Performing arts

Option 2 – fail better

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# Introduction

The Performing arts course allows teachers the opportunity to explore a range of performing art forms. This learning sequence uses the chosen performing art form of classical ballet, however teachers should note that any performing art form may be chosen and used in the delivery of the Option 2 course content. This resource provides some lesson sequences and suggested teaching strategies that could be used in your classroom to support the learning of Performing arts – Option 2 – Fail better with a suggested timeframe of 20 hours. There is no requirement to use all (or any) of the following activities, as they are suggestions only. The length and timing of each activity will be dependent on the class context and teacher judgement. Content may be adapted, modified and supplemented to meet the individual requirements of students undertaking the Performing arts course. It is recommended that teachers should refer to the [Controversial Issues in Schools](https://education.nsw.gov.au/policy-library/policies/pd-2002-0045) policy when selecting material for teaching this course.

Aboriginal peoples should be aware that this document may contain images, voices or names of deceased persons in photographs, film, audio recordings or printed material.

# Focus

This Option 2 learning sequence allows a focus on the acquisition and development of specialised performance skills and technique through rehearsal, repetition, and routine. Students build resilience and approach failure as a vital tool for developing, refining, and controlling the performance presence, skills, and protocols essential to the chosen form. Students will establish individual goals, timelines, and routines to support the acquisition and refinement of these skills. Throughout this learning sequence, students will document their learning in a multi-modal process log. For further information about the multi-modal process log, please refer to the [Performing arts assessment advice](https://education.nsw.gov.au/teaching-and-learning/curriculum/department-approved-courses/performing-arts) document.

## Outcomes

A student:

* **PA5-1** identifies and explains a range of safe working practices and diverse cultural protocolsassociated with performing arts
* **PA5-3** controls energy and expressive skills to create performance presence
* **PA5-7** responds to provocations or stimulus to select, develop and produce performance material.

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## Differentiation

The activities included in this learning sequence are designed to cater for all students’ learning abilities, skills, and interests, and a diversity of personal, local or cultural stories, and perspectives. Opportunities for further research or enhancement of some activities are also indicated in the learning sequence, where appropriate. There is a focus on the students’ creative agency, but there is also flexibility in the design so that teachers can adapt and modify the activities to better support all students’ learning needs, skills, and interests. Some strategies may include:

* summaries or glossaries of activities provided prior to the workshop
* teacher-led planning of group performance or design tasks
* small group or individual response to analytical and reflective tasks
* documentation of ideas using voice memo and other recording devices rather than in written form
* displaying class mind maps in the learning space
* provision of further visual and aural resources to deepen understanding of the essential concepts in performance
* teacher sourcing and provision of stimulus material to supplement or enhance students’ own research.

# Learning sequence 1 – *adage* focus

With a focus on *adage*, students build resilience and approach failure as a vital tool for developing, refining and controlling technique, performance presence, body skills and protocols essential to classical ballet. Students realise that repetition of classical ballet movement vocabulary, in a variety of *barre* and centre exercises, develops correct anatomical functioning in the classical ballet style.

**Teacher note:** refer to [Appendix 1](#_Appendix_1) to access the classical ballet protocols prior to the delivery of this learning sequence. Protocols for this learning sequence include conventions and traditions, body skills, technique, performance and safety protocols.

## Activity 1 – inspiration

Access an excerpt from the Royal Ballet’s [Don Quixote – The Queen of the Dryads, Act 2 (2:07)](https://www.youtube.com/watch?v=3iTBHVeUDgo) and consider how *adage* technique is applied in classical ballet performance.

Discuss and analyse the dancer’s control of alignment, strength, flexibility, balance, co-ordination and agility to enhance the performance of the solo.

Consider the years of training the dancer has had and use this overall discussion as the stimulus for lesson reflection. Document this in the multi-modal process log at the end of the lesson.

## Activity 2 – warm-up

**Teacher note:** initially these pre-class warm-up exercises can be teacher-led. As students become familiar with the exercises and develop agency, it is expected that they begin this warm-up routine independently as they enter the room prior to practical lessons. These exercises will be selected according to the skills they are building and what their individual body requires to be prepared for class on that day. Some students may require adjustments to the warm-ups to participate with their peers.

