

BASIC BALLET (MAJORS) SPRING 2017

Day: T/TH

Time: 8:45 – 10:15 AM

Place: McGuire Pavilion, G-6 (though we will rotate studios all semester)

INSTRUCTOR OF RECORD:

Assistant Professor Elizabeth Johnson

ejohnson@arts.ufl.edu

Office: Room 234, Nadine McGuire Theatre & Dance Pavilion

Office Hours: M/W: 1-3 PM with appointment request, F by appointment only

Office Phone: 352-273-0522

*Email Policy: Use ONLY your **UFL.EDU** email account for e-mail correspondence related to class. Please include your name & class in the subject line or within the body of all correspondence.

Syllabi are posted at CFA website under: *Student & Parents*: <http://arts.ufl.edu/syllabi/>

Lab Fees can be located at: <http://registrar.ufl.edu/soc/201608/all/theadanc.htm>

RECOMMENDED READING:

Classical Ballet Technique
By Gretchen Ward Warren

Technical Manual and Dictionary of Classical Ballet
By Gail Grant

COURSE DESCRIPTION (CATALOG):

DAA 2204, Credits: 2; can be repeated with change in content up to 6 credits. Prereq: DAA 1000 with minimum grade of C, or audition.

Basic ballet technique with discussion of terminology and history.

PROFESSOR JOHNSON'S SPECIFIC COURSE DESCRIPTION:

This class addresses the fundamentals of ballet technique. Class format will be that of the traditional ballet class including barre, centre, petit and grand allegro, and the application of terminology specific to ballet technique and vocabulary. Theoretical components will include learning and memorizing ballet vocabulary and readings on ballet history and/or a specific ballet of historical significance and your development of critical analysis skills exploring both. Technique class is focused on efficient alignment, developing and improving traditional ballet line, fluency in the classical vocabulary, increased understanding of the coordination, rhythm, and phrasing aspects of ballet technique and how all relate to and support other dance forms/techniques. My training spans several historical training methods from Cecchetti, to Vagonava, to the unique American Balanchine hybrid—class will be influenced by all as well as applied principles of Laban Movement Analysis and the Alexander Technique. Other aspects include attention to the spatial elements of ballet/dance, release of un-needed muscular tension, and learning to look at ballet class as fun work instead of restrictive or “hard.”

We will practice a *somatic* approach to dance technique:

Somatic pioneer Thomas Hanna coined the term and defined somatics as this: “Somatics is the field which studies the soma: namely, the body as perceived from within by first-person perception. When a human being is observed from the outside -- i.e., from a third-person viewpoint-the phenomenon of a human *body is* perceived. But, when this same human being is observed from the first-person viewpoint of his own proprioceptive senses, a categorically different phenomenon is perceived: the human soma.”

COURSE OBJECTIVES/PURPOSE and EXPECTED LEARNING OUTCOMES:

Along with cultivating a deeper understanding of what “somatic” means, this class will focus on:

Upon completion of this course, students should:

- Have increased kinesthetic and anatomic understanding within context of ballet.
- Build technical skill appropriate to level and begin to integrate conceptual knowledge with physical experience.
- Adapt the instructor’s observations and corrections from barre to centre work.
- Enhance these skills:

Perception:

- Eye to muscle coordination; broaden ability to learn visually and integrate visual forms to your own body.
- Recognize bodily and mental habits and strategize solutions for coping or change.

Rhythmic sense:

- Broaden ability to hear the rhythm of the music and understand ballet phrasing and musicality in general.

Performance:

- Active/positive energy and engagement in class material, presence, enthusiasm, concentration, **willingness to learn and stay open-minded.**
- Build strength, flexibility, and endurance and understand that each person’s capacity for all is unique; explore your limits!
- Understand and refine ballet line and practice consistent use of outward femoral rotation while maintaining dynamic alignment (continual fluctuation and balance between stability and mobility that includes head/neck/spine balance, weight bearing and shifting, and the limbs in relationship to all).
- Develop a beginning sense of personal expression and artistry.
- Think about, write about, analyze and appreciate the historical significance of ballet as a both a Eurocentric dance concert form as well as its potential as a somatic physical practice.

Dress Policy:

- Women: Leotards, tights, soft ballet shoes. **Speak to the teacher about individual needs and if you have an interest in taking the class en pointe.
- Hair must be secured and worn in a neatly and out of the face. Shorter hair is worn off the face completely.
- Men: Leotard or tight fitting T-shirt/tank top (white preferred). Close fitting leggings such as bike shorts and yoga pants are fine. Tights are preferable but not required. Ballet shoes (white or black) and dance belt. Socks recommended (white preferred).
- Colors are at the student’s discretion but should reflect a respect of balletic values.
- No warmers unless they are form fitting. All warmers must be removed following warm-up. You may wear a ballet skirt or belt or center.
- No oversized clothing. You don’t work on what you don’t see.
- Your ankles must be visible.
- No large jewelry, including all non-stud earrings, necklaces & watches.
- No chewing gum.

Students not in compliance with the above requirements may have points deducted at instructor’s discretion.

Please Note: Our work in the studios is designed to be challenging; physically, intellectually, and emotionally. Dance classes often involve touching. Physical contact may range from simple touch, to correcting alignment and/or relaxation massage. Students may also be asked to

experiment with exercises that involve weight exchange. If you have a related medical consideration or touch is uncomfortable or triggers trauma please notify the instructor at the start of the semester via e-mail or personal meeting.

***Disclaimer:** This syllabus represents current plans, objectives, and grading values. As we go through the semester, those plans may need to change to enhance the class learning opportunity. Such changes, communicated clearly, are not unusual and should be expected. Any changes in technique exam dates due to unseen circumstances will be announced in class and posted on the dance board in a timely fashion.

GRADING POLICIES:

1. **Event attendance -- 15 points**

Required Performance and Event Participation

To help you to "think outside the box," you must venture outside the studio! -- Ric Rose

Dates/times subject to change – please check dance bulletin board and/or contact appropriate box office. You will receive a voucher (coupon) at the beginning of the semester for designated SoTD productions with instructions of how to use it to get your ticket. Viewing of SoTD plays (such as a play or musical) is highly recommended, but not required.

Non-majors: please verify event schedule with instructor, as you may not be required for attendance at all events.

BFA/BA Majors: In addition to attending all classes, **attendance is required at the following events plus 1 outside professional show.** You will provide proof of attendance to the instructor who is the teacher of record of your course within one week after viewing production. Depending on your technique schedule, you may use these same events/performances for other technique classes, as well.

