

Course Syllabus

COURSE TITLE:	DANC 4333.01 Advanced Ballet
COURSE CREDIT:	3 Semester Credit Hours
SEMESTER/ YEAR:	Fall 2017
MEETING LOCATION:	PAC Studio 250
MEETING TIMES:	Monday, Tuesday, Thursday, Friday - 1:00 pm – 2:30 pm
INSTRUCTOR:	Dana Nicolay
OFFICE:	PAC Room 150 I
PHONE:	294-1310
OFFICE HOURS:	MWF 8:00-10:00 AM; TTh 8:00-9:30 AM

COURSE DESCRIPTION:

This is a pre-professional level of ballet technique in which dancers will develop a high degree of technical proficiency and expressive range.

PREREQUISITES: Placement by Audition.

COURSE OBJECTIVES:

At the conclusion of this course the student will:

- 1) understand and apply proper ballet protocols
- 2) have a well-developed, refined, awareness of the body in movement (somatic awareness)
- 3) dance with safe body mechanics.
- 4) dance expressively, with a clear sense of the musical characteristics of the movement
- 5) have strong command of the physical form and shape of the body in balletic movement
- 6) dance with spatial clarity
- 7) move with natural athletic ease

DRESS CODE -

- **Women** - Solid-colored leotard and pink or flesh-toned tights, ballet slippers - **you may not take class in socks.** You may wear a ballet skirt.
- **Men** - Solid colored close fitting T-shirt or leotard, black tights or biker shorts at least mid-thigh length, ballet slippers. **You may not take class in socks.**
- **NO loose-fitting garments** may be worn.
- **Hair must be kept close to the head.** This means either very short, in a bun, or in a solid colored head wrap.
- **No street shoes** may be worn in the dance studios!!
- **Please leave your backpack/ purse/ garment bag** or other luggage in your locker in the dressing room.
- **No food or drink** is allowed in the Dance Studios, with the lone exception of a closable bottle of unsweetened water.

ATTENDANCE - Due to the participatory nature of the course, attendance is mandatory. Attendance will be taken each and every class period. Students are allowed up to 6 absences over the course of the semester without affecting the course grade. Each absence beyond 6 will lower the course grade by 5 percentage points.

Full absences will be assessed in the following cases:

- 1) **Absence from class** - Failure to be in attendance on a day in which technique class is held.
- 2) **Disruption of class through inappropriate behavior.**
- 3) **Failure to attend DANCE MAJORS MEETINGS** - Dance Majors meetings take place on the first Wednesday of each month at 1:00 PM. Students in Dance Majors technique classes (i.e. DANC 2333, 2334, 2337, 3333, 3334, 3336, 3337, 4333, and 4334) must attend Dance Majors meetings. **Absence from the Majors Meeting counts as one of the 6 absences allowed for the course. Clear for your schedule for these meetings - NO EXCUSES!!!**
- 4) **Bringing Cell Phone to class.** Leave your cell phone with your baggage.

Half-absences will be assessed in the following cases:

- 1) **Professional opportunities** - pending appropriate documentation and instructors advance approval.
- 2) **Observation** - Student request to observe class due to illness or injury.
- 3) **Disruption of class for cell phone use.**
- 4) **Improper attire.**
- 5) **Tardiness** – Failure to be in class on time.
- 6) **Early Departure** - Leaving class before the appointed end of class time.

FINE ARTS ATTENDANCE –

This semester **Dance Gallery** is a required performance. The festival performances are **October 26-28, 2017** at 8pm. In lieu of purchasing a textbook for this course, dance students are required to pay full-price of \$15 for the Dance Gallery performance. There will be **no excused absences** from this production. Please arrange your schedule to accommodate your attendance well in advance. **Failure to complete the Fine Arts Attendance requirement will result in a 10% penalty in your final course grade.**

DANCE PROGRAM CASTING POLICY – Students who make grades lower than B in dance technique classes or a grade of F in other dance coursework will be ineligible for casting in the Dance Spectrum Concert the following semester.

Please see the following website for an overall view of Dance Department policies:

www.shsu.edu/~www_dance/policies

GRADING POLICY: The course grade will be determined by the following weights.

- 1) **Proper Attire (10%)** – See attached Dress Code Rubric
- 2) **Protocols (10%)** – See attached Protocols Rubric
- 3) **Performance (20%)** – See attached Performance Rubric
- 3) **Skills Tests (30%)** - Three skills tests will be administered. Separate combinations focusing on *Port de Bras/ Adagio*, *Pirouette/ Petite Allegro*, and *Grande Allegro* will be prepared and tested over the course of the semester. Each skills test grade will constitute 10% of the course grade.
- 4) **Jury (30%)** On **November 17, 2017** a panel of outside adjudicators will be convened to assess each student in the class. The format will be as a standard ballet class with the panel observing throughout. Panelists will assess students in the areas addressed by the skills tests and enumerated in the grading rubrics attached to this syllabus.

