

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF HEALTH AND HUMAN PERFORMANCE
Department of Dance

Student Syllabus for Dance 190
Ballet, Beginning

Instructor: _____ Office: _____ Office Hours: _____
BYU Phone: _____
E-mail: _____ and by appointment

1. Catalog Course Description:

This course is an introductory beginning ballet course offered to BYU's entire general student body. It can satisfy university core requirements in general education — "The Individual and Society - Wellness" category while contributing to the broad education of the BYU student.

2. Prerequisite(s):

None

3. Course Alignment with University and Program Mission and Aims:

This course contributes to the broad education of the BYU student by balancing learning and the development of the total person in spiritual, intellectual, physical, aesthetic, artistic, and emotional areas. The classroom objectives and expectations align with the AIMS of a BYU education:

1. The course can **strengthen students spiritually** because wholesome LDS standards in movement choices and in dress standards are practiced. It also creates an opportunity to experience the joy of moving with expression to music, and to be reminded of the divine power involved in creating mankind while respecting the God-given gift of a healthy physical body capable of such movement. Students are given the opportunity at the end of every class period, traditionally, to express gratitude for their blessings through the reverence.
2. The rigorous mental and physical training in ballet technique classes **enlarge the students intellectually**. Practicing immediate recall of technique sequences, musicality, and the application of past corrections, increases the students' mental powers of concentration. Association of correct French terminology to the appropriate movement and reasoning through descriptions of correct and incorrect performance of the technique are main components to the intellectual challenges of the technique courses.
3. **Character is built** through learning a greater degree of self mastery from the ballet discipline. Students must persevere when the work is physically demanding and challenging as well as adhere to ballet etiquette rules.

4. **Lifelong learning and service** is encouraged through Ballet Club membership and through ballet performance attendance and evaluations.

4. Required Course Materials:

Purchase the Ballet Terminology Packet at the BYU Bookstore Textbook Department. Ballet Basics by Sandra Hammond is an optional, but recommended, text. It is available at the Bookstore or Lee Library if the student desires to use it. In addition, the following appropriate attire is required:

1. WOMEN

- a. Leotard - All female students in Dance 190 are required to provide their own black leotard which meets the modesty standard (no straps thinner than one inch, no low backs, or high cut legs so that normal undergarments can be worn without showing). Fitted crop tops or body wraps can be used over the bust and shoulders to convert spaghetti strap or moderately low-back leotards to standard.
- b. Pink tights (sheer are not recommended or as durable)
- c. Hair must be neatly groomed and contained up off the neck (e.g. bun, braids, rolls, twists). NO PONY TAILS. If hair is short, but long enough to move when the head moves, please barrette the sides back.
- d. Pink ballet shoes, either canvas or leather (no vinyl), with elastic sewn properly. Information is given the first day of class regarding proper fit and grooming of shoes.
- e. No jewelry

2. MEN

- a. Plain **fitted** T-shirt or leotard
- b. Black tights, leggings, or solid black biking shorts
- c. White socks with white ballet shoes, or black socks with black ballet shoes, either canvas or leather (no vinyl) with elastic sewn properly. Information is given the first day of class regarding proper fit and grooming of shoes.
- d. Dance belt
- e. Belt or suspenders to hold tights, leggings, or biking shorts securely in place

3. Proper modest cover up is required for hallways if the distance traveled from the locker room is half the length of the RB or more.

4. Dance supplies may be purchased at various businesses in the Provo/Orem area. Please refer to the Yellow Pages for information. Call ahead on locations and hours.

5. Leg warmers and sweaters are not to be worn in class without express permission of the instructor, and then only for injury healing purposes. They obstruct the clear outline of the body and may prevent the teacher from being helpful.

5. Course Intended Learning Outcomes:

TECHNIQUE OBJECTIVES — Each student will:

1. Acquire a degree of mastery in beginning ballet technique. These techniques will be accomplished through active class participation and the practice of the movement vocabulary detailed in the appendix. Please consult the appendix for the specific criteria and standards.

2. Increase postural awareness; begin to correct imperfections; add physical strength, endurance, flexibility, extension, coordination, grace, precision and elevation; and improve the health and appearance of the physical body.

WRITING OBJECTIVES — Each student will:

1. Acquire a working knowledge of French ballet terminology and the correct execution for the technique appropriate at this level, then pass an objective written exam prepared by the Ballet Division.
2. Submit a written critique of a perceptively analyzed live ballet performance according to the guidelines provided. Required expectations include sound writing skills, qualitative reasoning, and an ability to assess ballet technique at a beginning level standard.

