

Office Hours
Monday/Wednesday/Friday – 11:00 – 12:00
Tuesday/Thursday - 1:00 - 2:00
Also by appointment

COURSE DESCRIPTION: This course is designed to provide a basic movement experience in ballet, modern dance and jazz technique and to develop an awareness of each as an art form.

COURSE OBJECTIVES: Students will:

1. Develop a proficiency in the basic skills of ballet, modern dance and jazz technique.
2. Develop an increased awareness of dance as an art form.
3. Learn about some of the major choreographers from the areas of ballet, modern dance and jazz.

TEXT: Assigned readings will be placed on reserve at the front desk in the library. Students will receive a calendar of important dates and a reading list, which will outline the reserve materials. Some test material will be given to students in the form of handouts and class instruction.

DRESS: Choose from the following dancewear options: leotards, tights, unitards, bicycle pants, sweat pants, sweatshirts, and t-shirts. Clothes should be loose enough to allow for freedom but fitted enough to allow for viewing of alignment. You may choose to buy a pair of ballet shoes for ballet and jazz. If you do not choose to buy shoes you should wear socks for ballet and jazz. Modern is done without shoes or in socks. Secure your hair out of your face and remove large dangling jewelry. Chewing gum is not permitted in a dance class. Failure to conform to the dress code will result in a penalty absence.

COURSE REQUIREMENTS AND GRADING SYSTEM:

A = 90 - 100 B = 80 - 89.9 C = 70 - 79.9 D = 60 - 69.9 F = Below 59.9

10%	Ballet Quiz	A written exam covering assigned material and class instruction
15%	Practical 1	An evaluation of student performance of the eight positions of the body and the transitions as defined by the Cecchetti technique (students will be videotaped individually)
10%	Modern Quiz	A written exam covering assigned material and class instruction
15%	Practical 2	An evaluation of a modern dance adagio (students will be videotaped Individually)
10%	Jazz Quiz	A written exam covering assigned material and class instruction
15%	Practical 3	An evaluation of a traveling jazz combination (students will be videotaped in groups and spacing will be a part of the evaluation)
25%	Participation	An evaluation of daily participation throughout the semester *** See attendance policy on the back of this syllabus ***

The Oxford College Honor Code applies and is respected in this class.

EMORY UNIVERSITY



050000020167

PE 133 ATTENDANCE POLICY - Tuesday/Thursday

ATTENDANCE: You are responsible for what is covered in every class. Two absences are permitted without penalty. In a case of minor illness a sedentary assignment will be available for you to do in class.

LATE ARRIVALS: Late arrivals will be recorded and if repeated will result in a grade penalty or the loss of the benefit of the doubt (see below). If class has started then I have taken attendance and you are responsible for correcting your attendance record with me after class.

BENEFIT OF THE DOUBT: If you have followed the attendance policy and the course expectations and you are on the borderline between one grade and another I will assign you the higher grade. If you do not have such a worthy record you will have lost the benefit of the doubt and will receive a grade based on your average no matter how close it is to the higher grade.

RELIGIOUS HOLIDAYS: Religious holidays approved by the college may be observed without penalty but I must be informed of your intention to do so in writing and in advance of the holiday.

EXTENUATING CIRCUMSTANCES: If you find yourself in an extenuating circumstance it is your responsibility to make an appointment with me as soon as possible to discuss your situation. There are no excused absences beyond the two that are provided but make-up work may be offered at my discretion. I will not offer make-up work if too much time has passed between your absence(s) and our meeting. If you have a physical situation that requires an adapted syllabus it is essential that you provide specific information from a medical professional immediately explaining what activities are prohibited.

PARTICIPATION GRADE: 25% of your grade is based on participation. I will determine this grade with the following method. At the end of the semester the number of days this class has met will establish the point scale. Points will be deducted at an increasing rate for every class missed above the two permitted. These penalty absences will result in an increasing loss of points for each one at the rate of 2, 4, 6, 8 and so on.

EXAMPLE: If at the end of the semester we have met 28 days the point scale will be 28. If a student has missed 6 classes:

6 minus the 2 permitted = 4 penalty absences (points will be lost for these absences)

Point scale of 28 (-2, -4, -6, -8) = 8 points

A conversion formula will determine the final 25% participation grade

$$\frac{8}{28} = \frac{X}{25} \qquad 8 \times 25 = 200$$

200 divided by 28 = 7.1

This student will receive 7.1 out of 25 on Participation.

Please note that this automatically gives the student a low B before any other grades are factored in. When students miss this many classes it is usually reflected in their other grades.

