

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

Student Syllabus for Dance 396R
Methods of Teaching Ballet

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

1. Catalog Course Description:

Teaching classical ballet from pre-ballet through advanced; includes analysis of Bournonville, Cecchetti, Kneeland, RAD, SAB, and Vaganova methods.

The course requires two hours lecture and three hours of studio (lab) work weekly for 2.0 credits. This is the first of two courses the BA in Dance Major which train ballet teachers for the profession, providing essential preparation and application experiences. It is a choice which satisfies the teaching methods requirement. The course is also an open enrollment course, making it available to any qualified BYU student.

2. Prerequisite(s):

Technique competency at Dance 390R level or above

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

This course contributes to the broad education of the serious BYU dance student by developing the total person through integration of the spiritual, intellectual, physical, aesthetic, artistic, and emotional areas. The nature of the course places more emphasis on the intellectual/analytical. The classroom objectives and expectations align with the AIMS of a BYU education in the many ways posted in the ballet studios and in these additional aspects:

1. The course can further strengthen students spiritually by
 - Sharing teaching concepts that build self esteem and confidence for maximum performance.
 - Expecting wholesome LDS standards and applying BYU's Honor Code in dress, conduct, methods, and assessments from the student teachers.
 - Recognizing the remarkable influence a teacher has in the life of a student, and committing to bathing that influence in the light of the gospel.
 - Discovering correlations between gospel principles and the teaching of ballet.
2. The course is intellectually enlarging in the many ways listed under "5. Course Intended Learning Outcomes."

3. Character is built through
 - Fulfilling required assignments that demand rigor, self mastery, and discipline.
 - Realizing the heritage of reverence and respect in the ballet art form and expecting common courtesies from students when student teachers are in authority.
 - Creating a wholesome atmosphere of mutual learning in the classrooms.
 - Developing reputable leadership skills.
 - Using integrity in creating schools of learning, interpersonal relations, and in evaluation of students.
 - Sharing and respecting others opinions.
 - Adhering to ballet etiquette rules.

4. Lifelong learning and service is encouraged through
 - Opportunities to serve by teaching a Ballet Club Help Session (offered weekly).
 - Preparation and knowledge to contribute reputable ballet instruction in future communities.
 - Acquisition of a philosophy and theory of teaching to help establish objectives in teaching situations. The course will encourage a study of ballet history, dance ethics and aesthetics to help build this.

4. Required Course Materials:

“The Teaching of Ballet, An Eclectic Approach” by Sandra B. Allen, is in the editing stages. Copied pages from the manuscript on discussion topics will be supplied by the instructor in advance of the discussion day.

References for research assignment: See Appendix A

5. Course Intended Learning Outcomes:

Students will:

1. Demonstrate an understanding of the traditional ballet class structure and the objectives of each portion.
2. Analyze student performance and discern where and how correction should be made to build a fine artist/dancer, demonstrating a developed artistic perception.
3. Study and implement logical progressions in teaching ballet, to avoid injury, and for optimum development in students starting with pre-ballet for the child younger than age 8, then beginning concepts for children as well as adults, then on to intermediate and advanced levels.
4. Experience practical observation of ballet classes and analyze teachers at work.
5. Develop effective methods for motivating students to achieve ideals.
6. Effectively communicate verbally clear instructions to students while practicing and applying various teaching methods.
7. Understand a variety of anatomical problems which will confront them and employ various corrective methods to deal with these problems.
8. Apply sound principles musically in practical teaching experiences, working effectively, both with a live accompanist and with recorded music.

9. Philosophically and historically understand the purpose and current direction of ballet through critical analysis of its past educational contributors: Balanchine, Bournonville, Cecchetti, Kneeland, Vaganova, etc.
10. Analyze strengths and weaknesses in various historical approaches/methods.
11. Demonstrate an ability to resolve problems with a live accompanist or recorded music.
12. Demonstrate a working knowledge (both written and verbal) of ballet French terminology for the technique appropriate for all levels of ballet.
13. Demonstrate creativity in designing exercise sequences for lesson plans and revising them for improved effectiveness.

