

DNCE 121 BEGINNING BALLET

(3 CREDITS | CRN: 64351 | MW 4pm – 5:15pm)

INSTRUCTOR: Alex Durrant
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EFFECTIVE DATE: Spring 2023

WINDWARD COMMUNITY COLLEGE MISSION STATEMENT

Windward Community College offers innovative programs in the arts and sciences and opportunities to gain knowledge and understanding of Hawai'i and its unique heritage. With a special commitment to support the access and educational needs of Native Hawaiians, we provide O'ahu's Ko'olau region and beyond with liberal arts, career and lifelong learning in a supportive and challenging environment — inspiring students to excellence.

CATALOG DESCRIPTION

Introduction to ballet technique. May be repeated up to 9 credits.

This unit introduces the essentials of ballet technique, developing strength and suppleness and exploring how dancers move. Working in class will improve fitness levels and coordination so that learners can experiment with movement combinations and learn sequences of choreography.

STUDENT LEARNING OUTCOMES

Upon completion of the course, the student will be able to:

- Correctly define ballet terminology
- Execute proper ballet technique
- Perform ballet routines

COURSE CONTENT

Most of the learning for this unit will take place in the studio. Ballet classes have a clear and ordered structure, and learners must have the chance to find out through experience how classes work. Class should enable learners to appreciate the need for a thorough warm-up, explore the nature of the class repertoire of exercises and understand how these build up strength, stamina and suppleness. Ballet class develops all the skills a dancer needs to create and dance choreographed ballets. The structure of the class should be appreciated as learners pursue this basic grounding for all the dancing that will follow. The slow build-up from barre, through adage to petit and grand allegro builds skills and coordination as well as appreciation for the shape and line of ballet movement.

All classes should follow this format so that when they tackle more creative dancing, learners are already warmed up both physically and mentally. The French words used to describe movement, directions and speed are essential learning for all dancers, even those not pursuing ballet in their further dance training. Tutors should use the correct French terms at all times in class, so this becomes a natural mode of communication. Self-criticism is a way of life for dancers and all learners will need to carry out their own evaluations; dancers have to accept this and use it as a way of progressing. Discussions between tutor and learners should focus on learners skills and potential for development. Whilst the tutor may choreograph simple dance combinations, learners should be encouraged to develop their own ideas, although the choreographic process is not taught here in this unit. Sections of choreography from ballet works are good challenges for learners to master.

COURSE TASKS

- A. **Reflection:** Students will be required to book and attend at least 3 one to one sessions with their teacher throughout the semester to discuss their progress. This will not simply consist of tutor feedback but will be a two-way discussion. Students are required to identify their strengths and weaknesses in reference to defined balletic practical activity so that they can develop their technical skills. The teacher and student will work together to achieve the goals set in these sessions.
- B. **Complete a variety of in-class activities** Students will be assessed on their participation in practical class activities. The classes may build on movement vocabulary in a number of ways, eg adding on to, quicker, more demanding as well as having new movement phrases and exercises. The development of balletic technique is integral to this unit and students need to be given opportunities to prepare, learn, develop and rehearse set movement sequences. Students are encouraged to demonstrate independence in their learning and may also lead other students in exercises, sequences and set studies.
- C. **Dance Appreciation/Written Critique:** View and respond to 3 excerpts of classical dance, these may be found as recorded performances or live if the opportunity arises.
- D. **Creative Final Performance:** Students will be taught, memorize and perform excerpts of balletic repertoire testing balletic vocabulary, these may be group pieces or solos. It should be noted that expression, commitment and effort are every bit as important as technical accuracy for grading purposes.
- E. **Class Observation Log:** If you must observe class due to injury or illness, please use a "Class Observation Form" to guide your written observations in your journal (collected at the regular times).

Grading

Each student will be evaluated at the level in which they have enrolled. Grades will be based upon attendance, enthusiastic class participation, technical and performance improvement, written and oral assignments, and a growing sense of professional behavior appropriate to studio work and the level of the student.

Grading Criteria:

A. Progress in technique

40%

	technical skills	(20%)	
	performance skills	(20%)	
B.	Attitude and concentration	50%	
C.	Written Assignments		10%

The attendance policy will be adhered to, and will affect the result of the above grading procedure. If a student is injured and unable to participate, they may attentively watch class and submit notes taken on class materials to the instructor (using the “Class Observation Form” provided). If a student is unable to take more than 6 classes due to injury, they will be advised to drop the course.

The professor will amend the syllabus as may be appropriate. Students will be made aware of any changes to assignments or grading policies.

Grades Available

A = 90 or above | B = 80-89 | C = 70-79 | D = 60-69 | F = 59 or below

CR/NC Option: You must have the official CR/NC form signed by the instructor. You must receive a C or higher to receive credit for the course.

LEARNING RESOURCES

No Required Text: Handouts made available by Instructor

Course Web: laulima.hawaii.edu (log in using your UH username and password)

COURSE POLICIES

In General:

Attendance Policies

Students are expected to arrive on time, ready to dance, and stay for the entire class session. Latecomers may not join in the class without permission from the instructor; instead, they will actively participate by watching the class, taking notes, and being responsible for class subject matter and assignments.