READING LIST FOR BALLET QUIZ

Pages 13 & 14	Turnout
Pages 14 & 15	The Five Positions of the Feet
Pages 18 & 19	Balancing on the Ball of the Foot
Pages 19	Pointing the Foot
Pages 50	Epaulement
Pages 53 & 54	Positions of the Body
Pages 71 & 72	Five Fundamental Movements of Elevation
Pages 157 - 168	Ballet History - Begin with the Diaghilev Ballet Russes. Be familiar with the names listed below.

Serge Diaghilev
Michele Fokine
Enrico Cecchetti
Vaslav Nijinsky

Anna Pavlova
Leonide Massine
Bronislava Nijinska
George Balanchine

Antony Tudor
Arthur Mitchell
Mikhail Baryshnikov
Twyla Tharp

***** There will also be questions on the Ballet Quiz from the vocabulary list and questions that reflect your knowledge of the exercises practiced in class.

CALENDAR

Thursday, February 15	Ballet Quiz - Practice Practical
Tuesday, February 20	Practical 1
Thursday, March 1	No Class
Tuesday, March 27	Modern Quiz – Practice Practical
Thursday, March 29	Practical 2
Thursday, April 19	No Class
Thursday, April 26	Jazz Quiz – Practice Practical
Tuesday, May 1	Practical 3

BALLET VOCABULARY LIST

Ballet vocabulary evolved in France. For most of the words on this list that end in e, the e is pronounced as hard a. In French this is designated with a symbol called aigu. My computer does not have an aigu so I have added (a) after the final e in these words.

Arabesque - a position in which the body is balanced on one foot with the working leg raised and extended to the back - the extended leg is stretched - there are several arm positions for arabesque

Attitude - a position in which body is balanced on one foot with the working leg raised to the front, side or back - the working leg is bent

Coupe (a) - it means cut - it is frequently used as a way to bring the feet together in order to transfer weight - sur le cou-de-pied is a position in which the sole of the working foot is wrapped around the ankle of the standing foot

Degage (a) - an extension of the leg and foot to the front, side or back - the foot brushes the floor on the way out and in - in degage the foot disengages from the floor slightly

Demi plie (a) - a half bend of the knees - the knees bend as far as they are able without causing the heels to release from the floor - although the visible action is in the knees a plie actually begins with a turning out motion in the tops of the thighs and a lift in the spine

En Croix - in the shape of the cross - when an exercise is repeated forward, side, back and side it is being done en croix

Grand plie (a) - a deep bend of the knees - the heels may lift from the floor but only as far as they must to allow for the deep bend - although the visible action is in the knees a plie actually begins with a turning out motion in the tops of the thighs and a lift in the spine

Passe (a) (retire) (a) - a position in which the pointed toes of the working leg are touching the knee of the standing leg - in classical ballet the legs are turned out in passe - in passe the foot begins either front or back and closes in the opposite direction - retire returns to the original direction - many teachers use the term passe in both cases

Releve (a) (eleve) (a) - positions in which the weight rests on the balls of the feet toward the big and second toes as the heels are lifted off of the floor as high as possible - eleve begins from a straight leg position and releve begins from a demi-plie - many teachers use the term releve in both cases

Rond de Jambe a terre - en dehors - circle of the leg - the leg circles front, side, back, and closes to first position - the heel of the working leg presses down as it passes through first position - the standing leg is lifted and strong and supports the body with a minimum of movement

Rond de Jambe a terre - en dedans - the same as en dehors except the circle begins back, then side, then front and closes first

Soussus - a releve that closes into 5th position

Soutenu - a turn that takes place in soussus position

Supporting Leg/Working Leg - the supporting leg is the leg that bears weight - the working leg does the action

Tendu - an extension of the leg and foot to the front, side or back - the foot brushes the floor on the way out and in - the toes remain on the floor

READING LIST FOR MODERN DANCE QUIZ

Page 2	Defining Modern Dance - A Blend of Techniques	
Page 15	Decorum	
Pages 52-64	History - Know these People or Groups:	
Rudolph Laban	Martha Graham	Alvin Ailey
Isadora Duncan	Lester Horton	Pilobolus
Ruth St. Denis	Jose Limon	Judson Church
Ted Shawn	Alwin Nikolais	Grand Union
Doris Humphrey	Merce Cunningham	
Pages 89-94	Evaluation and Criticism	
Page 144	Direction - study figure 9-3	

***** There will also be questions on the Modern Dance Quiz from the vocabulary list and questions that reflect your knowledge of the exercises practiced in class.