Non-Majors: Required = BFA Fall Dance Showcase audition, two of the UnShowings, BFA Spring Dance Showcase Performance, one outside professional show. You will provide proof of attendance to the instructor who is the teacher of record of your course within one week after viewing production. Depending on your technique schedule, you may use these same events/performances for other technique classes, as well.

UnShowings

January 23, 2017 - First UnShowing

January 30, 2017 - Second UnShowing - This UnShowing will be geared towards CRP with Liz Lerman

February 13, 2017- Third UnShowing

March 13, 2017- Adjudication #1

March 20, 2017-Adjudication #2

April 10, 2017 -Final UnShowing

BFA Dance Auditions

January 27, 2017

Juries (All BFA Majors, BA Seniors): April 20 & 21, 2016 – know your schedule and plan accordingly

Dance Productions (subject to change)

Elements of Style: Dance Theatre of Santa Fe's annual concert featuring Faculty and Guest Artist work. January 12th, 7:30pm. January 13th, 2pm and 7:30pm. SFC Fine Arts Hall.

<http://www.sfcollege.edu/finearts>

Riverdance January 17-19, UFPA, 7:30

Shen Yun January 24-25, UFPA, 7:30
Dance Alive! - Robin Hood! February 3/4, UFPA, 7:30/2:00
Twyla Tharp February 10, UFPA, 7:30
Dance 2017 (Rounding the Corner) Constans Theatre, Feb. 23-25, 28-March 2
Dance Alive! - Firebird March 17, UFPA, 7:30
BFA Spring Dance Showcase G-6, March 29-April 2
Momix: Opus Cactus March 29, UFPA 7:30
Step Afrika April 7, UFPA, 7:30
Possible: Splendor: Feb 26

SoTD Plays/Musical:

Divine (SoTD play) Opens January 27
William's One Acts (SoTD play) Opens March 17
King Lear (SoTD play) Opens April 7

UF Box Office #: (352) 392-1653
UF Performing Arts (Phillips Center) #: (352) 392-2787
SFC Fine Arts Hall Theatre (352) 395-4181

The (McGuire) University Box Office will open 45 minutes prior to the opening of each Constans Theatre or McGuire Black Box production.

Performance Behavior/Decorum:

- Yes, please dress nicely!
- No cell phones/texting **at all, ever, never** during a performance (unless the show requests it!)
- Represent the SoTD at the show!

Local Fathom Events broadcasts of Bolshoi Ballet performances:

Regal Gainesville Cinema Stadium 14

3101 SW 35 Blvd
Butler Plaza
Gainesville, FL 32608
(844) 462-7342

Sunday, January 22: Sleeping Beauty (12:55 PM)

<http://www.fathomevents.com/event/bolshoi-the-sleeping-beauty/more-info/details>

Sunday, February 5: Swan Lake (12:55 PM)

<http://www.fathomevents.com/event/bolshoi-swan-lake/more-info/details>

Sunday, March 19: A Contemporary Evening - Program: *The Cage* (Jerome Robbins), *Études* (Harold Lander), *Russian Seasons* (Alexei Ratmansky) (12:55 PM)

<http://www.fathomevents.com/event/bolshoi-a-contemporary-evening/more-info/details>

Sunday, April 9: A Hero of Our Time (Choreography: Yuri Possokhov) (12:55 PM)

<http://www.fathomevents.com/event/bolshoi-a-hero-of-our-time/more-info/details>

2. Midterm Evaluations– 30 points

- Class filming: Thursday February 16, 2017. Attendance/Active Presence = 15 points
- Written self assessment due 2/28/17 = 15 points

3. Final Evaluation based on Continual Assessment -- 30 points

(this grade will be entered at semester's end)

- See evaluation of technical aptitudes under “Basic Ballet Course Objectives” below

4. Basic Ballet Written Project -- 20 points

- We will discuss and decide on this project as a class. Ideas can range from looking at a historical ballet on video and researching the period to individual presentations on historic ballets, choreographers, performers, etc., to taking a “Field Trip” to the Bolshoi Ballet Fathom events listed above and writing about what we saw.

5. Ballet Vocabulary Quiz/Handout – 5 points

(See ballet glossary attached and use the following link for study:

<http://www.abt.org/education/dictionary/index.html>)

GRADING SCALE:

Total: 100 points

A	93-100 points
A-	90-92
B+	86-89
B	83-85 points
B-	80-82
C+	77-79
C	73-76 points
C-	70-72
D+	67-69
D	63-66 points
D-	60-62
E	59 and below

Your overall score may be affected by your attendance record.

UF SYLLABUS GUIDELINES FOR LEVEL PROGRESSION IN BALLET DANCE TECHNIQUE:

This information addresses the standards utilized by the dance area for assessing student progression through three levels of ballet: Basic, Intermediate, Advanced. The program’s approach to ballet is in context to the UF BFA degree program, relying on traditional training standards along with the awareness of the stylistic and technical diversity of the UF dance program. Using the objectives stated in this syllabus, the dance program assesses student progress through three levels of ballet dance technique: basic, intermediate, and advanced. You are graded and considered for the next level according to your achievement of the criteria as determined by your instructor. Due to the nature of both traditional balletic training and balletic levels in the UF program, receiving the final grade of “A” does not insure progression to the next level.

Course Objectives for Ballet Technique

SoTD’s ballet technique curriculum is designed to focus the intellectual and physical abilities of students—majors, minors, and non-majors—to embrace the demands of the 21st century artist. Each of the three levels builds the required historical, aesthetic, and biomechanical foundations for graduating as a major in our dance degree programs. Likewise, the minor or non-major must recognize the classes as a pre-professional training ground by meeting the objectives at the appropriate level. When every student brings into every class their discipline and motivation, they will be ready to meet and greet the following goals common to each respective level of technique:

Basic Ballet Course Objectives:

- To instruct you in classical ballet vocabulary, technique, and related history appropriate to the level of the course.
- To establish a consistency of ‘daily’ studio practice and towards using ballet class progression to build a ‘permanent’ foundation for building your technique.

- To approach all training, practice and performance from an anatomically correct and ‘core connected’ standpoint, especially in the application of rotation (both parallel and outward) using the following evaluative guides:
 - PLACEMENT AND ALIGNMENT
 - CORE SUPPORT AND CONDITIONING
 - APPLICATION OF ROTATION - STATIONARY AND LOCOMOTOR
 - SPATIAL AWARENESS AND FULL BODY INTEGRATION
 - RHYTHMIC CLARITY/MUSICALITY
 - PROFESSIONALISM
- Initiate the process of connecting theory and technique to a basic level performance aptitude.
- Enhance aesthetic and practical appreciation of the work behind this exacting and exciting art form.
- Develop an appreciation of the theory, criticism and aesthetic behind this exacting yet exciting art form.

