

Abilene Christian University
Department of Kinesiology and Nutrition
PEAC 353.01: Advanced Dance Technique Practicum
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:

Students serve as demonstrators, providing leadership while developing ballet technical proficiency and performance skills. This course explores the athleticism and artistry of ballet through class elements of barre and center floor progressing working with artistry, musicality, and performance skills through variations. Students create their own movement compositions. *Course Prerequisites: PEAC 203 Beginning Ballet or PEAC 204 Modern Dance and Placement Audition*

Course Goal:

By completing this course, students should be able to perform and demonstrate skill in various ballet techniques at a more advanced level than PEAC 203 or PEAC 204 while demonstrating leadership as a teacher's assistant.

Format: Instruction, demonstration, physical activity

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 provide leadership within the classroom as an example for students.	A. Daily Classwork B. Vocabulary C. Assessments and Projects	A. The student will demonstrate ballet skills for the beginning students during barre and center floor exercises, illustrating ballet principles, classroom decorum, and etiquette. B. The student will design a teaching project to deliver to the beginning students. C. The student will create and choose assessment options to employ leadership skills and demonstrate dance technique.
2. The student will develop technical and performance skills and proficiencies while developing muscular strength and flexibility at a more advanced level than PEAC 203 or PEAC 204.	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 dance presentation pieces, designed for physical challenge, technical skill practice, and performance quality employment at a more advanced level than PEAC 203 or PEAC 204.
3. The student will analyze and reflect on their personal dance journey in the art and movement of ballet.	A. Assessment Reflection 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.

4. The student will identify, recall, and show mastery of ballet vocabulary.	A. Daily Classwork B. Vocabulary C. Cultural Excursion D. Assessments	A. The student will participate in dance exercises using ballet vocabulary, providing recall and delivery for spoken dance sequences. B. The student will complete a vocabulary worksheet to identify terms, show proficiency of dance movements' names and actions for class presentation, and design a teaching project employing proper vocabulary to present to the class. 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 design assessment projects, demonstrating proper technical placement, form, and sequencing.
5. The student will strategize skills for taking ownership of dance material for learning and remembering movement material.	A. Daily Classwork B. Vocabulary 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 when presenting vocabulary to the class. C. The student will construct/reconstruct performance pieces, develop characterization, and practice articulating the creative voice.
6. 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.
7. The student will demonstrate and employ compositional skills.	A. Teaching Project B. 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, may 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	15 points	A= 92-100 points*
Assessments	30 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, Outcome 1-2, 4-6):

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 looseleaf 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 (15 points, Outcomes 1, 4, 5, 7):

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

Worksheet	Due Monday, February 10	5 points
Teaching Project	See calendar (various dates)	10 points

The vocabulary worksheet will be distributed in class and will be graded for completion and accuracy. Students will be assigned sections of the worksheet to present/demonstrate for the class. As a part of the assessments and projects category, students may wish to create a practice quiz for the class to help the beginning students review.

Teaching topics will be selected in class no later than September 23. Students will teach either barre for the class period and for a 64-count barre or 30 second center floor movement combination will submit a paper copy of the exercise to the instructor on the day of instruction. See the end of the syllabus for a sample teaching lesson plan.

Assessments and Projects (30 points, Outcomes 1-7):

Over the course of the semester, assessments and projects will evaluate progress through the course. Students will design assessments and projects in conjunction with the professor to meet student goals for this class as well as prepare them for their future goals. Assessments and projects may include, but are not limited to, the following (and will vary in the number of points earned):

- * Design and implement a **ballet tutorial for PEAC 240** students.
- * Learn and perform a **classical ballet variation**.
- * Create a **ballet composition 2-3 minutes** in length. The composition should attend to technique and performance qualities and include 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 (50%) and execution (50%) of the piece.
- * Design a **presentation 5-7 minutes in length** about a famous ballet dancer, company, production, or era. Consult professor for more details. Bibliography required for credit for the project.
- * Design a **dance experience to help the dancers learn ballet vocabulary**. This could involve games, videos, multimedia, computer, practice quizzes, and more. Consult professor for more details.
- * Meet with the professor for **skill building and technique work**.

* **Propose an original idea** for approval.

* **Write a reflection** of an assessment experience, processing the work submitted and/or performed/presented. *See Open Class for "Assessment Self-Reflection Worksheet."*

Journals (12.5 points, Outcomes 3, 6):

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 self-assessment journal will be due week 15 worth 5 points, responding to the following course outcomes (also in worksheet form): How have I engaged thoughtfully in the art and movement of ballet? How have I provided leadership within the classroom as an example for students? 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 3, 4):

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 (90-100%) 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.

B (80-89%) 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.

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.

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 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 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.

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.

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.