6. Learning Activities/Course Requirements:

1. Discussion, to evaluate essential knowledge that student teachers must apply in addition to their own understanding of ballet technique.
2. Observation of ballet classes, teachers, and students of various ages and levels while completing evaluation forms.
3. Assistant experience (min 1 hour weekly) and mentoring for six weeks under the direction of BYU ballet faculty. Manually correcting students' technique, instructing, and assessing, as the mentor teacher directs.
4. Analysis through video of established methods and teachers.
5. Practical experience in designing exercises to meet specific goals.
6. Practical experience in analyzing and breaking down complex techniques into simple components, then identifying appropriate logical and safe progressions of level advancement.
7. Practical experience in teaching one another in small groups.
8. Practical experience in teaching a small portion of a class.
9. Practical experience in teaching 3 entire classes with appropriately prepared lesson plans.
10. Practical experience in working with a live accompanist and resolving mock problems with accompanists.

7. Assessment Procedures:

Major Assignments

1. **Participation** in class discussion and regular attendance is expected. Points will be awarded for this expectation up to 100. TOTAL: 100 points
2. **Assistant teaching experience.** 1 hr each week for 6 weeks, minimum. At first this experience will only be manual corrections at the barre, and individual help to students having difficulty with center work. This individual help should not be disruptive to the pace of the class in any way. Nor should it prevent the students from a total experience. Later, when the mentor teacher feels that the assistant is ready, the assistant may teach one exercise per class with mentor comments in private with the student teacher after the class. Choice of class in which to assist is mainly determined by the student, according to his/her schedule and choice of a mentor teacher.

TOTAL: 300 possible points / 50 points each

3. **Three observation reports @ 20 pts each.** TOTAL: 60 possible points
4. **Six mini teaching assignments** during the regular scheduled class with classmates.
2 @ 10 pts each, 2 @ 15 pts each, 2 @ 20 pts each TOTAL: 90 possible points
5. **Lesson Plan.** TOTAL: 100 points
6. **Research Presentation on a particular ballet method.** Each student will research written and video materials available, then teach one barre exercise and one center exercise in the particular method of their choosing to their classmates.
TOTAL: 200 points
7. **Completion of on-line course and teacher evaluation** as available on Route Y. This is a very important process to the improvement of both teachers and courses. Some of the course objectives are evaluated through this process. TOTAL: 50 points

Examinations

1. **Written Final** in two sections--subjective short essay style (on good teaching concepts): effective methods, proper progressions, music; established method characteristics, injury prevention and correctives, owning and operating a dance studio.
(100 points each section) TOTAL: 200 points
2. **Final Practical Teaching** experiences for an entire class period and with the class in which the student has been assisting, 3 times: first time 100 points with submission of a revised lesson plan; second time 200 points with the submission of a self evaluation; third time 300 points. TOTAL: 600 points.

Grading Formula

Total Points Possible: 1700

<u>Points</u>	<u>Grade</u>
1601 -1700	A
1530 -1600	A-
1473 -1529	B+
1416 -1472	B
1360 -1415	B-
1303 -1359	C+
1247 -1302	C
1190 -1246	C-
Etc. with 56 point intervals	

8. Course Policies

Traditional ballet etiquette will be expected.