EXTRA CREDIT POLICY - Three points will be added to your final course average if you have perfect attendance for the semester. Two points will be awarded if you have only one absence and one point for two absences.

TESTING POLICY - Juries and Skills Tests constitute the primary testing situations. Only the most extenuating circumstances can be considered for missing skills tests. Unless the student has an extended illness or other major emergency, the test must be taken before the next class meeting. This means that if you are sick on the day of the test you must contact me by phone or email before class begins to arrange an alternative testing time. If you do not contact me before the test is administered, you will not be allowed to make up the test. Due to the special composition of the Jury, there is no possibility of making up the jury.

VISITORS TO THE CLASSROOM - Unannounced visitors to class must present a current, official SHSU identification card to be permitted in the classroom. They must not present a disruption to the class by their attendance. If the visitor is not a registered student, it is at the instructor's discretion whether or not the visitor will be allowed to remain in the classroom.

Sam Houston State University recognizes the right of individuals licensed to carry **concealed handguns** to do so on campus. Individuals who are 21 years of age and who currently possess a handgun license from the State of Texas or an approved reciprocating state may legally carry a concealed handgun on or about their person.

A license holder commits an offense if they carry a partially or wholly visible handgun.

Concealed handguns may be carried on campus except in Prohibited Concealed Carry Locations (PCCLs) such as collegiate and UIL athletic events, health and counseling centers, and other areas identified in our policy. Signs will clearly identify our PCCLs around campus.

Please visit <http://www.shsu.edu/KatSafe/> for full policy and other pertinent information.

DANC 4333 Ballet IV Daily Attire Rubric

Score	100	85	75	65
Women	Dressed as required - - solid colored leotard without text or imagery - pink or flesh toned tights (Leotard worn over the tights) - appropriately colored (pink or flesh-toned) ballet slippers; properly sewn, not tied - may wear a short ballet skirt over the leotard and tights. - no dangling jewelry - hair pulled up and away from the face, short or with a close fitting head wrap -no ponytails! - no baggy overclothing	One element wrong or missing i.e. - - no tights or inappropriate color of tights - multi-colored or otherwise inappropriate leotard - no ballet shoes, Hair down or in a ponytail, - wearing jewelry - wearing baggy overclothing	Two elements wrong i.e. - inappropriate tights and leotard - hair down and no slippers; - loose jewelry and cutoff tights, etc.	Three elements wrong
Men	Dressed as required – - solid colored t-shirt or leotard without text or imagery - solid colored gray or black tights - black or white ballet slippers, properly sewn, not tied; (if white slippers are worn they must be accompanied by white socks) - dance belt - no dangling jewelry - hair arranged so as not to interfere with dance training - no baggy over clothes	One element wrong or missing i.e. – - t-shirt with text or design - inappropriately colored tights - no ballet slippers - wearing jewelry - wearing baggy over clothes	Two elements wrong i.e. - tights too short and t-shirt with imagery or text - tights too short and no slippers; - jewelry and cutoff tights, etc.	Three elements wrong

Protocol Rubric

Score/ Criterion	95 The student-	85 The student-	75 The student-	65 The student-
1	- arrives to the	- walks into the	- often comes into the	- is consistently late

Promptness	classroom early and begins to warm up	classroom exactly on time for class	classroom during roll call or later.	to class
2 Demeanor before and between exercises	-maintains attentive focus, composure, and supported posture between exercises	- attends to the exercise but allows focus to wander and posture to slump	- learns the exercise while looking out the window, leaning on the barre, or yawning	- attends to the demonstration tangentially while sitting or lying on the floor, Chews gum in class
3 Learns exercises	- always learns the exercises accurately on the first demonstration	- usually learns the exercise accurately the first time, always performs the second side accurately	- doesn't pay attention to the demonstration and does not execute the exercise with clarity	- talks between exercises distracting the class and neglecting to learn the exercise
4 Change	- applies corrections - both personal and general - changing performance characteristics clearly, precisely, and in an ongoing manner	- consistently applies personal corrections and usually applies general corrections changing performance characteristics to steadily improve	- sometimes applies personal corrections or general corrections in the moment, but makes only modest changes in performance characteristics	- does not apply corrections or change the technical execution of the exercises
5 Participation	- Always stays in class for the entire period and participates fully in every exercise	- Generally stays for the entire class and participates in every exercise	- Usually stays for the full class, but sits down between exercises during class. Needs bathroom breaks often.	- regularly leaves the classroom for restroom or drink breaks
6 Injuries	- works safely and generally is not injured. When injured, the student immediately takes advantage of available treatment resources, diligently applies the recommended therapy regime and recovers quickly. Persistently communicates with the instructor regarding the injury and the treatment regimen.	- works safely and generally is not injured. When injured, the student takes advantage of available treatment resources, applies the recommended therapy regime and recovers in a timely way. Communicates well with the instructor regarding the injury and treatment regimen.	- has work habits that may expose him or her to possible injury (such as not taking time to warm-up properly or working with forced turn-out). When injured eventually seeks medical treatment but does not stick to the recovery regime and misses parts of class for extended periods.	-has unsafe work habits that expose him or her to possible injury and may take risks outside of class that place him or her in physical jeopardy. When injured may miss class or parts of class for long periods without taking effective steps to recover. Elects to sit out of exercises at will.

