

Abilene Christian University
Department of Kinesiology and Nutrition

PEAC 203.01: Ballet

MW 12:00-1:20pm, Money Student Recreation and Wellness Center 240

1.0 credit hour

Fall 2014

Instructor: Jackie Beth Shilcutt

Email Address: jbs00c@acu.edu

ACU Box: 28084

Office Hours: Available by appointment

ACU Mission Statement:

The mission of Abilene Christian University is to educate students for Christian service and leadership throughout the world.

College of Education and Human Services Mission:

The College of Education and Human Services equips students to emulate the work of Christ in the world through teaching, training the physical body, and serving the disenfranchised.

ACU Department of Kinesiology and Nutrition Mission:

It is the mission of the ACU Department of Kinesiology and Nutrition to prepare students to serve and lead through the development of healthful lifestyles.

Course Description:

A practical class for developing ballet technique and performance skills. This course explores the athleticism and artistry of ballet through class elements of barre and center floor progressing to work with artistry, musicality, and performance skills through variations. Students will create their own movement compositions.

Format:

Instruction, demonstration, physical activity

Course Goal:

By completing this course, students should be able to perform and demonstrate skill in various ballet techniques.

Course Text and Supplies:

- American Ballet Theatre's Online Ballet Dictionary:
<http://abt.org/education/dictionary/index.html>
- *Dress code:* Students should come prepared to move each class period. Women will wear black leotards with pink, black, or tan tights. Men will wear white shirts with black tights. Jeans/jeggings are not allowed. All students should bring ballet shoes to every class. Hair should be pulled back into a bun away from the face and neck, ball caps removed, and jewelry taken off for both personal safety and that of the other students. Inappropriate dress may result in the student taking an observation day.

Teaching Philosophy:

Faith meets art and learning in a beautiful place - creation...where things that were once unknown or unspoken now come into being. In creation, we find action and rest. We learn and make and produce and discover, *and* we stop and step back and observe and reflect and breathe. AND. This is an important word, bringing things together and drawing us from one thing to the next. We live in these “and” moments of transition, linking and building relationships between people and ideas. And, the “ands” are what we make of them.

Course Outcomes:

Competency	Measurement Instrument	Measurement Standard
1. The student will develop technical and performance skills and proficiencies while developing muscular strength and flexibility.	A. Daily Classwork B. Assessments	A. The student will engage in ballet and conditioning exercises designed to strengthen and stretch the body. The student will engage both the art and science of ballet by investing in the physicality of 1) the aesthetics of the movement and the 2) muscular/corporal actions of the body. B. The student will perform three dance presentation pieces, designed for physical challenge, technical skill practice, and performance quality employment.
2. The student will analyze and reflect on their personal dance journey in the art and movement of ballet.	A. Assessment Reflections B. Journals C. Cultural Excursion	A. The student will complete a reflection of the assessment, analyzing their performance, attention to detail, and technique. B. The student will write journals about their progress in the course, making connections within the learning and to real life. (<i>See below for suggested prompts.</i>) C. The student will choose an aspect of culture (film, dance, theatre, etc.) to apply the principles employed during class and reveal connections to the coursework.
3. The student will identify, recall, and show mastery of ballet vocabulary.	A. Daily Classwork B. Vocabulary C. Cultural Excursion	A. The student will participate in dance exercises using ballet vocabulary. B. The student will complete a vocabulary worksheet to identify terms, show proficiency on vocabulary quiz to recall dance movements' names and actions, and design a teaching project employing proper vocabulary to present to the class.

	D. Assessments	C. The student will identify and demonstrate ballet terminology in applying principles and making connections to an aspect of culture (film, dance, theatre, etc.). D. The student will perform three dance presentation pieces, demonstrating proper technical placement, form, and sequencing.
4. The student will strategize skills for taking ownership of dance material for learning and remembering movement material.	A. Daily Classwork B. Vocabulary Quiz C. Assessments	A. The student will learn, practice, and execute sequences from the barre and center floor, using performance qualities and proper technique. B. The student will properly identify dance movements' names and actions in the form of a written quiz. C. The student will construct/reconstruct, develop characterization, and perform three dance presentation pieces.
5. The student will develop skills to self-assess and self-correct along the learning process.	A. Daily Classwork B. Assessments C. Journals	A. The student will acquire and practice self-assessment skills initially through participation in partnering activities- designed to identify proper body alignment- and peer-evaluations. The student will also apply these to his/her own form working to build efficient body patterning through use of body alignment practice, imagery, the visual cues, and self-evaluations. B. The student will evaluate assessment performances for display of details, performance qualities, and technique. C. The student will describe progress in the course through journaling, discovering questions, strengths, and growth areas.
6. The student will demonstrate and employ compositional skills.	A. Teaching Project B. Final Assessment	A. The student will design a lesson plan with counts and movements specified and then teach it to the class. B. The student, as either a solo or a member of a group, will choreograph an original ballet composition.