Warm-up to prepare the mind and body. Example warm-up exercises include:

* Prancing – facing the *barre* in parallel, gently walk through the feet raising heels up and down keeping knees soft for a few minutes.
* Roll downs – in the centre, stand in parallel, feet hip width apart, and gently roll down the spine from the top of the head bending the knees softly until chest is relaxed on the thighs. Reverse to come up, with the tail bone tucking under with head coming up last. Repeat 3 times slowly in parallel, and then in first and second positions.
* Hip circles – lay on your back bringing one knee to the chest with the other leg extended along the floor. Circle the bent knee at the hip. Cross the knee over the body and hold for 20 seconds. Repeat, opening the knee out to the other side. Repeat on the other leg.
* Butterfly stretch – sitting up with soles of the feet together, allow the knees to fall out to the sides and gently lean the torso forward over the feet.
* An example pre-class warm-up routine for beginner students – [Warm up routine for beginners – My pre-ballet class workout | Natalie Danza (11:18)](https://www.youtube.com/watch?v=f84bX7pSIZg).
* An example pre-class warm-up routine for advanced students – [35-minute dancer pilates workout (37:23)](https://www.youtube.com/watch?v=OPyJVW7BMqU).

## Activity 3 – *barre*

**Teacher note:** lead the class through the sequence of *barre* exercises outlined below to warm-up the body and refine classical ballet technique with a focus on building alignment, strength and kinaesthetic awareness in *adage*. Remind students of the protocols of classical ballet and guide students to adjust and refine their posture, balance, co-ordination and control of movement throughout *barre* and centre practice.

Complete the following *barre* exercises. To ensure muscular balance on both sides of the body, each exercise should be repeated on each side of the body. Some example exercises include:

* *Plié* – focus on core posture, engagement of adductors, sustained movement quality for performance presence, including energy and expressive skills
* *Tendu* – focus on foot articulation/floor pressure, engagement of adductors, dynamic performance presence, including energy and expressive skills
* *Ronde de jambe* – focus on turn out muscles, foot articulation/floor pressure, hip stability, sustaining control, performance presence, including energy and expressive skills
* *Développé* – focus on maintaining turn out, unfolding action of the leg, adductors to close, sustained performance presence in extension
* *Grande battement* – focus on dynamic throw, foot articulation/floor pressure, maintaining performance presence through resilience.

## Activity 4 – centre practice

**Teacher note:** Lead students through the sequence of centre practice activities that increase in difficulty as outlined below. This may be done simply by removing the *barre* and repeating the set exercises in the centre, or by increasing the complexity and varying the vocabulary of movement within exercises.

Complete the following exercises:

* *Port de bras* – focus on core posture, engagement of specific muscles for correct technique and sustained performance presence in carriage of the arms.
* Centre *développé* – focus on maintaining turn out, unfolding action of the leg, adductors to close and sustained quality in extension.
* Centre *adage* sequence further building on exercises taught at the *barre*.
* Travelling waltz sequence incorporating *adage* and classical lines taught at the *barre*.

Discuss why the repetition of key skills and protocols are essential in the development of performance skills and reflect on the experience of trial and error during the class work and how it assists in improving performance.

Document progress in the multi-modal process log. Consider using a scaffold to structure the response. For example:

1. Identify and define the movement or exercise.
2. Describe the movement or exercise.
3. Explain the purpose of the movement or exercise.
4. Analyse how technique and performance presence, including energy and expressive skills, are used to achieve the movement/exercise. This should include reflection of the experience of trial and error and how it assists in improving performance.

## Activity 5 – classical ballet solo

**Teacher note**: when selecting music to be used for the classical ballet solo, you may give the students a specific piece or a playlist with appropriate pieces to choose from, or the student may select a piece independently. When composing the classical ballet solo, students should establish goals and timelines for skill acquisition and consider a range of classical ballet movements and techniques acquired throughout the learning sequence. This activity could be considered for formative assessment as self-assessment, peer assessment or teacher assessment. Please refer to the [Performing arts assessment advice](https://education.nsw.gov.au/teaching-and-learning/curriculum/department-approved-courses/performing-arts) document for further information.

Select a piece of music to be used for a classical ballet solo.

