

BASIC BALLET

DAA 2204 / 4507 2 CREDITS

Tuesday/Thursday 8:45 – 10:15

McGuire G-6

INSTRUCTORS OF RECORD:

ADVANCED: Isa Garcia-Rose isa@ufl.edu*
INTERMEDIATE: Angela DiFiore amcdonough@ufl.edu*
BASIC: Trent Williams, Jr trentw@ufl.edu*

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

Offices: Nadine McGuire Theatre & Dance Pavilion

Office Hours: Hours posted on faculty office doors

(Hours for Isa and Angela by appointment only, please contact them through e-mail)

Office Phone: 352-273-0500 Main Office

Syllabi are posted at CFA website under Student Life:

<http://www.arts.ufl.edu/students/syllabi.aspx>

RECOMMENDED READING:

Basic Ballet

Classical Ballet Technique
By Gretchen Ward Warren

Technical Manual and Dictionary of Classical Ballet
By Gail Grant

COURSE DESCRIPTION:

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.

STUDENT 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 modern 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).
- Build musical, rhythmic, phrasing, and spatial skills suitable to the technique and style of ballet.
- Initiate the process of connecting theory and technique to a basic level performance aptitude.
- Create an environment to test and improve the student's physical aptitude in ballet technique.
- Enhance aesthetic and practical appreciation of the work behind this exacting and exciting art form.
- To develop and practice absorbing new material quickly and to perform combinations with attention to technique.
- Develop an appreciation of the theory, criticism and aesthetic behind this exacting yet exciting art form.

* Due to the nature of the UF ballet training program, the student entering Basic level should have already established certain a level of proficiency as determined by audition for entry into the BFA program. Level for non-majors can be determined by placement classes.

COURSE POLICIES:

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 the SoTD 2014-15 Handbook (SoTD website) and included 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: each unexcused absence = 5 point deduction. Excused absences may include those related to illness/injury which 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 if it has already started. You are late and counted absent; with instructor permission, you may observe.
- If you should leave class early, 3 points are deducted from your 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.

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 after your return to class, turn in approved/legal documentation to instructor. If you need the original documentation, 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)

UF POLICIES:

UNIVERSITY POLICY ON ACCOMMODATING STUDENTS WITH DISABILITIES: Students requesting accommodation for disabilities must first register with the Dean of Students Office (<http://www.dso.ufl.edu/drc/>). The Dean of Students Office will provide documentation to the student who must then provide this documentation to the instructor when requesting accommodation. You must submit this documentation prior to submitting assignments or taking the quizzes or exams. Accommodations are not retroactive, therefore, students should contact the office as soon as possible in the term for which they are seeking accommodations.

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 at <http://www.dso.ufl.edu/students.php>.

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

[<http://teach.ufl.edu/docs/NetiquetteGuideforOnlineCourses.pdf>]

GETTING HELP:

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

- Learning-support@ufl.edu
- (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

EVALUATION

1. Event attendance	15 points	See information
2. Midterm Evaluations	30 points	In Class Tuesday 10/14
Both Midterm and Final Evaluations will be based on these technical proficiencies		<ul style="list-style-type: none">• PLACEMENT AND ALIGNMENT• CORE SUPPORT AND CONDITIONING• APPLICATION OF ROTATION - STATIONARY AND LOCOMOTOR• SPATIAL AWARENESS AND FULL BODY INTEGRATION• RHYTHMIC CLARITY/MUSICALITY• PROFESSIONALISM
3. Final Evaluations	30 points	In Class Thursday 12/4
4. Vocabulary/History Exam and/or Performance Project	25 points	Instructor will announce applications and appropriate dates (See ballet glossary attached and use the following link for study: http://www.abt.org/education/dictionary/index.html) Performance, if required: December 9

Your overall score may be affected by your attendance record.

