

**Title:** Intermediate/Advanced Dance Technique      **Course:** DAN 394  
**Professor:** Dr. Suzanne R. Salapa      **Phone:** 407-582-2107  
**Email:** [ssalapa@valenciacollege.edu](mailto:ssalapa@valenciacollege.edu) (preferred) or [ssalapa@rollins.edu](mailto:ssalapa@rollins.edu)  
**Office:** None. Please email me above      **Office Hours:** Before and after class

### **COURSE DESCRIPTION:**

This course is designed to develop knowledge and awareness of dance as art. This goal will be achieved via the cumulative effect of: 1) Hands-on studio technique classes; 2) Critical writing assignment; and 3) Examinations covering substantive topics and vocabulary.

**REQUIRED TEXTS:** *None*

### **COURSE OBJECTIVES:**

1. Knowledge of basic dance terminology and history.
2. To increase body awareness and alignment through center and traveling floor work.
3. Execute basic ballet technique and dance body positions.
4. Ability to remember dance combinations and locomotor patterns.
5. Increase flexibility.
6. Knowledge of basic dance history.
7. To heighten your appreciation of music and different art forms, and increase your respect and understanding of all of those who participate in the dance profession.

### **CLASS MEETINGS/ATTENDANCE POLICY: Class attendance is MANDATORY**

**Dance is a discipline where class participation is the sole basis for the course.** You must attend all classes. In the event of an illness, injury, or emergency with official documentation (i.e. doctor's note, or police record), you will can make-up the class (s) by attending another class within the same dance style on campus and providing proof of the class. However, you lose on campus make-up privileges at the end of the semester when other dance classes in the dance program are working on dance presentations. No exceptions. No make-up classes will be allowed the first two weeks and the last two weeks of classes. All make up classes must be completed within two weeks of the original absence. Approval of make-up classes is at the discretion of the professor. If you opt to make up class at an outside dance studio and not on campus, then you will incur the personal expense. Documentation must be provided by the student from the outside dance institution where the class was made up, I.E., class payment receipt. Each additional class missed and not made up, or classes missed with no documentation, will result in the loss of ½ credit point off your final grade (B+ becomes a B, etc.). If you come late to class or leave early, you will not receive attendance credit for that class period. Communication with the professor concerning attendance will be the responsibility of the student. Please make sure you fully understand the expectation of attendance and taking a dance technique class. **Make-up classes must be within the same dance style and will only be accepted until March 27, 2018.**

### **ADDITIONAL INFORMATION:**

#### **Cell Phones turned OFF -- NOT SET TO VIBRATE**

No shoes allowed on the dance floor. Walk in barefoot.

Each student is required to purchase the appropriate dance attire to be worn for each class. If a lack of attire becomes an issue during class or the dance presentation, the instructor reserves the right to deduct from final grade.

### **CORRECTIONS:**

Corrections, criticism or commentary directed towards one student will be a shared experience for each student in the class. Although a correction may be directed to someone else, it might apply to you as well. Watch and listen to ALL corrections given in class and apply them accordingly. Students must be in attendance for the first movement class for technical assessment. In the event the student is not in a class at the appropriate movement level, the instructor reserves the right to work with that student and their schedule to find a class that is more conducive to their learning.

## **ILLNESS OR INJURY**

If you have an injury or a long-term illness that keeps you from attending class, please notify me and we will set up a time to discuss your situation. In general, if you are unable to *physically* complete the course, you will need to either withdraw or take an incomplete and repeat the course during a future semester.

**HOW TO AUDIT A DANCE CLASS:** The student is expected to attend *each and every class* and **IF** absent, make up the classes. Dance is a physical activity that requires class to class participation in order to build muscle memory, stamina, physical health and well being through movement combinations done in immediate succession. An audit allows the student to negate all written work as per the course. The student is also expected to take the dance presentation, as faced with added relief of the absence of worry regarding a grade. In the eyes of the Theatre/Dance Department, dance is a genre that builds from one class to another. When a student is absent from the necessary presentation of work required to participate and complete the movement or group of movements, the student puts themselves and others at great physical risk. The dance curriculum is designed to promote and foster movement relationships that build and travel from class to class, genre to genre.

**USE OF TECHNOLOGY:** No cell phones may be used at any time during class; do not place on vibrate, turn them off. Sending/receiving or reading text messages is not appropriate classroom behavior. Unauthorized use of any phone, camera, or video recording device without permission of a faculty member, student or Rollins Staff member is unethical. The device will be confiscated and the student's grade may be penalized.

## **INTERNET RESEARCH STATEMENT**

Because of the variety of sources, ease of publication, lack of central control and proliferation of commercial information on the free Internet, it is often hard to tell if information is reliable. Many sites contain research and information of high quality. However, unlike traditional print publications or library-based electronic resources, there is usually no process of peer review, nor is there an editor verifying the accuracy of information presented on the Internet. There are an increasing number of sites containing information that may be incomplete, anonymously written, out-of-date, biased fraudulent, or whose content may not be factual. Students should, therefore, use caution in the use of free Internet for their research needs. For academic topics that are addressed in scholarly literature, use of electronic databases or visiting the library may better meet your needs. However, each professor makes the final determination of what is or is not accepted as a valid source so review the syllabus for specific guidelines from your professor.

See the following tutorial for more information:

<http://valenciacollege.edu/library/east/webevalinfo.cfm>

## **EVALUATION:**

Each student will be continually evaluated over the semester, including a mid-term and dance presentation, as well as a critique paper of the Valencia Spring Dance Concert performance. ***Full participation, consistency and a positive attitude are necessary to complete the course in a successful manner***

### ***Technical Development including***

***Attendance and Participation ..... 70%***

Dance/Development/Attendance/Work  
Ethic/Attitude (**All semester**) *physically and mentally attending class; commitment and strong work ethic*

***Critical Writing.....10%***

Written: **Spring Dance Concert/Valencia College (free)** **March 23-24, 2018**

***Dance Presentation..... 20%***

Dance

**Paper Due: April 9, 2018**  
**April 30, 2018**

GRADE	GPA	PERCENT
A	4.0	90 - 100
B	3.0	80 - 89
C	2.0	70 - 79
D	1.0	60 - 69
F	0.0	< 59

**\*All Critical Writings, Mid-Terms and Dance Presentations will be accepted on the requested due date.  
No late work will be accepted.\***

**\*\*Last day to make up a class: March 27, 2018\*\***

**\*\* All Choreographic Assignments are due on the date assigned. If, in the event of an emergency, the student is unable to perform their work on the assigned day, the student may postpone the showing until the following class period with late points deducted. In addition, if the student has missed the following class period as well, the student will be unable to perform the work, resulting in a total loss of points.\*\***

**\*\*Included in your course work will be the *required* attendance to the Spring Dance Concert March 23-24, 2018 in the Performing Arts Center at 8:00 p.m.**

**Tickets: Free with your Rollins ID; \$10 for students /\$12.00 for General Public are available online at <http://valenciacollege.edu/arts/tickets.cfm>.**

#### **Additional Information:**

-Cell Phones turned OFF NOT SET TO VIBRATE

***No shoes allowed on the dance floor.  
Walk in the room barefoot***

-Each student is required to purchase the appropriate dance attire to be worn for each class. If the student does not have dance clothes or appropriate dance attire at any point during the semester, the student will not be allowed to participate in class; however, the student will be required to sit quietly on the side and take notes. If a lack of attire on a continual basis becomes an issue, the instructor reserves the right to deduct from the student's \*\*\*Your ***Critical Writing*** will come from your attendance to the Spring Dance Concert at Valencia College and no other dance concert in this area. If you miss this concert for any reason, there is no make-up for this portion of your grade. \*\*\*