DANCE PROGRAM ATTENDANCE POLICY: *More than 3 absences will significantly lower the grade. After 4 absences, each absence will lower the grade by a full letter. Three “tardies” equal an absence. Medically excused absences will be dealt with on an individual basis.*

Active Participation Expectations

Students must be eager to both think and sweat at the same time. An alert body and mind are expected. Students are expected to actively participate in each class unless medically unable. Active participation is shaped by a particular mindset: motivated, open-minded, supportive, exploratory, and patient. This class will challenge your Learning Edge:

“Your Learning Edge is the balance between taking risks and taking care of yourself, the boundary of your discovery zone and your comfort zone. In your comfort zone, you don’t learn anything. When you take risks and move beyond where you are comfortable, you enter a discovery zone where this opportunity to learn. Learning happens by creating new experiences and failures in your discovery zone, and then reflecting upon and evaluating them in your comfort zone. You will not learn anything by spending all your time in either zone, and the dance back and forth is what I call your Learning Edge.” (Morgan Rich)

Health Statement

Please notify the instructor if there are any particular physical concerns that affect your ability to dance. An *Acknowledgment of Risk/Medical Consent Form* must be completed and submitted to the instructor on the first day of class.

There is only one way you can do badly in this class – fail to show up. If you don't come to class you aren't just letting yourself down you are letting your classmates down too. If you miss even one class session, you may be excluded from further training, as you are now a safety liability.

Helpful Resources:

I encourage you to ask me questions about the class and to ask for clarification at any time. Please ask for help even though you are not sure you need it.

One of the best resources on campus is the **TRiO Student Support Services (SSS)** office, which provides tutoring and a range of other opportunities to eligible students. The contact number for TRiO SSS is 235-7487.

Studio Etiquette:

Our studio space is sacred. To that end, you must leave your other worries and life preoccupations at the door. Do not bring them in this place where we will work carefully to create fights for the stage.

- Smartphones and the constant invasion of the virtual world upon all aspects of our life are my nemesis and most hated foe. Our class will be a cellphone-free zone – **you will turn off your phones and put them with your belongings in a cubby hole as you arrive and take touch them again only when class is concluded.** Fear not. I promise your texts and facebook notifications will be waiting for you one hour and fifteen minutes later.
- No food or drink (other than water) can be consumed in the studio. No food or drink (other than water) can be consumed in the studio.
- Respect one another at all times. Any disrespect of your classmates will not be tolerated and result in your ejection from class for the day (which will then count as an absence, effecting your grade). The work we do is collaborative, if any of us feel uncomfortable; none of us can achieve excellence.
- Be aware of your body's limitations. Sometimes I will ask you to do strenuous physical activity, if you suffer from palpitations, consumption, or tennis elbow, I need to know.

Emails:

Communicating with students is my top priority. If I have not responded to your message in twenty-four hours, please email me again.

Please email me from one address only. This will help me to sort and manage my emails effectively.

Please check your hawaii.edu account on a regular basis. I will send email announcements to that account only. Instructions on forwarding your hawaii.edu account are here:
http://windward.hawaii.edu/technology/Forwarding_UH_GMail.pdf.

Please write grammatically correct emails, using complete words and full sentences (no shorthand, such as “where r u now”). Start with a greeting (Aloha Bob, Dear Mr. Smith, or Hi Lance), and end with a signature (Thank you, Sincerely, or just your name). Get in the habit of writing professionally. This will benefit you greatly in life.

If you have any problems or last minute emergencies, email me or leave a voice mail on my \ phone.

COURSE CONTENT - TECHNICAL BALLETIC MATERIAL TO BE COVERED

Be able to use physical and interpretive classical ballet techniques

Classical ballet class: barre eg warm-up, the development of strength, flexibility, stamina; development of turn-out; posture; emplacement; foot positions; pointe and demi-pointe work; head; ports de bras; hands; classical body alignment

Centre practice: transference of skills from the barre eg balance, emplacement, adage, petit allegro, grand allegro, petit batterie, pirouettes, ports de bras, petit and grand jeté, use of head, use of épaulement; travelling, classical body alignment

Interpretation: vocabulary; response to choreography: response to music/accompaniment: stylistic quality; accurate reproduction of choreography; lyricism; spatial awareness; timing; focus and projection; expression and dynamics, emotional quality; bodyline; clarity

Review: accepting direction; response to evaluation by self and tutor; setting targets for further work

Develop skills in order to present a classical ballet role

Style: taught enchaînements eg utilising all aspects of technique class, allegro and adage, traditional and modern ballet

Repertoire: range of ballet roles eg taken from historical periods, movements, the work of choreographers, star roles Rehearsal of the role: learning and reproducing; movement memory; physical and stylistic interpretation; repetition; taking direction

Performance: demonstration of a classical role eg reproduction from choreography or notation; interpretation of a classical role eg from tutor-led choreography, directly from professional repertoire, from video/film, from notation

Students will know and be able to execute the following upon completion of this course:

5 positions of the feet

Barre Exercises

pliés (demi and grande)

tendu

dégagé

pas de cheval

rond de jambe à terre (en dedans, en dehors)

frappé

fondue
coupe
(sur le) cou-de pied
passe/retiree
piqué
arabesque
attitude
elevé, relevé, soussus
developpé, envelope
grand battements

Directions of Movement

en avant
en arriere
en dedans
en dehors

Patterns of movement

en croix à terre
en cloche en l'air

Positions of Leg Movement

Port de Bras

fifth en bas (low)
fifth en avant / the gateway (forward)
fifth en haut (high)
second

Center Work

adagio
balancé
tombé

Basic Connecting Steps (all involve plie)

temps lié
chassé à terre, chassé en l'air
pas de bourré (dessous)
pas de basque

Simple Petite Allegro (small jumps)

temps levé (sauté) in 1st, 5th
changement de pieds
sauté échappé
soubresaut
pas de chat
glissade
jeté dessus
assemblé
sissone

Turning Techniques

detourné/fouetté à terre
pas de bourré en tournant
soutenu en tournant
spotting
chaîné turns
piqué turns
pirouette (en dehors, en dedans)

Positions in Relation to the Stage

upstage
downstage
stage right
stage left
en face, de face
de côté

8 Positions of the Body

croise devant
à la quatrième devant
efface (devant)
à la seconde
croise derrière
écarte
épaule
à la quatrième derrière

7 Basic Movements of Ballet

plier
relever
entendre
glisser
tourner
sauté
élancer

DISABILITIES ACCOMMODATION STATEMENT

If you have a physical, sensory, health, cognitive, or mental health disability that could limit your ability to fully participate in this class, you are encouraged to contact the Disability Specialist Counselor to discuss reasonable accommodations that will help you succeed in this class. Jodie Asato can be reached at 235-7472, jodiaka@hawaii.edu or you may stop by Hale Koko'o 105 for more information.

Please Note: This course takes a tactile teaching approach. Tactile teaching involves hands-on correction by the instructor, and is a valuable teaching aid in assisting the student in understanding aspects of proper alignment, placement and movement concepts during class. Physical contact may range from simple touch to correct alignment to relaxation massage. Students may also be asked to experiment with exercises that involve weight exchange. If this makes you uncomfortable, please notify the professor and appropriate modifications will be made.

TITLE IX

Windward Community College is committed to providing a learning, working, and living environment that promotes personal integrity, civility, and mutual respect and is free of all forms of sex discrimination and gender-based violence, including sexual assault, sexual harassment, gender-based harassment, domestic violence, dating violence, and stalking.

If you or someone you know is experiencing any of these, WCC has staff and resources to support and assist you. To report an incident of sex discrimination or gender-based violence, as well as receive information and support, please contact one of the following:

Title IX Contacts:

Desrae Kahale ***Confidential Resource***

808-235-7393

dkahale3@hawaii.edu

Jojo Miller, ***Confidential Campus Advocate***

808-348-0663

jojo.miller@hawaii.edu

Leslie Cabingabang ***Senior Confidential Advocate***

808-348-0432

leslie.cabingabang@hawaii.edu

To file a report online: <https://report.system.hawaii.edu/student>

As a member of the University faculty, I am required to immediately report any incident of sex discrimination or gender-based violence to the campus Title IX Coordinator.

Although the Title IX Coordinator and I cannot guarantee confidentiality, you will still

have options about how your case will be handled. My goal is to make sure you are aware of the range of options available to you and have access to the resources and support you need.

For more information regarding sex discrimination and gender-based violence, the University's Title IX resources and the University's Policy, Interim EP 1.204, go to manoa.hawaii.edu/titleix/

ACADEMIC INTEGRITY

Work submitted by a student must be the student's own work. The work of others should be explicitly marked, such as through use of quotes or summarizing with reference to the original author.

Students can upload papers to <http://www.TurnItIn.com> to have papers checked for authenticity, highlighting where the paper potentially fails to appropriately reference sources.

In this class, students who commit academic dishonesty, cheating or plagiarism will have the following consequence(s):

Students will receive a failing grade for plagiarized assignments.

All cases of academic dishonesty are referred to the Vice Chancellor for Student Affairs.

ALTERNATE CONTACT INFORMATION

If you are unable to contact the instructor, have questions that your instructor cannot answer, or for any other issues, please contact the Academic Affairs Office:

Location: Alakai 121
Phone: 808-235-7422
Email: wccaa@hawaii.edu

COURSE POLICIES CONTRACT

I have read through and reviewed the above Course Policies and the entire THEA 221 syllabus. By signing this document, I acknowledge not only that I understand the policies and requirements of this course, but also that I understand the consequences of not following these policies.

Signed: _____ (date)

QUESTIONNAIRE

Preferred Name _____

Preferred Phone _____

1. What do you hope this course will teach you? What are your goals in this class?

2. How can I help you meet these goals?

3. What do you intend to do to meet them?

4. What grade would you be satisfied with in this course? Why?

5. What else would you like me to know about you?

PLEASE WRITE SOMETHING YOU LEARNED TODAY BELOW.