

**Ballet I-Spring 2018**  
**DAA 2200C-0001**  
**2 Credit Hours**  
**Monday and Wednesday 8:30am-9:50am**

**Instructor** Katrina Judy  
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**Office Hours** By appointment

**Course Description**

This course will introduce fundamental concepts and historical backgrounds of Classical Ballet. Dancers will cover basic techniques at the barre to correct alignment, flexibility, strength, coordination and ballet vocabulary. Center floor work covers adagio movements and allegro combinations and uses classical sequences for traveling across the floor.

**Textbook**

1. Technical Manual and Dictionary of Classical Ballet by Gail Grant (3<sup>rd</sup> edition or higher)  
ISBN: 0486218430 \$4.95

**Objectives**

1. To develop students' dance abilities on a beginner/intermediate level.
2. To increase body awareness and alignment throughout barre work, center floor and across the floor combinations.
3. Appreciation of dance as an art form while learning additional elements of movement; consisting of control, balance, time, direction and coordination.
4. To increase self-esteem and a sense of accomplishment during our term together.
5. To promote understanding and usage of dance vocabulary.

**ATTENDANCE POLICY: Class attendance is MANDATORY**

**Dance is a discipline where class participation is the sole basis for the course. Two absences are allowed.**

In the event of an illness, injury or emergency with ***official documentation*** (i.e. *doctor's note, teacher's program verification form*) **you can make-up two classes** by attending another class within the same dance style and providing proof of the class. Please have the on campus teacher sign and date the class that has been made-up and return to me. No make-up classes will be allowed at the end of the semester when the other dance classes are performing their dance presentations. No exceptions. All make-up classes are to be done and proof turned into the instructor by **Monday April 16, 2018.** If you opt to make-up a class at an outside dance studio and not on campus, documentation must be provided by the student from the dance institution where the class was made-up. Please provide a payment receipt with the studio name and teachers signature as proof that a class was made-up.

### **POINT SYSTEM used for every dance class**

#### **Each class is worth a total of 100 points**

25 points for being there on time and full participation of the class

25 points for willingness to work and technical development

25 points for a positive attitude

25 points for wearing the proper dance attire and hair in a bun (girls)

**\*\*If these requirements are not met; points will be deducted from your daily attendance/participation grade which will affect your final grade in the class.**

### **TARDIES**

Tardiness is unacceptable. If you come late to class, any time after class has begun, or leave early, you will automatically lose 25 points for the class period. ***No one over 10 minutes late will be allowed to participate in class.*** If over 10 minutes late, please ***observe class and take notes.*** 25 points will be deducted from your daily class grade if you are tardy to class and take notes.

### **ILLNESS OR INJURY**

If you have an injury or a long-term illness that keeps you from ***attending or fully participating*** in class, please notify me by email or in person immediately [katrina.judy@ucf.edu](mailto:katrina.judy@ucf.edu) and we will discuss your situation. Official documentation from a doctor will need to be supplied to me so we can determine if you will need to ***withdrawal*** from the class.

### **OBSERVATIONS**

If you are injured or not feeling well but are still able to make it to class; you may choose to ***observe*** the class and take notes to receive ***partial credit.*** 25 points will be deducted from your daily class grade if you observe and take notes due to illness or injury.

### **WITHDRAWAL POLICY**

If you choose ***not*** to complete this course, you will need to withdrawal by the withdrawal deadline and you will receive a ***W*** in the class. The ***Withdrawal Deadline is Wednesday March 21, 2018.*** *In the event that you choose not to complete this course, do not communicate with the instructor and/or have excessive absences and miss the withdrawal deadline, ***you will receive an F.**** If you are unable to physically complete the course due to an ***illness or injury and have communicated with the instructor,*** you will need to withdrawal by the withdrawal deadline and you will receive a ***W.*** If you miss the withdrawal deadline due to an injury that occurred after the deadline, and with medical documentation regarding your absences, you will be withdrawal by the instructor and receive a ***W.***

### **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. Since proper form is essential to your safety in the class, it may be necessary for the instructor to assist in your alignment. Respect for your personal space will be enforced at all times.

### **USE OF TECHNOLOGY**

***No cell phones*** may be used at any time during class. Sending/receiving or reading text messages is not appropriate classroom behavior. Do not set timers to remind the instructor when class should be over. Unauthorized use of any phone, camera or video recording device without permission of the instructor is unethical. The device will be confiscated and the student's grade may be penalized.

## ATTIRE FOR BALLET CLASS

### Women

Black leotard  
Pink tights  
Hair in a bun with a hair net  
Pink ballet shoes  
Ballet skirt (Optional)

### Men

White t-shirt  
Black shorts or black tights  
Dance belt  
Black ballet shoes

**Absolutely no excessive jewelry or gum allowed during class**

## EVALUATION

Each student will be continually evaluated over the semester. Full participation, consistency and a positive attitude are necessary to complete the course in a successful manner.

