

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

Student Syllabus for Dance 391R  
Ballet Technique 4

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

**1. Catalog Course Description:**

See attachment for technique criteria and standards for each of the technique and pointe levels. For correct level placement, evaluations are given in the class the first day (D 291R and above) of each semester. They could also be arranged prior to that time through the Division Administrator with either a live or video evaluation.

DANCE 190, Beginning Ballet--no previous training necessary; DANCE 290, Accelerated Beginning--previous training recommended but not absolutely necessary, dance major standard. DANCE 291R, Ballet Tech 2; DANCE 293R, Beginning Pointe; DANCE 390R, Ballet Tech 3; DANCE 391R, Ballet Tech 4; and DANCE 393R, Intermediate Pointe all require an evaluation for correct level placement.

Performance level courses, DANCE 490R, Ballet Tech 5 and other courses associated with it (D 494R, D 495R, D 498R) – require an audition.

**2. Prerequisite(s):**

Level Placement Audition

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

Students will be:

1. Strengthened spiritually by:
  - exemplifying wholesome LDS standards.
  - adhering to BYU's Honor Code including the Dress and Grooming standards.
  - gaining a sense of personal accomplishment and worth.
  - enlarging one's understanding of the relationship between religion and the fine arts.
  - experiencing the joy of moving with expression to music.
  - realizing the divine power in moving the God-given gift bestowed upon each individual -- a physical body.
  - expressing gratitude for our blessings through dance.
2. Enlarged intellectually and perfected physically by:
  - learning and improving ballet technique (training both the body and the mind) for increased mental power as well as better health and appearance of the physical body.
  - engaging in rigorous activity that will eventually correct postural imperfections, add physical strength, endurance, flexibility, extension, coordination, grace, precision, elevation, and eventually mastery at the level described in the attachment.

- practicing immediate recall of technique sequences, musicality, and past corrections; then applying all of those.
  - developing qualitative reasoning skills by perceptively analyzing performances and understanding the evaluation standard for ballet technique.
  - fulfilling the requirement of sound thinking and effective communication through performance analysis and evaluation of achievement in technique.
3. Building character both spiritually and temporally through:
    - learning a greater degree of self mastery from ballet discipline.
    - persevering when the work is physically demanding and challenging.
    - adhering to ballet etiquette rules.
  4. Encouraged towards lifelong learning and service through:
    - acquiring an appreciation for the art of ballet, its aesthetic beauty, demanding discipline, and lifelong benefit of enhancing and connecting the physical, spiritual, intellectual, and emotional aspects.
    - instilling the desire to patronize the art in the future.
    - developing a qualitative evaluation standard to aid in selecting future quality ballet training for themselves or for their children.

#### 4. Required Course Materials:

Purchase the Technical Manual and Dictionary of Classical Ballet by Gail Conant at the BYU Bookstore Textbook Department. Beyond the Basics by Sandra Hammond is an optional, but recommended, text. It is available at the Bookstore or Library if the student desires to use it. In addition, the following appropriate attire is required:

##### 1. WOMEN

- Leotard - All female students in Dance 391R are required to wear a standard leotard, the color of their choice on Mondays, hunter green on Wednesdays, navy on Fridays, and black on Tuesdays and Thursdays. Leotards should meet the modesty standard (no straps thinner than 1", 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.
- Pink tights (sheer are not recommended or as durable)
- Hair must be neatly groomed and contained up off the neck (e.g. bun, braids, rolls, twists). NO PONY TAILS. If short, please barrette the sides back.
- Pink shoes, either canvas or leather (no vinyl), with elastic sewn properly. Understanding of proper fit and grooming of shoes is assumed.
- No jewelry

##### 2. MEN

- Plain **fitted** T-shirt or leotard
  - Black tights, leggings, or solid black biking shorts
  - White socks with white shoes, or black socks with black shoes, either canvas or leather (no vinyl) with elastic sewn properly. Understanding of proper fit and grooming of shoes is assumed.
  - Dance belt
  - Belt or suspenders to hold tights, leggings, or biking shorts securely in place
3. Proper modest cover up is required for hallways if distance is comparable to the food machines or men's locker room.
  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, dance skirts, 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 hide serious technical faults or structural problems.