Course Requirements:

Students will compose their coursework based on their desired goals by fulfilling the parameters of the following assignments to earn points over the course of the semester:

Daily Classwork

43.5 points

Final Grading Scale:

Vocabulary	14 points	A= 92-100 points*
Assessments	31 points	B= 84-91 points
Journal	12.5 points	C= 76-83 points
Cultural Excursion	4 points	D= 68-75 points
Available Points	105 points	F= 0-67 points

Daily Classwork and Policies/Expectations (43.5 points, Outcomes 1, 3-5):

Because the course is based on experiential movement material, attendance proves imperative to the learning process. Missing class hinders the ability to compound learning and to create muscle memory for skills and movement. No make-up classes will be offered. *It is the student's responsibility to learn material missed when absent.*

These points are earned according to effort and preparation for each day's classwork. Commitment to the classwork and the level of engagement delineate points earned each day for the classwork category. Preparation comes in the form of wearing proper attire, reviewing movement material from previous classes, reading handouts, and/or watching assigned web-based videos. This course will also periodically involve discussions, lectures, and video experiences. Students should bring loose leaf notebook paper and a pen to each class.

Absent students earn no points. Observation days will be possible twice over the course of the semester. If a student is sick or injured, the student should consult the professor BEFORE class to get permission to observe the class. The student should come prepared to take notes and make observations about the day's material, making connections to the movement and execution as seen through the class. This should be the student's thoughts and insights rather than a play-by-play of the class and should be turned into the professor at the end of class. Observers may earn up to 80% of the day's credit (1.2 points) for their observation notes.

Late Assignment/Exam Policy: No credit will be given for late assignments or quizzes for which university-approved excuses are not provided.

Absence Policy: Three or fewer absences= student is eligible for an A in the course*
Four absences= student is eligible for a B in the course
Five absences= student is eligible for a C in the course
Six absences= student is failed or dropped
Tardies or leaving early= 3 total equals one absence.
Tardies after 15 minutes become an absence.

Students missing class for an official university activity will not be penalized but MUST bring a copy of the official form one week in advance. Any classwork must be turned in *prior* to the activity. If a student should feel that he or she may have encountered extraordinary life circumstances, please speak to the professor.

Students are expected to put forth their best effort and promote a spirit of learning. Honoring class etiquette includes listening while others are talking, not sitting down during class, and maintaining an attentive and willing attitude. Disruptive behavior hinders student learning. All cell phones and media devices must remain off and out of sight during this class except for media assignments prepared by the instructor.

Violations of this policy result in a deduction of up to 75% of the day's credit (i.e. NO TEXTING or other engagement with media devices).

No gum or candy. No food of any kind. Water is always allowed and should be in a capped, sealable container. Out of respect for classmates, students should attend to hygiene as the course will involve shared workspaces and partnering experiences.

Vocabulary (14 points, Outcomes 3, 4, 6):

To increase vocabulary retention and understanding, students will complete three projects pertaining to ballet terminology.

Worksheet	Due Wednesday, February 12	4 points
Vocab Quiz	Monday, February 17	5 points
Teaching Project	See calendar (various dates)	5 points

The **vocabulary worksheet** will be distributed in class and will be graded for completion and accuracy. (See end of syllabus for vocabulary worksheet.)

The **quiz** will cover terms from the worksheet and will have both individual and group components and will be graded for accuracy and spelling.