COURSE POLICIES:

SOTD DANCE ATTENDANCE:

Dance Technique Class Attendance Guide:

- Mindful participation in each class meeting is the only way to meet the objectives of this course.
- Attendance, which is mandatory, means that when you enter the classroom, you are present, alert, and contributing to the progress of the class every second.
- If you are not present when attendance is taken or class begins you are marked absent.
- In the case of extended health issues, refer to the Injury and Illness Policy in this syllabus.

Dance Technique Class Absence Policy

- Five (5) or more absences (excused or unexcused) result in automatic failure.
- All undocumented absences are unexcused. Excused absences may include those related to illness/injury that are documented by a medical professional. Events related to family emergencies or professional obligations should be discussed with your instructor. (See *Make-up Policy* for more information on excused absences.)
- For your safety and the focus of the class, you may not join class past 5 min after the class starts. You are late and counted tardy; with instructor permission, you may observe.
- Leaving class early may result in point deductions from overall grade.
- If unable to dance but still attend, with instructor permission, you may ‘actively’ observe for full class credit, onetime. You will complete an assignment as assigned by the instructor due at the end of class.
- UF approved religious days are excused and do not need to be made-up. (Travel time not included.)
- You are responsible for material covered during your absence.
- A MEDICAL WITHDRAWAL will not be supported without approved documentation. An Incomplete is only considered by UF Dance in extreme cases and is not available in technique classes.

UF Absence Policy

Requirements for class attendance and make-up exams, assignments, and other work in this course are consistent with university policies, as follows:

Source: <https://catalog.ufl.edu/ugrad/current/regulations/info/attendance.aspx>

- Students are responsible for satisfying all academic objectives as defined by the instructor. Absences count from the first class meeting.
- In general, acceptable reasons for absence from or failure to participate in class include illness, serious family emergencies, special curricular requirements (e.g., judging trips, field trips, professional conferences), military obligation, severe weather conditions, religious holidays and participation in official university activities such as music performances, athletic competition or debate. Absences from class for court-imposed legal obligations (e.g., jury duty or subpoena) must be excused. Other reasons also may be approved.
- You cannot participate in classes unless you are registered officially or approved to audit with evidence of having paid audit fees. The Office of the University Registrar provides official class rolls to instructors.
- If you do not participate in at least one of the first two class meetings of a course or laboratory in which you are registered, and you have not contacted the department to indicate your intent, you can be dropped from the course. You must not assume that you will be dropped, however.
- The university recognizes the right of the individual professor to make attendance mandatory. After due warning, professors can prohibit further attendance and subsequently assign a failing grade for excessive absences.

MAKE-UP POLICY:

Dance Technique Class – Makeup Policy

- You are responsible for all material covered during any absence
- There are no makeup options for unexcused absences
- Absences from Written Exams, Quizzes, Mid-Terms, and/or Finals may only be made up with approved documentation
- To earn credit (amount of credit determined by the instructor) for an excused absence you must do two things:
 - 1) Immediately upon your return to class, turn in approved/legal documentation to instructor. If you need the original documentation or need the document for other classes, the instructor will accept copies.
 - 2) Make-up the class with an approved assignment submitted on the required date. If the assignment is to attend another class as a make-up, it must be the same technical level, or lower; student must request permission of that instructor.

In the UF Dance Program, three unexcused absences will reduce your grade one-letter grade (i.e., from B to C). Each subsequent unexcused absence lowers your grade by half letter grade (i.e., from C to C-). After five unexcused absences the student may not return to class and result in automatic failure of the course. A student with medical documentation may apply to UF for Medical Withdrawal.

Please consult the following sites for UF's physical and mental health resources:

<http://shcc.ufl.edu/> (Student Health Care Center)

<http://shcc.ufl.edu/forms-records/excuse-notes/> (excuse note policy)

<http://dso.ufl.edu/> (Dean of Students)

STUDENT ON-LINE EVALUATION PROCESS

Students are expected to provide feedback on the quality of instruction in this course by completing online evaluations at <https://evaluations.ufl.edu>. Evaluations are typically open during the last two or three weeks of the semester, but students will be given specific times when they are open. The instructor is the only person that views your written comments. Summary results of these assessments are available to students at <https://evaluations.ufl.edu/results/>

UF POLICIES:

UNIVERSITY POLICY ON ACCOMMODATING STUDENTS WITH DISABILITIES:

Students with disabilities requesting accommodations should first register with the Disability Resource Center (352-392-8565, www.dso.ufl.edu/drc/) by providing appropriate documentation. Once registered, students will receive an accommodation letter which must be presented to the instructor when requesting accommodation. Students with disabilities should follow this procedure as early as possible in the semester

UNIVERSITY POLICY ON ACADEMIC MISCONDUCT: Academic honesty and integrity are fundamental values of the University community. Students should be sure that they understand the UF Student Honor Code: <http://www.dso.ufl.edu/sccr/process/student-conduct-honor-code/> - UF students are bound by The Honor Pledge which states, "We, the members of the University of Florida community, pledge to hold ourselves and our peers to the highest standards of honor and integrity by abiding by the Honor Code. On all work submitted for credit by students at the University of Florida, the following pledge is either required or implied: "On my honor, I have neither given nor received unauthorized aid in doing this assignment." The Honor Code (source: <http://www.dso.ufl.edu/sccr/process/student-conduct-honor-code/>) specifies a number of behaviors that are in violation of this code and the possible sanctions. Furthermore, you are obligated to report any condition that facilitates academic misconduct to appropriate personnel. If you have any questions or concerns, please consult with the instructor in this class.

COUNSELING AND WELLNESS CENTER CONTACT INFORMATION:

<http://www.counseling.ufl.edu/cwc/Default.aspx>, 392-1575; and the University Police Department: 392-1111 or 9-1-1 for emergencies.

NETIQUETTE: COMMUNICATION COURTESY: All members of the class are expected to follow rules of common courtesy in all email messages, threaded discussions and chats.

GETTING HELP:

If applicable: For issues with technical difficulties for E-learning in Canvas, please contact the UF Help Desk at:

- (352) 392-HELP - select option 2
- <https://lss.at.ufl.edu/help.shtml>

Any requests for make-ups due to technical issues MUST be accompanied by the ticket number received from LSS when the problem was reported to them. The ticket number will document the time and date of the problem. You MUST e-mail your instructor within 24 hours of the technical difficulty if you wish to request a make-up.