Create and rehearse a sequence of movement that combines technique and performance protocols. Use the multi-modal process log to establish a rehearsal timeline which allows time to attempt increasingly difficult movements and refine technique by building endurance, resilience and confidence through trial and error. There are 2 options to choose from:

1. Engage in a teacher led sequence for the beginning of the classical solo, building upon classical ballet vocabulary to reinforce skill acquisition, refinement of technique and performance style. Create and add movement to the initial sequence.
2. Independently create a classical ballet solo using classical ballet vocabulary to reinforce skill acquisition, refinement of technique and performance style. Seek feedback during rehearsal to maintain technique and performance focus.

Perform the classical ballet solo.

## Activity 6 – cool down and reflection

**Teacher note:** lead students through the static stretching sequence outlined below with a focus on releasing tension in the muscles worked in *adage* sequences during the learning sequence, whilst increasing flexibility and incorporating safety protocols.

Complete the following exercises:

* Quadriceps stretch – lay on stomach with legs together in parallel. Bending the right knee, hold onto the right foot with the right hand keeping the quadricep on the floor – pull the foot to meet the glute and hold for 20 seconds. Repeat on the left leg.
* Back stretch – laying on stomach, place hands under shoulders and straighten the arms to arch the back, leaving pelvis and legs along the floor. Repeat 3 times with control.
* Child’s pose – on the knees sitting back on the feet, lay the body down on thighs with arms stretching out in front.
* Hamstring stretch – sitting on the floor, place both legs straight out in front and fold the body over the legs reaching the arms towards the feet. Hold for 15 seconds. Repeat twice.
* Adductor stretch – sitting on the floor with legs in second position. Stretch over to each leg and to the centre, holding each for 30 seconds.
* Example post-class cool down static stretch sequence routine – [Post work-out stretch | deep stretch | full body (9:02)](https://www.youtube.com/watch?v=Q_VZCz9U4Hg).

Engage in a class discussion on technique and performance protocols required for *adage*. Document a lesson reflection in the multi-modal process log, outlining explicit goals required in *adage*. For example:

* Outline the muscle action of the hip, knee and ankle in développé/devant/seconde/derriére position.
* Explain how resistance is used when executing a développé. Give an example from today’s class and explain which muscles need to be engaged to achieve resistance.
* How do you plan to increase your strength to reach your personal goals in adage?
* How are timing and movement quality used when performing adage sequences?
* What performance protocols should be considered when performing adage?
* What did you find challenging about the techniques explored in these activities and how did you overcome them?

# Learning sequence 2 – *pirouette* focus

With a focus on pirouette, students build resilience and approach failure as a vital tool for developing, refining, and controlling momentum, alignment and kinaesthetic awareness in *pirouettes*. *Barre* and centre exercises develop and refine student vocabulary of *pirouette* *en dehors, en dedans*, attitude turns, *arabesque* turns, *soutenou, chaînés, posé* turns. Development of skills can be applied to performance in the classical ballet solo and reflected upon through multi-modal process log entries. Teachers should refer to [Appendix 1](#_Appendix_1) to access the classical ballet protocols prior to the delivery of this learning sequence. Protocols for this learning sequence include conventions and traditions, body skills, technique, performance, and safety protocols.

## Activity 1 – inspiration

Access Joyce Cuoco from [The Flames of Paris (1:50)](https://www.youtube.com/watch?v=OsWpc1-vlW4) as an example of exemplary pirouette technique.

Access the [Odile/Black Swan Solo (2:14)](https://www.youtube.com/watch?v=3SKLSOGtayE) excerpt from Swan Lake featuring Natalia Osipova from The Royal Ballet and discuss how *pirouette* technique is applied in classical ballet performance.

Respond to the following prompts based on the 2 video examples:

* How many different types of *pirouettes* were performed? Name them.
* Observe and discuss 3 things about the dancers’ execution of *pirouettes*. What were the similarities between the 2 dancers? What did they do differently?
* How do these performers inspire you?

