



Director: Emily Miller

School Programs Manager: Elyssa Rosenberg

Jazz & Hip Hop Lead Teaching Artist: Ana Mendoza

Faculty: Zuri Goldman, Catherine Goldman, Jenny Asseff, Rebecca Elster, Cathy Keifer, Brittany May, Noreen Nepomuceno, Danielle Osibov, Abigail Tilton, Sadie Weinberg

VISION: To promote understanding and excellence in arts in an inclusive, community-driven, non-fear-based environment.

MISSION: Performing Arts Workshop provides:

- Excellence in training
- Education (for audiences, continuing education, dance education, etc.)
- Outreach (to schools and the community)

CLASSES: PAW provides open adult classes in Ballet and Modern. The School at PAW provides full Ballet, Modern, Jazz, and Hip Hop programs. PAW in the Community provides outreach classes at local schools, religious institutions, community centers, and more. PAW also provides a Dance for Parkinson's class.

THE SCHOOL at PAW

Programs:

BALLET: PAW's pre-professional Ballet program provides excellence in training through a Vagonova-based curriculum. This training provides the cleanest, strongest, most pliable base from which the dancer can grow. In order to set the dance up for success in any number of forms, she/he must rely on a strong groundwork for efficiency and artistry. This program promotes freedom of expression as well as providing a solid foundational technique to allow the students to mature in the art safely and effectively.

MODERN: PAW's modern dance program is unique in San Diego for offering a classical modern dance foundation as well as the opportunity to move into more contemporary dance. Including a complete Isadora Duncan Dance program and Modern Dance classes based on Horton, Limon, and Cunningham's techniques, this program gives dancers a solid foundation from which they can excel in any modern or contemporary dance form as well as giving them a strong understanding of from whence the contemporary dance forms developed.

JAZZ & HIP HOP: PAW's Jazz and Hip Hop program provides age-appropriate exposure to these popular dance techniques. Jazz dance has roots in African-American dance, musical theater, tap and ballet; and Hip Hop is derived from street dances primarily performed to Hip Hop music. With strong roots in American culture, Jazz and Hip Hop are classic American dance forms.

Performances:

- *The School at PAW* holds bi-annual ballet performances: the beloved holiday classic, the Nutcracker, and our school - wide Spring Performance. Students work diligently year - round to prepare for these annual events. PAW Studio Company, our in-house not-for-profit outreach organization brings sections of these performances to elderly care facilities in the area to share the joy we experience dancing with others.
 - o Performing Arts Workshop not only features its students in these performances, but also allows them the opportunity to create their own work and perform it onstage with their peers. We do not hold auditions for any roles. All participants perform in significant parts of our performances. Senior dancers work with hired professional dancers in many of our major solo roles.

- *Seaside Children's Dance Ensemble*, PAW's Isadora Duncan-based children's performance company, gives students the opportunity to perform Isadora Duncan's choreography as well as their own work and that of contemporary choreographers multiple times per year at various venues and as outreach to the community. In shows, students not only gain poise and confidence through dance performance, but also have the chance to develop their public-speaking skills, explaining to audiences all they have learned about the history of the work.

POLICIES:

- **Attendance** - Students may not join class more than 5 minutes late. If a student is more than 5 minutes late, they will be asked to sit down and take notes. There is not makeup class offered in this case.
- **Tuition** - Tuition must be paid in full monthly and is the same every month regardless of holidays or missed classes. Tuition is due on the 1st of the month - on the 3rd a \$25.00 late fee will automatically be added. If the monthly rate is not paid in full due to lack of attendance, etc., the single class rate will apply. Single class rate is \$20. There will be a \$15.00 charge for returned checks. Tuition may not be applied to future payments and is not transferable to another student except within the family. There are NO REFUNDS, credit can be given for extended illness or injury. Family discounts are available.
- **Credits** - Make up classes are offered as a courtesy and must be taken within the tuition month. No credits or refunds are given for classes missed. The studio must be notified of absences, schedule changes or discontinuance. Make up classes will no longer extend to the next month. If there is no class offered for your student to make up, please contact the Director.
- **Communication** - It is student's and/or parent's or adult student's responsibility to be aware of all studio activities, such as rehearsals, recitals, extra classes, and dates the studio is open or closed. The studio will post all such notices on the front board as well as sending e-mail notices. It is the parent's responsibility to regularly check these boards to ensure they are informed. It is the responsibility of the parents or adult students to inform the studio of any address, telephone number or e-mail changes. This can be easily changed through the Studio Director portal.
- **Withdrawal** - Please inform the Director or Studio Manager if you are planning to discontinue classes at the studio. If you withdraw between the months of September and June, a \$50 withdrawal fee will apply. Should you choose to rejoin, a \$15 re-instatement fee will apply.
- **Rehearsals** - Students Levels 3 and up are not permitted to attend rehearsal without first attending class. No exceptions. A student may only miss 2 rehearsals during any given rehearsal period. It is the students responsibility to learn their choreography if they miss rehearsal. If a student misses rehearsal and does not learn their choreography, they may be asked to step out.

