The Joffrey Ballet’s Bridge Program Overview
Program Description

The primary goal of The Joffrey Ballet’s Bridge Program is to provide elementary school students in the first and second grades with a highly structured environment where they will develop life skills as articulated in Illinois State Board of Education’s social emotional learning (SEL) standards such as self-discipline, respect, and confidence through the study of classical ballet. The secondary goal of this program is to prepare students for placement in the Children’s Division of the Joffrey Academy of Dance. The Bridge Program builds a strong dance foundation by focusing on correct posture, placement, discipline, coordination, strength, flexibility and musicality in preparation for pre-professional training. By providing quality dance training to disadvantaged youth we hope to increase the level of diversity represented at the Joffrey Academy and in the field of classical ballet.

There are four phases to The Joffrey Ballet’s Bridge Program. During Phase I of the project students will meet at their school with a visiting Joffrey Teaching Artist twice a week throughout the school year. Each session will begin with a brief outline or review of behavioral and artistic objectives, vocabulary, as well as elements of dance history. Students will then participate in traditional ballet class; body conditioning exercises, barre, center work, across the floor and rhythmic exercises. By working in partnership with classroom teachers and parents, we are certain that the life skills developed in this holistic program can be applied to students’ lives and will reflected in their work ethic. In addition to the weekly classes at their school, Phase II participants will take an additional two-hour Saturday class downtown at the Academy of Dance. Outstanding participants from Phase II will be invited to participate in the Phase III two-week summer intensive. Lastly, outstanding students of from the summer intensive will have the opportunity to audition for placement in the Joffrey Academy of Dance on scholarship.
Scope and Sequence: Program Alignment with The Chicago Guide for Teaching and Learning in the Arts

Quality Dance Programs Checklist
The Joffrey Ballet’s Bridge Program is in alignment with the expectations of the Chicago Guide for Teaching and Learning in the Arts that has identified quality programs as incorporating:

✓ A commitment to artistic integrity and excellence
✓ Highly qualified dance teachers
✓ High age appropriate standards and a curriculum that supports these standards
✓ Support from the school administration and staff
✓ Clear and consistent communication between administration and faculty
✓ Clearly defined expectations
✓ Appropriate space and equipment with consistent access
✓ Appropriate time for each session
✓ Opportunities to share their learning through performances and presentations
✓ Opportunities to attend live dance performances

The Chicago Guide for Teaching and Learning in the Arts categorizes national and state standards and goals into four categories: Dance Making, Dance Literacy, Interpretation and Evaluation, and Making Connections. As recommended by the Chicago Guide for Teaching and Learning in the Arts, The Joffrey Ballet’s Bridge Program incorporates:

Dance Making
Skills and Techniques
Students in grades 1 and 2 will be able to:
• Demonstrate bodily awareness through the identification of body parts and range of motion.
• Demonstrate and explore the element of space (personal/general, locomotor non-locomotor, shape, level, direction, and pathways).
• Demonstrate and explore the element of time (tempo and rhythm).
• Demonstrate and explore the element of energy/dynamics.

Students in grades 3 and 4 will be able to:
• Exhibit kinesthetic awareness through control, concentration, focus and clarity of movement.
• Replicate dance techniques as demonstrated.
• Explore the following partner skills: copying, leading, following and mirroring.
• Combine more than one element of dance to create dance sequences.

Choreographic Principles and Processes
Students in grades 1 and 2 will be able to:
• Demonstrate patterns in dance.
• Demonstrate beginning, middle and end in a dance sequence.
• Improvise and create movement based on own ideas and concepts from other sources.
• Demonstrate the ability to work effectively alone and with a partner.
• Identify and describe similarities and differences in movement sequences.

Students in grades 3 and 4 will be able to:
• Use improvisation to discover and invent dance.
• Create and perform a dance sequence with a beginning, middle and end. Identify each of these parts.
• Demonstrate ways to create dance movements.
• Create and present simple dance sequences that convey meaning.