#### **HONOR PLEDGE and REAFFIRMATION**

Membership in the student body of Rollins College carries with it an obligation, and requires a commitment, to act with honor in all things. The student commitment to uphold the values of honor - honesty, trust, respect, fairness, and responsibility - particularly manifests itself in two public aspects of student life. First, as part of the admission process to the College, students agree to commit themselves to the Honor Code. Then, as part of the matriculation process during Orientation, students sign a more detailed pledge to uphold the Honor Code and to conduct themselves honorably in all their activities, both academic and social, as a Rollins student. A student signature on the following pledge is a binding commitment by the student that lasts for his or her entire tenure at Rollins College:

The development of the virtues of Honor and Integrity are integral to a Rollins College education and to membership in the Rollins College community. Therefore, I, a student of Rollins College, pledge to show my commitment to these virtues by abstaining from any lying, cheating, or plagiarism in my academic endeavors and by behaving responsibly, respectfully and honorably in my social life and in my relationships with others. This pledge is reinforced every time a student submits work for academic credit as his/her own. Students shall add to the paper, quiz, test, lab report, etc., the handwritten signed statement:

*"On my honor, I have not given, nor received, nor witnessed any unauthorized assistance on this work."*

Material submitted electronically should contain the pledge; submission implies signing the pledge.

### **STUDENTS WITH DISABILITIES**

Rollins College is committed to equal access and does not discriminate unlawfully against persons with disabilities in its policies, procedures, programs or employment processes. The College recognizes its obligations under the Rehabilitation Act of 1973 and the Americans with Disabilities Act of 1990 to provide an environment that does not discriminate against persons with disabilities. If you are a person with a disability on this campus and anticipate needing any type of academic accommodations in order to participate in your classes, please make timely arrangements by disclosing this disability in writing to the Disability Services Office at (box 2613) - Thomas P. Johnson Student Resource Center, 1000 Holt Ave., Winter Park, FL, 32789. Appointments can be scheduled by calling 407-646-2354 or email: [gridgeway@rollins.edu](mailto:gridgeway@rollins.edu)

### **CLASS ATTIRE:**

**Women:** Black colored leotards, pink-footed/seamed tights, pink ballet slippers, black ballet skirt for center floor and dance presentation. \*\* No finger nail polish or jewelry ever. \*\*

**Hair:** BUNS with a *hair net* worn every class during the semester and for Dance Presentation. If you have long bangs, slick/pull them back.

**Men:** **PLAIN** white t-shirts, black tights, ballet slippers, dance belt. Hair is tightly secured out of your face. Please order men's shirts from: <http://www.walmart.com/ip/Starter-Men-s-Short-Sleeve-Compression-Tee/11037537>

\*\* This uniform including the black skirt is required for the Dance Presentation. Failure to produce any or all components for the Dress Rehearsal and Dance Presentation will result the loss of ten points on the Dance Presentation.

### **NO WARM-UPS, NAIL POLISH, JEWELRY OR GUM ALLOWED**

#### **Additional Information:**

-Cell Phones turned OFF NOT SET TO VIBRATE

-No shoes allowed on the dance floor. Walk in barefoot

-Each student is required to purchase the appropriate dance attire to be worn for each class. If the student does not have dance clothes or appropriate dance attire, the student will not allowed to participate in class; however, the student will be required to sit quietly on the side and take notes. If a lack of attire on a continual basis becomes an issue, the instructor reserves the right to deduct from the student's final grade.

-Any student late to class will not be allowed to participate. This rule is vital in order to avoid potential injury. The student will sit quietly and take notes, in addition if asked, to assist with the music. This particular professor likes music assistance.

## **IMPORTANT DATES Spring 2018**

January 22, 2018	First day of class
January 29, 2018	Dance
February 5, 2018	Dance
February 12, 2018	Dance
February 19, 2018	Dance-TBDE
February 26, 2018	Dance
March 5, 2018	Dance
<i>March 12-16, 2018</i>	<i>No Classes Spring Break! No tan lines, a change in hair/hair color or tattoos!!</i>
March 19, 2018	Dance
<b>March 23-24, 2018</b>	<b>Valencia Spring Dance Concert: Required Attendance</b>
March 26, 2018	Choreographic Assignment #2 Due
<b>March 27, 2018</b>	<b>Last day to make up class</b>
April 2, 2018	Dance
April 9, 2018	Dance
<b>April 9, 2018</b>	Dance/ <b>Critical Writing Due No exceptions!</b>
April 16, 2018	Dance
April 23, 2018	DANCE PRESENTATION DRESS REHEARSAL
<b>April 30, 2018</b>	<b>DANCE PRESENTATION</b>

**Rollins College's Department of Dance**  
**Statement of Academic Excellence**

The Department of Dance strives to create a challenging intellectual and artistic environment. In this spirit and believing that our high expectations are an indication of our respect for you and your capacity to work at a level of excellence you may not have thought possible, *the following grading standards and principles outlined below will be utilized:*

**GRADING POLICY AND STANDARDS**

- A** Exceptional completion of performed work indicating superior effort individualized style, significant technical understanding/development and demonstrating a thorough grasp of material presented. Exemplary adherence to classroom etiquette and policies.
  
- B** Creative, well-prepared work, demonstrating unusual effort, talent or grasp of the material performed. Definitely superior to the “averages” or “C” effort. Clear adherence to classroom etiquette and policies.
  
- C** Satisfactory completion of performed work at a level of effort and competency normally expected of the majority of students. This is based on basic completion, average performance and reasonable effort. Adherence to classroom etiquette and policies.
  
- D** Unsatisfactory performance of work indicating lack of understanding of course objectives and/or failure to develop technically. Excessive absence and/or lateness.
  
- F** Failure to complete assigned work through lack of reasonable effort, or failure to attain a passing average on either written exams or classroom assignments. Excessive absence and/or lateness.

# Dance PRINCIPLES

1. The work done in class is only a small part of your acquisition of an education. Pursuing a college education should be thought of as the equivalent of a fulltime job. *Your assignments for this course will be designed so that you may expect to devote time outside of class practicing, studying, and rehearsing.*
2. The attendance policy stated in this syllabus will be faithfully enforced, and any absences and lateness will affect course grades.
3. College graduates must be able to communicate clearly and effectively. A's or B's will not be awarded to papers marred by an accumulation of the following errors, which are viewed as the indication of an uneducated writer:
  - a. Sentence fragments
  - b. Run-on sentences; comma splices
  - c. Shifting tenses
  - d. No introductory paragraph
  - e. Run on sentences or paragraphs
  - f. Confusion between it's and its, to and too, among their, there, and they're
  - g. Use of contractions, unless it's in modern of course!
  - h. Use of *It* to start a sentence
  - i. Misuse of quotation marks
4. The following actions will assist you in the pursuit of your dance education:
  - a. Come to class **at least** 45 minutes early to warm-up. Lack of warm-up time demonstrates lack of preparation. If you arrive at the start of class, you are late and will sit quietly and take notes.
  - b. Demonstrate respect for the professor and fellow classmates. Avoid being a know it all. In the dance world, it is considered rude to openly challenge a teacher's or choreographer's expertise. Let the teacher or choreographer teach. You should under no circumstances voice an opinion in a class or rehearsal unless asked. Do not complain about anything.
  - c. Take notes if you must sit out. Do not wander in and out of the class space while a teacher is teaching. If for some reason you cannot continue dancing during class, quietly apologize, go the side, and take notes. Do not talk!
  - d. Be open minded to your education.
  - e. Position yourself relative to your dance expertise. If you feel confident that you will catch on quickly and perform movements accurately, try to get a position up front. However, if you are a beginning student or do not grasp the movements quickly then stay to the back of the room where you will have more advanced students to follow.
  - f. No talking. Keep your attention focused on the teacher. If you have a question, ask the teacher or choreographer.
5. Knowing that your education is ultimately what you make of it, you are encouraged to come to class prepared to ask questions, and seek corrections.
6. Because the Department of Dance wants to be a part of your intellectual growth and we enjoy our time together, we will be available to you during scheduled times and by email for discussion of questions, comments, or otherwise.