CHILDREN'S BALLET PROGRAM (exceptions to age limits are made upon recommendation of the Director & School Program Manager):

Children's Ballet Program Faculty:

Creative Dance: Rebecca Elster

Pre-Ballet: Rebecca Elster

Ballet Fundamentals: Brittany May

Ballet 1: Brittany May

Ballet 2: Brittany May, Rebecca Elster, Abigail Tilton

Requirements:

Please note the following expectations for minimum attendance in classes weekly by level:

3 - 4 years old: Pre-ballet/Creative Movement - 45 minutes 1x a week minimum

5 - 6 years old: Ballet Fundamentals - 1 hour 1x a week minimum

7 - 8 years old: Level 1 - 1 hour 2x a week minimum - other styles allowed

9 - 10 years old: Level 2 - 1.5 hours 3x a week minimum (Level entry with permission by instructor) - other style allowed once a week

Dress Code:

Pre-Ballet Creative Movement: Pink leotard, pink tights, pink ballet shoes (skirt optional)

Ballet Fundamentals: Light Blue leotard, pink tights, pink ballet shoes

Level 1: Light Purple leotard, pink tights, pink ballet shoes

Level 2: Hunter Green leotard, pink tights, pink ballet shoes

CREATIVE DANCE CURRICULUM (2-3 years old)

To teach discipline, structure, etiquette, & basic movement patterns of a dance class within an environment that promotes freedom of expression.

General skills: (all classes should begin with something that raises the heartrate and conclude with stretching/cool-down)

- Counting music – Rhythms
- Levels
- Right from left
- Jumps
- Stillness
- Ability to listen
- Basic movement memory
- Creative problem solving
- Structure of a dance class: warm up exercises, skill acquisition, practice of skill, performance of skill
- Respect & reverence for the teacher; asking appropriate questions at appropriate times; respect for the dance space; respect, understanding & compassion for peers

General structure:

- Introductions/welcome
 - Brain Dance
 - Locomotor movement warm-up
 - Introduction of class focus
 - Development of class focus across the space
 - Creative element
 - Stretch/cool down
- Month 1-3:
 - Anne Green Gilbert's Brain Dance Warm-up
 - Rhythms & counting music
 - Right from left
 - Marches
 - Chasses (gallops)
 - Stillness versus movement (freeze dance)
 - Month 4-7:
 - Levels (freeze dance on different levels)
 - Leaps
 - Tempo
 - Movement repetition (phrases)
 - Traveling movement versus movement in place
 - Month 8-10:
 - Emotion in movement (correlating music)
 - Skipping
 - Effort qualities in movement
 - Developing phrases using tools learned (levels, tempo, effort quality)
 - Performance

PRE-BALLET CURRICULUM (3-4 years old)

To teach discipline, structure, etiquette, & basic movement patterns of a dance class within an environment that promotes freedom of expression.

General skills: (all classes should begin with something that raises the heartrate and conclude with stretching/cool-down)

- Counting music – Rhythms
- Levels
- Right from left

- Jumps
- Stillness
- Ability to listen
- Basic movement memory
- Creative problem solving
- Structure of a dance class: warm up exercises, skill acquisition, practice of skill, performance of skill
- Respect & reverence for the teacher; asking appropriate questions at appropriate times; respect for the dance space; respect, understanding & compassion for peers

General structure:

- Introductions/welcome
- Brain Dance
- Locomotor movement warm-up
- Introduction of class focus
- Development of class focus across the space
- Creative element
- Stretch/cool down
- Month 1-3:
 - Anne Green Gilbert's Brain Dance Warm-up
 - Rhythms & counting music
 - Right from left
 - Marches
 - Chasses (gallops)
 - Stillness versus movement (freeze dance)
- Month 4-7:
 - Levels (freeze dance on different levels)
 - Leaps
 - Tempo
 - Movement repetition (phrases)
 - Traveling movement versus movement in place
- Month 8-10:
 - Emotion in movement (correlating music)
 - Skipping
 - Effort qualities in movement
 - Developing phrases using tools learned (levels, tempo, effort quality)
 - Performance

BALLET FUNDAMENTALS CURRICULUM (5-7 yos)

To teach them discipline, structure, etiquette, & basic movement patterns of a ballet class within an environment that promotes freedom of expression.

General skills: (all classes should begin with something that raises the heartrate and conclude with stretching/cool-down)

- Counting music - Rhythms
- Levels
- Right from left
- Jumps
- Stillness
- Ability to listen
- basic movement memory
- Creative problem solving
- Structure of a ballet class: warm up exercises ("barre"-No barres yet — barre is a privilege reserved for dancers in Ballet 2 & up), skill acquisition (center), practice of skill, performance of skill (across the floor)
- Respect & reverence for the teacher; asking appropriate questions at appropriate times; respect for the dance space; respect, understanding & compassion for peers

General structure:

- Introductions/welcome
- Brain Dance
- Locomotor movement warm-up
- Introduction of class focus
- Development of class focus across the space
- Creative element
- Stretch/cool down

- Month 1-3:
 - Anne Green Gilbert's Brain Dance Warm-up
 - Rhythms & counting music
 - Tendu (parallel front, turned out side)
 - Right from left
 - Parallel passe
 - Marches
 - Chasses (gallops)
 - Stillness versus movement (freeze dance)
- Month 4-7:
 - Degage (parallel front, turned out side)
 - Pique (parallel front, turned out side)
 - Levels (freeze dance on different levels)
 - Leaps
 - Tempo
 - Direction changes (chasse with a flip for example)
 - Movement repetition (phrases)
 - Traveling movement versus movement in place
- Month 8-10:
 - Grande battement (parallel front, turned out side)
 - Emotion in movement (correlating music)
 - Skipping
 - Effort qualities in movement
 - Developing phrases using tools learned (levels, tempo, effort quality)
 - Performance

BALLET 1 CURRICULUM (7-8 years old)

To teach the foundational steps of ballet in fun but structured environment.

- History - answer the following:
 - Why are we speaking French?
 - What do the different words mean?
 - When/where did ballet begin?
- Creativity:
 - How would you move when dancing for a king and queen?
 - Use concepts included in technique to create dances or improvise (e.g.: use a bend and a stretch; use marches and skips; create a story dance with leaps)
- Musicality:
 - Rhythmic counting
 - "Ready, set, go" in dance class (5, 6, 7, 8)
 - Clap with the beat, march on beat, etc.
- Month 1-3 Technique:
 - Floorwork: Following along with the teacher
 - Foot articulation
 - "Plies"
 - Turnout
 - Port de bras - First, second, fifth
 - Stretching
 - "Barre" - No barres yet — barre is a privilege reserved for dancers in Ballet 2 & up
 - Demi-plies in parallel, first and second

- Tendus - in parallel to the front, in first to the side
- Releve - in parallel and first position
- Degage - from tendu in parallel to the front, from tendu turned out to the side
- Coupe & Passé - in parallel
- Grand battement - from tendu parallel to front, tendu turned out to the side
- Center:
 - Tendus from parallel front & first to the side — devant
 - Temps lie
 - Jumps in parallel, first, second
 - Port de bras (standing in first)
- Across the floor:
 - Chasses in second & with a flip
 - Marches in passé
 - Skips
 - Emboite front
 - Ballet runs
 - Ballet walks
 - Grand Jetes
- Month 4-7 Technique:
 - Previous floorwork, adding:
 - Third & fourth porte bras positions
 - Continue with previous “Barre”work, adding:
 - Tendus from first to the front
 - Degage from first to the front
 - Rond de jambe front and side (en dehors and en dedans)
 - Grande battement from first to the front (from tendu)
 - Previous center, adding:
 - Tendus from first: croise, devant, alla seconde, efface
 - Temp lie with degage
 - Releve
 - Echappe
 - Previous across the floor, adding:
 - Pique to coupe & passé
 - Pas de chat
- Month 8-10 Technique:
 - Previous “Barre”work, adding:
 - Tendus from first to the back
 - Degage from first to the back
 - Full rond de jambs a terre
 - Grand Battement to the back
 - Concept of en qua
 - Coupe & passé from first turned out
 - Previous center, adding:
 - Tendus back
 - Previous across the floor, adding:
 - Pique to coupe & passé

BALLET 2 CURRICULUM (8-10 years old)

To increase the seriousness of the student and define expectations moving forward in dance.