Other resources are available at <http://www.distance.ufl.edu/getting-help> for:

- Counseling and Wellness resources
- Disability resources
- Resources for handling student concerns and complaints
- Library Help Desk support

UF DANCE PROGRAM ESSENTIALS OF ACHIEVING TECHNICAL APTITUDE

Advancement to a higher level is determined by the dance faculty as based on two determining factors:

- 1) Successful fulfillment of the criteria for technical development and guiding concepts as outlined below and as determined by the dance faculty.
- 2) A grade of "A-" or better. (Please be aware that the grade of an "A" does not guarantee approval to move to a higher level.)

These aspects of technical development are divided into six (6) categories and are the basis both for grading and for any consideration toward promotion to a higher ballet technique levels:

- PLACEMENT AND ALIGNMENT
- CORE SUPPORT AND CONDITIONING
- APPLICATION OF ROTATION - STATIONARY AND LOCOMOTOR
- SPATIAL AWARENESS AND FULL BODY INTEGRATION
- RHYTHMIC CLARITY/MUSICALITY
- PROFESSIONALISM

PLACEMENT AND ALIGNMENT

A priority is placed on alignment, which includes an awareness and integration of skeletal structure in shaping the body in place and in motion, as to increase the efficiency of movement, and reduce, if not eliminate, the potential for injury. This intrinsic understanding should be evident in all exercises, improvisations, and phrase work.

- **Excellent /Advanced**
Consistently maintains alignment of torso/spine, pelvis, & limbs while stationary and moving. Articulates limbs with excellent precision and clarity.
- **Good/Sufficient**
Demonstrates a consistent application of principles of alignment. Demonstrates consistent clarity during articulation of limbs.
- **Limited/Deficient**
Demonstration of correct personal alignment is not observable. Precision and clarity not demonstrated during exercises or movement through space.
- **Unsatisfactory**
Fails to demonstrate an understanding of basics of alignment and body fundamentals.

CORE SUPPORT AND CONDITIONING

Coupled with developing a proper sense of alignment and placement as applied to dance (and life) is a separate and equal area referred to as Core Support/Strength. It is necessary to list it as its own category to emphasize its importance to movement and promote awareness of its connection to the safety of the individual as they move through various positions and through all levels and into space. Development of strength to safely perform movements that require weight bearing on arms, including inverted movements. Conditioning is included in this section to insure that strength is not over emphasized and that the student finds a personal practice that enforces this aspect of their training.

- **Excellent /Advanced**
Connects core and whole body conditioning to how the whole body moves through space and consistently moves with power and control through space and all levels.
- **Good/Sufficient**
Demonstrates movements competently with an adequate application of core support. Overall body strength and conditioning is adequate, with room for improvement.
- **Limited/Deficient**
Work in class indicates weakness in core strength and movement control. Demonstrates limited power to safely propel self through space.
- **Unsatisfactory**

Demonstrates lack of sufficient core support, conditioning and total body strength. Lacks power and control to safely propel self through space.

APPLICATION OF ROTATION - STATIONARY AND LOCOMOTOR

Essential to the healthy development of ballet (and general dance) technique is the full awareness of correct personal anatomic alignment in relation to parallel and outward rotation which includes hip socket, knee and ankle for the lower body and spine, ribs, shoulder girdle, head and neck for upper body.

- **5-Outstanding/Advanced**
High degree of precision and personal understanding of parallel and rotation in relation to whole body alignment. Shows ease and economy of effort when quickly shifting among positions.
- **4-Excellent**
Ability to achieve correct parallel and rotation and move easily among positions in relation to personal anatomical considerations.
- **3-Good/Sufficient**
Consistent correct application of alignment principles in relation to parallel and rotated positions, particularly in lower body. Can show improvement in relation of these alignment principles throughout the body. Shows ability to transfer from one position to another with relative ease and minimum effort.
- **2-Limited/Deficient**
Inconsistent demonstration of parallel and rotation in relation to personal alignment throughout body. Difficulty transferring between parallel and rotation.
- **1-Unsatisfactory**
Incorrect use of parallel and rotation in relation to overall personal alignment. Especially demonstrates unsafe alignment of knee, ankle, and hip relationships. Unsuccessful transfer of weight and re-alignment when shifting between parallel and rotation.

SPATIAL AWARENESS AND FULL BODY INTEGRATION

Necessary to the training of a contemporary dancer is the understanding of the movement of the body as a unit, and in relation to specific body parts (upper and lower body halves, and right and left body halves in motion), as well as a sense of spatial awareness.

- **Excellent /Advanced**
Student consistently moves through space with full commitment and knowledge of level and direction changes. Demonstrates highly refined understanding of movement of body parts in relation to personal center of gravity. Integration of body in motion through space is clear and precise.
- **Good/Sufficient**
Demonstrates a development towards the sensitivity to moving the body as a whole unit and an ability to experiment with the body in motion through time and space. Continues to demonstrate a developing understanding of the relationship between body parts and center of gravity.
- **Limited/Deficient**
Demonstrates limited awareness of the connection between strength of center and total body movement; minimal ability to integrate the body in movement.
- **Unsatisfactory**

Demonstrates lack of understanding of the concept of full body integration, as well as an adequate understanding of spatial awareness. Demonstrates a lack of understanding of the connection between upper body and lower body, and between body halves.

RHYTHMIC CLARITY / MUSICALITY

A student's progress through the technique sequence should also yield both a practical and intrinsic understanding of how rhythm and musicality are applied to an exercise, a phrase, and dance performance. Musicality is the ability to perform movement phrases informed by music and imagined sound. Rhythmic clarity is the ability to understand the relationship of the moving body to time.

- **Excellent /Advanced**
Student consistently moves with knowledge of beat/meter, accents, tempo, and rhythmic patterning. Student demonstrates an intrinsic understanding of how the music and movement are united. Consistent awareness of sound demonstrated through accurate response to instructions and to musical cueing.
- **Good/Sufficient**
Student is consciously working towards the application of beat/meter, accents, tempo, and rhythmic patterning and applies these musical basics to exercises, phrases, and repertoire. Generally appears to sense music deeply and to allow the nature of the music to affect the interpretation of movement phrases.
- **Limited/Deficient**
Inconsistently demonstrates beat/meter, accents, tempo, and rhythmic patterning. Insufficiently developed sense of internal timing or a passive approach to dance phrasing. Student may show depend on other dancers, instructor counting, or obvious musical cues, rather than intrinsic musical responses.
- **Unsatisfactory**
Student rarely moves with using beat/meter, accents, tempo, and rhythmic patterning; or fails to invest in developing skills in this area.