Dance Literacy
Critical and Creative Thinking
Students in grades 1 and 2 will be able to:
• Describe and demonstrate appropriate behavior when creating, performing, or viewing dance movement.
• Identify the roles of audience and performers when viewing dance.
• Identify at least three personal goals to improve themselves as dancers.

Students in grades 3 and 4 will be able to:
• Observe and describe the interrelatedness of dance elements such as emotional expression and tempo.
• Discuss the role of warm up activities.
• Identify at least three personal goals to improve themselves as dancers.

History and Culture
Students in grades 1 and 2 will be able to:
• Describe the various roles of dance in communities and cultures.
• Identify the existence of dance in different historical periods.
• Identify and demonstrate dances from various cultures and different historical periods.

Students in grades 3 and 4 will be able to:
• Compare and contrast dances from various cultures and historic periods.
• Investigate the impact of historical events or significant contributors on the development of dance.
• Learn and perform dance reflecting characteristics of a particular culture and describe the cultural context.

Interpretation and Evaluation
Interpretation and Communication
Students in grades 1 and 2 will be able to:
• Discuss various dance movement experiences and express preferences.
• Identify and demonstrate ideas, feelings, and stories through movement or gestures.

Students in grades 3 and 4 will be able to:
• Discuss interpretations of and reactions to a dance.
• Create movements to express feelings, ideas or stories.
• Observe and describe the dance elements in various dance movement studies.
Evaluation
Students in grades 1 and 2 will be able to:
- Evaluate dance movement sequences by observing and commenting upon peer performance.

Students in grades 3 and 4 will be able to:
- Devise and Employ various ways to evaluate dance when viewing peers and professional performances.

Making Connections
Cross Curricular Connections
Students in grades 1 and 2 will be able to:
- Identify connections between dance and at least one other content area such as social emotional learning (self-control), social studies (French history and culture) or language arts (communication).

Students in grades 3 and 4 will be able to:
- Investigate connections between dance and other content areas.

Participation Opportunities
Students in grades 1 and 2 will be able to:
- Describe and show respectful behaviors toward others in dance movement experiences.
- Identify the role of an audience member when creating or performing dance movement.

Students in grades 3 and 4 will be able to:
- Define and demonstrate appropriate behaviors while watching, creating, or performing dance.
- Identify and explore various opportunities for involvement with dance.
National Dance Standards Addressed

- Identifying and demonstrating movement elements and skills in performing dance
- Understanding choreographic principles, processes and structures
- Understanding dance as a way to create and communicate meaning
- Applying and demonstrating critical and creating thinking skills in dance
- Demonstrating and understanding dance in various cultures and historical periods
- Making connections between dance and healthful living
- Making connections between dance and other disciplines

Illinois State Learning Standards and Goals Addressed

**Social Emotional Learning Standards**
Goal 1: Develop self-awareness and self-management skills to achieve school and life success.
1A. Identify and manage one’s emotions and behavior.
   1A.1b. Demonstrate control of impulsive behavior.

1C. Demonstrate skills related to achieving personal and academic goals.
   1C.1b. Identify goals for academic success and classroom behavior.

Goal 2: Use social-awareness and interpersonal skills to establish and maintain positive relationships.
2C: Use communication and social skills to interact effectively with others.
   2C.1a. Identify ways to work and play well with others.
   2C.1b. Demonstrate appropriate social and classroom behavior.

**Fine Arts Standards**
STATE GOAL 25: Know the language of the arts.
25A. Understand the sensory elements, organizational principles and expressive qualities of the arts.
25B. Understand the similarities, distinctions and connections in and among the arts.

STATE GOAL 26: Through creating and performing, understand how works of art are produced.
26A. Understand processes, traditional tools and modern technologies used in the arts.
26B. Apply skills and knowledge necessary to create and perform in one or more of the arts.