- History:
 - What do the different words mean?
 - Ballet in the Romantic era
 - Ballet pantomime (Use reverence to tell a story through pantomime)
- Creativity:
 - Extrapolate qualities of Romantic Ballets to develop phrases (once a month)
 - Use concepts included in technique to create dances or improvise (once a month)
- Musicality:
 - Tempo
 - Identify what movement goes with what music

- Month 1-3 Technique:
 - Barre - No barres yet — barre is a privilege reserved for dancers in Ballet 2 & up
 - Demi-plies in first, second, fifth
 - Tendus – from first and fifth
 - Releve - in first and second
 - Degage – from first and fifth
 - Pique – from first and fifth
 - Coupe & Passé
 - Rond de jambe – beginning in first and passing through first (en dehors and en dedans)
 - Grand battement - from first and fifth
 - Center:
 - Directions: Croise, Enface, Efface
 - Tendus from first and fifth
 - Temps lie
 - Portebbras – First, second, third, fourth
 - Jumps in first and second, echappe
 - Temps levee
 - Assemble
 - Soubresaut
 - Across the floor:
 - Skips in passe
 - Emboite front
 - Ballet runs
 - Ballet walks
 - Pique to passe (no turn)
 - Glissade
 - Grand jetes
- Month 4-7 Technique:
 - Previous Barrework, adding:
 - Adagio
 - Attitude
 - Balance in passe & sus-sous
 - Fondu
 - Previous center, adding:
 - Developpe
 - Releve
 - Pirouette preparation
 - Arabesque
 - Temps levee, first
 - Pas de bouree
 - Changement
 - Sisonne
 - Previous across the floor, adding:
 - Soutenu
 - Chaines turns
 - Tombe pas de bouree
- Month 8-10 Technique:
 - Previous Barrework, adding:
 - Complexity and length
 - Previous center, adding:
 - Complexity and length
 - Pirouette en dehors
 - Balance
 - Previous across the floor, adding:
 - Complexity and length
 - Pique turns
 - Waltz turns

PAW PRE-PROFESSIONAL BALLET PROGRAM (exceptions to age limits are made upon recommendation of the Director):

Three-tracks:

1. Recreational
2. Solid Proficiency
3. Pre-professional

Ballet 3 (9-13)

Ballet 4 (13-16)

Ballet 5 (16-18)

Requirements:

Please note the following expectations for minimum attendance in classes weekly by level. Level entry is determined by the Director.

11 - 12 years old: Level 3 - 1.5 hours 4x a week minimum

13 - 14 years old: Level 4 - 1.5 hours 4x a week minimum

15 - 16 years old: Level 5 - 1.5 hours 5x a week minimum

Dress Code:

Level 3 - Eggplant leotard, pink tights, pink ballet shoes (skirts optional in center)

Level 4 - Burgundy leotard, pink tights, pink ballet shoes (skirts optional in center)

Level 5 - Navy Blue leotard, pink tights, pink ballet shoes (skirts optional in center)

- Dancers may wear whatever color leotards, tights, and shoes they wish during rehearsals.
- Levels 3, 4, and 5 on Saturdays may wear their choice of colored leotard.