## Activity 2 – warm-up exercises

Warm-up to prepare the mind and body. Some example warm-up exercises include:

* Prancing – facing the barre in parallel, gently walk through the feet raising heels up and down keeping knees soft for a few minutes.
* Neck isolations – standing in correct alignment, gently turn the head from side to side, up and down and tilt inclining the head towards left shoulder and right. Repeat slowly 4 times.
* Butterfly stretch – sitting up with soles of the feet together allowing knees to fall out to the sides. Gently press the knees down taking the body forward over the feet.
* Shoulder stretches – standing or sitting up, draw right arm straight across the chest. Bend left arm at elbow bringing fist up hooked over the right arm and pull towards the body. Repeat with the left arm.
* Example pre-class warm-up exercise – [My pre-ballet class warm up routine (6:48)](https://www.youtube.com/watch?v=hAQ6bFhygcs).

## Activity 3 – *barre*

**Teacher note:** lead students through the sequence of *barre* exercises outlined below to warm-up the body and refine classical ballet technique with a focus on building alignment, strength and kinaesthetic awareness in *pirouettes*. Some exercises may remain the same to ensure refinement of skills through repetition. Other exercises can be re-focused towards *pirouettes*.

Complete the following exercises. Each exercise is performed on both sides of the body. Exercises include:

* *Plié* – focus on core posture, engagement of adductors, sustained movement quality.
* *Tendu* – focus on foot articulation/floor pressure, engagement of adductors, dynamic quality.
* *Glissé* – incorporate *pirouette*, focus on turn out muscles, foot articulation/floor pressure, spotting, momentum for turning.
* *Ronde de jambe* – focus on turn out muscles, foot articulation/floor pressure, hip stability, sustaining control, resistance.
* *Développé* – incorporate *pirouette*, focus on *retiré* position for *pirouettes*, maintaining turn out, unfolding action of the leg, adductors to close, sustained quality in extension, spotting, momentum in *pirouettes.*
* *Grande battement* – incorporate *pirouette*, focus on dynamic throw, foot articulation/floor pressure, *pirouette* position, spotting, control in landing.

## Activity 4 – centre practice

Move into the centre and refine your skill by practicing the following exercises:

* *Pirouette en dehors –* focus on correct preparation, co-ordination, alignment, balance and spotting to create single or multiple revolutions.
* *Pirouette en dedans –* focus on correct preparation, co-ordination, alignment, balance and spotting to create single or multiple revolutions.
* Travelling waltz sequence incorporating *chasse pas de bourré pirouette –* focuson transference of weight to travel through the space, tempo and rhythm in 3/4-time signature, co-ordination of techniques required in executing multiple skills within this sequence.
* *Posé* turn variation from the corner – focus on alignment, placement of the foot, co-ordination of transference of weight and arms, spotting and tempo.

## Activity 5 – classical ballet solo

Continue to rehearse and add to the classical ballet solo, building on classical ballet vocabulary to reinforce skill acquisition, refinement of technique and performance style through trial and error.

Consider a range of classical ballet movements and techniques acquired throughout the learning activities and adjust your timeline to allow for acquisition of these skills.

## Activity 6 – cool down and reflection

**Teacher note:** lead students through the static stretching sequence outlined below to increase flexibility incorporating safety protocols.

Complete the following exercises:

* Standing quadriceps stretch – stand feet together, bend one leg at the knee grabbing onto the foot behind the body with the same hand. Keeping knees together pull foot towards glute to stretch the quadricep. Hold for 15 seconds. Repeat on the other leg.
* Standing hamstring stretch – standing in open parallel, place one heel out in front of the body, bend the standing leg and reach the torso, head and arms down towards the floor.
* Spinal release – stand in open parallel with arms in second position. Stretch the torso and arms laterally to one side, then contract the abdominals transferring the torso through the centre dropping the head, carry the torso over to the other side creating a lateral oblique stretch, recover to stand up straight, arms in second position. Repeat starting on the other side.
* Example cool down after pirouette – [Cool down after dance activities (3:16)](https://www.youtube.com/watch?v=qNNvGvfnO5o).

Engage in a class discussion on technique and performance protocols required for *pirouettes*. Document a lesson reflection in the multi-modal process log outlining explicit goals required for *pirouette.* Consider using a scaffold to structure the response. For example:

* Identify and define the movement or exercise.
* Describe the movement or exercise.
* Explain the purpose of the movement or exercise.
* Analyse how technique and/or performance presence, including energy and expressive skills, are used to achieve the movement/exercise. This should include reflection of the experience of trial and error and how it assists in improving performance.