Teaching topics will be selected in class no later than March 3. Options include, but are not limited to plié, tendu, dégagé, rond de jambe, frappé, fondu, développé, grand battement, adagio, petit allegro, grand allegro, jumps, turns, artistry, musicality, jeté, relevé, pirouette, and glissade. Students will create a 32-count movement combination to teach to the class and submit a paper copy of the exercise to the instructor on the day of instruction with counts and movements written in ballet vocabulary. (See end of syllabus for sample teaching project lesson plan.)

Assessments (31 points, Outcomes 1-6):

Over the course of the semester, three assessments will evaluate progress through the course. Make plans to be in class for these assessments; please do not schedule doctor's appointments or other commitments outside of class for these days.

Variation #1	Wednesday, March 5	5 points
Self-Reflection of Variation #1	Monday, March 24	2 points
Variation #2	Wednesday, April 2	7 points
Self-Reflection of Variation #2	Wednesday, April 14	2 points
Final Assessment	Wednesday, April 30	15 points

The **first two assessments** will be evaluations of execution of choreography learned in class.

The **self-reflections for the first and second variations** will be available on open class as a worksheet for completion. Self-reflections should not merely narrate the assessment but should expand and explore the material beyond recounting a play-by-play of the action.

The **final assessment** will be a compositional experience. Groups/solos will be assigned no later than November 20 and will create a ballet composition 1-2 minutes in length. The composition should include a working title and attend to technique and performance qualities as well as including the following elements: 1) turning movement,

2) dynamic changes, 3) level changes, 4) balance, 5) use of all “9 squares,” 6) clear sense of beginning and ending. Students will be evaluated both on their composition and execution of the piece.

Journals (12.5 points, Outcomes 2, 5):

Over the course of the semester, students will write five reflections about coursework, reading assignments, videos, handouts, challenges, growth areas, etc. Journals should not merely narrate classes or other media materials, but should expand and explore the material beyond recounting a play-by-play of the action. Time will be allotted during class to complete these assignments, but reflections may be prepared outside of class as well. Journals should be 1 page handwritten or 1 page if typewritten using double spacing. If a student is absent, the journal may be submitted via email on or before the day of the absence. Early journals are acceptable, but no late journals accepted. Weekly journals are due in class Mondays of weeks 1, 3, 4, 5, and 8 (worth 1.5 point each).

Prompts may include (but are not limited to):

- *Describe your growth process in the course thus far.*
- *Describe challenges, strengths, and/or growth areas for your dancing.*
- *Define “discipline” as it relates to art, faith, academia, and/or your life.*
- *Write a reflection of your thoughts of one of the dance videos shared by the professor.*
- *Describe the importance of core work and/or core connection for dance.*
- *Describe the role of breath in dance.*
- *Post-assessment, what worked? What needs work? What will you try differently in the future?*
- *Describe how you are working to take ownership of dance material. (What are your strategies for learning and remembering movement material?)*
- *Using the American Ballet Theatre online dictionary (www.ABT.org), find 1 jump, 1 turn, and 1 stationary movement involving pliés. Describe why pliés are important for each of these movements.*
- *Research a historical dance figure/company and write about your findings. Remember to cite any sources used using MLA, Turabian, or APA. This journal may be up to 3 pages for three journal credits (one per page).*

A final self-assessment journal will be due April 28 worth 5 points, responding to the following course outcomes (also available in worksheet form): How have I engaged thoughtfully in the art and movement of ballet? How have I built technical and performance skills and proficiencies? How have I developed in both muscular strength and flexibility? How have I grown in mastery of ballet vocabulary? How do I take ownership of dance material? What strategies do I use for learning and remembering movement material? What skills have I developed to self-assess and self-correct along the learning process? How have I used them? How have I gained and employed compositional skills? Anything else I'd like to add?

Cultural Excursions (4 points, Outcomes 2, 3):

Students will write 2 reflections (worth 2 points each) about an outside of class experience such as a live dance performance, a dance film, a master or ongoing dance class, etc. Students must submit a proposal form to the instructor (available on open class) to ensure their event, movie, class, etc., meets the criteria. A follow up reflection will be written about the student's thoughts and experiences. Reflections should not merely narrate the event, movie, class, etc., but should expand and explore the material in relationship to the course beyond recounting a play-by-play of the action. All reflections

should be 1 page handwritten or 1 page if typewritten using double spacing. All cultural excursion papers are due by Wednesday, April 23, but may be submitted at any time during the semester.

