 'The Fourth Wall' concept created by Uta Hagen. Students will have a clear understanding from the Ballet Russes Unit that musical interpretation as a actor plays a most important role as dancers continue to develop their assigned choreography and present it to a live audience. 'Respect for Acting' by Uta Hagen, and 'Music Theory for Dancers, The Guide to Basic Counting' by Kara Lamar will be used as a resource for this unit.

UNIT 1 HISTORICAL OVERVIEW OF TWENTETH CENTURY BALLET AND THE PROFOUND AFFECTS OF THE BALLET RUSSES OF RUSSIA PACKET

The twenty year existence of the Russian Ballets Russes and Serge Diaghilev, will be detailed within a written project consisting of time line identifying, the artists, choreographers, their works, and dancers it nurtured. Each student will be assigned a five paragraph essay detailing an era of Serge Diaghilev's life, reflecting on how this specific time period influenced him as he created his company to a status of complexity and economic enterprise. Students will further utilize written French terminology within this Russian format of Ballet Russes and have an understanding of its French to English translations. References used will be 'Diaghilev's Ballets Russes' by Lynn Garafola and 'Technical Manual and Dictionary of Classical Ballet' by Gail Grant.

UNIT 2 INTERMEDIATE/ADVANCED REAFFIRMATION OF PROPER BODY ALIGNMENT, POSITIONING, AND DANCE ANATOMY DURING BARRE WORK, LOCOMOTIVE EXERCISES AND CENTER POSITIONING PACKET, EXPANDED TERMINOLOGY PACKET, PRE POINTE PACKET, KINESIOLOGY PACKET ON THE FEET ANKLES AND STIRRUP MUSCLES OF THE LEGS

Students will receive in depth packets detailing the traditional transfer of weight movements, turns and linking of steps. The Methods of turning in the center, petite allegro and intermediate allegro steps will be identified in broken down analyzing visually in this packet by instructional photographic sequences. Students will be assigned in class projects collaborating with peers, giving visual and verbal feedback of the execution of more complex combinations and progressions of turns. Published visual aids will be given to students detailing more complex joint movement and terminology. Daily joint identification and terminology will be required in tangent with the continued use of proper French terminology. Visual aids for injury prevention will be utilized as students are assigned to work with peers and identify correct practices. Pre pointe work will have a written one on one evaluation with the instructor to monitor continued progress. Written medical evaluations will be

required for pre pointe students before permitting the use of pointe shoes. The use of Classical Ballet Technique by Gretchen Ward Warren, Dance Anatomy and Kinesiology by Karen Clippinger and Technical Manual and Dictionary of Classical Ballet by Gail Grant. The visual aids used for injury prevention assignment will be referenced from the text, "Preventing Dance Injuries" by Ruth Solomon, John Solomon and Sandra Cerny Minton, 'The Pointe Book, Shoes, Training, Technique' by Janice Barringer and Sarah Schlesinger, and instructional photographic sequences are detailed in "Classical Ballet Technique" by Gretchen Ward Warren

UNIT 3 THERABARRE BALLET TRAINING PACKET, ORAL PARTICIPATION

Students will receive a packet detailing the historical use of Proprioceptive Neuromuscular Facilitation (PNF), in contrast to using a theraband during classical ballet barre exercises. Students will engage in discussion as to how this system tends to prevent muscle and tendon injury due to natural, individualized neuromusculoskeletal limitations. Students will be asked to complete a short answer hand out on PNF, muscular dynamic strengthening, isometric contraction and stretching of specific muscle groups. Students will be required to verbally identify personal limitations, how to apply this system and engage in continuous self-evaluation and improvement.

UNIT 4 INTRODUCTION TO ACTING FOR DANCERS PACKET IN CORRELATION TO CLASSICAL BALLET CHOREOGRAPHY AND PERFORMANCE SKILLS

Students will be required to complete a basic written acting exercise called the "fourth wall". After listening to the assigned music and upon completion of learning choreography, students will be required to identify the imaginary wall at the front of the stage through which the audience sees the action as a story. Students will have an in class oral presentation of their individual interpretations of their fourth wall. They will in turn collaborate to create a singular fourth wall concept to place upon their ballet choreography as a group, and present to a live audience.