## **5. Course Intended Learning Outcomes:**

TECHNIQUE OBJECTIVES — Each student will:

1. Acquire a degree of mastery in advanced 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. Continue to increase postural awareness; continue 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 for the technique appropriate at this level and its correct performance, then pass an objective written exam prepared by the Ballet Division.
2. Apply sound writing skills by submitting a written paper which perceptively analyzes either a live ballet performance or one's own technique according to the guidelines provided. Either choice will reveal qualitative reasoning and the depth of understanding of the evaluation standard for ballet technique. Guidelines will be provided.

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. Refine 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 the ballet technique with adequate repetition and appropriate tempos to build control, strength, flexibility and artistry. This will include reinforcement of techniques already learned and new ones added.
2. Association of the proper French terminology for each technique. If newly introduced, the term will be written on the chalk board and pronounced with the students repeating the new term verbally. Review of that same French terminology from the text.
3. Association of the correct method of performance of each technique as it is demonstrated correctly and repeatedly practiced correctly. Application of the necessary corrections.
4. Analytical discussions and evaluations of technique, and live or filmed performances.
5. Becoming familiar with classical ballet music by listening to selections from CD's or the accompanist.
6. Short lectures on kinesthetic muscular action, history, ballet terminology, aesthetic

philosophy, and current events.

7. Attending a live ballet performance. See list of performances scheduled this semester/term.
8. Completion of one choice of the written assignment options following the guidelines provided. Choices include either a performance critique, a self evaluation paper, or analysis of course work in four e-mails to the instructor.
9. Completion of a midterm wherein each student evaluates a video 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 they must be used cautiously and correctly to avoid mental dependence and poor performance quality.

## 7. Assessment Procedures:

### A. ASSIGNMENTS CALCULATED INTO THE GRADE:

1. Assignment 12.5% of the final grade  
Either submit a critique of a live ballet performance one week following the performance or grading. The Writing Center found online at [English.byu.edu/writingcenter/writingtips.htm](http://English.byu.edu/writingcenter/writingtips.htm) can provide important information for all written work, but a format and content guidance sheet will also be provided as a class handout.

To aid in correct spelling and understanding of the French Ballet terminology refer to text. Samples of well-written critiques are also on file in the HHP-LRC (under Sandra Allen's name) for your perusal.

2. Midterms  
Midterms are given by the teacher making a simple evaluation of progress of dance technique. This process is designed to familiarize the student with technique grading rubrics and to encourage optimum progress and success in the course.
3. Written Final 12.5% of final grade

The written final involves more of an analytical approach to the technique. It is important that the student studies the list of French terms in the packet and understands the theory behind correct execution of technique. The student must also be able to identify and write movement combinations. This exam consists of a French ballet vocabulary section and a video application section. The exam is administered in the studio according to the University final exam schedule.

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Day	Date	Time	Place
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4. Technique Final 75% of final grade.

The standard of excellence is well defined. Students are graded in small groups and possibly on video tape on a variety of technical aspects (approximately 7-10 different exercises or combinations) and the evaluation measured against the established criteria standard for this level of technique.

5. Completion of On-line Student Ratings of Instruction  
Available on Route Y. This is a very important process to the improvement of both teachers and courses.

## B. UNGRADED COURSE REQUIREMENTS:

Satisfactory completion of the following three 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

**Regular participation is a prerequisite for a passing grade and an understood respect for balletic discipline. Each absence beyond one will in some way make an effect on the grade according to the scale for this class.** Missing 20% of classes, or **fourteen days**, is considered an automatic failure no matter how well a student could perform on a written or technique exam. (**College of HHP Policy**) An equivalent of three absences will be allowed.

Extenuating circumstances for absences may be discussed with the teacher for possible make-up. In case of illness or injury, an observation of class (written evaluation) is preferred over an absence. **Five** absences may be made-up.

If student arrives after pliés, then she/he may not participate that day. Three tardies, leaving early, observations, or combinations of these will also equal one absence and thereby affect the grade.

## 8. Course Policies

### Locker and Dressing Room Information

1. Plan on using the 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 and placed neatly, close to the wall in a non-dance area, away from the entrance to the room. This security policy should 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 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.

## 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](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