STATE GOAL 27: Understand the role of the arts in civilizations, past and present.
27A. Analyze how the arts function in history, society and everyday life.
27B. Understand how the arts shape and reflect history, society and everyday life.
Cognitive, Social-Emotional and Physical Considerations

Cognitive Development
The seven and eight year old students participating in *The Joffrey Ballet’s Bridge Program* are in what educational theorist Jean Piaget described as the “concrete operational” stage. In this stage, as physical experience accumulates, the child starts to conceptualize, creating logical structures that explain his or her physical experiences. The Teaching Artist can take advantage of the concrete operational stage to speak to a child’s conceptual mind though creative analogies and guide the students towards a proper understanding of using deeper muscles and balletic alignment of the skeleton. Dancer and choreographer, Alonzo King described the most essential thing about teaching dance is understanding that things have to proceed from within a student’s imagination, “Steps and shapes, like arabesque and tendu, must originate in an idea and should be expressed physically. It is the mind that does the dancing: the body is an instrument.” The Teaching Artist will engage each student’s imagination and focus through imagery and metaphor in addition to hands on placement and modeling.

As these students are just beginning to develop their ability to concentrate, the traditional divisions of a ballet class; barre, center exercises, allegro, etc. are well suited to their short attention span. The Teaching Artists will refocus each class through the use of a noise maker like a tambourine or routine sponge activities during transitions through each part of class e.g. call and response clapping, French choral responses, etc. Children at this stage in their cognitive development are also able to analyze simple concepts in time, space, and dynamics (e.g. high/low and fast/slow) and can recognize and create choreographic patterns. Employing peer assessment strategies in class will help the students apply critical thinking skills that will be taught implicitly through Teaching Artist modeling.

Social-Emotional Development
Children start school with different degrees of social and emotional maturity. These qualities take time and practice to learn but are crucial to maintaining an effective learning environment. Students participating in the *Bridge Program* will develop self-discipline, confidence, respect for others, intrinsic vs. extrinsic motivation, skills for working together and building a positive learning community. While some students are exceptionally well adjusted, and others come from school and home environments that exacerbate behavioral challenges, all children have their own special thoughts and feelings. This program allows an outlet for self-expression and self-discovery in a non-traditional classroom setting. As the rapport within the classroom community grows, and the sense of security develops in a well-disciplined environment, students will become more comfortable expressing themselves through movement. They will most importantly be able to identify and demonstrate the factors that lead to individual and group success. The confidence built through mastery and performance will be reflected in other aspects of the student’s life.

Finally, throughout the curriculum there are ample places for students to practice listening skills. The Teaching Artist will model and except good listening skills though eye contact, verbal affirmation, and questioning. Providing students with the opportunity to share and explain shows the students that his feelings and thoughts are valuable and invests them in the community. It also provides the teacher invaluable feedback on what is being understood and processed by the students participating in the program.
Physical Development
Fine and Gross Motor Skills
The exercises developed for *The Joffrey Ballet’s Bridge Program* are based on developmental ideals but can be modified to meet varying student levels. Specific preparatory exercises for turns, jumps, and port de bras are included with fundamental activities designed to improve stance, articulation of the feet, coordination, musicality, flexibility, continuity, balance and strength. These “Body Conditioning” exercises will be assigned for homework and practiced by students throughout the year (see appendix). The Teaching Artist must assist students in their muscular conception and control by engaging the students’ imagination and understanding of basic anatomy. The first three months of instruction are focused on skeletal alignment “body position” and leg coordination and conditioning. Subsequent months each have a specific dance skill reinforced through body conditioning and barre exercises (see Scope and Sequence Table on p. 15)

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Best Practices

Positive Learning Environment
Students do not retain information or perform best in an environment where fear, threats and punishments are used to motivate performance. They do however respond to teachers who demonstrate a genuine interest in their wellbeing and hold high expectations for their students. In a positive learning environment, students who are disruptive in class receive not only the disapproval of the Teaching Artist, but their peers who are eager to participate and resent the obstacle of a rowdy or attention seeking student. This type of “peer pressure” is ideal! Occasional rewards like stickers or certificates marking mastery of an exercise can also increase teacher-student rapport. However, the goal is for students to develop intrinsic vs. extrinsic motivation, so students should not be goaded into working towards a reward on a regular basis.

