

Southeast Missouri State University

Department: Department of Theatre and Dance **Course No.:** DA310

Title of Course: Ballet III **New:** Yes

I. Catalogue Description and Credit Hours of Course: Advanced level technique, training and understanding of the classical ballet discipline. (2)

II. Prerequisites: DA210 (Ballet II), and consent of the instructor.

III. Purposes or Objectives of the Course: The student will be able to demonstrate:

- A. An understanding and appreciation of ballet as an art form;
- B. A knowledge of advanced level ballet terminology and technique;
- C. A kinesthetic and intellectual understanding of the ballet discipline;
- D. An ability to perform advanced level technique in ballet;
- E. An ability to perform research, through written, oral and kinesthetic work, on the aesthetic, cultural and historical value of ballet as an art form.

IV. Expectation of the Students:

- A. Active participation in all classroom activities;
- B. Satisfactory performance of all barre exercises, center work and adagio and allegro combinations;
- C. Achievement of advanced level skill in classical ballet technique;
- D. Satisfactory performance on all quizzes, tests, written/oral/kinesthetic work, and a short research paper.

V. Course Content or Outline:

Hours

- A. Introduction 3
 - 1. The value of ballet as an art form
 - 2. The value of ballet as a form of exercise and discipline

- B. Technique 35
 - 1. Barre exercises
 - 2. Center combination
 - a. Adagios
 - b. Allegros
 - 3. Reverance

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| C. | Performance and Presentations | 5 |
| | 1. Attendance required at two dance concerts per semester | |
| | 2. Attendance required at one related arts event per semester | |
| | 3. Short paper (1-2 pages) responses | |
| D. | Ballet Research | 5 |
| | 1. Two-four lecture/demonstrations per semester | |
| | 2. Video viewing, study and discussion | |
| | a. Classical ballet | |
| | b. Contemporary Ballet | |
| | 3. One short (3-5 pages) research paper | |
| | 4. Two written quizzes, one-two written tests | |
| | 5. Practical demonstrations of advanced level ballet technique | |

TOTAL: 48 Hours

VI. Textbook(s) and/or Other Requirement Materials or Equipment:

There is no required text for this course, but readings will be required from among the following resources:

Anderson, Jack. (1992). *Ballet & modern dance: A concise history* (2nd Ed.). Pennington, NJ: Princeton Book Company

Balanchine, George & Mason, Francis. (1977). *Balanchine's complete stories of the great ballets* (Revised and enlarged edition). Garden City, NY: Doubleday and Company.

Banes, Sally. (1994). *Writing dancing in the age of postmodernism*. Hanover, NH: Wesleyan University Press.

Croce, Arlene. (2000). *Writing in the dark, dancing in The New Yorker*. New York: Farrar, Straus and Giroux.

Garis, Robert. (1995). *Following Balanchine*. New Haven, CT: Yale University Press

Garafola, Lynn. (1989). *Diaghilev's Ballets Russes*. New York: Oxford University Press.

Greskovic, Robert. (1998). *Ballet 101: A complete guide to learning & loving the Ballet*. New York: Hyperion.

Haskell, Arnold. (1938). *Ballet: A complete guide to appreciation, history, aesthetics, ballets, dancers*. Harmondsworth, England: Penguin Books.

Kirstein, Lincoln. (1978). *Thirty years: Lincoln Kirstein's The New York City Ballet*. New York: Knopf.

Nadel, Myron Howard, & Strauss, Marc. (2003). *The dance experience (21st century edition): Readings in dance appreciation*. Pennington, NJ: Princeton Book Company.

Strauss, Marc. (2003). *A fifteen-week guide to dance appreciation*. Pennington, NJ: Princeton Book Company.

Terry, Walter. (1976). *Walter Terry's ballet guide*. New York: Popular Library.

Verwer, Hans. (1963). *Guide to the ballet*. New York: Barnes & Noble.

All students, men and women, will be required to dress in the following manner:

Hair pulled back out of face, no jewelry, no gum, ballet tights, leotards and slippers. Tight-fitting T-Shirt permitted over leotard. Leg-warmers allowed in cold weather. No sweat pants, sweat shirts, or other baggy outfits permitted.

VII. Basis for Student Evaluation:

A.	Active and engaged participation in all classes	50%
B.	Practical demonstrations of advanced level technique	20%
C.	Written, oral and kinesthetic responses to dance events	10%
D.	Short research paper (3-5 pages)	10%
E.	Quizzes and test(s)	10%