Performance Rubric

Score/ Criterion	100	85	75	65
	The student-	The student-	The student-	The student-
1 Mechanics (Body) A. <u>Somatic Awareness</u>	- has a strong, clear sense of the body in movement with a clear	- has a good sense of somatic awareness, but still engages some entrained habits of	- has some sense of somatic awareness, but has many entrained habits or	- has many entrained habits and little somatic awareness

B. <u>Kinesthesia</u>	'center'	misaligned posture, forced turn-out, or static use of the arms	undeveloped sensibilities that interfere with mechanically safe execution of movement	
B. <u>Breath</u>	- uses breath to organize movement and to help the body move with ease	- often uses the breath well to organize movement but not always.	- Sometimes uses the breath well to organize movement	- performs exercises with very little use of breath support
C. <u>Alignment</u>	- uses proper alignment; engages Vertical-Throughness as an ongoing postural effort; i.e. head, ribs, hips, knees and feet are dynamically aligned in a vertical plumb line that maximizes efficiency in movement	- has generally good posture, working with a sense of vertical lift but not with a clear demonstration of inner connectedness.	- pulls up but holds the body upright with strong superficial muscle engagement.	- bears down or backward as a way of stabilizing the body.
D. <u>Port de bras</u>	- integrates port de bras with pelvis-through-to-hands body connectivity	-uses generally correct form in port de bras but does not use core connectivity to support the form	- does not use the arms in a connected way	often works with the arms held statically in one position
E. <u>Plie</u>	- tracks the knee directly over the second toe in plié. Grounds the foot with full application of the tripod of support.	- tracks the knee over the first toe, uses the heel and the ball of the foot but lightly engages the little toe and lateral edge of the foot	- allows the knee to track forward of the foot, with the lateral edge of the foot and little toe often disengaged from the floor.	- forces turn out from the feet, ankles and knees with all of the weight rolled to the medial edge of the foot and the arch severely depressed
G. <u>Turn out</u>	- turns out from the hips and deep postural support muscles, does not torque the knees and/ or ankles - is able to keep the calf muscles well separated in grande plié - is able to sustain outward rotation of the legs in the centre as well as at the barre	- turns out from well up in the thigh, but is not able to use the hip muscles to work in a fully rotated manner - sometimes loses outward rotation in the centre	- torques the knees to produce more turnout in the feet than is supported in the hips - is unable to sustain outward rotation without forcing in either barre or centre	-forces feet into absolute turnout and sacrifices the rest of the body's alignment to that effort - is unable to sustain turnout in slow movements in the centre and rotates inward during allegro movement on landings and changes of direction

Performance Rubric (continued)

Score/ Criterion	100	85	75	65
	The student-	The student-	The student-	The student-
Mechanics (cont.) H. <u>Extension</u>	Controls the legs cleanly from the hip with clear engagement of psoas, deep rotators and	Controls the legs cleanly from the hip with clear engagement of psoas, deep rotators and hamstrings to achieve an adequate	Grips the thighs with inadequate engagement of deep postural support groups to achieve a moderate range of	Allows the body to be substantially distorted in an effort to get the toes to a high position relative to the eyes.