PARTICIPATION OBJECTIVES — Each student will:

1. Increase awareness and appreciation for ballet, its aesthetic beauty, demanding discipline, and lifelong benefit of enhancing and integrating the physical, spiritual, intellectual, and emotional aspects.
2. Acquire improved awareness of the physical body and its capacity to move.
3. Gain a sense of personal accomplishment and worth.
4. Enlarge one's understanding of the relationship between religion and the fine arts.
5. Increase the desire to patronize the art to some degree in the future.
6. Develop an evaluation standard to aid in selecting future quality ballet training for oneself or for one's children.

6. Learning Activities/Course Requirement:

1. Regular participation, applying newly learned ballet technique with adequate repetition to build appropriate placement and strength.
2. Association of the proper French terminology for each new technique as it is introduced, visually as it is written on the chalk board and audibly as it is spoken with students repeating the terms verbally. Review of that same French terminology from the student packet, available at the Bookstore.
3. Association of the correct method of performance of each technique as it is demonstrated and repeatedly practiced correctly. Application of the necessary corrections.
4. Becoming familiar with classical ballet music by listening to selections from the CD's.
5. Short lectures of kinesthetic muscular action, history, ballet terminology, aesthetic philosophy and current events.
6. Attending a live ballet performance followed by discussions and evaluations of the live performances plus one selected filmed performance shown in class.
7. Writing a critique of that performance following the guidelines provided.
8. Completion of a midterm wherein each student evaluates a video recording of her/his class performance. This learning activity is not graded but required. The teacher usually guides the student to see the important strengths and weaknesses in the ballet technique at that point. Studio mirrors offer similar limited visual feedback each class period, but must be used cautiously and correctly to avoid mental dependence and poor performance quality.

7. Assessment Procedures:

ASSIGNMENTS CALCULATED INTO THE FINAL GRADE:

1. Written Assignment 12.5% of the final grade
A critique of a live ballet performance must be submitted in class one week following the performance. A format and content guidance sheet will also be provided as a class handout. Use the terminology packet to correctly spell French terms used in your writing. The Writing Center, found on line at English.byu.edu/writingcenter/writingtips.htm can provide important information for all written work. Samples of well-written critiques are also on file for your perusal in the HHP-LRC, 194 SFH, (under Sandra Allen's name).

2. Written Final Exam 12.5% of the final grade
The written final is an analytical approach to the technique. It is important that the student studies the list of French terms and understands the theory behind correct performance of the technique. This objective/multiple-choice exam is administered during the final class period of the semester/term.

Day	Date	Time	Studio #
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3. Technique Final Exam 75% of the final grade
The technique final exam is administered the last 2-3 classes of the semester/term. The standard of excellence is well defined. Students are graded in small groups and on video tape while performing the listed 18 technique objectives in the appendix. The evaluation is measured by the established criteria standard below:

# of Strong Techniques	Percentage	Grade	# of Strong Techniques	Percentage	Grade
18	95 - 100%	A	12	66 - 69%	C
17	90 - 94%	A-	11	61 - 65%	C-
16	86 - 89%	B+	10	55 - 60%	D+
15	80 - 85%	B	9	50 - 54%	D
14	75 - 79%	B-	8	44 - 49%	D-
13	70 - 74%	C+			

UNGRADED COURSE REQUIREMENTS:

Satisfactory completion of the following four requirements results in eligibility for a minimum passing grade (D-). If any one of these requirements is unmet, the student's final grade will be lowered.

1. Regular participation is a prerequisite for a passing grade. It is also an understood protocol out of respect for balletic discipline. Each absence beyond one will in some way make an effect on the final grade. Missing 20% of classes, or six days, is considered an automatic failure, regardless of how well a student could perform on a written or technique final exam. **(College of HHP Policy)** Three absences will be allowed before the final grade is lowered due to irregular participation. Each absence

beyond three will lower the final grade by ½ a grade. Extenuating circumstances for absences may be discussed with the teacher for possible make-up. In case of illness or injury, an observation of class is preferred over an absence. Three absences may be made up by attending another class of this level or a Ballet Club Help Session. Obtain a make-up slip from, and return it to, your own teacher, signed by the teacher of the make-up session.

Class beginning time _____ Class ending time _____ (allowing dressing time)

If a student arrives after pliés, then s/he may not participate that day. Any combination of three —tardies, leaving early, or observations (in lieu of class participation)—will also equal one absence and thereby potentially effect the grade.