PROFESSIONALISM

The student consistently demonstrates an attitude that is teachable, mature, attentive, supportive, open, and welcomes and integrates corrections. The importance of attendance is emphasized and part of the final grading process, as noted in the syllabus.

- **Excellent /Advanced**
Student shows a high level of a mature and professional approach to all aspects of course work.
- **Good/Sufficient**
Student shows a consistent and growing awareness of the profession through classroom behavior and peer interaction.
- **Limited/Deficient**
Student demonstrates limited interest or ability in understanding and expressing a professional attitude. May resist corrections and/or what is being taught. Fails to heed instruction and/or demonstrates other behaviors unbecoming a professional dancer.
- **Unsatisfactory**
Student rarely demonstrates an attitude that is teachable, mature, attentive, supportive, open, and does not integrate corrections.

GUIDING CONCEPTS

These following general concepts are applied to all areas of technical development and used by faculty to assess student progress:

“Self” Awareness and Ensemble Skills

The student demonstrates an ability to retain an awareness of self while integrating their movement into spatial relationships with other persons and groups. The student should also demonstrate clarity in three-dimensional movements and an ability to sustain directionality in exercises and in phrases of substantial length.

Transitional Skills (Continuity of Flow)

Exercises should be performed with an understanding and dynamic use of different types of phrasing. Students should demonstrate an ability to sequence a variety of movements into an extended phrase: recognizing and moving through transitions and demonstrating follow-through of movement impulses as appropriate.

PERFORMANCE QUALITY (DYNAMIC AWARENESS)

Each instructor will provide the class with specific movement and performance goals that delineate for the student: suitable use of energy, range of dynamics and movement qualities, the images or mind-set to evoke expressive and/or stylistic qualities and functional details

Evaluations:

Midterm and Final evaluations occur during the class. You will be observed by the instructor and perhaps other members of the dance faculty, and grades will be assigned based on the technical proficiencies listed above. If there is rotation in the instructors, all participating instructors will contribute to your final grade. For the BFA major, application of your technique work to concert/performance work will be factored into your technique grade.

Professor Johnson has adapted her Midterm and Final Technical Aptitude Evaluations to more effectively reflect her Teaching Philosophy and Educational Values. See assignments above.

General Information

Student Injury and Illness Policy:

The Dance Area of SoTD believes that dance student's physical and mental well-being is paramount to success in all arenas of their dance training, from class to the stage. In the case of injury, fostering a productive and holistic response insures a speedy and effective recovery.

If the dance student becomes ill or injured to the degree that they cannot attend and participate in dance classes, SoTD sponsored rehearsals, or performances, the 5 steps of the dance student injury and illness policy are to be followed:

1. The student is required to see a health care professional immediately.
2. If the illness or injury prevents the student from participation in dance class, rehearsal, or performance, the student is to request documentation from the health care professional that explicitly projects the duration of the injury, and/or the amount and type of activity recommended for the welfare of the student.
3. Following the appointment with the health care professional, the student is required to bring medical recommendations and related documentation to the attention of his or her instructor(s), choreographer(s), or director(s) as the basis for discussion.
4. Unless otherwise medically advised, the student is prohibited from active participation in all

related UF dance activities, classes, events, performances, etc. The student may not personally select one activity as having a higher priority over another. The student is not to dance in any events, activities, performances or rehearsals if the student is not in dance class. If the infirmity culminates in a medical withdrawal, this is also a withdrawal from all performance related activities.

5. The student is never allowed to sacrifice classroom participation for the demands of a performance. The student will not be allowed to participate in a performance if they miss dance class due to an injury. The student is expected to follow the student injury and illness policy even if performances take place beyond the scope of SoTD, as with another UF, professional, or community performing group, etc.

If involved in a SoTD produced production (with or without credit), there is required attendance at the production's Strike (as stated in the current SoTD Production Handbook):
Strike

- Strike is the restoring of the stage to its original condition. This mainly consists of the breakdown of technical components of the production.
- Strike typically takes place immediately following the final performance of the production.
- Strike is run by the Technical Director or Scenic Studio Supervisor.
- Safety is of the utmost importance! Proper footwear and clothing must be worn. Additional Safety Equipment may be required depending on the task.
- The Strike requires the presence of all undergraduate performers involved in the show and crew, Props Master, Master Electrician, and Technical Director or Scenic Studio Supervisor.
- Only the Technical Director, Master Electrician and Costume Supervisor can release anyone from Strike.
- Additionally, all cast members and crew must sign out with the Stage Manager.
- All undergraduate students involved in the production are REQUIRED to attend.
- Graduate Actors are released after 1 hour of participation at Strike due to their GTA responsibilities. Grad Actors must sign out with the Stage Manager before leaving.
- Only the Technical Director may approve an absence from Strike. Under extenuating circumstances may a student be "excused" from or permitted to leave early from Strike. If the student is "excused" from a REQUIRED strike or leaves early from Strike, the Strike must be "made up" by one of the 3 following options:
 - The student must participate in two Strikes within the current academic semester.
 - or--
 - The student must participate in one strike and serve 6 hours in the shop within the current academic semester.
 - or--
 - The student must serve 12 hours in the shop within the current academic semester.
- If a student does not adhere to the above penalties for missing Strike or leaving early from Strike, or if the students misses or leaves Strike early without approval of the Technical Director the student will be:
 - Ineligible for Theatre and Dance Scholarships.
 - Ineligible to be cast in School of Theatre and Dance productions for the upcoming semester.
 - Ineligible to register for classes.
 - If enrolled in any section of P&P the student's grade will be lowered.
 - If enrolled in Senior Project the student's grade will be lowered.
 - If enrolled in Dancers for Choreographers or Dance Ensemble the student's grade will be lowered.

- If enrolled in West African Dance or World Dance (*Agbedidi*) the student's grade will be lowered.

The instructors listed below are teaching the Ballet courses for Spring 2017. Isa or Ric may teach in rotation or as guest should faculty schedules require it. Please give guest teachers your full commitment, respect, and attention. There is always something to learn!

Instructor Biographies:

Elizabeth Johnson:

Elizabeth Johnson's professional dance training began at North Carolina School of the Arts where she studied with many historically notable classical Ballet teachers including Melissa Hayden, Duncan Noble, and Robert Lindgren. She earned a BFA with honors at George Mason University, receiving the Department of Dance Award for Academic Excellence, and her MFA in Performance and Choreography from the University of Illinois Urbana-Champaign (UIUC) where she was awarded the first Patricia Knowles Scholarship for graduate student excellence and the Wanda M. Nettl prize for student choreography.