Clear Expectations
Students should be very clear about the purpose of each ballet exercise in the program. Ballet is an ideal form of practice through self-discipline and finite body control. In order to execute a simple plié, students should be able to describe, the position of the feet, the stretch of the Achilles, the direction of the knees, the elongation of the back, etc. Students should be expected to know the order of the exercises in class and the sequence of movements within each. Students take more responsibility for memorizing steps when the whole facing of the class changes each time a center exercise is repeated (this strategy also develops their spatial awareness.) Responsibility is empowering.

Repetition and Review
Some students at this age demonstrate poor retention of material that is not presented to them through a teaching methodology that appeals their modality (kinesthetic, auditory, logical etc.). Therefore, each Teaching Artist will present content information such as French vocabulary and concepts covered in class using different methods and teaching strategies (singing, word wall, think-pair-share, matching). Take home activities, like coloring pages and vocabulary exercises, will occasionally be provided to reinforce learning and give the students an opportunity to dialogue with their families about the experiences within the program. The more parental support and participation that the students, Teaching Artist and school, can generate the more integrated the student social emotional learning will become. Finally, because of the complexity of the dance steps, students need ample time to practice each exercise and combination and should not be rushed through barre exercises to keep up with the syllabus or assessments.

Praise
The most effective classroom management tool for students at this developmental level is clear and specific praise. It gathers the attention of the other members of the class and increases motivation. When giving praise it is important to be specific “Very good!” is not enough, however, “I like the way Chantel is pointing her feet in the air every time she jumps!” or “I love the way Kayla is looking at me while I am giving instructions!”, works to reinforce the learning of the whole class.
Suggested Themes, Program Content and Structure

Using this Guide
National and state standards, developed by discipline specialists in dance and social emotional learning, contain way too much content to be taught effectively topic by topic. As such, in the Bridge Program the breadth of the curriculum is be condensed into key concepts, principles and generalizations that become the focus for the selected topics of critical content in dance and social emotional learning (SEL). Thematic integration of the ballet exercises and steps will increase students’ intrinsic motivation by engaging their creative mind. When children integrate their sensory experiences with concepts presented by the teacher their retention will improve. Themes will be explored over the course of several weeks within one or more segments of the each class. Teaching Artists are encouraged to communicate with the regular classroom teachers about topics being explored in the classroom for interdisciplinary studies.

While the syllabus is organized by theme and content for each week, the content of each bi-weekly session is not defined so as to give the teaching artist flexibility to accommodate changing school schedules and student performances. However each class will always contain related SEL skills, general dance skills, body conditioning exercises, ballet vocabulary and technique. The goal of each exercise must be stated clearly in terms that the students can understand and restate in their own words. Retention of previous material will be obtained through review and regular application.

From October through December students will learn to execute a series of body conditioning exercises designed to increase their body awareness, strength, coordination and flexibility. Students will also learn the history of ballet and French terminology for basic steps. A teacher focused environment will aid in the integration of the basic principles and concepts behind ballet (body alignment, muscular control, turn out, coordination etc.) and allow for a basic dance to be set on the students for a December assembly.

From January through May students will commit both body conditioning and barre exercises to memory so that the teaching artist can begin to focus on individual student corrections and improve group progress. Students will attempt increasingly difficult bare and center combinations as their faculty improves. Outstanding students will be selected to participate Saturday in classes offered downtown at The Joffrey Academy of Dance.