1. Attendance /Participation Including Positive Attitude and Willingness to Work - 50%
2. Quizzes, Final Examinations, Projects and Final Dance Practicum – 25%
3. Technical Development and Final Dance Practicum– 25%

## GRADING

Grading will not be based entirely upon *technical skills*, but on *progress* and *willingness to work*. Dancers are expected to *physically and mentally* attend class as well as show commitment and a strong work ethic.

**The grading scale will be as follows:**

94-100	A
90-93	A-
87-89	B+
84-86	B
80-83	B-
77-79	C+
74-76	C
70-73	C-
67-69	D+
64-66	D
60-63	D-
0-59	F

## **Assessment of Technical Development Grade-Daily Dance class grading policy**

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** Demonstrates correct alignment and improvement, excellent control, flexibility and strength. Immediate recall of movements/combinations, clear musicality and is able to assimilate corrections. Puts forth exemplary effort, skill level and evident professionalism by arriving to class early in order to warm-up properly, dressed in correct dance attire and always prepared. No absences and excellent attitude/ability to work with others.
- B** Demonstrates good alignment and improvements, competent memorization, good attention to detail with improved control, flexibility and strength. Good level of movement/combo recall, musicality and assimilation of corrections. Puts forth high-quality effort, skill level and professionalism by arriving to class early to warm-up properly, dressed in correct dance attire and is prepared. No absences and good attitude/ability to work with others.
- C** Demonstrates adequate awareness of alignment, moderate improvement, average attention to detail, and satisfactory control, flexibility and strength. Able to recall most movement/combinations, general musicality and when prompted can assimilate most corrections. Effort put forth in class is standard, effort, skill level and professionalism is demonstrated with continuous prompting from instructor. Minimal absences, adequate attitude and ability to work with others.
- D** Dancer lacks alignment development, constantly prompted for memorization, lacking in detail, and does not demonstrate satisfactory control, flexibility and strength. Lack of memorization skills, musicality and assimilation of corrections. No effort put forth. Excessive absences and or lateness, poor attitude and does not make an effort to work with others.
- F** Does not attend class and/or does not make any effort to demonstrate correct alignment or improvement, memorization, detail, control, flexibility or strength. Memorization skills, musicality and assimilation of corrections unidentifiable. Excessive absences and or lateness, poor attitude and does not make an effort to work with others.

**The Assessment of Technical Development Grading System above will be used in each class throughout the semester. This will help me to determine your final Technical Development Grade in the class. This is 25% of your grade.**

## Assessment of Dance Practicum 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.

## **Important Dates**

Monday January 8, 2018 Review Syllabus – Do not dress out  
Thursday January 11, 2018 – Last day to drop and request refund  
Monday January 15, 2018 – No Class MLK Day  
Wednesday January 24, 2018 Review for Quiz #1 at the end of class. Bring your books  
Wednesday January 31, 2018 – Quiz #1 at the end of class  
Wednesday February 21, 2018 – Review for quiz #2 at the end of class. Bring your books  
Monday February 26, 2018 – Mid-Term Dance Practicum  
Wednesday February 28, 2018 – Quiz #2 at the end of class  
Monday and Wednesday March 12<sup>th</sup> and March 14<sup>th</sup> – No class – Spring Break  
Wednesday March 21, 2018 – Review for Quiz #3 – Bring your books to class  
Wednesday March 21, 2018 - Withdrawal Deadline  
Wednesday March 28, 2018 – Quiz #3 at the beginning of class. Stretch class to follow  
Monday April 2, 2018 – In Class Dance History Assignment. Begin learning Final Dance Practicum  
Monday April 9, 2018 – Review for Final Written Exam  
Monday April 16, 2018 – Last day to make-up classes  
Wednesday April 18, 2018 – Final Dance Practicum  
Monday April 23, 2018 – Final Written Exam

**\*\*All other dates not listed are regular dance classes and you are expected to dress out and participate as usual\*\***

## **ABOUT THE SYLLABUS**

**\*\*This syllabus sheet is subject to change at any given time. In the event of a change to the syllabus given, the student will be verbally informed or be given a new, dated material immediately following the necessary adjustments. \*\***

## **STUDENTS WITH DISABILITIES**

Students with any condition requiring extra support or special accommodations should contact the Student Disability Services office on the UCF campus for assistance.  
You will be given extra time *in class* to finish any quizzes or exams if necessary.