	hamstrings to achieve large dynamic range of motion.	range of motion	motion	
2. Performance Quality/ " A. Dynamics Effort - Weight, Strength and Delicacy; Flow - Rigidity and Fluidity; Space - General and Specific visual focus; Time - urgency and repose.	- dances exercises with a meaningful , nuanced sense of style and presence, i.e. clear, specific use of gestural hand/ eye expressivity and dynamics (Effort) appropriate to the given exercise	- performs exercises with good use of hand/ eye expressivity and dynamics, but does not consistently bring gestural meaning or unity to the exercise; regularly rises to the level of 'dancing'	- executes the exercise with some sense of meaningful gestural content, is not able to bring attention into the space; is focused inward seldom rises to the level of 'dancing'	- executes the exercise with little sense of meaningful gestural content, is not able to bring attention into the space; is focused inward; can't 'dance'
B. Musicality	- always dances with a sense of style and musicality that demonstrates an awareness of the music supporting the movement	- generally demonstrates an awareness of the music supporting the movement	- sometimes demonstrates an awareness of the music supporting the movement	-seldom demonstrates an awareness of music supporting the movement
3. Form (Shape)	- dances each exercise with overall unity of form – traceforms are complete and well integrated	- performs exercises with specificity of form, but not always with unity of form. The details may be correct, but they are not integrated as a whole.	- executes the general form of the exercise, but is still engaged with a host of details rather than bringing the form to unity	- is unable to address form in a meaningful way – 'blasts away' at the exercise with little awareness of its formal shape.
4. Spatial Clarity (Space)	- accurately executes each exercise with regard to body facing, head placement, limb placement, , level of extension, movement pathways and awareness of other dancers.	- executes most exercises accurately in terms of body facings, head positions, levels of extension, movement pathways and spacing.	- generally executes exercises accurately in terms of body facings, head positions, levels of extension, movement pathways and spacing.	- is consistently inaccurate in execution of body facings, head positions, levels of extension, movement pathways and spacing.
5. Coordination	- dances with athletic ease of movement and coordination	- dances with studied ease that reveals some struggle to come to complete form	- struggles to incorporate all of the elements of the material	- is unable to overcome habits of posture and muscular imbalance that interfere with efficiency of movement

Course Calendar
(Subject to change without notice.)

Monday	Tuesday	Wednesday	Thursday	Friday
		8/23	24 Placement Auditions Nicolay to the Grand Canyon	25 Placement Auditions NobleMotion performance Nicolay to the Grand Canyon
28 Syllabus Prep for Skills Test 1 Adagio/ Grand Pirouette Nicolay to the Grand Canyon	29 Full Class Prep for Skills Test 1 Nicolay to the Grand Canyon	30	31 Full Class Prep for Skills Test 1 Nicolay to the Grand Canyon	9/1 Full Class Prep for Skills Test 1 Nicolay to the Grand Canyon
4 – Labor Day	5 Syllabus Prep for Skills Test 1- Adagio	6 Majors Meeting	7 Full Class Prep for Skills Test 1	8 Full Class Prep for Skills Test 1

11 Full Class Prep for Skills Test 1	12 Full Class Prep for Skills Test 1	13	14 Full Class Prep for Skills Test 1	15 Skills Test 1 Adagio
18 View Video of Skills Test #1	19 Full Class Prep for Skills Test 2- Petite Allegro/ Pirouette	20	21 Full Class Prep for Skills Test 2	22 Full Class Prep for Skills Test 2
25 Full Class Prep for Skills Test 2	26 Full Class Prep for Skills Test 2	27	28 Full Class Body Lab	29 Full Class Prep for Skills Test 2
10/2 Full Class Prep for Skills Test 2	3 Full Class Prep for Skills Test 2	4 Majors Meeting	5 Full Class Prep for Skills Test 2 Dances @8	6 Full Class Skills Test 2 Petite Allegro/ Pirouette Dances @8
9 View Video of Skills Test 2 Petite Allegro/ Pirouette	10 Full Class Prep for Skills Test 3- Grand Allegro	11	12 – Full Class Prep for Skills Test 3	13 – Full Class Prep for Skills Test 3
16 Full Class Prep for Skills Test 3	17 Full Class Prep for Skills Test 3	18	19 Full Class Body Lab	20 Full Class Prep for Skills Test 3 Alexis Anderson Thesis Concert
23 Full Class Prep for Skills Test 3	24 Full Class Prep for Skills Test 3	25	26 Dance Gallery Master Class	27 Dance Gallery Master Class
30 Full Class Prep for Skills Test 3	31 Full Class Skills Test 3 Grand Allegro	11/1 Majors Meeting	2 View Video of Skills Test 3 Dance Gallery NY	3 Full Class Prepare for Jury Dance Gallery NY
6 Full Class Prepare for Jury	7 Full Class Prepare for Jury	8	9 Full Class Body Lab	10 Full Class Prepare for Jury MFA Auditions MODROYGBIV
13 Full Class Prepare for Jury NDEO San Antonio	14 Full Class Prepare for Jury NDEO San Antonio	15	16 Full Class Prepare for Jury Senior Studio	17 Jury Senior Studio
20 Majors Showing	21	22 Thanksgiving	23 Holiday	24
27 Spectrum Week Modern	28 Spectrum Week Ballet	29	30 Spectrum Week Modern	12/1 Spectrum Week Ballet
4 Finals	5	6 Majors Meeting?	7	8