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

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

This performance is a superior and carefully organized and practiced response to the assigned guidelines, each component presented clearly with excellent supporting details/technique, the style cohesive with good transitions and the content thought-provoking. It addresses all aspects of the

assessment and follows all directions indicated by the assessment. The presentation has few, if any, errors. The presentation shows thought and visceral engagement by the performer.

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

This performance is a good response to the assigned guidelines, in which each component is adequately supported in detail as well as by technique. The components are clear and the performer's style is seen. Mechanical errors are not overly distracting to the viewer.

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

This presentation is an adequate, routine response to the assigned guidelines. The style is moderately clear and the mechanics and technique are reasonably competent. Errors in technique, usage, memory, and organization may be distracting but do not seriously interfere with the reception of the presentation.

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

This presentation is an inadequate response to the assigned guidelines, by virtue of significant mechanical errors that make the performance ineffective, weaknesses of retention, insufficient technique or understanding of the topic. There may be technique presented, but the relation of details and connectivity 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 presentation is an unacceptable response to the assigned guidelines whether by failure of the performance, the retention or both. The engagement of the dancer fails to appear because someone else's movement was appropriated or because gross errors have blocked visual interpretation by the viewer. A controlling idea and engagement to the material is not presented or, if so, it is incoherent or undeveloped.

Marking Grade for Creative Project.

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

This performance is a superior and carefully organized response to the assigned guidelines, each component presented clearly with excellent supporting details/technique, the style cohesive with good transitions and the content thought-provoking. It addresses all aspects of the prompt and follows all directions indicated by the prompt. The presentation has few, if any, errors. The presentation shows thought and original insights by the choreographer(s), 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 guidelines, in which each component is adequately supported in detail as well as by technique. The components are clear and the style is seen. Mechanical errors are not overly distracting to the viewer.

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

This presentation is an adequate, routine response to the assigned guidelines. A central idea is shown, 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 technique, usage, and organization may be distracting but do not seriously interfere with the reception of the presentation.

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

This presentation is an inadequate response to the assigned guidelines, by virtue of significant mechanical errors that make the composition ineffective, weaknesses of choreography choice, insufficient technique 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

This presentation is an unacceptable response to the assigned guidelines whether by failure of the performance, the choreography or both. The voice of the choreographer(s) fails to appear because someone else's movement was appropriated or because gross errors have blocked visual interpretation. A controlling idea is not presented or, if so, it is incoherent or undeveloped.

Marking Grade for Journal Submissions.

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.

Semester Calendar Fall 2014- PEAC 340.01: Ballet

Week 1: Monday, January 13 Wednesday, January 15	Review Syllabus, What is ballet? Barre Work, Alignment/Conditioning - <i>Journal 1 Due (First Day Handout)</i>
Week 2: Monday, January 20 Wednesday, January 22	NO CLASS: MLK DAY Barre Work, Alignment/Conditioning
Week 3: Monday, January 27 Wednesday, January 29	Adagio - <i>Journal 2 Due</i> Grand Allegro
Week 4: Monday, February 3 Wednesday, February 5	Turns - <i>Journal 3 Due</i> Petit Allegro
Week 5: Monday, February 10 Wednesday, February 12	Begin Variation #1 - <i>Journal 4 Due, Vocabulary Worksheet Due</i> Vocabulary Day
Week 6: Monday, February 17 Wednesday, February 19	Vocabulary Quiz, Work Variation #1 Resistance and Flow: Pool Ballet (students should bring swim gear)
Week 7: Monday, February 24 Wednesday, February 26	Video Day ***Bring pen and paper*** (students do not need to dress out) Core and Balance, Musicality
Week 8: Monday, March 3 Wednesday, March 5	Character & Artistry, Finish Variation - <i>Journal 5 Due, Select Teaching Topics</i> Assess Variation #1
SPRING BREAK	
Week 9: Monday, March 17 Wednesday, March 19	Begin Variation #2 Teaching Projects, Traveling
Week 10: Monday, March 24 Wednesday, March 26	Teaching Projects - <i>Self-Reflection of Assessment 1 Due</i> Teaching Projects
Week 11: Monday, March 31 Wednesday, April 2	Teaching Projects, Review Variation #2 Assess Variation #2
Week 12: Monday, April 7 Wednesday, April 9	Begin Group Piece Continue Group Piece
Week 13: Monday, April 14 Wednesday, April 16	Review Group Piece - <i>Self-Reflection of Assessment 1 Due</i> Finish Group Piece
Week 14: Monday, April 21 Wednesday, April 23	Barre and Begin Final Project Barre and Work Day - <i>Cultural Excursion Papers Due</i>
Week 15: Monday, April 28 Wednesday, April 30	Barre and Work Day - <i>Final Self-Assessment Journal Due</i> 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)					
64	Piqué					
65	Pirouette	1)	2)	3)	4)	5)
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 340: 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