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

**DANCE 396 BALLET METHODOLOGY SCHEDULE
WINTER 2008**

Date	Topic	Assignment Due
T Jan 8	Orientation, get acquainted, course requirements	
Th Jan 10	Research topic assigned, assisting assigned, qualities of good teachers	
T Jan 15	How to motivate students, teaching mechanics, lesson format	
Th Jan 17	Class will not meet, time given to observe a couple of classes, on or off campus	
Week of Jan 22	Begin Assisting	
T Jan 22	How to work with an accompanist, music for class	First Observation
Th Jan 24	More on Music and Practice	
T Jan 29	Pre-Ballet	Second Observation
Th Jan 31	Progression Analysis Discussion	Mini Teaching #1
T Feb 5	“ ” “	Mini Teaching #1 cont
Th Feb 7	“ ” “	Mini Teaching #2 Third
Observation		
T Feb 12	“ ” “	Mini Teaching #2 cont
Th Feb 14	“ ” “	Mini Teaching #3
T Feb 19	Monday Classes	
Th Feb 21	Progression Analysis Discussion cont	Mini Teaching #3
T Feb 26	“ ” “	Mini Teaching #4
Th Feb 28	“ ” “	Mini Teaching #4 cont
T Mar 4	“ ” “	Mini Teaching #5
Th Mar 6	Progression Analysis Summary	Mini Teaching #5 cont
	Assisting complete by the end of this week	Lesson Plan Due
T Mar 11	WRITTEN FINAL PART I	
Th Mar 13	Injury Prevention Discussion	Mini Teaching #6 in method
Week of Mar 17		First Teaching Exp
T Mar 18	Russian Imperial Methods Plan Due	Revised Lesson
Th Mar 20	Bournonville Methods	Mini Teaching #6 in method
		All Written Research Reports due
Week of Mar 24		Second Teaching Exp
T Mar 25	Cecchetti Methods	Mini Teaching #6 in method
Th Mar 27	Vaganova Methods	Mini Teaching #6 in method
T Apr 1	RAD Methods	Mini Teaching #6 in method
Th Apr 3	SAB Methods	Mini Teaching #6 in method
Week of Apr 7		Final Teaching Experience
T Apr 8	Kneeland Methods	No Mini Teaching

Th Apr 10 Business Knowledge
 T Apr 15 Student Evaluation
 Sat Apr 19 **WRITTEN FINAL PART II** 8:00 - 10:00 am 162 RB
 Course Schedule subject to change by the instructor according to students' needs or course delays.

Appendix A: References

General Teaching

Video Dictionary of Classical Ballet, 4 Parts **Can be available in the HHP LRC**
 Lawson, Joan., *Teaching Young Dancers* GV 1788.L42x, 1984
 " " , *The Teaching of Classical Ballet* GV 1788.L36x, 1983
 " " , *Classical Ballet* GV 1788.L35, 1961
 Grant, Gail, *Technical Manual and Dictionary of Classical Ballet* GV 1787.G68, 1982
 Warren, Gretchen Ward, *The Art of Teaching Ballet* GV 1788.5.W27, 1996
 " " " " , *Classical Ballet Technique* GV 1788.W37, 1989
 White, John, *Teaching Classical Ballet* GV 1788.5.W476, 1996

Bournonville Method (Danish)

Kragh-Jacobsen, Svend., *The Royal Danish Ballet* 1955 Copenhagen
 Ralov, Kirsten. *The Bournonville School* GV 1788.B64
Bournonville Ballet, 50 Enchainements, Video **Can be available in the HHP LRC**

Cecchetti Method (Italian)

Ament, Istvan *A Systematic Approach to Classical Ballet* GV 1788.A55, 1985
Ballet: The Tradition of Cecchetti Video **Can be available in the HHP LRC**
 Beaumont, Cyril and Idzikowski. *Manual of Classical Theatrical Dancing* GV 1788.B42, 1940
 Beaumont, Cyril and Idzikowski *Third Primer Cecchetti Method* GV 1787.B47, 1946
 Beaumont, Cyril and Craske, Margaret *Allegro in Classical Ballet* GV 1783.C7, 1946
 Cecchetti, Enrico & Cacclialanza, Gisela. *Letters from the Maestro* GV 1580.D27#45
 Cecchetti, Enrico *Music for Exercises for Training in Classical Ballet: according to the Method of Enrico Cecchetti*/ed. by Vivian Stuart MT 950.M87 S78, 1930

Royal Academy of Dancing (English - RAD) Since this method is constantly kept current with revisions, all current material is available through:

Royal Academy of Dancing (201) 438-4400
 15 Franklin Place FAX: (201) 438-4552
 Rutherford, New Jersey 07070 <http://www.rad.org.uk/default2html>
 RAD Brochure
 RAD Courses of Study
 RAD Major Examination Syllabus, Elementary for Girls and Boys Video **Can be available in the HHP LRC**

Vaganova Method (Russian)