Ballet Club Help Sessions on Saturday mornings are an excellent option for making up some missed classes. These classes are taught by members of BYU Theatre Ballet and can personally target some of your individual problems. You can attend Help Sessions by payment through a fee payment card at \$5 per class, \$10 two classes, or \$15 for three or more. A better deal is to pay the \$15 Ballet Club full membership fee on the fee upload form at the beginning of the semester/term through your teacher. All benefits of full membership would be yours for that nominal fee of \$15, nonrefundable, which is automatically deducted from your student account. Benefits include all Help Sessions, master class observation or participation (D291R and above), and the social and service activities. Fall or Winter membership also includes membership for either Spring or Summer Term the same year. That choice must be designated through your teacher to the Ballet Club secretary.

2. Performance Attendance

List of upcoming performances, dates, venue, price or source to inquire about ticket prices:

All shows are 7:30 pm with 2:00 pm matinees on the Saturdays.

Evidence of attending a live ballet performance is through the written critique assignment due one week after the performance.

3. Midterms are beneficial assessments conducted according to detailed rubrics which will be provided. They are invaluable towards student progress.
4. Completion of the on-line Student Ratings of Instruction as available on Route Y. This is a very important process to the improvement of both teachers and courses.

8. Course Policies

LOCKER AND DRESSING ROOM INFORMATION:

1. Plan on using the RB dressing rooms (**not restrooms!**) to change into the appropriate dance attire.

2. Obtain a locker. It is strongly recommended that you secure all of your belongings not needed for class in a locker. Only book or dance bags that do not fit in the lockers, or clothing required, but not worn during the entire class, may be brought into the dance studio. Place them neatly, close to the wall in a non-dance area, away from the entrance to the room. This security policy is in order to reduce the quantity of clutter in the studios and reserve maximum space for dance. A towel is provided and a locker is assigned by showing a receipt of the \$10 fee payment. That fee can be paid in the locker room the first week of the semester or in 112 RB after the first week. Please provide your own padlock.
 - a. Women—your locker room is located on the main floor toward north end of the building on the west side of the main hall (163 RB). Small lockers are for storage of dance wear while out of ballet class. Long vertical lockers should be used during ballet class for storage of all street wear and valuables. Leave nothing unlocked.
 - b. Men—your locker room is located at 129 RB. It is required for you to wear slacks over dance attire when walking down the hall for modesty reasons. Then your slacks can be placed in the studio in a safe place.
3. Please check carefully that you do not confuse your belongings with another student's as you hurriedly prepare to leave the studio.
4. Proper Ballet Classroom Etiquette: Please see the attached appendix on ballet etiquette so that you will understand this expectation, particularly if you are new to this discipline.

9. University Policies

Preventing Sexual Harassment:

Title IX of the Education Amendments of 1972 prohibits sex discrimination against any participant in an educational program or activity that receives federal funds. The act is intended to eliminate sex discrimination in education. BYU's policy against sexual harassment extends not only to employees of the university but to students as well. If you encounter unlawful sexual harassment or gender-based discrimination, contact the Equal Employment Office at 422-5895 or visit the website at <http://www.byu.edu/hr/eo/info.html>.

Students with Disabilities:

Brigham Young University is committed to providing a working and learning atmosphere that reasonably accommodates qualified persons with disabilities. If you have any disability that may impair your ability to complete this course successfully, please contact the Equal Employment Office at 422-5895 or visit the website at <http://www.byu.edu/hr/eo/info.html>.

Church Educational System Honor Code:

Brigham Young University exists to provide an education in an atmosphere consistent with the ideals and principles of The Church of Jesus Christ of Latter-day Saints. That atmosphere is created and preserved through commitment to conduct that reflects those ideals and principles. Observance of such standards is a condition of employment and admission. Those individuals who are not members of The Church of Jesus Christ of Latter-day Saints are also expected to maintain the same standards of conduct, except church attendance. If you have any concerns, please contact the Honor Code Office at 422-2848. For more information on the following related topics, visit the Honor Code office website at

http://www.byu.edu/honorcode/honor_code.htm

- Be honest
- Live a chaste and virtuous life
- Obey the law and all campus policies
- Use clean language
- Respect others
- Abstain from alcoholic beverages, tobacco, tea, coffee, and substance abuse
- Observe Dress and Grooming Standards
- Participate regularly in church services
- Encourage others in their commitment to comply with the BYU Honor Code
- Academic Honesty
- Dress and Grooming Standards