Academic Integrity

Academic integrity is expected from all students regarding all work. Academic Integrity, according to the *Academic Integrity and Honesty* document** from the Provost, is defined as “academic work completed as assigned for each class by the individual or group responsible for the work. Academic work includes but is not limited to reading assignments, assessments, examinations and tests, attendance at required out-of-class activities, written or oral presentations, and laboratory experiments and research.” The full policy is available for review at the Provost’s office web site www.acu.edu/campusoffices/provost, for download** from the following link www.acu.edu/academics/provost/documents/academic-integrity-policy.pdf, and/or the following offices: provost, college deans, dean of campus life, director of student judicial affairs, director of residential life education, and academic departments.

Plagiarism is an academic crime and will be treated seriously. While honoring the integrity of writing is familiar in the academic setting, so also must we have artistic integrity and honor original artistic contributions. This will be further discussed in class. Minimum penalties for such infractions include a zero for the assignment at hand. If you have any questions regarding the definition of plagiarism, please ask the professor. For more information, see <http://www.acu.edu/campusoffices/provost>.

ADA Compliance Statement

Abilene Christian University is dedicated to removing barriers and opening access for students with disabilities in compliance with ADA and Section 504 of the Rehabilitation Act. The Alpha Scholars Program facilitates disability accommodations in cooperation with instructors. In order to receive accommodations, you must be registered with Alpha Scholars Program, and you must complete a specific request for each class in which you need accommodations. If you have a documented disability and wish to discuss academic accommodations, please call our office directly at 325-674-2667.

Marking Grade for Daily Classwork Points.

A (90-100%) Excellent, Outstanding, Fluent, Thought-Provoking, Original

The student has an engaging presence, providing relevant discussion, and participating fully and thoughtfully with the class material. Preparation for class is evident. Technique is clear, and expression and rhythm keep the viewer engaged. Transitions are smooth and the style fluent and thought-provoking. It addresses all aspects of the daily assignment and follows all directions. There are few if any major mechanical errors. The participation shows thought and original insights by the student, independent of the teacher and/or text.

B (80-89%) Good, Above Average, Clear, Well-Organized

The student provides a good response to the instructions, in which participation is adequately supported by attention to detail. The practice of and commitment to the moment are clear and show some variety of style and execution. Mechanical errors are not overly distracting to the viewer. The dancer has mastered the material presented by the text and the teacher.

C (70-79%) Average, Adequate, Competent, Fair, Unoriginal

The dancer provides an adequate, routine response to the assigned material. A central idea is stated, perhaps too generally, but it is more or less held to and supported in token fashion. The style is moderately clear and the mechanics/technique are reasonably

competent. Errors may be distracting but do not seriously interfere with a viewer's connection to the material.

D (60-69%) Below Average, Inadequate, Ineffective, Unclear, Under-Developed

The dancer provides an inadequate response to the assigned material, by virtue of significant mechanical errors that make the communication/demonstration of the material ineffective, lack of preparation or participation, weaknesses of technique, insufficient commitment to the material or understanding of the topic. There may be a presented controlling idea, but the relation of details to it is unclear.

F (0-59%) Failure for one or more of the following reasons: Major Errors, Plagiarism-Cheating, Directions Not Followed, Badly Under-Developed

The dancer provides an altogether unacceptable response to the assigned topic whether by failure of preparation, technique, participation, commitment to the performance or a combination thereof. The voice of the dancer fails to appear because someone else's language was appropriated or because gross errors have blocked communication. A controlling idea is not stated or, if so, it is incoherent or undeveloped. Dancer is disruptive of student learning or does not participate.

Marking Grade for Observation Day Submissions.

A+ (95-100%) Excellent, Outstanding, Fluent, Thought-Provoking, Original

This paper is a superior and carefully considered response to the assigned topic, each statement having a controlling idea and excellent supporting detail, the style fluent and the content thought-provoking. It addresses all aspects of the prompt and follows all directions indicated by the prompt. The presentation shows thought and original insights by the writer, independent of the teacher and/or class material.

A (90-94%) Good, Above Average, Clear, Well-Organized

This paper is a good response to the assigned topic, in which each statement has a controlling idea that is adequately supported by detail. The sentences are clear and show some variety.