The founder and Artistic Director of Your Mother Dances, her contemporary repertory company, Johnson presents original work alongside established choreographers from across the country (David Parker, Sara Hook, Gerald Casel, Trey McIntyre, Molly Rabinowitz, Heinz Poll, Luc Vanier, Erika Randall, Dawn Springer) as well as emergent regional and local artists. Her choreography has also been produced in New York City, Washington, D.C., Chicago, Minneapolis, Louisville, New Haven, CT, Fort Worth, the Krannert Center for the Performing Arts, and has been selected for Gala performance at the American College Dance Association.

As a professional performer, Johnson has toured nationally and internationally as a company member with New York City's David Parker and The Bang Group and also danced with Sara Hook Dances (NYC & IL), and Molly Rabinowitz Liquid Grip (NYC). She has also performed distinguished classical and contemporary works by Marius Petipa, George Balanchine, Frederick Ashton, Salvatore Aiello, Art Bridgman and Myrna Packer, Rachel Lampert, Mark Morris, Cynthia Oliver, Luc Vanier, Trey McIntyre and Heinz Poll and has served as rehearsal director for works by Twyla Tharp, Mark Morris, Sara Hook, and Rebecca Stenn.

A somatic educator and practitioner, Johnson holds a Graduate Laban Certificate of Movement Analysis from Columbia College Chicago's Department of Creative Arts Therapies where she garnered the Warren Lamb Tuition Scholarship and is proud to be a dual certified Teacher of the Alexander Technique (AmSat/ATI). Her research and teaching expertise also include the integration of anatomy, kinesiology and somatic inquiry into dance technique teaching, Dance Composition pedagogy, and exploring feminist theory, embodiment, relationship, and popular culture trends and ironies in her dances. She has presented her written and creative research at Motus Humanus, Southeastern Women's Studies Association, and National Dance Education Organization conferences. Johnson has served as Dance faculty at UIUC, UW Madison, UNC-Greensboro, UW-Milwaukee, Texas Tech University, and is thrilled to join the University of Florida School of Theatre and Dance faculty as an Assistant Professor.

Born in Cuba, **Ms. Isa Garcia-Rose** spent many years in Spain before settling in Miami, Florida. She studied with and became a member of Ballet Concerto performing in Giselle, Swan Lake, La Bayadere, Serenade, Nutcracker, and Les Sylphides. Ms. Garcia-Rose joined Dance Alive National Ballet in 1989, and has performed various Balanchine pieces, 'Titania' in A Midsummer Night's Dream, various roles in Nutcracker, 'Ophelia' in Hamlet, 'LadyBug' in LadyBug: Action Hero, and other contemporary roles. A graduate of the University of Florida with a BFA in Dance, Ms. Garcia-Rose received her MFA from Florida State University. Ms. Garcia-Rose has been a faculty member of the University of Florida School of Theatre and Dance teaching classical ballet and modern dance technique. She has created works for the students and has presented pieces at the Florida Dance Festival amongst other venues. Ms. Garcia-Rose spent the 1994-1995

season as a member of the Demetrius Klein Dance Company before rejoining Dance Alive National Ballet. Ms. Garcia-Rose taught classical ballet full time at Florida State University Spring 2007. Ms. Garcia-Rose is certified in Stott Pilates mat and reformer. She has taught master classes in Alabama as well as in other festivals including the Florida Dance Festival in Miami.

Ric Rose, Associate Professor/Dance Coordinator at the University of Florida School of Theatre and Dance, has been creating original works at UF since 1987. His choreography has been presented in Utrecht, Buenos Aires, London, and companies in the southeast including Tallahassee Ballet Company, Dance Alive National Ballet, SCAD, James Madison University, Colorado Mesa State, and several other schools. Ric has been an Artist-in-Residence and guest choreographer with *Dance Alive National Ballet*, a professional ballet company, since 1984, having also danced with Demetrius Klein Dance, The Yard, in Atlantic City Bally's Casino and for several artists in NYC. He has scripted narration for two ballets for *Dance Alive*, *Dracula* and *The Cracked Nut*. He has directed, choreographed and performed in numerous productions for the Hippodrome State Theatre, including *Robin Hood*, *The 39 Steps* and *Around the World in 80 Days*, as well as, *A Very Old Man with Enormous Wings* and *Frankenstein*. The Hipp also produced his original play, *The Canta Danca Dancer*, a work designed to introduce dance to students K-12 and completed a year-long tour throughout the Florida school system. Ric implemented the specialty choreography in the movie, "*Doc Hollywood*," where he also appeared as a squash. He is founder of two dance ensembles at UF, *Shadow Dance Theatre* and *Theatre Jazz Repertoire*. He has served as the emcee for the Florida 4-H Congress for several years and has been an adjudicator for both ACTFA productions and the Mid-Atlantic ACDFA festival. Since 1990, Ric has twice been awarded both the Teacher of the Year (College of Fine Arts) and the TIP University Award for excellence in teaching. He has also been recognized with a departmental Faculty of the Year and a UF Superior Accomplishment Award. He is a past president of the Florida Dance Association and a current board member. He received his MFA from Connecticut College and his BA from Baldwin-Wallace College.

BALLET VOCABULARY

Primary words

Listed in categories alphabetically

Please note that the definitions are general descriptions/translations of the terms

Terms related to *barre* and/or *centre*:

- Adagio:** Slow sustained movement
- Allonge´:** Extended, outstretched, as opposed to bent or curved.
- Arabesque:** A basic balletic pose, usually performed in profile: The position of the body when supported on one leg with the other extended to the back with the knee straight.
- Assemble´:** To assemble (or place together) the legs in the air
- Attitude:** The position of the body when supported on one leg with the other lifted to the front side or the back, with the knee bent. A pose inspired by the statue of 'Mercury' (by Giovanni da Bologna)
- Barre:** The long, pipe-shaped bar that dancers hold onto for support when warming up. The word is also used to refer to the set of exercises performed at the barre at the beginning of every class.
- Battement:** "rebound," any movement of the leg
- Cambre´:** A bend of the body from the waist, forward, sideward, or backward.
- Change´:** Literally, "changed". A term used to indicate that the feet change position in relationship to each other during the execution of a step (i.e., the foot begins in the front and finishes in the back, or visa versa).
- Cloche, en:** Literally, "like a bell". Refers to swinging movements of the working leg forward and backward through 1st position in steps such as battements degages en cloche.
- Combination:** A number of steps grouped together to form an exercise.

