

1. ASSESSMENTS

Students will complete all 9 assessment components per year.

Component 1: Years 7 and 8

Component 2: Years 9 and 10

Component 3: Year 11

**The teacher has to understand the level of the students and adapt accordingly. These are the minimum requirements. If they child is capable of more, then they can work accordingly.*

Assessments: 3 practical and 6 written per year

Term 1	Term 2	Term 3
80% Practical 20% Written (2 written assessments)	80% Practical 20% Written (2 written assessments)	80% Practical 20% Written (2 written assessments)

2. Subject content and Learning Outcomes

Component 1	Component 2	Component 3
<p>Physical skills and attributes:</p> <p>I am able to hold a correct posture when standing in all the five basic positions of the feet and maintain it while dancing.</p> <p>I am able to stay on balance on 1 leg by having the correct weight placement of my body.</p> <p>I can demonstrate proper alignment of my body parts when performing steps and/or movement.</p> <p>I have a good understanding of co-ordination when dancing.</p> <p>I am capable of performing movements which require physical strength.</p> <p>I have enough stamina to perform the physical exercises required at this level.</p> <p>I have enough flexibility to perform certain kinds of stretching exercises at this level.</p>	<p>Physical skills and attributes:</p> <p>I am able to develop further my posture, balance, alignment, balance, co - ordination, strength, stamina, flexibility and turnout from the 1st year of study.</p> <p>I am able to further develop the exercises form the previous year and amalgamate two or more steps in the same exercise.</p> <p>I am able to work at different speeds and tempi within the same exercise.</p>	<p>Physical Skills and Attributes:</p> <p>I can maintain excellent posture and have developed good line using arms, legs and head both when stationary and moving.</p> <p>I can balance in arabesque, attitude and retire on flat and on a rise.</p> <p>I have developed excellent co-ordination.</p> <p>I have developed sufficient flexibility to be able to perform all steps to the necessary technical requirement.</p> <p>I have a clear understanding of some anatomical terms and understand how the use of basic muscle groups can enhance my demonstration.</p>

<p>I have a clear understanding of my turn-out and can apply it when performing ballet exercises.</p>		
<p>Technical skills:</p> <p>I am able to perform a complete barre which includes:</p> <ul style="list-style-type: none"> - Grand plié in all the 5 basic positions of the feet; - battement tendus, dégagé (glisses) and jeté to the 3 basic positions - grand battements to a minimum height of 90° to the front, side and back; - rond de jambe à terre en dehors and en dedans; - single and double battements frappé; - petit battements and a balance on a rise on 1 leg; - battements balancé (en cloche) at full height. <p>In the centre, I am capable of doing:</p> <ul style="list-style-type: none"> - basic port de bras; - a combination of tendus, dégagé (glisses) and grand battements - grand plié and grand rond de jambe en l'air en dehors; - single pirouettes en dehors and en dedans, and half a tour en l'air (for boys) <p>For Allegro, I can perform:</p> <ul style="list-style-type: none"> - assemblé en avant and élané; - demi-contretemps; - entrechat royale; - grand jeté en avant and en tournant; - pas de bourrée devant, derrière and couru; - posé développé; - temps levé chassé pas de bourrée - sissonne fermée, ouverte and over, soutenu and desuite - sous-sous - grande changement <p>For pointe work:</p> <p>I can start doing simple steps on</p>	<p>Technical skills:</p> <p>I am able to perform a complete barre which includes:</p> <ul style="list-style-type: none"> - Grand plié in all the 5 basic positions of the feet with stretches and rises; - battement tendus, dégagé (glisses) and jeté to the 3 basic positions through 1st and 5th position. - grand battements to a minimum height of 90° to the front, side and back; - rond de jambe à terre and en l'air en dehors and en dedans; - single and double battements frappé to the front, side, back; - petit battements and a balance on a rise on 1 leg; - développé en croix and fouetté to arabesque, on flat and on a rise - battements balancé (en cloche) at full height. <p>In the centre, I am capable of doing:</p> <ul style="list-style-type: none"> - basic port de bras using the correct arm posture, eye line, quality and carriage of the arms and body alignment; - a combination of tendus, dégagé (glisses), grand battements and temps lié - grand plié and grand rond de jambe en l'air en dehors and en dedans; - fouetté to arabesques; - double pirouettes en dehors and en dedans, and a single tour en l'air (for boys) - combination of the above steps in the same sequence. Using different tempi. <p>For Allegro, I can perform all the steps from component 1, in addition to (the following are to be performed either individually or in an enchainement):</p> <ul style="list-style-type: none"> - assemblé en avant and élané; 	<p>Technical skills:</p> <p>I am able to perform a complete barre which includes:</p> <ul style="list-style-type: none"> - Grand plié in all of 5 positions of the feet with port de bras and cambré forward, backward, sideways and a circular port de bras - battement tendus, dégagé (glisses) and jeté with the use of plié, inside leg and simple port de bras - grand battements to an increased height and combined with battement balancé (en cloche) and use of simple port de bras - rond de jambe à terre and en l'air en dehors and en dedans including rises - single and double battements frappé to the front, side, back en croix with a fondu and/or on ¾ pointe; - petit battements at various speeds and a balance on a rise - développé en croix, développé en tournant, fouetté to arabesque on a rise, penché on a flat foot, attitude devant and derrière, grand rond de jambe en dehors and en dedans, circular port de bras. <p>In the centre, I am capable of doing:</p> <ul style="list-style-type: none"> - basic port de bras using the correct arm position, eye line, quality and carriage of the arms and body alignment, using three-dimensional movements, combining temps lié, soutenu turns - battements tendus, dégagé (glissés), grand battements en face and croisée - adage: those movements at the barre and use of 5 arabesques, grand plié, cambré in different directions, pirouettes