ADAPTED FROM:

JAREEDA, MARCH 1998 and Morwenna Assaf, 2007, <http://www.danceranddrummer.com/articles/etiquette.htm>

Rollins Faculty Syllabi

## **Assessment of Dance Presentation Grade**

The Department of Dance strives to create a challenging intellectual and artistic environment. In the spirit and believing that our high expectations are an indication of our respect for you and your capacity to work at a level of excellence you may have not have thought possible, the following grading standards and principles outlined below will be utilized:

- A** Dance/choreography performed with great attention to the quality of movement, body position, placement. Excellent comprehension as demonstrated through knowledge of choreography, control, flexibility, strength in performance. Outstanding demonstration, memorization, musicality and audience engagement. Exemplary attendance to class/rehearsals and a high level of professionalism demonstrated through consistency of improvement during the rehearsal/class performance period, exceptional assimilation of corrections, and ability to work very well with others in a group situation. No missed rehearsals for and/or dance presentation.
- B** Dance/choreography performed with good attention to the quality of movement, body position and placement. Strong comprehension as demonstrated through knowledge of choreography, control, flexibility, strength in performance. Memorization, musicality and audience engagement demonstrated. Attendance to class/rehearsals and a strong level of professionalism demonstrated through consistency of improvement during the rehearsal/class performance period, strong assimilation of corrections, and the ability to work well with others in a group situation. No missed rehearsals for and/or dance presentation.
- C** Satisfactory evidence of attention to the quality of movement, body position and placement. Average competence of knowledge of choreography, control and flexibility. Minimally engages the audience during performance. Attendance to class/rehearsals moderate and a lack of professionalism demonstrated during the rehearsal/class performance period, some assimilation of corrections, and demonstrated a modicum of ability to work well with others in a group situation. Some missed rehearsals leading up to the dance presentation.
- D** Unsatisfactory demonstration of movements, body position and placement. Lack of competence of knowledge of choreography, assimilation of corrections, control and flexibility. Does not engage the audience; attend class/rehearsals, lack of professionalism when in class/rehearsals. Missed dress rehearsal and/or the dance presentation.
- F** Failure to attend class and/or does not make any effort to demonstrate correct alignment, body position, assimilation of corrections, control and flexibility. Did not perform/attend dance presentation.



# Critical Writing Assignment—Critique

Dr. Suzanne R. Salapa

**Due Date: April 9, 2018**

This critique should be a *minimum* of five pages typewritten, double spaced (APA format) in length, complete with proper grammar, spelling *and a cover sheet*. Please adhere to one inch margins, and no larger than size 12 font. ***The paper is due on the assigned date when you come to class and no credit is given if late or given to me after class.*** There are no exceptions to this rule. If the student requests the professor proofread the paper prior to the due date, the student will be given one re-write to correct any problems. The paper should include the following:

1. Introductory paragraph: Who, what, when and where the performance took place.
2. When describing the pieces please provide a general description: music, costumes, dancers, purpose, movements, lighting and the inter-relationship of these characteristics. Was the dance good? Why or why not? “I didn’t like it” is not an acceptable response. Also, the use of contractions strictly prohibited. Tell me why you did not like the piece. For example: “The music and choreography did not seem to fit together; Mozart was well suited to the flowing lyrical design, yet the choreographer had her dancers executing sharp, angular movements.”
3. When critiquing the piece, an intense description is needed. What really impressed you as being excellent or awful? Again, follow the above guidelines.
4. Never assume that I have seen the same dance performance. This paper is written from the standpoint that you are a dance critic for the newspaper. Do not be evasive by stating, “The way they did their arms was exciting.” How do I know how they did their arms? An example: “I especially like the one movement where the dancer reached out with one toe on the floor, following with the torso and one arm during the final section of \_\_\_\_\_.”
5. Always include the title of the section or the entire piece.
6. Finally, do you recommend this performance? Was it appropriate for all ages? Did the performance cater to only one type of group? Could anyone have gone to see the performance and gotten as much out of it as the experienced dancer? Were you moved by the emotion? Were you put to sleep?

Your thoughts, feelings and viewpoints are all valid. Do not feel that you are “wrong” or “incorrect” if you did not feel the same way about the performance as others around you. This paper is your opinion, not what you think I like or what you should write. This is entirely written from your heart and your own true feelings.

## **A Guide to Writing Observation/Reaction Essays**

### **Preparation and Recording**

1. **Develop some background knowledge.** Read articles, class material, and descriptions of the dance company, artist, and/or dances you will be seeing. This little bit of additional knowledge can go a long way in helping you watch and write about the performance.
2. **Arrive early** to the performance and read through any program notes and biographies.
3. **Keep a writing utensil handy to record notes in the program or in a pad of paper**
4. **Record keywords and phrases regarding what you see, feel, hear, and experience**
5. **Do not judge your own perceptions**
6. **Document details** – movements, costumes, music, lighting, scenery, props – **with descriptive words (adjectives and verbs) as they occur to you**
  - **Look for shapes and patterns** in the organization of movement or ideas.
    - Are certain things repeated? Do the dancers move in lines or formations?
  - **Notice relationships** between dancers, between objects, between parts of the body
    - Is there distance between individuals or groups of dancers? Does the head follow the elbow in a turn or does the dancer focus outward, beyond himself?
  - **Observe your feelings and images that come to mind, and how they change (or not)** throughout the piece
    - Does the music make you tense or agitated? Do the movements remind you of popcorn one moment and falling leaves the next?
    - How does the performance affect you and/or others in the audience?

### **Structuring Your Paper**

1. **Look through your notes and recall the thoughts, images, and aspects of the dance that struck you.**
  - Are there themes or patterns in your responses?
  - Were your reactions to certain works stronger than others?
  - What stands out as you look at your notes?
2. **Based upon this information, determine what you will detail in your central paragraphs. Three or four paragraphs is usually appropriate.** You may want to go ahead and draft these paragraphs, covering one or two dance pieces in detail or writing in depth about aspects of the performance (themes or motifs, costumes, lighting, etc.), for example. Each paragraph should have a clear focus and begins with a thought that sets up the supportive sentences that follow.
3. **Jot down a few thoughts or keywords that *summarize* this collection of paragraphs. This is helpful in creating your introductory and concluding paragraphs.** Have you focused a lot on the color of things, be it in lighting, costume, or even mood of the pieces, for example? Again consider patterns as you seek to organize your thoughts.

