

<b>History of Ballet</b>	
<b>Grade</b>	9-12
<b>Standards</b>	<i>Anchor Standard 11: Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding</i>
<b>Established Goals</b>	a. Analyze and discuss dances from selected genres or styles and/or historical time periods, and formulate reasons for the similarities and differences between them in relation to the ideas and perspectives of the peoples from which the dances originate
<b>Enduring Understanding</b>	Dance literacy includes deep knowledge and perspectives about societal, cultural, historical, and community contexts
<b>Essential Question</b>	How does knowing about societal, cultural historical and community experiences expand dance literacy?
<b>Objectives</b>	<p>Students will</p> <ul style="list-style-type: none"> <li>• Complete a 4-Read of a brief history of Ballet</li> <li>• View multiple pieces from the history of Ballet</li> <li>• Research the time period being studied in History class</li> <li>• Identify a classical piece that was created at that time</li> <li>• Recreate a classical piece</li> <li>• Connect the Ballet to the social/cultural issues of that time</li> </ul>
<b>Learning Activities</b>	<ol style="list-style-type: none"> <li>1. Complete a <a href="#">4-Read strategy</a> on the following article from CBC News Online (2004), <i>Into a fantasy world: A history of ballet</i>. This is a very brief article on the history of Ballet, if time allows you can add additional articles for a more comprehensive look at Ballet.</li> <li>2. If reading during class, the following videos can be shown throughout the reading as each piece is addressed. If students are reading at home, take a class period to review videos. Search the following pieces online, and show them intermittently throughout the reading so students have a reference point. These pieces have been chosen specifically because they are mentioned in the article. <ol style="list-style-type: none"> <li>1. <i>Le Ballet Comique de la Reine</i></li> <li>2. <i>La Sylphide</i></li> <li>3. <i>Giselle</i></li> <li>4. <i>The Sleeping Beauty</i></li> <li>5. <i>Coppella</i></li> <li>6. <i>Swan Lake</i></li> <li>7. <i>Petrouchka</i> <ul style="list-style-type: none"> <li>▪ Feel free to add to this list, or present some more contemporary pieces for comparison. Choose small clips of each piece just for students to gain some understanding of ballet of each era.</li> </ul> </li> </ol> </li> <li>3. During the viewing, have students make notes on what they see (adjectives/verbs), what emotions are evoked, reflections on what they like and dislike about the piece, and any connections they can make to</li> </ol>

- what they are currently studying in history and in your studio classes.
4. Separate students into groups of 2-3 (preferably with students who have the same history class, or are studying the same era in history) and have them complete the following tasks:
    1. Research the time period you are studying in history class through your notes, book, and/or internet searches.
    2. Identify the social and cultural issues occurring at that time.
    3. Search for Ballets that were created at that time.
    4. Once the reading and videos are complete, separate the class into groups of 2-3 (ideally, group students who have the same history class, or who are studying the same thing in history class). Within each group, have them complete the following tasks:
      5. Choose one ballet of that era to study and recreate.
      6. Watch the full ballet and make connections to the storyline, plot, conflicts, etc. to the historical (political and social) issues of that time.
      7. Choose 1-2 minutes of the ballet to recreate and present (this can alter based on your students needs and skill level).
      8. Begin preparing the presentation.
  5. Have students present by first discussing the background of the piece, and the connections to the era. Next performing the section of movement. Finally, soliciting further questions to be researched from the audience.
  6. As students are watching, they should be completing two tasks:
    1. Utilizing [ARTISTIC critique](#) to evaluate the recreations. Since it is not a full recreation, nor an original piece, focus on A-R-T of the critique.
    2. Second, have them write down further questions for research on an index card. At the culmination of the presentation, have the presenters collect the cards and respond to them. Have them return the cards with answers, after you have evaluated the question and answer.
  7. Use the following questions as discussion or final assessment:
    1. Defend the following statement: Ballet is a deception.
    2. Compare Marie Salle to Marie Camargo and infer who would be the most accepted by the society of her era, why?
    3. Which of the Marie's (Camargo, Salle, Taglioni) would support the 19th century ballet costuming, why?
    4. How has Rudolph von Labon influences contemporary (current) dance?

**Assessment Rubric***History of Ballet*

	<b>Mastery</b>	<b>Proficient</b>	<b>Needs Improvement</b>
<b>Video Viewing Responses</b>	Responses to all three questions were completely explored and elaborated	Responses to most questions were explored with minimal elaboration	Responses were incomplete and/or superficial
<b>4-Read Strategy of Article</b>	All 4 reads are completed with accuracy	All 4 reads are completed but lack critical thinking	Most of the reads are completed
<b>ARTISTIC* Critique Of Performers</b>	The ARTISTIC critique of fellow compositions was completed thoroughly and thoughtfully	The ARTISTIC critique of fellow compositions was completed but could use more detail	The ARTISTIC critique of fellow compositions was not completed
<b>Recreation of Historical Work</b>	Artistic recreation maintained the spirit and expression of the artists' intent	Artistic recreation presented a good effort towards maintaining artists' intent	Artistic recreation lacked the spirit and expression of the artists' intent
<b>Connections to the Era</b>	Connections were made clear and relevant to the era	Connections were made but not fully developed or relevant	Connections were not made or were not clear or relevant
<b>Audience Response</b>	Audience questions were completely researched and fully answered	Audience questions were superficially answered with little research	Audience questions were not completely answered

**Resources/Materials**

[Ballet Article](#)  
[4-Read Strategy](#)  
[ARTISTIC Critique](#)  
[Unit Rubric](#)