Themes
Suggested themes for across the floor, dances and creative movement exercises: October: The Court of a King, November: Focus in the Ballet Class, December: Pulling it All Together, January: Yes We Can!, February: Yes We Can! Part 2, March: Let’s Get Moving and Turn it Out!, April: Spring Ahead, May: Fait Accomplié

Social Emotional Learning Skills
Self-Discipline, Respect, Teamwork, Confidence, Self-Control, Listening, Concentration, Pride and Self Determination, Responsibility, Effective Communication, Commitment
Dance Skills
Body Awareness (Position, Posture and Skeletal Alignment)
Musicality (tempo and rhythm)
Legs (Coordination and Conditioning)
Feet (Flexibility and Articulation)
Direction and Dynamics (energy)
Arm (Placement and Positions)
Center (Spatial Awareness)
Petite Allegro (Locomotor Coordination)
Pantomime (Self-Expression)
Choreography (Performance and Presentation)

Opening Activities
The Teaching Artist will choose from engaging Vocabulary, Discipline, Listening, French Language and Music Education activities to start each class. These exercises are intended to establish community though classroom routine, develop student teacher rapport, student self-discipline and ability to follow directions. One or two activities can be used to start each class over the course of a week or changed daily to keep students interested. It can be helpful to start the class in a circle so that the Teaching Artist can establish firm classroom management through eye contact and group (choral) response. As students become more self-disciplined leadership opportunities will be offered to exceptional students. This type of incentive will increase overall class attention and participation.

Body Conditioning
These are series of exercises to help the students prepare their muscles and coordination for the execution of the classical ballet content. During each class the students will be given simple body strengthening and coordinating exercises for their posture, legs, and feet. Focus on the appropriate muscles and body alignment is crucial for the effectiveness of each exercise. The students will be encouraged to do these simple exercises at home on days that they do not have class.

Ballet Content
These are the actual ballet steps that the students will be learning through the course of the program. These are introductory exercises for mastering the placement of the body, legs, arms, and head as well as developing basic coordination. For Bridge Program students, this is not only a lesson in French terminology and practice of classical ballet, but in self-discipline and concentration. As the program progress, exercises will increase in complexity, supporting more challenging center work and choreography. The Teaching Artist will use assessment tools to gage progress and mastery of ballet content. Students should be made explicitly aware of the goals for each class e.g. “Today we are working on our “body position”! Who can demonstrate first position demi-plié for me and keep their “body position”? Goals should be adjusted to reflect student progress. As we do not anticipate that many schools will have barres most of these barre exercises will be executed in the center. Teaching Artists will have monthly dance content goals defined so that participating programs across the city will be ready for classes at the academy by January.
<table>
<thead>
<tr>
<th>Month</th>
<th>Theme</th>
<th>SEL</th>
<th>Dance</th>
<th>Body Conditioning</th>
<th>Ballet</th>
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</thead>
<tbody>
<tr>
<td>October</td>
<td>The Court of a King</td>
<td>Self-Discipline</td>
<td>Body Awareness</td>
<td>body alignment, straight vs. bent legs, right vs. left, and turn out</td>
<td>turn out, positions of the feet (I, II, III), demi-plié, relevé, grand plié, chassé, reverence</td>
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<tr>
<td>November</td>
<td>Focus in a Ballet Class</td>
<td>Respect and Teamwork</td>
<td>Musicality and Legs (loco-motor coordination)</td>
<td>working/supporting leg concept and control</td>
<td>tendu, turn out, sauté, petite allegro, skipping encroix, degagé, piqué</td>
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<tr>
<td>December</td>
<td>Pulling it All Together</td>
<td>Performance and Confidence</td>
<td>Choreography and Spatial Awareness (Performance and Presentation)</td>
<td>activation of leg muscles</td>
<td>spotting, skipping with turns, balancé</td>
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<tr>
<td>January</td>
<td>Yes We Can!</td>
<td>Self-control and Listening Skills</td>
<td>Feet (Flexibility and Articulation)</td>
<td>flexed/pointed vs. sickled feet, and activation of all leg muscles</td>
<td>rond de jambe, coupé, passé, demi-point</td>
</tr>
<tr>
<td>February</td>
<td>Yes We Can! Part 2</td>
<td>Self Determination and Pride</td>
<td>Arms (Placement and Positions)</td>
<td>coordination of arms and legs</td>
<td>preparation, port de bras, en bas, I,II,III position arms</td>
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<td>March</td>
<td>Let’s Get Moving! Turn it Out!</td>
<td>Responsibility</td>
<td>Direction and Dynamics (energy)</td>
<td>turnout during loco-motor movement and stretching</td>
<td>devant/derrière, a la seconde, sous sus, soubresaut, en dehors/en dedans, gallop, echappé, pas de chat</td>
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<tr>
<td>April</td>
<td>Spring Ahead</td>
<td>Effective Communication</td>
<td>Pantomime and Self-Expression</td>
<td>strength and control</td>
<td>8 points of space, bas de basque, changement</td>
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<td>May</td>
<td>Fait Accomplié</td>
<td>Commitment and Attention to Detail</td>
<td>Spatial Awareness and Performance</td>
<td>review all</td>
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General Assessment Information