### **Writing Your Paper**

#### **Your Introduction**

**Set the Scene** – Include the name of the artist or company in your opening lines. Other possibilities include where and when and even under what conditions you are viewing the performance. Your introduction should also set up the central paragraphs (the meat of your paper) with a thesis statement. A strong introduction will summarize in one or two sentences what is similar or related about the paragraphs ahead while giving the reader a sense of your prevailing reaction to the work.

## Your Observations

Use **specific and descriptive language** when writing about what you've seen.

- **Use action words** that imply a quality or attribute of the movement (slithered, sauntered, bounded, careened instead of rolled, walked, leaped, or turned)
- **Use vivid adjectives** to describe qualities of the lighting, costuming, or other elements (cast cheerless shadows, donned gaudy colors and fabrics, carved intricate pathways)
- Generally, you'll want to **write in the present tense**. What you see, hear, feel, and sense rather than what you saw, heard, felt, etc. There are cases that past tense might be appropriate but choreography or performance work is best described as something that continues to exist rather than something that has ended or passed. Whatever you choose, be aware and try not to mix tense within the same paragraph or even within the same paper.

**Include your interpretation** of how the work(s) develop, how they change in mood, how the themes or mood of the piece is expressed.

**When offering your opinions** of a specific element or how effectively the work is carried out, **support your opinions with specific examples** from the work (be wary of attempting to support opinion with blanket statements of belief – “The dancer is astonishing. She is an amazing turner and moves better than anyone else on stage.” vs. “The dancer is astonishing. Her turns have a serpentine fluidity, making her a standout every time she takes the stage.”)

## Your Conclusion

**Sum up your overall experiences and thoughts** about the performance or restate your thesis in more detail.

**Relate what you've seen to your study** or past experiences

## Reading, Revising, and Polishing Your Work

1. **Read what you've written aloud** to yourself or a friend. Is your meaning clear and does it read smoothly?
2. **Leave the paper and then go back to it**, reading and making any necessary revisions. Cut or tighten redundant (repetitive) statements, phrases, or paragraphs.
3. **Check spelling** (particularly on the spelling of names and titles within the production) and proper punctuation
4. **Be sure the paper is formatted to your instructor's specifications before handing it in.**

**Remember, your reactions, feelings, and opinions are neither right nor wrong, however, how well you express these in your writing will determine your grade.**

Composing an effective observation essay about a performance takes preparation and an openness to receiving the dance presented. Your state of mind when viewing a work can affect your perceptions so, try to be rested when you watch a performance, clearing your head of to-do lists or other extraneous thoughts.

**Dance Critique Pet Peeves as adapted from the University of Richmond:**  
<http://writing2.richmond.edu/writing/web/dance/danceguide.html>

When writing about the subjects below:

**Refer to male dancers, men or danseurs (if classical ballet)**

NOT men dancers, boys, guys or males

**Refer to female dancers, women or ballerinas (if classical ballet)**

NOT women dancers, girls, gals, chicks or females

**Refer to a piece, work or dance**

NOT routine or act

**Refer to movements**

NOT moves

**Refer to live music**

NOT live musicians

**Refer to recorded or pre-recorded music**

NOT taped music

**Refer to danced together or in unison**

NOT in sync or synchronized

**Refer to the performance or the concert**

NOT the show, play or recital

**DO use both names ("Catherine Zeta-Jones danced well in *Chicago*" or "Ms. Zeta-Jones danced well in *Chicago*.")**

DO NOT use first names only to refer to dancers ("Catherine danced well in *Chicago*")

**DO write in the third person**

NOT in the first person

**DO NOT** make general assumptions for the audience**DO NOT** include title page information on first page of critique (name, date, professor's name, class, performance)**DO NOT** switch tenses;

Example when to alternate tense; (*Serenade* **was** performed poorly yet it **is** a choreographic triumph.)

Example when not to alternate tense; (On Friday night the dancers **appeared** tired which **causes** the choreography to be lack luster.)

**DO NOT** identify the performers in a list from the program notes.

**Example:** This is poor example of an opening paragraph because it does not grab the reader's attention and only lists information readily found in the program. Also it does not provide the reader with any additional information or insights into the performance.

At 8:00 PM on February 27th, 2004, Les Ballets Russes de Monte Carlo, directed by Serge Diaghilev, performed "Symphonie Fantastique" at the Maggio Musicale in Florence, Italy. The choreography was done by Léonide Massine. This ballet consisted of five movements. The set was created by Christian Bérard, executed by Prince A. Schervachidze. The costumes were designed by Christian Bérard. Costumes for the 2nd, 3rd and 4th movements were made by Madame Karinska. The costumes for the first and fifth movements were made by Madame Larose. The ballet premiered July 24th, 1936 at Covent Garden, London, England, and was conducted by Efrem Kurtz. Performing lead roles were, Léonide Massine and Tamara Toumonova. Also dancing were Tatiana Riabouchinska, Alexandra Danilova, Yurek Lazowski, Vera Zorina, Marc Platoff, Vera Volkova, Igor Youskevitch and George Zoritch. Hector Berlioz did a great job composing both the music and the libretto for this performance.

**Dance Critique Checklist:**

\_\_\_\_\_ Title page including: student's name, due date of paper, class, concert critiqued, professor's name, No title page information should be included on first page since you have a title page.

\_\_\_\_\_ The ticket stub and/or verification from the performance must be attached to each critique.

\_\_\_\_\_ Student's last name and page number should be included in upper right corner of each page.

\_\_\_\_\_ Be sure to use one-inch margins on all sides in the text of your paper. Check your computer for margin settings.

\_\_\_\_\_ Do not write in the first person. Write in the third person.

\_\_\_\_\_ The first sentence of your critique sets the tone for the paper and should draw the reader in.

\_\_\_\_\_ Critique has a centralized theme.

\_\_\_\_\_ Critique has a conclusion.

# DICTIONARY OF CLASSICAL BALLET

PLIÉ	(plee-AY)	to bend
RELEVÉ	(ruhl-VAY)	to raise
TENDU	(tahn-DEW)	to stretch
SOUTENU	(soot-NEW)	to sustain
DÉGAGÉ	(day-ga-ZHAY)	to disengage
FRAPPÉ	(fra-PAY)	to strike
PASSÉ	(pa-SAY)	to pass
FONDU	(fawn-DEW)	to melt
SUR LE COU-DE-PIED	(koo-de-PEAY)	at the neck of the foot
COUPÉ	(koo-PAY) (	to cut
DEVELOPPÉ	dayv-low-PAY)	to develop
RONDE DE JAMBE	(rawn-duh-zhahmb)	circle of the leg
EN L'AIR	(ahn leyr)	in the air
À TERRE	(ah teyr)	on the ground
EN DEHORS	(ahn duh-OR)	outside (clockwise)
EN DEDANS	(ahn duh-DAHN)	inside (counterclockwise)
PETIT BATTEMENT GRAND	(puh-TEE bat-MAHN) (grahn	small beat
BATTEMENT	bat-MAHN)	big beat
PAS DE....	(pah duh..)	step of....
CHAT	(shah)	the cat
CHEVAL	(shev-ALL)	the horse
BOURRÉE	(boo-RAY)	the bouree*
BASQUE	(bahsk)	the Basque**
DEUX	(duh)	two
BALANCÉ	(ba-lahn-SAY)	to rock
BALANÇOIRE	(ba-lahn-SWAHR)	a seesaw
TOMBÉ	(tawm-BAY)	to fall
CHASSÉ	(sha-SAY)	to chase or hunt
CONTRETEMPS	(kawn-truh-TAHN)	against the time
EMBÔITÉ	(ahm-bwa-TAY)	to box in
PORT DE BRAS	(pore duh brah)	carriage of the arms
PORT DE BRAS AU	(kom-BRAY)	carriage of the arms
CORPS CAMBRE		with an arched body
EN POINTE	(ahn-pwa)	on point
DEMI	(deh-MEE)	half
EN CROIX	(ahn KWAH)	in a cross
OUVERT	(oo-VEYR)	open
FERMÉ	(fair-MAY)	closed
CROISÉ	(kwah-ZAY)	crossed
EFFACÉ	(ay-fah-SAY)	shaded
ÉCARTÉ	(ay-kar-TAY)	separated, wide open
EN FACE	(ahn fahss)	facing front
DEVANT	(duh-VAHN)	in front
DERRIÈRE	(deh-ree-EYR)	behind
EN AVANT	(ahn a-VAHN)	(moving) forward
EN ARRIÈRE	(ahn a-ree-EYR)	(moving) backward