B (80-89%) Average, Adequate, Competent, Fair, Unoriginal

This paper is an adequate, routine response to the assigned topic. A central idea is stated, perhaps too generally, but it is more or less held to and supported in token fashion.

C-D (60-79%) Below Average, Inadequate, Ineffective, Unclear, Under-Developed

This paper is an inadequate response to the assigned topic, by virtue of significant mechanical errors that make the communication ineffective, weaknesses of word choice, insufficient support or understanding of the topic. There may be a stated controlling idea, but the relation of details to it is unclear.

F (0-59%) Failure for one or more of the following reasons: Major Errors, Plagiarism-Cheating, Directions Not Followed, Badly Under-Developed

This paper is an unacceptable response to the assigned topic whether by failure of the writing, the thought or both. The voice of the writer fails to appear because someone else's language was appropriated or because gross errors have blocked communication. A controlling idea is not stated or, if so, it is incoherent or undeveloped.

Marking Grade for Vocabulary Worksheet.

A (90-100%) 90-100% of Words Sufficiently Completed

Answers for 90-100% of vocabulary words completed with accuracy.

B (80-89%) 80-89% of Words Sufficiently Completed

Answers for 80-89% of vocabulary words completed with accuracy.

C (70-79%) 70-79% of Words Sufficiently Completed

Answers for 70-79% of vocabulary words completed with accuracy.

D (60-69%) 60-69% of Words Sufficiently Completed

Answers for 60-69% of vocabulary words completed with accuracy.

F (0-59%) Failure for one or more of the following reasons: 0-59% of Words Sufficiently Completed, Incomplete, Major Errors, Plagiarism-Cheating

Answers for 0-59% of vocabulary words completed with accuracy, or this worksheet is an unacceptable response to the assigned topic whether by failure of the writing, the thought or both. The voice of the writer fails to appear because someone else's language was appropriated or because gross errors have blocked communication. Ideas are incoherent and/or undeveloped.

Marking Grade for Vocabulary Quiz.

A (90-100%) 90-100% Accuracy

Answers completed with 90-100% accuracy.

B (80-89%) 80-89% Accuracy

Answers completed with 80-89% accuracy.

C (70-79%) 70-79% Accuracy

Answers completed with 70-79% accuracy.

D (60-69%) 60-69% Accuracy

Answers completed with 60-69% accuracy.

F (0-59%) Failure for one or more of the following reasons: 0-59% Accuracy, Incomplete, Major Errors, Plagiarism-Cheating

Answers completed with 0-59% accuracy, or the answers are an unacceptable response to the assigned topic whether by failure of the writing, the thought or both. The voice of the writer fails to appear because someone else's language was appropriated or because gross errors have blocked communication. Terms are incoherent and/or undeveloped.

Marking Grade for Teaching Project.

A (90-100%) Excellent, Outstanding, Fluent, Thought-Provoking, Original

This presentation is a superior and carefully organized response to the assigned topic, each component having a controlling idea and excellent supporting detail, the delivery fluent and the content thought-provoking. It addresses all aspects of the prompt and follows all directions indicated by the prompt. There are few if any major mechanical/presentational errors. The presentation shows thought and original insights by the presenter, independent of the teacher and/or class material.

B (80-89%) Good, Above Average, Clear, Well-Organized

This presentation is a good response to the assigned topic, in which each component has a controlling idea that is adequately supported by detail. The presentation is clear and shows some variety. Mechanical/presentational errors are not overly distracting to the participants. May have incomplete or missing lesson plan.

C (70-79%) Average, Adequate, Competent, Fair, Unoriginal

This presentation is an adequate, routine response to the assigned topic. A central idea is stated, perhaps too generally, but it is more or less held to and supported in token fashion. The style is moderately clear and the mechanics are reasonably competent. Errors may be distracting but do not seriously interfere with the flow of the presentation. Incomplete or missing lesson plan.

D (60-69%) Below Average, Inadequate, Ineffective, Unclear, Under-Developed

This presentation is an inadequate response to the assigned topic, by virtue of significant mechanical errors that make the communication ineffective, weaknesses of word choice, insufficient support or understanding of the topic. There may be a stated controlling idea, but the relation of details to it is unclear. Lesson plan is incomplete or missing due to a lack of preparation.