# Learning sequence 3 – *allegro* focus

With a focus on *allegro*, students recognise the repetition of foot articulation within a variety of *barre* and centre exercises builds the alignment, strength, power and endurance required to perform *allegro* movements in class and performance. Students demonstrate skill refinement and trial and error of newly acquired skills in the performance of the class solo and assess their own performance capabilities in multi-modal process log reflections.

**Teacher note:** refer to [Appendix 1](#_Appendix_1) to access the classical ballet protocols prior to the delivery of this learning sequence. Protocols for this learning sequence include conventions and traditions, body skills, technique, performance and safety protocols.

## Activity 1 – inspiration

Access Don Quixote excerpt [Kitri variation Act 1 (2:56)](https://www.youtube.com/watch?v=C-yNdbXuQKg) performed by 3 different dancers: Svetlana Zakharova, Natalia Osipova, Marianela Nunez. Discuss how *allegro* technique is applied in classical ballet performance.

Access Mikhail Baryshnikov’s 1983 American Ballet Theatre performance of [Don Quixote’s variation Act 3 (1:34)](https://www.youtube.com/watch?v=4GGwhpOBQS8) as an exemplar of *grande allegro* in performance. Respond to the prompts below:

* What types of elevations can you name in the clips you have just watched?
* Discuss the exercises at the *barre* that prepare and train the body for *allegro*.
* Why is the articulation of the foot so important in *allegro*?
* How do the dancers make it look effortless?
* What do you need to consider to improve your own elevations?

## Activity 2 – warm-up exercises

Warm-up to prepare the mind and body. Some example warm-ups include:

* Prancing – facing the *barre* in parallel, gently walk through the feet raising heels up and down keeping knees soft for a few minutes.
* Bar rises – facing the *barre* in parallel place the ankles and knees together, align the body through the spine and centre of gravity. Raise and lower the heels slowly for a minute or so. Repeat in turn out. A tennis ball may be placed between the ankles to keep the resistance in parallel position.
* Jumping jacks – from a standing position jump feet and arms out and then back in.
* Example exercise for rises – [Rises and relevés ballet class exercises (2:53)](https://www.youtube.com/watch?v=-lH9krDmEcM).

## Activity 3 – *barre*

**Teacher note:** lead students through the following sequence of enhanced *barre* exercises to warm-up the body and refine classical ballet technique with a focus on building alignment, strength and kinaesthetic awareness for *allegro*. Some exercises should remain the same to ensure refinement of skills through repetition. Other exercises can be re-focused towards *allegro*.

Complete the following exercises. Each exercise is performed on both sides of the body. Exercises include:

* *Plié* – focus on core posture, engagement of adductors, sustained movement quality, rises.
* *Tendu* – focus on foot articulation/floor pressure, rises, engagement of adductors, dynamic quality.
* *Glissé* – focus on turn out muscles, foot articulation/floor pressure, relevé, rhythm, tempo.
* *Ronde de jambe* – focus on turn out muscles, foot articulation/floor pressure, hip stability, sustaining control, resistance.
* *Frappé* – focus on maintaining turn out, foot articulation/floor pressure, striking action, rhythm, tempo, rises.
* *Grande battement* – incorporate *relevé*, focus on dynamic throw, foot articulation/floor pressure, control landing, repeat on rise.

## Activity 4 – centre practice

**Teacher note:** this activity could be considered for formative assessment as self-assessment, peer assessment or teacher assessment. Please refer to the [Performing arts assessment advice](https://education.nsw.gov.au/teaching-and-learning/curriculum/department-approved-courses/performing-arts) document for further information.

Move into the centre and refine skills by practicing the following exercises:

* *Tendu/glissé* –focusing on foot articulation building to dynamic action of the foot and ankle. Could include *relevé/echappé.*
* *Grande battement* –focusing on skill refinement, striking of the foot and dynamic power. Could repeat exercise on rise.
* *Allegro* warm-up – focus on take-off and landing technique including foot articulation and using *plié* to increase elevation and avoid injury.
* *Petit allegro* –focus on refining placement of the feet, maintaining correct alignment and arm placement in variety of steps including *changements, sautés, glissades, temps levé, jeté, assemblé, sissonne.*
* *Grande allegro* – focus on transference of weight, traveling through the space, elevation, coordination. Sequences could include large *temps leve, grande jeté, grande jeté entournent, large sissonnes, large assemblé.*

## Activity 5 – classical ballet solo

**Teacher note:** this activity could be used for formative assessment. Please refer to the [Performing arts assessment advice](https://education.nsw.gov.au/teaching-and-learning/curriculum/department-approved-courses/performing-arts) document for further information. When composing the classical ballet solo, students should consider a range of classical ballet movements and techniques acquired throughout the learning sequence.