ARABESQUE	(a-ra-BESK)	arab-like***
SOUS-SUS	(soo-SEW)	under-over
SOUBRESAUT	(soo-bre-SOH)	sudden spring
SAUTÉ	(soh-TAY)	to jump
ASSEMBLÉ	(ah-som-BLAY)	to assemble
JETÉ	(zheh-TAY)	to throw
ÉCHAPPÉ	(ay-shay-PAY)	to escape
BRISÉ	(bree-ZAY)	to break
CHANGEMENT	(shahnzh-MAHN)	changing
SISSONNE	(see-SAWN)	****
ENTRECHAT...	(ahn-treh-SHAH..)	to braid or interweave..
TROIS	(twah)	three times
QUATRE	(kat-re)	four times
SIX	(seess)	six times
BALLONNÉ	(ba-law-NAY)	to bounce
GRAND JETÉ	(grohn-zheh-TAY)	big throw
TOUR JETÉ	(toor zheh-TAY)	turning throw
CABRIOLE	(ka-bree-OLE)	a caper*****
PIQUÉ	(pee-KAY)	to prick
FOUETTÉ	(foo-et-TAY)	to whip
PIROUETTE	(peer-WET)	to whirl or spin
EN TOURNANT	(aim toor-NAHN)	while turning
PROMENADE	(prah-men-ODD)	to stroll
PENCHÉ	(pahn-SHAY)	to lean
ADAGIO	(ah-dah-ZHEE-oh)	at ease, leisure
ALLEGRO	(a-lay-GROH)	brisk, lively
BARRE	(bahr)	a bar
CHAINES	(sheh-NAY)	chains, links
GLISSADE	(glee-SAD)	to glide
TEMPS LIÉ	(tahn-LYAY)	connected movement
TEMPS LEVÉ	(tahn-luh-VAY)	raising movement
BALLOTTÉ	(ba-law-TAY)	tossed
LE FIN	(Iuh fa)	the end

\*The Bourrée is taken from a folk dance. The word means “to stuff.”

\*\*The Basque is a rough province in the south of France. Its people are famous for their difficult and flashy folk dances.

\*\*\*Arabesque takes its name from a Moorish (Arab-Spanish) ornament.

\*\*\*\*Named after the steps creator.

\*\*\*\*\*The caper is the British term for the same type step. The caper and cabriole are very old steps.

## **Assessment of Critical Writing Due April 9, 2018**

Your writing assignment has been rated on a scale from 1-10 (10 is the highest). Assessment has been based on the following criteria: 1) Critical content and 2) Overall writing caliber. Below is a general explanation of the grading system.

- 10** Exceptionally well prepared and executed completion of assigned work. Characterized by: a clear recognition of the author's/choreographers overall intent, a thorough grasp of the intellectual and aesthetic characteristics of the subject, original thinking, individualized writing style, concise, fully edited and follows directions.
- 9** Well-prepared work, demonstrating effort and a good grasp of the material. Characterized by: recognition of significant ideas, recognition of many of the intellectual and aesthetic characteristics of the subject and writing which reflects a significant level of editing and follows directions.
- 8** Satisfactory completion of assigned work at a level of effort and competency normally expected of the majority of students. Characterized by: a basic completion of the assignment, a general understanding of the intellectual and aesthetic characteristics of the subject and a competently written paper.
- 7** Unsatisfactory completion of work indicating misperceived objectives or failure to grasp key concepts, yet with reasonable effort. Characterized by: an attempt to determine the author's/choreographers overall intent, descriptive text relating to the intellectual and aesthetic characteristics of the subject and a poorly written paper.
- 6-0** Failure to complete assigned work through lack of reasonable effort. Characterized by: a misunderstanding of the subject from an intellectual and/or aesthetic standpoint, poorly written text and multiple typographical errors.

## **BALLET HISTORY**

**\*\*Read the History chapter in your Ballet Basics book by Sandra Noll Hammond before you read this study guide. This guide is a synopsis. \*\***

Ballet today is not easy to define. A typical performance may include a twenty minute excerpt from a “classical” ballet of nineteenth-century Russia, a one act modern ballet and a ballet that employs a popular folk style such as jazz or rock. The subject matter of these selections may range from a child’s fairy tale to a psychological drama, to an abstract idea, or it may be pure dance ballet with no subject at all.

Although these ballets are apparently quite dissimilar, they nevertheless are called ballets – and for two important reasons:

1. They are all theatrical dances that blend movement, music, and decor and
2. They are all performed by dancers trained primarily in what is called classical ballet technique.

## **DANCES OF ANCIENT CIVILIZATIONS**

The dances of primitive peoples seeking to express the mysteries of life would seem to have little in common with twentieth century ballets; yet rhythm, ordered group activity, emotional expression through movement—three major components of modern day ballet – were important qualities of prehistoric dancing.

Dance was a ritual, handed down from generation to generation as a primary form of communication. An example of theme’s communicated:

- Gifts to the Gods
- Religious
- Courtship: Fertility, Adolescence, Marriage and Birth
- Harvest
- Education

Dances were recorded on wall paintings and reliefs. The Egyptians, Greeks and Romans utilized dance during this period.

## **DANCE OF THE MIDDLE AGES**

The span of nearly 1,000 years (500 - 1450) between classical Greek and Roman antiquity and the Italian Renaissance is frequently minimized by ballet histories. But there was dance in Medieval Europe, in spite of the church. In the middle ages, dance was nurtured in folk festivals and rituals often in defiance of the church orders.

The precursors to ballet were the composite entertainments called mummings, masquerades, and interludes that were popular with the nobility of the 14th and 15th centuries.



During this time, dance defied the Catholic Church. Two important dances during this time period were:

- 1) **Dance of Death**: A ritual used to frighten the “lost souls” who did not enter Heaven upon death. Used to exorcise the dead and force them into compliance, thus taking them to their grave. *Dance of Death* was performed to prevent “lost souls” from spending an eternity walking the earth. \*\*This was how cults got their beginning. \*\*
- 2) **Danseomania**: Any type of dance that signified the deaths of loved ones lost. Those who were affected by the plagues, natural calamities, wars and fires participated in *Danseomania*. Communities sought an outlet for the emotional strain and would go from village to village dancing in a frenzy for days at a time, until they died in agonized exhaustion (or from any disease, natural disaster, war, etc., that they may have contracted along the way). Much of *Danseomania* was attributed to the Black Plague that killed thousands and thousands of people all over Europe.