F (0-59%) Failure for one or more of the following reasons: Major Errors, Plagiarism-Cheating, Directions Not Followed, Badly Under-Developed

This presentation is an unacceptable response to the assigned topic whether by failure of the preparation, the execution or both. The voice of the presenter fails to appear because someone else's language was appropriated or because gross errors have blocked communication. A controlling idea is not stated or, if so, it is incoherent or undeveloped.

Marking Grade for Movement Assessments

Bluebird Assessment

Description	Points Earned					Points Awarded
Details	0- no evidence of knowledge of material		1- details evident but lacks clarity or specific movements	2- details demonstrated with clarity and attention to detail		
Performance	0- quits	1- stops/starts choreography, uncommitted to character, appears uncomfortable	1 1/2- face reveals multiple errors, no full commitment to characterization	1 3/4- a bit reserved in performance but generally committed	2- full projection of commitment to material and characterization	
Technique	0- no technique evident	1/4- lines incomplete, disconnect of core to body, technique, improper or unsafe sequencing	1/2- some technique lacking, failed to complete lines or connect the body as a whole, sequencing of body is hit or miss	3/4- few errors, good overall technique, sequencing, and lines	1- good technique that completes lines with clear angles and proper sequencing	

Le Corsaire Assessment

Description	Points Earned					Points Awarded
Details	0- no evidence of knowledge of material		1- details evident but lacks clarity or specific movements	2- details demonstrated with clarity and attention to detail		
Performance	0- quits	1- stops/starts choreography, uncommitted to character, appears uncomfortable	2- face reveals multiple errors, no full commitment to characterization	2 1/2- a bit reserved in performance but generally committed	3- full projection of commitment to material and characterization	
Technique	0- no technique evident	5/8- lines incomplete, disconnect of core to body, technique, improper or unsafe sequencing	1 1/4- some technique lacking, failed to complete lines or connect the body as a whole, sequencing of body is hit or miss	1 3/4- few errors, good overall technique, sequencing, and lines	2- good technique that completes lines with clear angles and proper sequencing	

Marking Grade for Journal Submissions and Self-Assessment Reflections.

A (90-100%) Excellent, Outstanding, Fluent, Thought-Provoking, Original

This paper is a superior and carefully organized response to the assigned topic, each paragraph having a controlling idea and excellent supporting detail, the style fluent and the content thought-provoking. It addresses all aspects of the prompt and follows all directions indicated by the prompt. There are few if any major mechanical errors. The presentation shows thought and original insights by the writer, independent of the teacher and/or class material.

B (80-89%) Good, Above Average, Clear, Well-Organized

This paper is a good response to the assigned topic, in which each paragraph has a controlling idea that is adequately supported by detail. The sentences are clear and show some variety. Mechanical errors are not overly distracting to the reader.

C (70-79%) Average, Adequate, Competent, Fair, Unoriginal

This paper is an adequate, routine response to the assigned topic. A central idea is stated, perhaps too generally, but it is more or less held to and supported in token fashion. The style is moderately clear and the mechanics are reasonably competent. Errors in grammar, punctuation, usage, and organization may be distracting but do not seriously interfere with the understanding of the paper.

D (60-69%) Below Average, Inadequate, Ineffective, Unclear, Under-Developed

This paper is an inadequate response to the assigned topic, by virtue of significant mechanical errors that make the communication ineffective, weaknesses of word choice, insufficient support or understanding of the topic. There may be a stated controlling idea, but the relation of details to it is unclear.

F (0-59%) Failure for one or more of the following reasons: Major Errors, Plagiarism-Cheating, Directions Not Followed, Badly Under-Developed

This paper is an unacceptable response to the assigned topic whether by failure of the writing, the thought or both. The voice of the writer fails to appear because someone else's language was appropriated or because gross errors have blocked communication. A controlling idea is not stated or, if so, it is incoherent or undeveloped.

Marking Grade for Cultural Excursion Submissions.

(Please note: -25% for failure to submit ticket stub, program, or teacher-approved equivalent)

A (90-100%) Excellent, Outstanding, Fluent, Thought-Provoking, Original

This paper is a superior and carefully organized response to the assigned topic, each paragraph having a controlling idea and excellent supporting detail, the style fluent and the content thought-provoking. It addresses all aspects of the prompt and follows all directions indicated by the prompt. There are few if any major mechanical errors. The presentation shows thought and original insights by the writer, independent of the teacher and/or class material.