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

EACH STUDENT IS RESPONSIBLE FOR MONITORING HER/HIS OWN PROGRESS

TECHNIQUE MID-TERM: *Tuesday October 14, 2014**

TECHNIQUE FINAL: *Thursday December 4, 2014**

*Disclaimer: This syllabus represents current plans and objectives. 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.

Required Performance and Event Participation

To help you to “think outside the box,” you must venture outside the studio!

BFA/BA Majors: In addition to attending all classes, attendance is required at the following events plus 1 outside professional show. Your current instructor will provide guidelines as to proof of viewing which will be produced 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 = Agbedidi, one BFA Showcase Performance, one outside professional show. Your current instructor will provide guidelines as to proof of viewing which will be produced within one week after viewing production. Depending on your technique schedule, you may use these same events/performances for other technique classes, as well.

Important Box Office Changes: The (McGuire) University Box Office will open 45 minutes prior to the opening of each Constans Theatre or McGuire Black Box production. All primary box office activity will now be handled at the Stephen C. O’Connell Center (Gate 1) Hours: Tuesday thru Friday Noon- 5:00, Saturday 10:00am-2:00pm (No Mondays)

Performance Behavior/Decorum:

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

Performance and Event Dates

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 assigned SoTD productions with instructions of how to use it to get discount tickets. Viewing of SoTD plays 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.

Faculty Auditions, Wednesday August 27, 6:30-8:30, G-6
BFA Fall Dance Showcase Auditions, Thursday, August 28, G-6, 6:30-8:30
UnShowing #1, September 8, 6:30-8:30, G6
UnShowing #2, September 22, 6:30-8:30, G-6
UnShowing #3, October 6, 6:30-8:30, G-6
Faculty UnShowing, October 13, 6:30-8:00, G-6
UnShowing #4, October 20 6:30-finish Adjudication, G-6
UnShowing #5, October 27 6:30-9:30 Designer Showing, G-6
BFA Fall Dance Showcase, November 6-9, McGuire Studio Theatre G-6
Agbedidi, November 20-23, Constans Theatre
BA Senior Project UnShowing, November 24, 6:30, G-6
(Final) *UnShowing #6*, December 8 6:30-8:30, G-6

Other Event Options (PCPA = Phillips Center):

September 3 *Clybourne Park* (SoTD/Hipp play) opens Hippodrome
September 26 *Cripple of Innishman* (SoTD play) opens McGuire
October 24 *Sweeney Todd* (SoTD Musical) Constans
Friday/Saturday, October 3/5, 7:30/2:00, **Camelot** (Musical) PCPA
Tuesday, October 21, 7:30, **Keigwin + Company** PCPA
Friday, October 31, 7:30, **Dance Alive National Ballet** PCPA
Wednesday, November 5, 7:30, **Les Ballets Jazz de Monreal** PCPA

Mid-Term In-Class Exam Schedule:

TECHNIQUE MID-TERM: *Tuesday October 14, 2014*

Final In-Class Exam Schedule:

TECHNIQUE FINAL: *Thursday December 4, 2014*

ALL BFA/BA Dance Majors Freshman, New Transfers and Seniors are required to attend an end-of-year conference (Jury) with the dance faculty during Reading Days (the two days following end of classes). Do not make travel plans at this time— grade points will be deducted.

It is your responsibility to know your schedule. Check your (UF) email & the dance studio bulletin boards regularly.

Dress Policy:

• Women: Leotards, tights, soft ballet shoes. Pointe shoes are encouraged but not required. Speak to the teacher about individual needs and pointe level.

- Hair must be worn in a neat ballet bun or twist. Shorter hair is worn off the face completely. If the hair falls so does the grade.
- Men: Leotard or tight fitting T-shirt/tank top (white preferred). Tights, ballet shoes (white or black) and dance belt (tights worn with elastic belt or army belt) are required. White socks recommended.
- 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 will be considered absent from class or points deducted at instructor's discretion.

ESSENTIALS OF ACHIEVING TECHNICAL APTITUDE

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, to efficiency of movement, but reduce, if not eliminate, the potential for injury. This intrinsic understanding should be evident in all exercises: barre, center, and phrase work.