## COURT BALLETS OF THE RENAISSANCE

The revival or renaissance of the concept of Greek theater with its unity of dance music and song began in Italy and gained great impetus in France after the marriage of CATHERINE DE’MEDICI, daughter of one of the greatest daughters in Italy, to Henri, later, King of France. As queen, Catherine promoted lavish entertainments that were political in inspiration as well as social. The most elaborate of these, the *Ballet Comique de la Reine*, is considered the first real ballet, inasmuch as the elements of music, dancing, and acting were joined for the development of one theme. But the French court ballets reflected the court itself; melancholic, ridiculously romantic and extravagant.

The revival or renaissance of the concept of Greek theatre with the unity of dance, music and song began in Italy in 1350 and gained great impetus in France in 1450.

## BIRTH OF CLASSICAL BALLETS

The long reign of Louis XIV (1643 - 1715) marked a new period of dignity and artistry for the ballet. The king, himself a nimble dancer appearing in ballets over a period of eighteen years, excelled as patron of the arts.

A principle long in use was given a fundamental emphasis in the dancer’s technical training—the turn out of the legs in the hip joint. The logic was simple; the dancer, wishing to face his audience, needed to move sideways as well as forward and backward and for greater visibility, he needed to lift his leg to the side rather than the front. These movements were less awkward when the legs were rotated outward.

Ballet was developing a definite technique. Five positions of the feet had been in use in a modified way by dancers for many years. Standardization had begun. The five classic positions were defined, the turn out of the legs deemed essential, and the dance terminology in use in the French Academy became the language of ballet.

Louis XIV was so inspired by the arts that he founded the Academie Royale de Danse and the Academie Royale de Musique, later known as the famed Paris Opera, home of the current Paris Opera Ballet. Pierre Beauchamps, King Louie's dancing master for 22 years, is credited with establishing the five positions of the feet; turn-out and our ballet vocabulary. Dances that originated out of Louis XIV court were: Minuet, allemande, Pavane and the Galliard to name a few.

## **EIGHTEENTH CENTURY REFORMS**

The popularity of ballet continued along with advances in technique, but its artistry began a gradual decline. A reformation was needed, and two of the reformers who emerged were women.

The acceptance of women into professional ballet was in itself a reform. Women were not allowed on the stage until 1681. The first female dancer of distinction was MARIE ANNE DE CUPIS DE CAMARGO and then MARIE SALLE. Reform for Camargo was a matter of pride. She was the first woman to master such steps as entrechat quatre and cabriole. Realism and empersion were more important than virtuosity to Salle, who enjoyed esteem as both dancer and one of the first female choreographers.

The greatest ballet reformer of the century, however, was JEAN GEORGES NOVERRE. Noverre expected something more from classic technique; he believed it could tell a story and express emotions without the aid of spoken words or songs. The "*ballet d'action*" should be an independent artistic medium, one in which dance would be unified with a dramatic plot, music and decor. At the close of the 18th century, ballet was beginning to declare itself capable of providing a full evening's entertainment, liberated at last from its dependence on the opera.

## **THE GOLDEN AGE OF ROMANTIC BALLET**

By whom and when the first toe dancing was done is a matter of controversy, but the popularity of the new technique awaited the debut of Marie TAGLIONI. Marie Taglioni became the first female star of international fame. The ballet, *La Sylphide* was choreographed for Taglioni to show off her superb technique. *La Sylphide*, which told the story of an unreachable sylph pursued by an infatuated Scotsman, who, hapless mortal that he was, inadvertently killed his beloved. *La Sylphide* completely infatuated the critical Paris audience in 1832. In the soft glow of gaslights, the ballerina, clothed in full skirt of the lightest gauze reaching to mid calf, seemed to float about the stage with her soaring, silent leaps, her incredibly smooth movements and delicate balances. The theme and setting of *La Sylphide*, and costume, technique and personality of Marie Taglioni insured the beginning of the Golden Age of Romantic Ballet and created a style still popular today.

A ballerina is never without rivals, and there were many who wished to share the spotlight with Taglioni. One of the most successful challengers was FANNY ELSSLER, a Viennese beauty whose specialty was theatrical folk dancing, done with the sparkle and precision of a highly skilled ballet dancer.

There came another ballerina who came along who offered the public both qualities of Taglioni spirituality and the sensuality of Essler, moreover in the same ballet; she was CARLOTTA GRISI, and the Ballet was *Giselle*. First performed in 1841, *Giselle* has been offered ever since. It is the story of a simple peasant girl, *Giselle*, who was betrayed in love, goes mad with grief, and kills herself. But that is only Act I. By Act II, *Giselle* has become one of the Willis, the spirits of betrothed girls who have died as the result of unfaithful lovers. At midnight the Willis rise from their graves to attract young men into their midst, only to compel them to dance until they fall dead with exhaustion. But *Giselle* saves her deceitful (now repentant) lover from such a fate by offering to dance in his place.

But another dancer-teacher-choreographer, MARIUS PETIPA, emerged from the Golden Age of the Romantic Ballet to author an age of his own.

Romanticism was evident in areas other than dance: literature, music and painting. Romantic era choreographers utilized a variety of subjects to create dances:

-Good vs. Evil

-Spirit vs. Flesh

-Beauty vs. Ugliness

Three Romantic era ballets are: *La Sylphide*, *Giselle*, *Pas de Quatre*, *Swan Lake*, etc.

Familiarize yourself also with Carlos Blasis.

## THE PETIPA YEARS

The Russian theatre had long relied on foreign talent for its ballet. MARIUS PETIPA arrived in St. Petersburg in **1847** at the age of twenty-five. He became the Premier Danseur and then the ballet master of the Imperial Ballet and remained in Russia for the rest of his life. By the end of a remarkable fifty-six year career, he had created over sixty ballets and had so nurtured native Russian talent that he convinced his adopted country that the very best ballet was synonymous with Russian ballet. A Petipa production meant evening length plots explained in pantomime between the dances. For a change of pace there was often a hearty folk dance section, treated in balletic style.

As Petipa produced ballet after ballet, composers were kept busy supplying scores to fit his precise instructions—even Tchaikovsky was told the exact length, rhythm, speed and style that his music should be. Dance took precedence over all other artistic elements in the Petipa productions.

If the ballets from this era sound naive or trite on paper, they nevertheless are delightful to watch on stage. *The Sleeping Beauty*, *Raymonda*, *La Bayadere*, and *Don Quixote* are among the handful of Petipa ballets still found, sometimes in abbreviated versions, in company repertoires. Classicism, as we understand it in ballet, refers not only to a technical dance style, but also to a structure of a dance, and it is the structure that

Petipa clearly defined in his ballets. Characteristics of a Petipa Ballet were beautiful symmetry and invariably included a pas de deux.

## THE DIAGHILEV BALLETS RUSSES

May 1909, was the European debut of the Ballet Russes, the birth of a new era in ballet. Instead of one full length ballet, the program consisted of three distinctly different offerings, each with its own dance style. At the helm of the extraordinary troupe was SERGE DIAGHILEV artistic director of the Ballet Russes.