Continue to rehearse and develop the classical ballet solo, building upon classical ballet vocabulary to reinforce skill acquisition, refinement of technique and performance style through trial and error. Develop performance presence and quality by increasing control and confidence through rigorous rehearsal and refinement.

Reflect on the development of classical ballet skills implemented in the classical ballet solo performance. Document a response to the following questions in the multi-modal process log:

* What is the overall mood/atmosphere of your classical ballet solo? How will you use performance protocols to enhance this atmosphere in your performance?
* How has music influenced the movement choices you have made?
* Have you encountered any difficulties when combining and sequencing your movements? If yes, how did you solve them? If not, what did you consider to successfully combine and sequence your movements?
* What has challenged you the most about this process so far?
* What movement vocabulary do you plan to include in the remainder of your solo creation?
* How have you considered the essential performing arts concepts in the development of your work?

## Activity 6 – cool down and reflection

**Teacher note:** lead students through the static stretching sequence outlined below to increase flexibility incorporating safety protocols.

Complete the exercises below:

* Calf stretch – stand in parallel and place one foot back, lunging gently into the front leg keeping the back foot entirely on the floor. Repeat on the other leg.
* Standing quadriceps stretch – stand feet together, bend one leg at the knee grabbing onto the foot behind the body with the same hand. Keeping knees together pull foot towards glute to stretch the quadricep. Hold for 15 seconds. Repeat on the other leg.
* Hamstring stretch – sitting on the floor, place both legs straight out in front and fold the body over the legs reaching the arms towards the feet. Hold for 15 seconds. Repeat twice.
* Adductors stretch – sitting on the floor with legs in second position. Stretch over each leg and to the centre holding each for 30 seconds.
* Splits – one leg stretches out in front with the other out behind you splitting the legs apart aiming for a flat line on the floor. Hold for 30 seconds. Flexible students can lay their body over the front leg, arch back over the back leg, or bend the back leg at the knee, grabbing onto the back foot for further stretch. Less flexible students can support the body weight with palms on the floor and gently lower the body into a split. Repeat on both legs.

Additional example exercises of stretch sequences for splits include:

* [How to stretch hamstring for the ballet split (1:50)](https://www.youtube.com/watch?v=PddTjs6JpQ0)
* [Full splits in 14 days (18:15)](https://www.youtube.com/watch?v=3zAHANT3rVA).

Engage in a class discussion on technique and performance protocols required in *allegro*. Document a lesson reflection in the multi-modal process log outlining explicit goals required in *allegro.* Consider using a scaffold to structure the response. For example:

* Identify and define the movement or exercise.
* Describe the movement or exercise.
* Explain the purpose of the movement or exercise.
* Analyse how technique and/or performance presence, including energy and expressive skills, are used to achieve the movement or exercise. This should include reflection of the experience of trial and error and how it assists in improving performance.

# Learning sequence 4 – assessment focus

Students demonstrate a deeper understanding of the technique and performance presence, including energy and expressive skills, required across the range of classical ballet body skills at the *barre* and in centre practice. They recognise the aspects of safety protocols applied to achieve lesson outcomes and can explicitly outline their personal acquisition of skills leading up to assessment both verbally and in their multi-modal process log.

**Teacher note:** refer to [Appendix 1](#_Appendix_1) to access the classical ballet protocols prior to the delivery of this learning sequence. Protocols for this learning sequence include conventions and traditions, body skills, technique, performance and safety protocols.