<p>pointe at the barre and very basic steps on pointe in the centre.</p> <p>Additional boys steps:</p> <ul style="list-style-type: none"> - posé en avant - sissonne en arrière - échappé sauté battu 	<ul style="list-style-type: none"> - sauté and échappé from 1st and 5th position of the feet. - grand jeté en avant and en tournant; - glissade - temps levé in all positions - pas de bourrée devant, derrière, en avant, en arrière and couru; - posé développé; - jeté temps levé - temps levé chassé pas de bourrée - sissonne under, soutenu and desuite - balancé devant, derrière and en tournant - brisé over, cabriole devant <p>For pointe work, I can perform:</p> <ul style="list-style-type: none"> - basic stepping up to pointe and rippling through pointe; - basic rises in parallel, 1st and 2nd position; - basic relevé in 5th and to one leg; - basic posé in different positions; - single pirouette; - walking and couru on pointe <p>Additional boys steps:</p> <ul style="list-style-type: none"> - turns from second 	<ul style="list-style-type: none"> - pirouettes: double pirouettes en dedans, en dehors from 4th and 5th positions combined in a sequence with travelling movements and fouetté tours, and a double tour en l'air (for boys) <p>For Allegro, I can perform all the steps from component 1, in addition to (the following are to be performed either individually or in an extended enchainement):</p> <ul style="list-style-type: none"> - assemblé soutenu and desuite combined with glissade and/or jeté temps levé using different time signatures and/or rhythm - pas de bourrée en tournant en dehors and en dedans; - balancé devant, derrière and en tournant - brisé under and cabriole derrière - temps de cuisse - jeté battu - posé turns - pas de basque turns - petits tours (chaînés). <p>For pointe work, I can perform:</p> <ul style="list-style-type: none"> - extended enchainements en pointe including the previous steps learned - posé turns - petit tours - pas de basque turns - single/double pirouettes en dehors and en dedans - posé coupé and posé développé <p>Additional boys steps:</p> <ul style="list-style-type: none"> - entrechat six
<p>Knowledge:</p> <p>I have a basic knowledge of the French technical terms of all the steps learnt so far.</p> <p>I have a basic understanding of the structure of a ballet class.</p> <p>I am aware of the different time signatures required to perform various steps, for example a $\frac{3}{4}$ for a</p>	<p>Knowledge:</p> <p>I have a very good knowledge of the French technical terms of all the steps learnt so far.</p> <p>I have a very good understanding of the structure of a ballet class.</p> <p>I am able to identify different time signatures.</p>	<p>Knowledge:</p> <p>I have an excellent knowledge of the French technical terms of all the steps learnt so far.</p> <p>I have an excellent understanding of the structure of a ballet class.</p> <p>I understand the use of time signatures and can recognise different ones and can understand</p>