Assessment is an important part of every Bridge Program student’s success; it gives insight into the strengths and weakness of each child’s movement skills and social emotional development. Through careful analysis, assessment can also guide the direction of instruction for the whole class. In this program the Teaching Artist’s goals for the students will be overt, supplying clear directions for student learning and facilitating transference. In addition to the student pre-program survey (Assessment A), Teaching Artists will use a beginning, middle and year-end tools. Assessments (D, E, and F) will be used to make recommendations for certain students to move on to Phase II, and help the teaching artist and administrative staff identify if there are common problems that need to be addressed. When using assessment tools to guide instruction, criteria that have not yet developed and have the greatest impact on the skill outcome, should be taught or corrected first (i.e. body alignment or talking out of turn). Class progression to each new barre sequence (two in all) will depend on 80% class mastery of the barre exercises. Teaching Artists will be encouraged to dialogue with one another about the effectiveness of the teaching strategies and exercises and attend two professional development workshops where they can collectively discuss the goals results of the program.

Informal self and peer assessment strategies will also be used to increase student motivation by providing them with a sense of ownership in the learning process. Also, in addition to Teaching Artist reflections, student progress in social emotional learning will be monitored through the survey of each student’s regular classroom teacher (Assessment B1 and B2) and Teacher Coordinator (Assessment C1 and C2).

<table>
<thead>
<tr>
<th>Assessment</th>
<th>Administrator</th>
<th>Content</th>
<th>Date</th>
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<tbody>
<tr>
<td>Assessment A: Student Pre-program Survey</td>
<td>Student</td>
<td>SEL and Dance</td>
<td>Week 1</td>
</tr>
<tr>
<td>Assessment B1: Initial Classroom Teacher Student Performance Reflection</td>
<td>Classroom Teacher</td>
<td>SEL</td>
<td>Week 1</td>
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<tr>
<td>Assessment C1: Initial Teacher Coordinator Student Performance Reflection</td>
<td>Teacher Coordinator</td>
<td>SEL</td>
<td>Week 1</td>
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<tr>
<td>Assessment D: Teaching Artist’s Initial Student Evaluation of Social Emotional Learning and Dance Skills</td>
<td>Teaching Artist</td>
<td>SEL and Dance</td>
<td>Week 5</td>
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<td>Assessment E: Teaching Artist Methods Reflection and Program Evaluation</td>
<td>Teaching Artist</td>
<td>Dance</td>
<td>Week 10</td>
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<tr>
<td>Assessment F: Teaching Artist’s Mid-program Survey Student Evaluation of Social Emotional Learning, Ballet Technique and Dance Skills</td>
<td>Teaching Artist</td>
<td>SEL and Dance</td>
<td>Week 14</td>
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<tr>
<td>Assessment G: Teaching Artist Student Exit Examination and Program Evaluation</td>
<td>Teaching Artist</td>
<td>Dance</td>
<td>Week 29</td>
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<td>Assessment B2: Final Classroom Teacher Student Performance Reflection</td>
<td>Classroom Teacher</td>
<td>SEL</td>
<td>Week 29</td>
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<td>Assessment C2: Final Teacher Coordinator Student Performance Reflection</td>
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<td>SEL</td>
<td>Week 29</td>
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