Professional Track Requirements:

- *Arrive at least 20 minutes early to class*
- Level 3 - 4/5 days a week minimum
 - o Occasional Private Lesson
- Level 4 - 5 days a week minimum
 - o Monthly Private Lesson
 - o Addition of other dance form
- Level 5 - 5/6 days a week minimum
 - o Weekly Private Lesson (optional depending on student's work)
 - o Weekly classes in classical modern technique
- **Summer:** Intensive required out of studio (3 week minimum - approved by faculty) - Additional 70 hours of class between June 15th and Sept. 1st
- **Study:**
 - o Own and refer to Ballet Dictionary (know how to spell, describe, and pronounce terms)
 - o Refer monthly to Dance and Pointe Magazines online or on paper
 - o Watch ABT, Royal Ballet, Paris Opera Ballet, Mariinski, New York City Ballet, San Francisco Ballet on youtube and film and other studio approved productions, professionals, and companies
 - o See performances whenever possible in town
 - o Read ballet theory from Master Teachers
 - o Take any Master Classes in town
 - o Attend auditions
 - o Take corrections given to other students
 - o Keep a correction log and check your own progress
- **Stretch:**
 - o Consistently with deliberate goals to improve flexibility
 - o Check in with teacher monthly for areas to attend to and measure progress
- **Cross-training:**
 - o Mandatory - check with teacher for appropriate discipline
- **Own, put in dance bag, and use:**
 - o Theraband
 - o Golf or tennis Ball

- Toe Tape
- Two pairs of shoes, flat and pointe
- Extra bobby pins, hairspray, hair ties, hair nets, brush, comb
- Extra tights and leotard
- Ballet dictionary
- Corrections log
- Socks
- Warmers
- New Skin/Gel for blisters
- Tissues

Solid Proficiency Track Requirements:

- *Arrive at least 15 minutes early to class*
- Level 3 - 3 days a week minimum
- Level 4 - 4 days a week minimum
 - Addition of other dance form by adding another day
- Level 5 - 4 days a week minimum
 - Weekly classes in classical modern by adding another day
- **Summer:**
 - Intensive recommended but optional
 - Additional 35 hours of class recommended
 - With no intensive
 - Attend 70 hours of class between June 15th and Sept. 1st
- **Study:**
 - Own and refer to Ballet Dictionary (know how to spell, describe, and pronounce terms)
 - Watch ABT, Royal Ballet, Paris Opera Ballet, Mariinski, New York City Ballet, San Francisco Ballet on youtube and film and other studio approved productions, professionals, and companies
 - See performances whenever possible in town
 - Take any Master Classes in town
 - Take corrections given to other students
 - Keep a correction log and check your own progress
- **Stretch:**
 - Consistently with deliberate goals
 - Check in with teacher per semester for areas to attend to and measure progress
- **Cross-training:**
 - Optional but a very good idea
- **Own, put in dance bag, and use:**
 - Theraband Golf or tennis Ball
 - Toe Tape
 - Two pairs of shoes, flat and pointe
 - Extra bobby pins, hairspray, hair ties, hair nets, brush, comb
 - Extra tights and leotard
 - Ballet dictionary
 - Corrections log
 - Socks
 - Warmers
 - New Skin/Gel for blisters
 - Tissues

Recreational Track Requirements:

- *Arrive at least 10 minutes early to class*
- Level 3 - 2 days a week minimum
- Level 4 - 3 days a week minimum
- Level 5 - 4 days a week minimum
- **Summer:**

- Attend at least 35 hours of class between June 15th and Sept. 1st
- **Study:**
 - Own and refer to Ballet Dictionary (know how to spell, describe, and pronounce terms)
 - Take corrections given to other students
 - Keep a correction log and check your own progress
- **Stretch:**
 - Consistently with deliberate goals
- **Cross-training:**
 - Good for improving technique but not required
- **Own, put in dance bag, and use:**
 - Theraband Golf or tennis Ball
 - Toe Tape
 - Two pairs of shoes, flat and pointe
 - Extra bobby pins, hairspray, hair ties, hair nets, brush, comb
 - Extra tights and leotard
 - Ballet dictionary
 - Socks
 - Warmers
 - New Skin/Gel for blisters
 - Tissues

MODERN PROGRAM:

Modern Fundamentals: Brittany May

Intermediate Modern: Rebecca Elster

Duncan Dance: Elyssa Dru Rosenberg

Dress Code:

Leotard and tights or black leggings, appropriate undergarments, and a t-shirt or tank top. Tunics for Duncan Dance. **Absolutely no revealing clothing, belly shirts, crop tops, or midriffs allowed.**

Modern Dance Fundamentals Curriculum

PAW's Modern dance program focuses on the elements of classical modern dance that are pervasive throughout most modern and contemporary dance forms of today. This gives students the grounding from which to excel in a broad range of techniques.

