

Office Hours
Monday/Wednesday/Friday - 10:00 - 11:00
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 will need a pair of ballet shoes for ballet and jazz. Modern is done without shoes or in socks. Be aware that the wooden floor may be slippery when the black dance floor is not. 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.

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

Tues, 2/15	No Class
Tues, 2/22	Ballet Quiz - Practice Practical
Th, 2/24	Practical 1
Tues, 3/28	Modern Quiz- Practice Practical
Th, 3/30	Practical 2
Th, 4/27	Jazz Quiz - Practice Practical
Tues, 5/2	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