Children of Theatre Street, Video VHS 106
Classical Ballet Lesson, First, Third, and Sixth Classes, Video **Can be available in the HHP LRC**
 Kahn, Albert E., *Days With Ulanova* GV 1785.U4 K3
Kirov Films, Seven Videos at University of Utah Library GV 1788 K 5
 Kostrovitskaya, Vera, *100 Lessons in Classical Ballet* (Briansky translation) GV 1788.5K668
 " " *101 Lessons in Classical Ballet* (Barker translation) (not as helpful)
 Lawson, Joan., *Ballet in the USSR* 793.80947 L445b
 Messerer, Asaf, *Classes in Classical Ballet* GV 1788.M413
Mezentseva, Galina, Video **Can be available in the HHP LRC**
 Morton, Miriam, *The Arts and the Soviet Child* NX 356.A1 M6
 Vaganova, Agrippina, *Basic Principles of Classical Ballet*
 Willis-Aarnio, Margaret E. (Peggy), *Classical Dance: A New Perspective*, JOPHER, Jan 1977 (See periodicals)

School of American Ballet (American - SAB)

Balanchine Celebration Video HBLL Music Dance Library LRC
Balanchine Essays (three videos) HBLL Music Dance Library LRC VC 997.1995

Balanchine Lives Video
Choreography by Balanchine, pts 1 & 3 Video
Dancing for Mr. B: six Balanchine Ballerinas Video
Dauidsbündlertänze Video
 Schorer, Suki. *Balanchine Pointe Work*
 Schorer, Suki. *On Balanchine Technique*
Secrets of Mr. B.
Selections From Jewels Video
 Stuart, Muriel. *The Classic Ballet*
 Taper, Bernard. *Balanchine: a biography*
Western Symphony Video

Can be available in the HHP LRC

In Process XX 2645358.1
 HBLL Music Dance Library LRC
 HBLL Music Dance Library LRC
 HBLL Music Dance Library LRC
 On order # XX 2542546.1
 MD 1788.S36 1999
 Dance Magazine Jan 2000
 On order # XX 2598156.2
 GV 1788.S8 1953
 GV 1785.B32 T3 1996
 HBLL Music Dance Library LRC

Kneeland Method (Scientific)

Kneeland, JoAnna. *The Dancer Prepares*, Dance Magazine series for three months 1966
 Kneeland, JoAnna & Snider, Derva *The Kneeland Methodology* Not in print yet, Derva
 Snider's address has no forwarding address
 Snider, Derva *History of the Seminars* brochure & packet from Summer Workshops
 Examples of her method can best be seen in (David Howard's and) Finis Jhung's videos

Scientific and Injury Prevention

Arnheim, Daniel D., *Dance Injuries: Their Prevention and Care*
 Bogert, J., Briggs, G. M., and Calloway, D. H., *Nutrition and Physical Fitness* TX 354.b68 1984
 Clarkson, Priscilla M. and Skrinar, Margaret., *The Science of Dance Training* RC 1220.B35 S25 1988
 Fitt, Sally Sevey., *Dance Kinesiology* QP 310.D35 F58 1996
 Gelabert, Raoul., *Anatomy for Dancer* GV 1788.C6 vol 1
Glasnost Dance Medicine Conference Proceedings RC 1220.D35 G54 1990
 Soviet-American Dance Medicine
 Howse, Justin & Hancock, Shirley, *Dance Technique and Injury Prevention* RC 1220.D35 H68 1992
Lower Extremity Dance Medicine Video LEE LRC
 Macaluso, Susan, *Introduction to Dance Medicine* Video VC 1343 LEE LRC
 McCarren, Felicia M., *Dance Pathologies: performance poetics, medicine* MD 1588.5.M32 1998
 Sparger, Celia., *Why Can't I Go On My Toes?*(Capezio Brochure)
 Sparger, Celia, *Anatomy and Ballet* QM 100.S65 1971
 Sparger, Celia, *Ballet Physique* GV 1789.B25
 Sweigard, Lulu E., *Human Movement Potential: Its Ideokinetic Facilitation* OP 303.S9