Proper Ballet Classroom Etiquette

A proper working attitude in ballet equates with good study habits in other courses. We try to be thoroughly complete and clear with instructions while creating a friendly atmosphere of discipline and mutual respect in the ballet classroom. The following expectations are greatly appreciated:

1. Develop good listening skills. Listen to complete instructions and answers to others' questions as if their questions were your own.
2. After careful listening, if questions remain, please raise your hand for permission to voice your question to the teacher. Please do not address your question to another student and remember that order can be maintained only if there is no talking unless called upon.
3. Try also to keep questions to a minimum and only when absolutely necessary so that the active pace of class can be maintained.
4. Be considerate of other students' space by allowing safe distance between dancers without crowding. Be willing to rotate places and follow the rule of "first-come-first-choice of place" at the barre.
5. 100% effort is expected but the effort must be concealed. Work intelligently with full energy, without misplaced tension, striving to perform class technique with relaxed composure.
6. Realize that corrections are constantly given both verbally and physically, providing valuable and immediate assessment. Ballet technique is most efficiently corrected physically by the teacher's hands manually placing your body in the proper position. If being corrected in this manner is a problem for you, then please let the teacher know.
7. Unless the teacher requests that you hold a position or return to a former one, continue moving to the musical counts as instructed while receiving corrections.
8. Apply all corrections, including those given specifically to classmates.
9. Never give up or stop the movement sequence before the exercise or combination has concluded. A strong confident finish is a definite way to raise your grade.
10. Think for yourself: know the sequences so that you can trust your own mind and body to dance with complete confidence. When you make a mistake, and everyone does, work through it covering the error as best you can, continuing to a strong finish.
11. Never allow yourself to think or express that your body can not achieve what is expected. You limit your own success with negative thoughts. Practice a positive self assurance so that you will be better prepared for the technique final exams.
12. Leave gum, food, and drinks outside the classroom. Water bottles that can be closed are allowed in the dance studios.
13. Turn off your cell phones, beepers, or pagers, during class.
14. Request permission to be excused if an emergency arises during the class period. It is considered impolite and disrespectful to walk out of a ballet classroom while class is in session without first talking with the teacher.

APPENDIX: TECHNIQUE CRITERIA AND STANDARDS
Dance 190

To earn an A grade in Dance 190, the student will demonstrate:

1. The knowledge of a simple barre, with placement, strength, musicality, simple head directions and arm positions.
2. Disciplined preparations and finishes.
3. The ability to shape the feet properly and articulate through the ball of the foot in battement tendu.
4. The ability to perform some demi-pointe exercises on two feet, as in élevé and relevé during the second half of the semester without losing that placement and strength.
5. The ability to correctly balance on two feet for 4 counts (quarter note timing) in élevé in any position of the feet and in cou-de-pied and passé (retiré) on a flat foot.
6. Extensions at minimum of 45 degrees devant, à la seconde, and derrière.
7. The ability to properly perform a demi detourné, without losing placement and strength.
8. The ability to properly control adage consisting of demi plié, élevé in 1st or 2nd positions, walks, port de bras, arabesque à terre, and tendu in the center.
9. The ability to properly maintain turn out and placement while performing preparations for, or three to four chaînés at a slow speed.
10. The ability to properly perform sautés in 1st, 2nd, 3rd/5th, changements, and échappés sauté in 1st and 2nd, with fully stretched legs and feet en l'air.
11. Correctly placed port de bras and complementary head directions, through all of the positions with smoothness and control, when legs are positioned motionless.
12. The ability to properly perform glissade and pas de chat with an extension of legs and an extra demi-plié between each.
13. The ability to correctly perform chassé de côté or en avant with fully stretched feet and legs that are pulled together and stretched, using both styles, tombé and glissé.
14. The ability to correctly perform triplet walks and runs forward, backward and by half-turns (a combination of one forward and one backward).
15. The ability to combine any two simple steps such as: sauté, chassé, temps levé, glissade, or pas de chats.
16. The ability to perform a simple country pas de basque in duple meter with hands on hips and with head direction.
17. The ability to perform skips (or step, temps levé) with leg in attitude devant, or sur le cou- de-pied derrière.
18. The ability to perform simple sequences with grace and composure.

FOR AN "A" GRADE

Weaker in one of the areas

FOR A "B+" GRADE

Weaker in two of the areas

FOR A "B" GRADE

weaker in three of the areas Etc., etc., etc.