No one has ever assembled a finer roster of dancers, many of whom became legends in their own lifetimes. Leading danseur was VASLAV NIIJINSKY, possessor of incredible elevation, a magnetic stage personality, and an acting ability that matched his fabulous dance technique. Heading his list of ballerinas was ANNA PAVLOVA. She had the uncanny ability to use every part of her exquisite body to create a magical image of motion and stillness that seemed beyond the range of mere bones and muscles.

As the Paris press trumpeted every aspect of the Ballets Russes, its distribution of praise had one monumental effect on the course of ballet history. It convinced Pavlova that with the Diaghilev troupe she would never receive the special public attention she desired. Having been offered other engagements outside of Russia, she left Diaghilev, eventually formed her own company and became a kind of dance missionary, bringing ballet and her personal artistry to every corner of the world. A whole generation of dancers, would-be dancers, and ballet fans emerged because they had seen Pavlova.

The years from 1909 to 1913 marked a period of notable success for all concerned. Diaghilev formed a permanent company, one completely independent from the Imperial theatres. His prolific choreographer, FOKINE created *Scheherazade*, *Firebird*, *Carnaval*, *Specter of the Rose*, *Daphnis and Chloe*, *Petrouchka* and many others. Igor STRAVINSKY, commissioned to compose music for the firebird, became famous as a result and began his close collaboration with the Diaghilev Ballet.

Nijinsky revealed his unique gifts as a choreographer. His ballets, notably *Afternoon of a Faun* and the *Rite of Spring*, seemed a denial of classical ballet; their angular, primitive movements and rhythmic motivation anticipated a vocabulary later developed by such modern dancers as Mary Wigman and Martha Graham.

In 1928, Stravinsky and Balanchine began a collaboration that extended for more than forty years. Their first effort, *Apollo* introduced a neoclassic style in which classical ballet training served as a base for stunning technical innovations—for example, acrobatic lifts and leaps, turns with the body close to the floor, and movements and poses done on point but with sharply bent knees.

The Diaghilev stage served as an inviting canvas for such painters as Braque, Picasso, Derian, and Rouault.

They lived a nomadic and precarious existence—these members of the first great ballet company—without backing from a state or royal treasury. Home became Monte Carlo for rehearsal periods and an

annual season, but the company existed only from one season to the next, dependent upon bookings in, Europe, South America, and the United States, and upon the generosity of the wealthy patrons. Artistic standards were never lowered; somehow necessary financing was always secured just in time. For twenty years, the Ballet Russes led the world to a new appreciation of ballet. But it was Diaghilev's company, and with his death in 1929, the organization collapsed. The dancers scattered, and an era ended.

## **BALLET AFTER DIAGHILEV**

During the 1930's there emerged a series of companies whose repertoires preserved many of the great ballets from the Diaghilev years. The companies included many of the stars from the Diaghilev ballet plus an international list of new talents.

The constant touring of these companies during the thirties and forties produced a new generation of ballet fans. England and the United States were especially receptive, and serious efforts were made to encourage native talents and establish permanent companies in those countries. No state support for such projects existed in either England or the United States, but by great determination and dedication of a few people, companies were formed and more important, ballet schools were established.

As early as 1930, Marie Rambert founded a school and a small but permanent company in England that attempted to provide an atmosphere for experimentation. Such young choreographers as Antony TUDOR and Frederick ASHTON benefited from such opportunities received with the Rambert Ballet

A more grandiose dream was conceived and miraculously carried out by Nanette DE VALOIS, a former soloist with Diaghilev ballet. Her plan was to create a royal company for England that would compare with any of the great companies of the world. Thirty years later a Royal Charter was awarded and the company became the Royal Ballet of Great Britain. Frederick Ashton served as principal choreographer and later became artistic director. The school and company have trained many fine dancers, among who is Margot Fonteyn, recognized as one of the world's truly exquisite ballerinas.

## **THE AMERICAN SCENE**

Across the Atlantic a young Harvard graduate, Lincoln Kirstein, had a vision of an American ballet company. Fortunately, he also had financial means to implement his ideas, for there was no help from the government. Kirstein, impressed by the choreography of GEORGE BALANCHINE during the last years of the Diaghilev's Ballet Russes, invited him to New York in 1933 to head a company to be called the American Ballet and to establish the School of American Ballet. For a short period it operated as the ballet for the Metropolitan Opera, but Balanchine's disregard for simple, traditional opera ballets upset the opera directors, singers, and conservative audience and soon the relationship was ended. After years of little activity, the

company finally, in 1949, found a performing home, the New York City Center Theater, and a new name, The New York City Ballet.

The company and repertory style had always been dominated by Balanchine, even though JEROME ROBBINS, an American dancer-choreographer was added as an associate director. Balanchine has choreographed only a few full length ballets; *Jewels*, *Don Quixote*, *A Midsummers Night Dream*, and the *Nutcracker Suite*. Instead he usually follows the Diaghilev formula of three or four short ballets on each program. But unlike most ballets for the Diaghilev years, the Balanchine selections seldom have a story line or elaborate decor. Music, often an intricate score from Stravinsky, is the catalyst for Balanchine's pure dance ballets, usually set on a bare stage and performed with incredible speed and stamina by dancers dressed in simple tunics or leotards and tights.

Balanchine's 1957 ballet, *Agon*, packed with unprecedented amount of movement into only twenty minutes. Classical technique was stretched and explored as it never had been before. Balanchine's twelve disciplined dancers matched the complexities of Stravinsky's rhythms and twelve tone style. It was a turning point for ballet, as the Balanchine-Stravinsky *Apollo* has been almost thirty years before.

Ballet Theater, another important American company, has followed quite a different path. From its opening season in 1940, it has been a touring library of ballet, with a repertory that is as strong in revived and revised classics as it is in works established by contemporary choreographers and in experimental attempts of newcomers.

Until recently, most companies--large or small, professional or semiprofessional – made a go of it or not according to the Diaghilev methods tour a lot and try to make up deficits by soliciting gifts from wealthy patrons. Even this usually failed to bring in enough money, and most director-choreographers saved themselves and their companies by teaching.

Gradually, large foundations have been attracted to dance. Enormous grants were given by the Ford foundation, principally to the New York City Ballet Company; the Rothschild Foundation has supported Martha Graham for years. This is a happy situation for the "haves" but a frustrating one for the "have not's." Finally, aid has begun to come from government agencies through the National Endowment for the Arts and from state arts councils.

Professional dancers are enjoying somewhat greater security and prestige, and amateur dancers are in the midst of an unprecedented local and regional dance boom. The civic ballet movement began in Atlanta in 1941 and thirty years later 150 such companies exist. Added to this are 110 companies belonging to the National Association of Regional Ballet. In this area are Birmingham Ballet, Fort Walton Beach Ballets, Gainesville Ballet, Miami Ballet, Atlanta Ballet, etc.

Fine professional ballet schools are found in most large cities, and practically every phone book in the country list at least one large studio in town. Colleges and universities are rapidly adding ballet courses to

dance curricula, which had long only encouraged modern dance on campuses. The professional dance world and the academic dance world are profiting from the exchange, as ballet and modern dance are benefiting from mutual attractions and understandings. No longer can a modern dancer ignore ballet technique nor can a ballet dancer remain “untainted” by other dance forms.