CALENDAR

Tuesday, March 27	Modern Quiz – Practice Practical
Thursday, March 29	Practical 2
Thursday, April 19	No Class
Thursday, April 26	Jazz Quiz – Practice Practical
Tuesday, May 1	Practical 3

MODERN DANCE VOCABULARY LIST

Contraction - an elongation of the back with a simultaneous shortening of the abdominals

Developpe (a)- the development of the working leg as high as possible into the air passing through coupe, passe, to straight, down to tendu and close - developpe may be done front, side, or back

Flat Back - a position in which the torso creates a 90-degree angle with the legs - the back is straight and parallel to the floor - it is sometimes called the tabletop position

Grand Battement - a beating movement as high as possible into the air - it is a kick - the foot brushes the floor on the way out and in - in classical technique the supporting leg must remain straight but in modern and jazz the leg is sometimes allowed to bend - grand battement may be done front, side, or back

High Release - an arching of the upper back so that the face and chest are lifted to the ceiling

Limon Arms - a wrapping motion of the arms as if removing a t-shirt

Lunge - a position in which the standing leg is bent and the other leg is stretched

Penche (a) - a movement in which the torso tips over toward the floor as one leg is lifted up as high as possible toward the ceiling

Release - an upright position of the spine in which the torso is lifted with energy going upward

Suspension - a prolonged high point or the peak of a movement, in which the moment when gravity takes over is delayed

Sustained - a continuous movement that is empty of any type of accent

READING LIST FOR JAZZ QUIZ

Pages 1 - 18

History - know these people or terms

African Dance
Josephine Baker
Agnes de Mille
Jerome Robbins

Jack Cole
Pearl Primus
Katherine Dunham
Luigi

Gus Giordano
Bob Fosse
Breakdancing

Pages 38 - 40

Alignment of the Head and Neck, Shoulder Girdle, Rib Cage,
Pelvis, Knees, and Feet

Pages 42-43

Types of Injuries

Page 59

Turns

Pages 63 - 64

Flat Back and Precautions

Page 69

Proper Stretching Techniques

Pages 80 - 81

Second-Position Straddle Stretches and Precautions

Page 85 - 86

Abdominals and Precautions

Page 89

Modified Push-ups and Precautions

Page 89 - 90

Push-ups and Precautions

Page 97

Locomotor Movements - Opposition

***** There will also be questions on the Jazz Quiz from the vocabulary list and questions that reflect your knowledge of the exercises practiced in class.

CALENDAR

Thursday, April 19
Thursday, April 26
Tuesday, May 1

No Class
Jazz Quiz – Practice Practical
Practical 3

JAZZ VOCABULARY LIST

Ballistic Stretch - a bouncing or jerking stretch - not the most effective way to increase flexibility

Chasse (a) - a sliding movement - can be described as step together step - when the legs are together they are straight and the dancer is in the air

Fan Kick - a movement that creates a sweeping circle in the air - the leg crosses in front of the body, up and back down - the supporting leg can be straight, bent or in releve

Forced Arch - a bent knee (demi-plie) position in which the heels are lifted up in releve

Hitch Kick - a movement in which the legs pass by each other in the air in a scissor like movement - the first kicking leg becomes the landing supporting leg

Isolations - the trademark of jazz dance - the independent movement of only one body part - several body parts can move in isolation at the same time

Jazz Square - four walking steps that create the shape of a square - the steps are forward, cross over the first foot to the side, back, and open to the side

Kick Ball Change - counted 1 & 2 - one leg kicks forward and then steps backward on the ball of the foot - the weight is transferred to the ball of the foot but not the whole foot - the supporting foot then steps in place - it can be described as kick rock step

Pas de Bouree (a) - there are a number of variations of this step - we will primarily do it traveling forward but we will also practice traveling backward - in the forward pas de bouree the first step crosses forward, the other foot then steps open and to the side, then the original foot steps in place - it can be described as cross front, side, front and is counted as 1 & 2

Pirouette - a turn that is performed in place with the supporting leg in releve and the working leg in retire - pirouette can be done en dehors or en dedans - we will only do en dehors -pirouette usually begins with a tendu followed by a demi-plie, then the releve and retire while turning, and a finish in plie - in en dehors the tendu leg is also the retire leg and the turn is in the direction of that leg - in classical dance the supporting leg is always straight but in jazz it may be in forced arch position

Pivot Turn - begins with a forward step followed by a half turn away from the leg that did the step, both feet maintain weight and contact with the floor - frequently this is followed by another pivot turn initiated by the same foot to complete a full 360 degree turn

Static Stretch - A long, sustained stretch - the most effective way to increase flexibility