B (80-89%) Good, Above Average, Clear, Well-Organized

This paper is a good response to the assigned topic, in which each paragraph has a controlling idea that is adequately supported by detail. The sentences are clear and show some variety. Mechanical errors are not overly distracting to the reader.

C (70-79%) Average, Adequate, Competent, Fair, Unoriginal

This paper is an adequate, routine response to the assigned topic. A central idea is stated, perhaps too generally, but it is more or less held to and supported in token fashion. The style is moderately clear and the mechanics are reasonably competent. Errors in grammar, punctuation, usage, and organization may be distracting but do not seriously interfere with the understanding of the paper.

D (60-69%) Below Average, Inadequate, Ineffective, Unclear, Under-Developed

This paper is an inadequate response to the assigned topic, by virtue of significant mechanical errors that make the communication ineffective, weaknesses of word choice, insufficient support or understanding of the topic. There may be a stated controlling idea, but the relation of details to it is unclear.

F (0-59%) Failure for one or more of the following reasons: Major Errors, Plagiarism-Cheating, Directions Not Followed, Badly Under-Developed

This paper is an unacceptable response to the assigned topic whether by failure of the writing, the thought or both. The voice of the writer fails to appear because someone else's language was appropriated or because gross errors have blocked communication. A controlling idea is not stated or, if so, it is incoherent or undeveloped.

Rubric for Final Assessment.

Description	Points Earned				Points Awarded
Title	0- not included			1/2 point- included	
Time	0- less than 30 seconds		1/4- less than one minute	1/2 point- 1 minute minimum	
STRUCTURE REQUIREMENTS				GROUP TOTAL:	
Turning Movement	0- not included			1 point- included	

Dynamic Changes	0- not included				1 point- included	
Level Changes	0- not included				1 point- included	
Balance	0- not included				1 point- included	
Use of All 9 Squares	0- not included		1/2- some but not all squares utilized		1 point- included	
Clear Sense of Beginning/Ending	0- not included		1/2- beginning or ending not clear		1 point- included	
CONTENT REQUIREMENTS					GROUP TOTAL:	
Performance	0- quits	1- stops/starts choreography, uncommitted to character, appears uncomfortable	3- face reveals multiple errors, no full commitment to characterization	4- a bit reserved in performance but generally committed	5- full commitment to material and characterization	
Technique	0- no technique evident	1- lines incomplete, disconnect of core to body, technique, improper or unsafe sequencing	2- some technique lacking, failed to complete lines or connect the body as a whole, sequencing of body is hit or miss	2 1/2- few errors, overall good technique, sequencing, and lines	3- good technique that completes lines with clear angles and proper sequencing	
PERFORMANCE		INDIVIDUAL				

Semester Calendar Spring 2014- PEAC 240: Ballet

Week 1: Monday, January 13	Review Syllabus, What is ballet? - <i>Journal 1 Due (First Day Handout)</i>
Wednesday, January 15	Barre Work, Alignment/Conditioning
Week 2: Monday, January 20	NO CLASS: MLK DAY
Wednesday, January 22	Barre Work, Alignment/Conditioning
Week 3: Monday, January 27	Adagio - <i>Journal 2 Due</i>
Wednesday, January 29	Grand Allegro
Week 4: Monday, February 3	Turns - <i>Journal 3 Due</i>
Wednesday, February 5	Petit Allegro
Week 5: Monday, February 10	Begin Variation #1 - <i>Journal 4 Due</i>
Wednesday, February 12	Vocabulary Day - <i>Vocabulary Worksheet Due</i>
Week 6: Monday, February 17	Vocabulary Quiz, Work Variation #1
Wednesday, February 19	Resistance and Flow: Pool Ballet (students should bring swim gear)
Week 7: Monday, February 24	Video Day ***Bring pen and paper*** (students do not need to dress out)
Wednesday, February 26	Core and Balance, Musicality
Week 8: Monday, March 3	Character & Artistry, Finish Variation - <i>Journal 5 Due, Select Teaching Topics</i>
Wednesday, March 5	Assess Variation #1
SPRING BREAK	
Week 9: Monday, March 17	Begin Variation #2
Wednesday, March 19	Teaching Projects, Traveling
Week 10: Monday, March 24	Teaching Projects - <i>Self-Reflection of Assessment 1 Due</i>
Wednesday, March 26	Teaching Projects
Week 11: Monday, March 31	Teaching Projects, Review Variation #2
Wednesday, April 2	Assess Variation #2
Week 12: Monday, April 7	Begin Group Piece
Wednesday, April 9	Continue Group Piece
Week 13: Monday, April 14	Review Group Piece - <i>Self-Reflection of Assessment 2 Due</i>
Wednesday, April 16	Finish Group Piece
Week 14: Monday, April 21	Barre and Begin Final Project
Wednesday, April 23	Barre and Work Day - <i>Cultural Excursion Papers Due</i>
Week 15: Monday, April 28	Barre and Work Day - <i>Final Self-Assessment Journal Due</i>
Wednesday, April 30	Final Project Assessments