General skills:

- Drop swing - into jumps
- Tendus, dégagés, battements in parallel
- Upper, middle, low curve in spine
- Flat back, lateral-T, tilt, promenade
- Promenade
- Limon off balance drop swings from dégagé
- Floor work: releasing into it, x-rolls, c-curve, bugs rolls
- Jumps: parallel, two legs to one leg, one leg to two legs, turned out
- Inversion preparations on two hands
- Turns flat footed and relevee, tassel turns
- Directional changes, levels
- Inversions simple and one handed, one foot, two feet, parallel to ground, up right, in motions across floor, switching legs
- Improvisation
- Contralateral, homologous, homolateral
- Head-Tail
- Bartenief fundamentals

General structure:

- Bartenief fundamentals
- Plies (advanced plies with torso changes)
- Tendus
- Dégagés (advanced off center dégagés)
- Balance on one leg (advanced one leg turned out and turned in)
- Leg swings (directional changes for advanced)
- Extension
- Inversions preparations
- Across the floor triplets, weight transfers, under curve, over curve (directional change advanced and second half of year beginner)
- Traveling turns
- Prancing (directional change advanced and second half of year beginner)
- Jumps
- Final phrase
- Improvisation once a month (advanced scores)

Modern Curriculum Concepts:

September - proper alignment and stability on one leg and two legs
October - traveling/taking space
November - precisions in percussiveness and rhythm
December - fall and recovery
January - precision in directional change
February - mobility in torso
March - texture in movement
April - performance in combinations
May - in and out of the floor
June - improvisational skills

Isadora Duncan Dance Foundations Curriculum

September: New beginnings

- Circle/Passing: Sways
- Barre: Releves, Plies, step back/swing kick, marches
- Across the floor: Skips, Duncan walks, bouncy runs, bird runs
- Creative movement: Elements – Wind, water, earth, fire
- Choreography: Prelude

October: Harvest theme

- Circle/Passing: Earth/Self/Sky
- Barre: Add stretch
- Across the floor: Waltzes
- Choreography: Rose petals
- Creative movement: The life cycle of plants

November: Thanksgiving

- Circle/Passing: Passing along a precious object
- Barre: Review
- Across the floor: Fly backs, Priestess walks
- Choreography: Lullaby
- Creative movement: Gratitude –

December: Winter

- Circle/Passing: Wind, snow
- Barre: Add high to fly
- Across the floor: Fly back skip turns
- Choreography: Welcoming
- Creative movement: Sliding, ice, snow, winter

January: Mirroring

- Circle/Passing: Mirroring each other in the circle
- Barre: Review

- Across the floor: Dionysus
- Choreography: Classical Duet
- Creative movement: Mirroring
- February: Love/Friendship
 - Circle/Passing: Dancing holding hands
 - Barre: Add oppositional swings
 - Across the floor: Big sister/little sister walks
 - Choreography: Three Graces
 - Creative movement: Love/ Eros
- March: Ancient Greece
 - Circle/Passing: Sways
 - Barre: Review
 - Across the floor: Fly back skip turns, waltzes
 - Choreography: Tanagra & Tanagra Figures
 - Creative Movement: Apollo & Dionysus (remind them of Classical Duet connection)
- April: Water
 - Circle/Passing: Waves/Rain
 - Barre: Add side kicks
 - Across the floor: Waltzes, turns
 - Choreography: Water Study
 - Creative Movement: Waves, water
- May: Flowers/Spring
 - Circle/Passing: Precious objects
 - Barre: Review
 - Across the floor: Review
 - Choreography: Butterfly
 - Creative Movement: Persephone, Butterflies
- June: Outdoor fun
 - Circle/Passing: Ball
 - Barre: Review
 - Across the floor: Review
 - Choreography: Ball Spiel
 - Creative Movement: Summer outdoor activities

Intermediate Isadora Duncan Dance:

- September: New beginnings
 - Circle/Passing: Sways
 - Barre: Releves, Plies, step back/swing kick, side kick/step up, stretch
 - Across the floor: Skips, Duncan walks, bouncy runs, bird runs
 - Creative movement: Elements – Wind, water, earth, fire
 - Choreography: Cymbals
- October: Harvest theme
 - Circle/Passing: Earth/Self/Sky
 - Barre: Oppositional swings
 - Across the floor: Waltzes, Dionysus
 - Choreography: Ecossaise
 - Creative movement: The life cycle of plants
- November: Thanksgiving
 - Circle/Passing: Passing along a precious object
 - Barre: High to fly, Diagonal kicks
 - Across the floor: Fly back waltz turns, Priestess walks
 - Choreography: Trio Waltz
 - Creative movement: Gratitude –
- December: Winter
 - Circle/Passing: Wind, snow
 - Barre: Front/side/back & turn
 - Across the floor: Fly back skip turns, leaps
 - Choreography: Diamonds
 - Creative movement: Sliding, ice, snow, winter