<p>Waltz, a 2/4 for a Sautés exercise and a 4/4 for a March.</p> <p>I can distinguish the different qualities in a piece of music, for example, a slow piece for an Adage or a fast piece of music for an Allegro step.</p> <p>I can listen attentively and perform my steps in time to the music being played.</p> <p>I am capable of creating a choreographic and expressive solo of 45 seconds.</p>	<p>I can distinguish the different qualities in musicality, rhythm and expression.</p> <p>I am capable of combining 2 or more basic steps to create an enchainment.</p> <p>I am capable of identifying steps from media.</p> <p>I am capable of creating a choreographic and expressive solo of 1 and a half minutes, I am able to select a costume for the piece and I am able to identify the mood and dynamics for the piece.</p>	<p>how the use of different time signatures can affect the quality of a step.</p> <p>I have excellent musicality.</p> <p>I am able to explain in clear and appropriate language the technique and placing in all learned steps.</p> <p>I am capable of creating a choreographic and expressive solo of 2 and a half minutes, I am able to select a costume for the piece and I am able to identify the mood and dynamics for the piece.</p>
	<p>Repertoire</p> <p>Together with my tutor I am able to identify a classical solo from repertoire to perform.</p>	<p>Repertoire</p> <p>Together with my tutor I am able to identify a classical solo from repertoire to perform on pointe.</p> <p>I am able to demonstrate the solo with correct technique, artistry, expression and musicality.</p>
<p>Written Assessment Questions:</p> <p>Year 7</p> <p>Term 1:</p> <p>a) What are the main elements of a ballet class?</p> <p>b) Choose a ballet dancer of your choice and write about him/her.</p> <p>Term 2:</p> <p>a) Mention a number of the French technical terms. Give a translation and what they mean.</p> <p>b) Choose a significant romantic ballet of your choice and write a short synopsis.</p> <p>Term 3:</p> <p>a) How should you warm up before the barre?</p> <p>b) Choose a ballet company of your choice and write about it.</p> <hr/> <p>Year 8</p> <p>Term 1:</p> <p>a) Why is the barre so important? What is the relation of barre work</p>	<p>Written Assessment Questions:</p> <p>Year 9</p> <p>Term 1:</p> <p>a) How can you improve your pirouettes?</p> <p>b) Choose a ballet dancer of your choice and write about him/her.</p> <p>Term 2:</p> <p>a) How can you strengthen your adage?</p> <p>b) Write a short synopsis of La File Ma Garde and investigate its historical significance.</p> <p>Term 3:</p> <p>a) What are the different levels of allegro? Give examples for each.</p> <p>b) Choose a ballet company of your choice and write about it.</p> <hr/> <p>Year 10</p> <p>Term 1:</p> <p>a) How did pointe work develop? What is virtuosity and what are the elements that make up virtuosity?</p>	<p>Written Assessment Questions:</p> <p>Year 11</p> <p>Detailed presentation on a chosen ballet of your choice (including story line, music, costumes etc) – to be delivered as follows:</p> <p>Part 1: Portfolio (can include synopsis, pictures, information about composer and choreographer etc)</p> <p>Part 2: Presentation (can include demonstration, media power point, pictures, model etc)</p>

<p>to center practise? b) Choose a ballet dancer of your choice and write about him/her.</p> <p>Term 2: a) What is the importance of centre practice? What are the main elements of centre practice? b) Choose a modern ballet of your choice and write a short synopsis.</p> <p>Term 3: a) Why is port de bras important? b) Choose a ballet company of your choice and write about it.</p>	<p>b) Choose a ballet dancer of your choice and write about him/her.</p> <p>Term 2: a) Pick a classical variation of your choice and describe the technical elements. b) Write a short synopsis of The Red Detachment of Women and investigate its historical significance.</p> <p>Term 3: a) Write a short critique on a classical ballet variation of your choice. b) Choose a ballet company of your choice and write about it.</p>	
--	--	--