- **5-Excellent**
Has the ability to self assess while consistently maintaining alignment of torso/spine, pelvis & limbs while stationary and moving. Articulates limbs with excellent precision and clarity.
- **4-Good**
Consistently maintains alignment of torso/spine, pelvis, & limbs while stationary and moving. Articulates limbs with excellent precision and clarity.
- **3-Sufficient**
Demonstrates a consistent application of principles of alignment. Demonstrates consistent clarity during articulation of limbs.

- **2-Limited/Deficient**

Demonstration of correct personal alignment is not observable. Precision and clarity not demonstrated during exercises or movement through space.

- **1-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 as applied to ballet technique. 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.

- **5-Outstanding/Advanced**

Has ability to self assess while connecting 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.

- **4-Excellent**

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.

- **3-Good/Sufficient**

Demonstrates movements competently with an adequate application of core support. Overall body strength and conditioning is adequate, with room for improvement.

- **2-Limited/Deficient**

Work in class indicates weakness in core strength and movement control. Demonstrates limited power to safely propel self through space.

- **1-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 ballet 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 as they relate to the movement of the body through classically defined positions.

- **5-Excellent**

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.

- **4-Good**

Student consistently moves through space with full commitment and knowledge of level and direction changes.

- **3-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.

- **2-Limited/Deficient**
Demonstrates limited awareness of the connection between strength of center and total body movement; minimal ability to integrate the body in movement.
- **1-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 as regulated by the choreography/classical repertoire. Rhythmic clarity is the ability to understand the relationship of the moving body to time.

- **5-Excellent**
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.
- **4-Good**
Student consistently moves with knowledge of beat/meter, accents, tempo, and rhythmic patterning.
- **3-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.
- **2-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.
- **1-Unsatisfactory**
Student rarely moves with using beat/meter, accents, tempo, and rhythmic patterning; or fails to invest in developing skills in this area.

PROFESSIONALISM

Student demonstrates a mature artistic sensibility while cultivating their artistic aptitudes. The importance of attendance is emphasized and part of the final grading process, as noted in the syllabus.

- **5-Excellent**
The student consistently demonstrates an attitude that is teachable, mature, attentive, supportive, open, and welcomes and integrates corrections.
- **4-Good**
Student shows a high level of a mature and professional approach to all aspects of course work.
- **3-Sufficient**
Student shows a consistent and growing awareness of the profession through classroom behavior and peer interaction.
- **2-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.
- **1-Unsatisfactory**
Student rarely demonstrates an attitude that is teachable, mature, attentive, supportive, open, and does not integrate corrections.

Evaluations and Grading:

Midterm and Final evaluations occur during the class. You will be observed by the instructor and perhaps other members of the dance faculty. Grades will be assigned based on the technical proficiencies listed above. For the BFA major, application of your technique work to concert/performance work will be factored into your technique grade.

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

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.

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 makes you uncomfortable, it is your responsibility to notify the instructor at the start of the semester.

Instructor Biographies:

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.