## Activity 1 – warm-up exercises

Warm-up to prepare the mind and body. Some example warm-ups include:

* Cat cow – kneeling on hands and knees gradually arch the back lifting the head and tail bone up to the sky pressing the ribcage towards the floor. Reverse by arching the back up to the sky and tucking the head and tail bone under towards the ground. Repeat slowly 5 times.
* Plank – hold plank position on either elbows or hands for 1–5 minutes.
* *Balançoire*/leg swing – standing in first position holding one hand to the *barre*, swing outside leg forward and back gently warming up the hip joint and back gradually increasing the range of motion as desired. Can be performed in attitude or with straight leg. Access an example of[Balançoire (0:14)](https://www.youtube.com/watch?v=ezbyyo1MU-E).

## Activity 2 – set classical ballet exercises

Rehearse the set classical ballet exercises for assessment. This includes *barre* work and centre practice that is derived from lessons taught throughout the learning sequence and reflects the range of skills acquired.

### Barre

All exercises should be performed on both sides and could include:

* *Plié – demi-pliés, grande pliés, port de bras*, rises, *degagé* to next position. Perform in first, second, fourth and fifth positions.
* *Tendu* from first or fifth position – include a variety of *tendu* to *devant, seconde and derriére* using a range of tempos, rhythms and accents with *port de bras*.
* *Glissé* – include a variety of *glissé* to *devant, seconde* and *derriére* using a range of tempos, rhythms and accents with *port de bras*.
* *Ronde de jambe* and *développé* – sequence of movement combining *ronde de jambe a terre, en l’air both en dehors and en dedans and développés* to each position.
* *Adage* – sequence of movements demonstrating skills acquired through *adage*. This could include *arabesque, attitude, développé, grande ronde de jambe, port de bras*, stretch, balance.
* *Grande battement* – sequence demonstrating strong dynamic throwing action to each position in *grande battement*. This could include, *balançoire, pirouettes, relevés*, rises, balances.

### Centre

All exercises should be performed on both sides and could include:

* *Port de bras/adage* – this could include port de bras through all positions, *temps lié, promenade, rises, plié, arabesque, attitude, développé*.
* *Pirouette* combination – in the centre or traveling. This could include *en dedans, en dehors, chassé pas de bourrée pirouette, posé turns, attitude turns, arabesque* turns.
* *Petit allegro* combination – this could include *changements, sautés, glissades, temps leve, jeté, assemble, sissonne*.
* *Grande allegro* – this could include large *temps leve, grande jeté, grande jeté entournent, large sissonnes, large assemblé*.

## Activity 3 – classical ballet solo

Rehearse the classical ballet solo to build confidence in technique and performance presence, including energy and expressive skills.

Use the multi-modal process log to reflect on personal performance capabilities. Through identifying strengths and challenges of the classical ballet solo, use the reflection to devise strategic training routines to further improve and refine the performance work. Consider the role of trial and error in this process.

## Activity 4 – assessment

Perform the set classical ballet exercises and classical ballet solo for assessment. Where necessary, adjustments should be made to the assessment so that all students can participate in the assessment task. Please refer to [Assessment – classical ballet.](#_Assessment_–_Classical)

# Assessment – classical ballet

**Teacher note:** Part 1 of this task can be differentiated in the following ways:

* assign set classical ballet exercises for assessment from the beginning of the option
* assign a new set of classical ballet exercises a few lessons before assessment to challenge application of skills to new combinations of steps
* teach an unseen set of classical ballet exercises to further challenge the application of knowledge and skills to classical ballet.

Relevant information should be transferred into the school’s assessment task template. Due dates and weightings are a school-based decision.

## Outcomes

* **PA5-1** identifies and explains a range of safe working practices and diverse cultural protocols associated with performing arts
* **PA5-3** controls energy and expressive skills to create performance presence
* **PA5-7** responds to provocations or stimulus to select, develop and produce performance material.

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## Content

Perform the set classical ballet exercises and classical ballet solo. Submit the multi-modal process log containing evidence of the learning process through trial and error over the course of the learning sequence.

## Task instructions

This assessment task consists of 2 parts:

**Part 1 – performance**

Perform the set classical ballet exercises to demonstrate the level of barre work and centre practice technique you have acquired through trial, error, repetition, and rehearsal.

Perform the classical ballet solo demonstrating

* classical ballet technique
* understanding of stylistic features
* performance presence
* application of dance safety protocols including appropriate attire so that technique can be assessed effectively.