**Five Schools of Ballet:**

*Danish*

*English*

*French*

*Italian*

*Russian*

Beaumont, Cyril W. A Short History of Ballet (London: Thames and Hudson) 1956.

Hammond, Sandra Noll. Ballet Basics. (California: Mayfield Publishing Company) 1974.

Kirstein, Lincoln. Dance A Short History of Classic Theatrical Dancing. (Brooklyn: Dance Horizons, Inc.) 1969.

Reyna, Fernando. A Concise History of Ballet. (London: Thames and Hudson) 1965.

## **BALLET I/II**

**Dr. Suzanne R. Salapa**

## **BALLET I/II**

**Suzanne R. Salapa**

### **Barre Exercises**

- Five positions of the feet
- Positions of the head: erect, inclined, turned, raised, lowered
- Releve: 1/4, 1/2, 3/4
- Plie: Demi and grand in all positions with simple port de bras and use of the head
- Port de bras au corps cambre
- Tendu from 1st, 3rd, 5th: Straight knees, plie and temps lie
- Degage
- Rond de jambe: at terre, en l'air, en dehors and en dedans
- Retire
- Passé
- Frappe: single and double, releve
- Fondu: a terre, en l'air
- Develope en croix
- Demi and grand rond de jambe en dehors and en dedans
- Petite Battement sur le coup-de-pied
- Fouette: a terre, en l'air
- Grand battement en croix

### **Center**

- Any exercise at the barre
- Positions of the body: Croise devant, A la quatrieme devant, Ecarte, Efface, A la seconde, Epaule', A la quatrieme derriere, Croise derriere
- 1st, 2nd, 3rd and 4th arabesque a terre and en l'air
- Temps lie en avant, en arriere, a terre and en l'air
- Glissade devant, derriere, dessus, dessous
- Assemble
- Pas de Bourree and en tournant

### **Adage**

- Develope en croix
- Demi and grand plie
- Demi and grand rond de jambe
- Fouette en adage

### **Allegro, petite and grand**

- |                        |                                 |              |
|------------------------|---------------------------------|--------------|
| -Sautés: 1st, 2nd, 5th | -Echappe relevé and sauté       | -Ballonné    |
| -Chassé                | -Chainnes                       | -Balancé     |
| -Soubresaut            | -Emboité                        | -Pas de chat |
| -Changement            | -Sissonne simple, fermé, ouvert | -Grand jeté  |
| -Temps leve            | -Jeté                           |              |



## **Assessment of Dance Presentation Grade**

The Department of Dance strives to create a challenging intellectual and artistic environment. In the spirit and believing that our high expectations are an indication of our respect for you and your capacity to work at a level of excellence you may have not have thought possible, the following grading standards and principles outlined below will be utilized:

- A** Dance/choreography performed with great attention to the quality of movement, body position, placement. Excellent comprehension as demonstrated through knowledge of choreography, control, flexibility, strength in performance. Outstanding demonstration, memorization, musicality and audience engagement. Exemplary attendance to class/rehearsals and a high level of professionalism demonstrated through consistency of improvement during the rehearsal/class performance period, exceptional assimilation of corrections, and ability to work very well with others in a group situation. No missed rehearsals for and/or dance presentation.
- B** Dance/choreography performed with good attention to the quality of movement, body position and placement. Strong comprehension as demonstrated through knowledge of choreography, control, flexibility, strength in performance. Memorization, musicality and audience engagement demonstrated. Attendance to class/rehearsals and a strong level of professionalism demonstrated through consistency of improvement during the rehearsal/class performance period, strong assimilation of corrections, and the ability to work well with others in a group situation. No missed rehearsals for and/or dance presentation.
- C** Satisfactory evidence of attention to the quality of movement, body position and placement. Average competence of knowledge of choreography, control and flexibility. Minimally engages the audience during performance. Attendance to class/rehearsals moderate and a lack of professionalism demonstrated during the rehearsal/class performance period, some assimilation of corrections, and demonstrated a modicum of ability to work well with others in a group situation. Some missed rehearsals leading up to the dance presentation.
- D** Unsatisfactory demonstration of movements, body position and placement. Lack of competence of knowledge of choreography, assimilation of corrections, control and flexibility. Does not engage the audience; attend class/rehearsals, lack of professionalism when in class/rehearsals. Missed dress rehearsal and/or the dance presentation.
- F** Failure to attend class and/or does not make any effort to demonstrate correct alignment, body position, assimilation of corrections, control and flexibility. Did not perform/attend dance presentation.

Here's some advice.

**Rule 1: Life is not fair - get used to it!**

**Rule 2: The world won't care about your self-esteem. The world will expect you to accomplish something BEFORE you feel good about yourself.**

**Rule 3: You will NOT make \$60,000 a year right out of high school. You won't be a vice-president with a car phone until you earn both.**

**Rule 4: If you think your teacher is tough, wait till you get a boss.**

**Rule 5: Flipping burgers is not beneath your dignity. Your Grandparents had a different word for burger flipping: they called it opportunity.**

**Rule 6: If you mess up, it's not your parents' or teachers' fault, so don't whine about your mistakes, learn from them.**

**Rule 7: Before you were born, your parents weren't as boring as they are now. They got that way from paying your bills, cleaning your clothes and listening to you talk about how cool you thought you were. So before you save the rain forest from the parasites of your parent's generation, try delousing the closet in your own room.**

**Rule 8: Your school may have done away with winners and losers, but life HAS NOT. In some schools, they have abolished failing grades and they'll give you as MANY TIMES as you want to get the right answer. This doesn't bear the slightest resemblance to ANYTHING in real life.**

**Rule 9: Life is not divided into semesters. You don't get summers off and very few employers are interested in helping you FIND YOURSELF. Do that on your own time.**

**Rule 10: Television is NOT real life. In real life people actually have to leave the coffee shop and go to jobs.**

**Rule 11: Be nice to nerds. Chances are you'll end up working for one.**

-Bill Gates

# Desiderata

*Max Ehrmann c.1920*

Go placidly amid the noise and haste, and remember what peace there may be in silence.

As far as possible, without surrender, be on good terms with all persons. Speak your truth quietly and clearly; and listen to others, even to the dull and the ignorant, they too have their story. Avoid loud and aggressive persons; they are vexations to the spirit.

If you compare yourself with others, you may become vain and bitter; for always there will be greater and lesser persons than yourself. Enjoy your achievements as well as your plans.

Keep interested in your own career, however humble; it is a real possession in the changing fortunes of time.

Exercise caution in your business affairs, for the world is full of trickery. But let this not blind you to what virtue there is; many persons strive for high ideals, and everywhere life is full of heroism. Be yourself.

Especially, do not feign affection. Neither be cynical about love, for in the face of all aridity and disenchantment it is perennial as the grass.

Take kindly to the counsel of the years, gracefully surrendering the things of youth. Nurture strength of spirit to shield you in sudden misfortune. But do not distress yourself with imaginings. Many fears are born of fatigue and loneliness.

Beyond a wholesome discipline, be gentle with yourself. You are a child of the universe, no less than the trees and the stars; you have a right to be here. And whether or not it is clear to you, no doubt the universe is unfolding as it should.

Therefore be at peace with God, whatever you conceive Him to be, and whatever your labors and aspirations, in the noisy confusion of life, keep peace in your soul.

With all its sham, drudgery and broken dreams, it is still a beautiful world.

Be cheerful. Strive to be happy.