The instructor reserves the right to modify calendar as necessary.

1	Adagio (Adage)	
2	Air, en l'	
3	Allégro	
4	Arabesque	
5	Arrière, en	
6	Assemblé	
7	Attitude	
8	Avant, en	
9	Balancé	
10	Barre	
11	Battement dégagé	
12	Battement fondu développé	
13	Battement frappé	
14	Battement sur le cou de pied, petit	
15	Battement tendu	
16	Battement, grand	
17	Battu	
18	Bras bas	
19	Brisé	
20	Cabriole	
21	Chainés	
22	Changement	
23	Chassé	
24	Cloche, en	
25	Côté, de	
26	Cou de pied position	
27	Coupé jeté en tournant	
28	Croisé, croisée	
29	Croix, en	
30	Dedans, en	
31	Dehors, en	
32	Demi plié	
33	Demi pointes, sur les	
34	Derrière	
35	Dessous	
36	Dessus	
37	Devant	
38	Développé	
39	Écarté	
40	Échappé	
41	Effacé, effacée	
42	Entrechat	

43	Épaulement				
44	Face, en				
45	Fondu, fondue				
46	Fouetté				
47	Gateway, the				
48	Glissade				
49	Grand, grande				
50	Jeté				
51	Jeté, grand				
52	Jeté, petit				
53	Manèges				
54	Ouvert, ouverte				
55	Pas de bourrée				
56	Pas de bourrée couru				
57	Pas de chat				
58	Pas de deux				
59	Pas de quatre				
60	Pas de trois				
61	Penché, penchée				
62	Petit, petite				
63	Pieds, cinq positions des (Five positions of the feet)	1)	2)	3)	4) 5)
64	Piqué				
65	Pirouette				
66	Plié				
67	Poisson				
68	Port de bras				
69	Promenade, tour de				
70	Relevé				
71	Retiré				
72	Rond de jambe				
73	Royale				
74	Saut de basque				
75	Sauté, sautée				
76	Seconde, à la				
77	Sickling				
78	Sissonne fermée				
79	Sissonne ouverte, grand				
80	Supporting leg				
81	Terre, à				
82	Tour en l'air				
83	Tour jeté (jeté entrelacé)				
84	Tournant, en				
85	Working leg				

Sample Teaching Project Lesson Plan
- identify counts and correct movement terminology

Name

Date

PEAC 240: Ballet

Shilcutt

Teaching Assignment- Tendus

(counts 5-8) *in 5th position*: arms move to en avant and open to 2nd
(counts 1 & 2) tendu devant and close
(counts 3 & 4) tendu à la seconde and close
(counts 5 & 6) tendu derrière and close
(counts 7 & 8) tendu à la seconde and close
(counts 1-2) *adding port de bras*: 2 tendus devant
(counts 3-4) 2 tendus à la seconde
(counts 5-6) 2 tendus derrière
(counts 7-8) 2 tendus à la seconde
(counts 1-2) *in 1st position, arms in 2nd*: 2 tendus à la seconde
(counts 3-4) 3 tendus à la seconde (triplet)
(counts 5-8) repeat 1-4, finishing in 5th
(counts 1-4) passé close back, passé close front using port de bras
(counts 5-6) retiré en relevé with no change in feet arms en avant
(counts 7-8) balance retiré en relevé with arms en haut