**Part 2 – multi-modal process log**

Submit the multi-modal process log which should include evidence of:

* knowledge and understanding of specific ballet techniques, stylistic features, and protocols
* regular monitoring and evaluation of skill development, including goals and timelines for skill acquisition and refinement
* reflection on your learning and development of performance presence through trial and error as tools for improvement.

## Marking criteria Part 1 – performance

Table 1 – Marking criteria Part 1 – performance

|  |  |
| --- | --- |
| Grade | Criteria |
| A | * Demonstrates outstanding classical ballet technique and extensive understanding of the stylistic features of classical ballet with consistent application of safety protocols
* Demonstrates outstanding control of energy and expressive skills to create performance presence at a very high level
 |
| B | * Demonstrates high-level classical ballet technique and strong understanding of the stylistic features of classical ballet with thorough application of safety protocols
* Demonstrates substantial control of energy and expressive skills to create performance presence at a high level
 |
| C | * Demonstrates sound classical ballet technique and understanding of the stylistic features of classical ballet, with application of safety protocols
* Demonstrates appropriate energy and expressive skills to create performance presence at a sound level
 |
| D | * Demonstrates a basic level of classical ballet technique and limited understanding of the stylistic features of classical ballet, with inconsistent application of safety protocols
* Demonstrates limited energy and expressive skills to create performance presence at a basic level
 |
| E | * Demonstrates a very limited understanding of classical ballet technique and elementary understanding of the stylistic features of classical ballet, with poor application of safety protocols
* Demonstrates very limited skills to create performance presence
 |

## Marking criteria Part 2 – multi-modal process log

Table 2 – Marking criteria Part 2 – multi-modal process log

|  |  |
| --- | --- |
| Grade | Criteria |
| A | * Provides a highly developed and coherent multi-modal process log, using relevant terminology and extensive examples to demonstrate detailed understanding of the cultural protocols and stylistic features of classical ballet technique
* Extensively documents and reflects on the process of learning through trial, error, rehearsal and refinement to acquire skills and develop performance presence
 |
| B | * Provides a thorough and coherent multi-modal process log, using relevant terminology and appropriate examples to demonstrate strong understanding of the cultural protocols and stylistic features of classical ballet technique
* Thoroughly documents and reflects on the process of learning through trial, error, rehearsal and refinement to acquire skills and develop performance presence
 |
| C | * Provides an adequate multi-modal process log, using relevant and appropriate terminology and examples to demonstrate sound understanding of the cultural protocols and stylistic features of classical ballet technique
* Adequately documents and reflects on the process of trial, error and rehearsal to acquire skills and develop performance presence
 |
| D | * Provides a limited multi-modal process log, demonstrating basic knowledge of classical ballet technique
* Documents basic development processes
 |
| E | * Provides a very limited multi-modal process log, demonstrating elementary knowledge of the stylistic features of classical ballet
* Documents very little of the development process
 |

# Appendix 1

## Protocols – classical ballet

It is important to consider safe working practices and cultural protocols before engaging in this lesson sequence. Protocols that impact this learning are below.

### Conventions and traditions of classical ballet practice

* Etiquette and discipline within a ballet class
* Appropriate attire and presentation
* Posture
* Understanding of sequential order of classical ballet practice including
* barre work such as plié, battement tendu, battement glissé, ronde de jambe, frappé, développé, grande battement
* centre work such as port de bras, battement tendu, battement glissé, adage, pirouette/waltzes, petit allegro, grade allegro
* Movement vocabulary
* Performance and style

### Safe working practices

* Warm-up/cool down
* Technique
* Strength
* Flexibility
* Stamina
* Alignment
* Injury prevention, treatment and referral
* Training
* Body maintenance
* Body awareness, diverse body capacity and diverse body types

### Cultural protocols

Consideration of appropriate:

* attire in relation to cultural respect
* settings for a performance of classical ballet.

### Legal and ethical protocols

* Copyright for audio and visual teaching resources in rehearsal and performance
* Recognising choreographers of works studied, learned and performed.

# References

[Performing arts course document](https://education.nsw.gov.au/teaching-and-learning/curriculum/department-approved-courses/performing-arts) © NSW Department of Education for and on behalf of the Crown in the State of New South Wales, 2022.

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