January: Mirroring

- Circle/Passing: Mirroring each other in the circle
- Barre: Grande Battement
- Across the floor: Dionysus
- Choreography: Narcissus
- Creative movement: Mirroring

February: Love/Family

- Circle/Passing: Dancing holding hands
- Barre: Review
- Across the floor: Big sister/little sister walks, Travelling waltz jumps
- Choreography: Sisters Mazurka
- Creative movement: Love/ Eros

March: Ancient Greece

- Circle/Passing: Sways
- Barre: Emperor's Waltz
- Across the floor: Fly back skip turns, waltzes
- Choreography: Cherubim
- Creative Movement: Apollo & Dionysus (remind them of Classical Duet connection)

April: Water

- Circle/Passing: Waves/Rain
- Barre: Review
- Across the floor: Waltzes, turns
- Choreography: Valse Brilliant
- Creative Movement: Waves, water

May: Flowers/Spring

- Circle/Passing: Precious objects
- Barre: Review
- Across the floor: Review
- Choreography: Southern Roses
- Creative Movement: Persephone, Butterflies

June: Outdoor fun

- Circle/Passing: Ball
- Barre: Review
- Across the floor: Review
- Choreography: Chopin Ball Spiel
- Creative Movement: Summer outdoor activities

FORMATIVE ASSESSMENT EXAMPLE:
Filled out daily by teachers

BALLET 1 Month 1

Teacher: ER	Floorwork: Turnout & Flexibility	Floorwork : Port de bras – 1 st , 2 nd , 5 th	“Barre”: Demi plies – 1 st , 2 nd	“Barre”: Tendus - // front, 1 st to the side	Center: Temps lie	Center: Jumps in //, 1 st & 2 nd	Across the floor: Chasses, Marches	Across the floor: Skips	Comments
Suzy									
Emma									
Rebecca									
Liz									
KEY	/ = Developing	+ = Secure	o = Needs Improve ment						

BALLET 1 Month 2

Teacher: ER	Floorwork: Foot articulation	Floorwork : Flexibility	“Barre”: Relevés	“Barre”: Degages - // front, 1 st to the side	Center: Temps lie	Center: Port de bras	Across the floor: Skips	Across the floor: Emboite	Comments
Suzy									
Emma									
Rebecca									
Liz									
KEY	/ = Developing	+ = Secure	o = Needs Improve ment						

SUMMATIVE ASSESSMENT EXAMPLE (Completed twice yearly by teaching team):**Performing Arts Workshop****FALL 2018**

Student Evaluation

Student: Suzy Smith**Level: BALLET 1****Teacher: Elyssa Rosenberg****N = Needs Improvement S = Satisfactory G = Good E = Excellent****ATTENDANCE & DISCIPLINE**

The student had regular attendance during this past semester.	N	S	G	E
The student is on time for class.	N	S	G	E
The student follows instructions.	N	S	G	E
The student is focused and concentrates.	N	S	G	E

MUSICAL AWARENESS:

The student is able to move to the tempo of the music.	N	S	G	E
The student can wait for a four-count introduction before moving.	N	S	G	E
The student responds to musical cues.	N	S	G	E

BODY & SPATIAL AWARENESS SKILLS:

Body part identification	N	S	G	E
Right/left discrimination	N	S	G	E
The student maintains personal space.	N	S	G	E
The student is able to work with other dancers to create patterns.	N	S	G	E
The student is able to maintain body alignment while standing.	N	S	G	E
The student is able to maintain body alignment while moving.	N	S	G	E

MOVEMENT SKILLS:

Turnout & Flexibility	N	S	G	E
Port de bras (arm positions)	N	S	G	E
"Barre-work" (no actual barre until Ballet 2)	N	S	G	E
Locomotor movements (marches, skips, chasses, etc.)	N	S	G	E
Jumps	N	S	G	E

COMMENTS: _____