Trent Williams, Jr. a native Houstonian received his MFA in Dance Performance & Choreography from The Florida State University and BA in Psychology from Morehouse College. He has been a guest artist with Tallahassee Ballet in Tallahassee, FL, EDGEWORKS Dance Theatre in Washington, DC and Urban Souls Dance Company in Houston, Texas. While at Morehouse College, he worked with choreographers such as Nicole Wesley, Jhon strokes, Ivan Pulinkala, Darla Johnson and Wayne Smith as a member of the Spelman Dance Theatre. Additionally, Mr. Williams has performed alongside Destiny's Child, 112, and Janelle Monae among others. In 2007, Mr. Williams was invited to dance with Dayton Contemporary Dance Company (DCDC) in world-renowned works by Talley Beatty, The Stack Up (1992) and Eleo Pomare, Las Desenamoras (1987), Donald Byrd, Rodney A. Brown, William B. McClellan, Jr., Debbie Blunden-Diggs, Shonna Hickman-Matlock and Bill T. Jones, to name a few. In addition, he has performed works by choreographers like Kyle Abraham, Liz Lerman, Gerri Houlihan, Jawole Zollar, Anjali Austin, and Michael Foley. Mr. Williams' choreography has been performed by Dayton Contemporary Second Company, Texas Tech University, Towson University, University of Trinidad & Tobago, Coker College Dance Company, Urban Souls Dance Company, and has been showcased at The American Dance Festival, The American College Dance Festival, The Modern Atlanta Dance Festival, The Dance Gallery in Huntsville, Texas, and Kennedy Center: Millennium Stage. Mr. Williams has served as a faculty member at the University of Maryland Baltimore County (UMBC), University of Trinidad & Tobago, Howard Community College, and Johns Hopkins Estelle Dennis/ Peabody Dance Training Program for Boys. Starting this fall, he will join the faculty at the University of Florida in the College of Fine Arts as a Visiting Assistant professor.

Angela DiFiore

Angela McDonough DiFiore has over twenty years experience in the field of dance as a performer, choreographer, and educator. She holds a BFA in Dance from New World School of the Arts and an MFA in Dance (Choreography and Performance), from Florida State University. Angela has presented her choreographic work in performances at FSU's Days of Dance in Tallahassee, Florida, the Florida Dance Festival in Miami Florida, Florida Dance on Tour, Gainesville, Florida, Broward College, Ft Lauderdale Florida, Santa Fe College, Gainesville, Florida, College of Central Florida, Ocala, Florida, University of Florida, Gainesville, Florida, Mt San Jacinto Community College, Mt San Jacinto, California, and Pro Danza Italia in Montescudaio, Italy.


From 1998-2003 Angela served as co-director of the dance program at Broward College in Ft. Lauderdale, Florida. At Broward College she had the opportunity to teach Ballet, Modern and Jazz as well as choreograph for the BCC Dance Ensemble, direct concerts and mentor students.

She has performed throughout the south Florida region with such groups as Dancesynergy, Corps Chameleon, Millennium Dance Syndicate Ballet Flamenco La Rosa and Kokoflux, Fuzion Dance Artists, as well as with other independent artists. While completing her MFA in dance at Florida State University, Angela had the opportunity to dance in the work of choreographers such as Lynda Davis, Terry

Creach, Susan Marshall, and Brendt Schneider. She was also an active member of Dance Repertory Theatre, as a performer, rehearsal director and company assistant.

While living in New York City, Angela performed with The Ugly Company, directed by Tennille Lambert at various performances at the Cunningham Theatre Space, Movement Research, and Dance Theater Workshop. She also taught for FSU in NYC (a dance program in NYC through Florida State University, designed for undergraduate Seniors and Masters students), leading the Movement/Studio element “Class as a moving body”. Angela worked closely with Dr. Sally Sommer to connect the studio element with the history and research portions of the FSU in NYC experience.

Recent creative projects have included choreographing a solo titled, “Kindred Whispers and Memories” as well as resetting her solo “Lilac Wine” for dance students at University of Florida and Mt San Jacinto Community College. Angela also recently created a work titled “Dances for Will McLean”, commissioned by the Will McLean Foundation and the College of Central Florida. In addition to dance, Angela has a great interest in yoga practice and is a RYT certified yoga instructor and a member of Yoga Alliance. She recently created a new Yoga course designed specifically for dancers, at the School of Theatre and Dance at the University of Florida. Angela has taught dance at Santa Fe College, and is currently teaching both dance and yoga at the University of Florida and the College of Central Florida.



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
- Allongé:** 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 Manege:** 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".
- Pas de bourre:**
- 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, pique 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“ Released: 2010
Billy Elliot 2000“ Released: 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
Center Stage
Children of Theatre Street
Invitation to the Dance

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