- Cou-de-pied:** On the “neck” (*cou*) of the ankle. The position of the working foot when lifted and pointed in front of, in the back of or wrapped around the ankle of the supporting leg.
- Coupe`:** To cut – The foot is raised to the ankle of the opposite leg.
- Developpe`:** The working foot is drawn up the supporting knee and opened in the air in any given direction, "unfolding".
- Degage:** “To disengage” The movement of the foot outward from a closed position to where the toes leave the floor to a position of 15 degrees.
- Extension:** The height of a dancer's working leg when lifted from the floor. Also in reference to the lengthening of a body part.
- Fondu:** Literally, "melted", This term is used synonymously with the word "*plie*". It means on, or with a bent supporting leg.
- Frappe:** Strong brush of the supporting leg with the working foot in coupe, "strike".
- Pas:** A step. Used to refer to any single movement in the ballet vocabulary.
- Pas de cheval:** Horse's step.
- Penche`:** "Inclined". Usually refers to arabesque penche', a position in which the dancer tilts forward from the hip, directing the torso and head toward the floor, and lifting the foot of the extended back leg toward the ceiling.
- Plie (plier):** To bend - A bending movement of the knees, demi or grand.
- Port de bras:** Movements or positions of the arms.
- Preparation:** The musical phrase and/or movement(s) that act as a lead-in for the dancer.
- Releve`:** A rise. Describes a position of the supporting foot in which the heel has been raised from the floor, and the dancer is balanced on the ball of the foot (or on the toes, if en pointe). Also the combination of a demi-plie followed by the raising of the heel(s) from the floor.
- Rond de jambe:** Circle of the leg (**a terre**) on the ground, or (**en l'air**) in the air.
- en dehors:** Outward, foot travels in an arc from front to back
- en dedans:** Inward, foot travels in an arc from back to front
- Sous-sus:** Under-over. One foot being under, or in the back, and one foot being over, or in the front.
- Tendu:** “stretched” The action of the foot leaving a closed position to a fully extending position without the toes leaving the floor.

Terms related to *centre*:

- Allegro, grand:** Combinations of expansive and widely traveled jumping, movements that incorporate large, advanced-level leaps such as *grand jetes*.
- Allegro, petite:** Sprightly combinations of small jumping movements performed at a quick tempo
- Balance`:** A rocking step resembling a waltz, consisting in three parts of alteration of balance.
- Balon:** A term encompassing the desirable qualities of lightness, ease, and rebound when jumping.
- Batterie:** Jumping movements in which the legs beat, or exchange places with each other, in 5th position in the air one or more times before landing. The effect is one of interlacing or crisscrossing the legs in the air.
- Beat:** To hit the legs together, moving them in and out of 5th position in the air so they appear to crisscross. All batterie is composed of “beaten” movements.
- Cabriole:** Caper, like a goat's jump. The working leg opens straight out; the supporting leg pushes off and beats underneath the working leg, propelling it higher.
- Chaine`:** Linked like a chain – a series of turns with the feet in first position.
- Chasse`:** Chasing one foot with the other – a continuous movement.
- En tournant:** Turning.
- Entrechat:** A beaten jump in which the legs cross in 5th position in the air without change'.
- Fouette`:** Whipping. A strong whipping movement of one leg accompanied by a half or full revolution of the body.

- Glissade:** To glide or slide – a linking or preparatory step.
- Jete:** Spring from one foot to the other, "thrown". **Grand Jete:** Large leap.
- En Manège:** A term used to describe a series of steps (usually turns or jumps) performed while traveling in a circle around the periphery of the stage.
- Pas de basque:** A step derived from the national dances of the Basques. Taking in three distinct counts.
- Pas de bourree:** A step originating in country dances. This movement involves three or two steps in any direction that usually changes which foot is in front.
- Pas de chat:** A cat-like springing movement from one foot to the other, "Step of the cat".
- Pique:** literally, "pricked" - to prick with the toes as with a needle. 1) A movement in which the strongly pointed toe of the lifted and extended leg sharply lowers momentarily to hit the floor, then immediately rebounds upward. 2) Adjective describing a movement in which the dancer transfers the body weight from one leg (in *plie*) to the other by stepping out directly onto *pointe* or *demi-pointe* with a straight leg; for example, *pike arabesque*.
- Pirouette:** Whirl or spin - A controlled turn on one leg on *demi-pointe* or *pointe* in any pose.
- Promenade:** A slow rotation of the body in adagio exercises, in which the dancer, maintaining a pose on one leg with the other raised off the ground, executes many little pivots of the supporting heel in order to turn the body around on the whole foot.
- Saute (sauter):** Jump.
- Sissonne:** Named for the creator of the step. Springing up from both feet, landing on one leg.
- Soutenu:** "Sustained turning."
- Tombe:** To fall.
- Tour:** A turn of the body.
- Tournant, en:** Turning

TERMS RELATED TO DIRECTIONS:

- En Avant:** Traveling forward.
- Croise':** Crossed. Refers to a direction of the body in which the legs of the dancer appear, from the audience's viewpoint, to be crossed one in front of the other. Examples: *Croise' devant* (crossed with the working leg extended to the front) or *arabesque croise* (crossed with the lifted back leg being the upstage leg.)
- En Croix:** In the shape of the cross. Refers to a ballet convention in which the same movement is performed in sequence to the front, the side, the back, and again to the same side.
- En Dedans:** Inward. Characterizes any circular or turning movement in which the working leg moves.
- Derriere:** To the back (behind).
- Devant:** To the front.
- Ecarte:** Spread wide. One of the directions of the body. (See sheet on body positions.)
- Efface:** Erased, shaded. One of the directions of the body. (See sheet on body positions.)
- En dehors:** Outward.
- En face:** refers to the position of the dancer's body when directly facing the audience. (See sheet on body positions.)
- a la Seconde:** In the 2nd position. A movement in which the arm or leg is extended to the side of the body is said to be performed *a`la seconde*.

TERMS RELATED TO THE PERSONNEL IN A BALLET COMPANY:

- Ballerina:** A principal female dancer in a ballet company.
- Ballet master/mistress:** The person in a ballet company who rehearses the repertoire and

teaches company class.

Balletomane: An enthusiastic ballet fan.

Corp de ballet: The dancers in a ballet company who do not perform solo roles. Typical of *corp de ballet* work is the performance of choreography in which the dancers move in large groups in unison while changing formation and creating beautiful spatial patterns across the stage.

Danseur: The leading male dancer in a ballet company.

Danseur noble: A male dancer who is tall, elegant, and aristocratic in appearance and dances leading roles such as the Prince in *Swan Lake* or the poet figure in *Les Sylphides*. He must be an excellent soloist and partner and possess pure classical line.

Prima Ballerina (Absoluta): The top-ranked female soloist in a ballet company. This title is usually reserved for only a few world-class ballerinas.