**CLASSROOM ETIQUETTE**  
From Classical Ballet Technique  
By Gretchen Ward Warren

An aspect of training that should never be neglected is the practice of proper classroom etiquette. The traditional, prescribed methods of dress and behavior for ballet *class* are important preparation for the discipline and demeanor expected of all professional dancers. Students who are respectful and courteous toward the other dancers, the teacher, and the accompanist in class are training themselves to function much more successfully in a professional environment than those who are selfish and ill-mannered. Professional companies are large machines in which the expertise of many people other than the dancers is essential to the success of the performances. Courteous dancers are aware of the importance of people as technicians, designers, musicians, and ballet masters and work with them in a gracious and professional manner. They appreciate the fact that a dance performance is a group effort. One in which every participant is important, and they are helpful and supportive toward their fellow dancers.

Students must understand that displays of temper and rudeness are as self-destructive and unacceptable in the classroom as they are in the profession.

Practice clothes should be comfortable, neat, clean, and close-fitting. A teacher cannot accurately correct a student without seeing all parts of the student's silhouette. Given the sweaty nature of dancing and the fact that dancers work in close proximity to each other in class, cleanliness is imperative. Safety pins and jewelry such as rings, bracelets and pierced earrings can be dangerous not only to the wearer, but also to other students who may inadvertently come in contact with them. (Jewelry is especially to be avoided in partnering or pas de deux classes.)

A large part of the dance training includes the study of turns. Classroom apparel that is loose or left hanging (belts, shoe ribbons, dangling earrings) will fly about when a dancer is turning, striking the body with each rotation and inhibiting the ability to spin. Everything worn in class must stay close to the body. This includes women's hairdos which should be sleek and well secured, up and away from face and neck. A student who is meticulous in dressing for class will bring the same care to dressing in costume for the stage. Artistic directors and costume designers are very particular about grooming and always appreciate a dancer who is careful and sensitive to detail in this regard. If teachers express a preference regarding classroom apparel, their wishes should be respected. Some find it less distracting to look at all members of a class on an equal basis if everyone is dressed alike.

It is important for students to remain in their assigned places for formations - at the barre, in lines in the centre, and in groups moving across the floor. In this way they do not crowd each other and can avoid accidental and potentially dangerous collisions. Keeping in line or formation is also excellent practice for the challenge of corps de ballet work, an extremely difficult convention of classical ballet choreography. Students should strive to be constantly aware of where they are in

space and of what is around them. The stage can be a dangerous and unpredictable place. Students should strive to be constantly aware of where they are in space and of what is around them. Scenery may be placed slightly differently from night to night. Other dancers, in error, can suddenly appear when and where they are not expected. A professional dancer must always be on guard for the unexpected and be able, on a moment's notice, to make whatever special readjustments are necessary.

No one except the teacher should ever instruct the accompanist to change tempo in a ballet class. If the dancers feel that the music is too slow or too fast, they should inform the teacher, who may or may not agree. Students should remember that the teacher may have selected a tempo that is slightly uncomfortable in order to challenge them, and that by struggling with it they may acquire greater skill or strength.

It is improper for a student never to question a teacher's authority in class. The time to do this, in a civilized fashion, is after class in private consultation with the teacher. Chewing gum, eating, drinking, smoking, talking, sitting down, wandering in and out of the room, or leaning against the wall are as unacceptable during a ballet class as they would be on stage in front of an audience. Teachers should not allow students to indulge in any of these practices.

Students who arrive late for class usually should not be permitted to participate. Although teachers may occasionally make exceptions to this rule, it should be remembered that the barre exercises are designed to be done in a carefully regulated progression in order to warm up the body safely and slowly. A student who misses the plies and tendus risks discomfort and injury by starting the barre work when faster and more strenuous exercises are being performed.

No student should ever leave class early without first informing and thanking the teacher. This is a common courtesy expected by all ballet teachers and should be done in a discreet manner so as not to disrupt the class. Whenever possible, a student who needs to leave early should request permission from the teacher before class begins.

Students should never be allowed to stop before completing an exercise unless they have sustained an injury. Giving up is defeatist and counterproductive. In addition, a student who leaves the floor before an exercise is finished causes an annoying and potentially dangerous distraction to those still dancing. Students should be reminded that a professional dancer would never consider cutting short a variation on stage, even if he or she were suddenly in great pain. This kind of mind-over-body discipline is considered *de rigueur* in the dance world. Students must learn to endure and to wait until they are off the floor to give in to fatigue or frustration.

Teachers and students alike should regard the ballet class as a ritual to be treasured. They should undertake their activities in the classroom with the same serious, responsible, and disciplined demeanor with which professionals approach dancing in front of an audience. It is a place to study, to grow, to discover, and to excel.