Students will have an understanding of

1. the fourth wall as a primary function
2. the fourth wall as a secondary function
3. breaking the fourth wall. They will then be required to apply and demonstrate through oral and movement participation the knowledge gained as they are choreographed. Students will be assigned the task of adequate completion and be able to demonstrate individually all choreography in class. Additionally students will be required to prepare for a live audience performance. The referenced work packet used will be 'Music Theory for Dancers, The Guide to Basic Counting' by Kara Lamar

Students will take written quizzes to assess their comprehension of the terminology and content presented at the end of each unit.

The knowledge acquired from the historical research project will provide the student a foundational reference to build upon, to appreciate this art form, and to evolve as an artist both culturally, socially and economically.

Oral presentations will foster critical thinking skills, identification, self-analysis and evaluation. Retention of information will be assessed, as each student must present choreography individually with proper execution of

positioning, locomotive exercises, musicality and acting for dynamics. Students will be provided feedback that will be quantified with note taking by their peers before presenting their final live performance.

A compressive final exam will be administered at the end of the course. Students will be taking a multiple-choice examination exhibiting their retention of more complex terminology, set combinations shown by the instructor then identified properly by the students and selected essay topics on the history of Diaghilev's Ballets Russes and how it influenced the direction of classical ballet today.

The instructor will provide all visual materials and tools with in depth discussions, visual aids, demonstrations, and interactive guidance of each student during execution of exercises on a daily basis. Instructor will encourage and promote interaction with peers during all oral presentations. Imagery, continuous verbal cues and productive feedback will be demonstrated by the instructor for the duration of each class. Individualized learning of concepts will be demonstrated as students are asked to present their intermediate barre work, connecting center and locomotive exercises to their peers for constructive feedback. Open discussions will be continuously initiated by the instructor concerning injury prevention, motor skill capabilities, PNF and the understanding of the The Therabarre Ballet system. Students will be addressed individually and as a group through written one on one evaluation. Group development skills of teamwork, respect and class etiquette within an artistic forum will be instilled as students reach for and explore necessary acting skills, to enhance their dynamics of their personal performance value achieving the successful completion of required intermediate choreography for live performances.

Students will be exposed to classical ballet choreography that crosses into the world of acting that was integral within the Ballet Russes and continues to be with the traditional full-length ballets of today. Utilizing the fourth wall allows imagery, desire to communicate, an expressed point of view, and discipline. Combining the acquired skill sets from daily interaction between stationary and locomotive choreography, while performing structured combinations with the musical and fourth wall components allows the student to perfect themselves as an instrument of movement. Student contributions in the form of successful demonstration of stationary and movements will lend itself to the creation of the choreography performed. Students and instructor will collaborate to develop placement of movement to music with proper phrasing, timing, while investing personal expression into their live performance. Students will have an overall understanding of placing the more complex design principles onto the stage with the acquired muscle motor skills, strength and coordination. By adding proper musicality, acting and dynamics to the choreographic process students will obtain a sense of self-knowledge and acceptance as a performing artist.

Course Materials

Textbooks

Title	Author	Publisher
Dance Anatomy and Kinesiology	Karen Clippinger	Human Kinetics

Literary Texts

Title	Author	Publisher
Classical Ballet Technique	Gretchen Ward Warren	University Press of Florida

Additional Information

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Comment to UC:

Supplementary Materials: Diaghilev's Ballet Russes by Lynn Garafola The Pointe Book, Shoes, Training, Technique by Janice Barringer and Sarah Schlesinger Preventing Dance Injuries by Ruth Solomon, John Solomon, and Sandra Cerny Minton Respect for Acting by Uta Hagen Documentary DVD 'Ballerina' A Film by Bertrand Norman. In the grand tradition of the Ballets Russes comes a portrait of five Russian Ballerinas from the Mariinsky Theatre.