TERMS RELATING TO CLASS

Centre barre: The exercises that are performed in the middle of the room without the support of the barre and that are directly related in form to the ten standard barre exercises. Examples: *plies*, *tendus*, *rond de jambe*, *fondus*.

Center work: All exercises in a ballet class that are performed in the middle of the room without the support of the barre.

Line: The sculptural shape formed in space by a dancer's limbs and body. Good line is one a dancer's most valued attributes. It is produced by a combination of flexibility, disciplined training in the positions of the body, and the naturally beautiful shape and proportion of body parts according to the ideal of classical ballet.

TERMS RELATING TO PHYSICAL PLACEMENT

Alignment: The arrangement of parts of the body in relation to each other according to the rules of classical ballet.

Placement: To be placed. A well-placed body is one that is correctly aligned, without useless tension, to allow free motion. The alignment of the parts of the body and the distribution of body.

Demi-pointe: The position of the foot when the heel is raised from the floor and the dancer is poised on the ball of the foot. The term is often used synonymously with the term *releve'* is also *en demi-pointe*.

Dessous: Under: Describes a movement in which one foot steps behind or cuts across in back of the other, sometimes replacing it, as in *coupe dessous*, when the back leg replaces the front.

Over: Describes a movement in which one foot steps cuts across in front of the other, sometimes replacing it, as in *coupe dessous*, when the front leg replaces the back.

Epaulement: Shouldering. Refers to the manner in which a dancer slightly twists the torso when facing straight ahead, bringing one shoulder forward of the other.

Ferme: Closed, as in *sissonne ferme'* (a jump in which the legs finish closed in 5th position).

Ouvert: Open, as in *cabriole ouvert*, a jump finished on one leg with the other held aloft.

Haut, en: High. Describes the height of the arms when they are being held above the level of the head, as in 5th position en haut.

L'air, en: In the air. Used to indicate that one or both feet are off the floor, as in *rond de jambe en l'air* (one foot) or *tour en l'air* (both feet).

Parallel position: Not turned-out; usually used to refer to 6th position, in which both feet are placed together facing straight front, parallel to each other.

Par terre: On or along the floor.

- Pointe, en:** The position of the foot in a pointe (or toe) shoe, in which the heel is raised with the foot pointed vertically, and the dancer stands balanced on top of her toe(s).
- Sur les pointe:** En pointe. Standing on the toes.
- Pronated:** Same as 'beveled'.
- Quatrieme, a la:** In the 4th position.
- Sickled:** An incorrect position of the foot in relationship to the ankle, in which the dancer overextends the outside of the foot by turning the foot inward from the ankle toward the inside of the leg.
- Rolled in, rolled over:** An incorrect position of the supporting foot or leg in which the weight is allowed to drop forward onto the inside of the foot or leg.
- Terre, a:** On the floor.
- Tucked under:** An incorrect position of the pelvis in which the buttocks are pressed forward, forcing the pelvis to tilt and throwing the hips out of proper alignment.
- Working leg:** The leg that is performing (as opposed to the supporting leg, upon which the dancer is standing).

TERMS RELATED TO PERFORMING

- Character dance/style:** A stylized type of dancing derived from folk-dance forms but based upon classical ballet technique. Most of the large classic ballets such as *Swan Lake* or *Coppelia* include character dances, and all serious ballet students are required to study character as part of their training. Typical character dances are those based upon the Hungarian *czardas*, the Polish *mazurka*, the Italian *tarantella*, and the Spanish *flamenco* styles. In addition, the term can refer to any dance based on movements associated with a particular profession, personality, or life-style, such as a sailor's dance. A specific example is the clog dance for Mother Simone in Fredrick Ashton's *La Fille Mal Gardee*'.
- Choreography:** The arrangement of the steps and patterns in a dance composition.
- Demi-caractere:** A term describing a type of classical ballet choreography that is heavily flavored with character-style or folk-dance references. An example of a demi-caractere divertissement is the Don Quixote pas de deux, with its many poses drawn from Spanish dancing. A demi-caractere dancer is one who is better suited to performing these roles than strictly classical ones for reasons to do with his or her physique, line, or natural quality of movement.
- Deux:** Two.
- Pas de deux:** Literally, "steps for two." A dance for two people, usually a man and a woman. Structure is 1) an entrada for both dancers in which the man partners the woman, followed by 2) a male solo variation, 3) a female solo variation, and 4) a *coda* in which both perform individual feats of virtuosity, then dance together at the conclusion.
- Divertissement:** A suite of short dances designed to display technical prowess and charm of the dancers.
- Repertoire:** The works choreography, or ballet, that are performed by a dance company.
- Variation:** A solo dance choreographed primarily for the purpose of displaying a dancer's technical prowess.
- Virtuoso:** Highly skilled. A virtuoso dancer is one who displays dazzling technical prowess, one whose ability is far above that of the average dancer.

OTHER TERMINOLOGY

- Accent :** That which is emphasized, usually a particular musical beat
- Demi:** Half.
- Grand:** Large. Describes movements on which the legs are lifted to a height of 90 degrees or above, as in grand battement.
- Lunge:** A wide-open (i.e., legs apart stance on two feet in 4th position, in which one leg (usually the front) is bent and the other straight. It is often used as preparatory position for *pirouettes*.
- Mark:** To suggest movements, to dance without doing all the movements "full out".

Petite: Small. A term describing small movements that are not performed high in the air, such as *petite assembles*.

Rose', ric: What a teacher!

Spotting: The technique of turning the head during pirouettes so as to avoid becoming dizzy. When spotting, a dancer quickly whips the head around and refocuses the eyes with each turn of the body.

Turn-out: Rotation of the legs outward from the hip joints so that the kneecaps and toes face outward away from the center of the body. All traditional movements in classical ballet are performed turned-out.

Major contributing sources: Gretchen Warren, "Classical Ballet Technique"
Anna Paskevskaja, "Both Sides of the Mirror"

Famous (or Popular) Ballet Movies:

The Red Shoes (1948)
First Position (2011)
Mao's Last Dancer (2009)
Black Swan (2010)
Billy Elliot (2000)
Save the Last Dance (2001)
Ballet Shoes (1975)
The Company (2003)
The Turning Point (1977)
White Nights (1985)
The Tales of Hoffmann (1951)
Dancers (2008)
Ballet Russe (2005)
Center Stage (2000)
Children of Theatre Street (1977)
Invitation to the Dance (1956)
Black Swan (2010)
First Position (2011)
Ballet 422 (2014)

http://en.wikipedia.org/wiki/Category:Ballet_films