

Dance 305.1: Ballet IIIA  
Fall 2018

Monday, Wednesday, Friday  
10 -11:45 a.m.  
NFAC 130

Professor Joan Karlen, Chair  
Office: NFAC 140D  
Phone: 715-346-3982  
Email: jkarlen@uwsp.edu  
www.uwsp.edu/theatre-dance

Office Hours  
Mondays, 12:45-2 p.m., NFAC 161A, Chair's Office  
Tuesdays, 2-3 p.m., NFAC 140D, Dance Office  
And by appointment

#### Calendar

Recommended: Intermediate Pilates, M, 9-9:50 a.m., NFAC 130, and Pilates Reformer Training (by appointment)  
Mid-Semester Assessment class: Wednesday, Oct 24, 10-11:40 a.m.  
Final Exam: Monday, Dec 17, 12:30-2:30 p.m.

#### Purpose

The purpose of Dance 305: Ballet IIIA is to provide you with a deeper understanding of ballet technique as an advanced physical practice, as an art form, and as a broader field of study. The intent of this course is also to foster intellectual inquiry and self-assessment to help you deepen the process of taking responsibility for your dance training and education, career choices and increasing personal and artistic development.

As in all dance program courses, the dance program mission statement, dance program learning outcomes, and the National Association of Schools of Dance standards provide the backbone for what we do in this class. The following is an overview of this course using an Understanding by Design planning approach.

#### Dance Program Mission Statement

UWSP's dance program aspires to create a dynamic culture in which students are inspired to achieve full physical expression, technical and stylistic range, and anatomical efficiency. We are dedicated to artistic experimentation and contemporary inquiry that is culturally relevant and historically grounded, preparing students to communicate, contribute and lead as global citizen artists.

#### Enduring Understandings

Students will understand that:

1. Approaching ballet training with anatomical efficiency leads to technical proficiency and full physical expression.
2. Training in dance with a clear and focused intent leads to deep body, mind and artistic [spiritual] connections.
3. Training in classical ballet with contemporary awareness connects you to the rich history of the art form, and informs your work as a global citizen artist.

#### Dance 305: Ballet IIIA Essential Questions

1. How is studying advanced ballet relevant in contemporary times?
2. What does it mean to practice ballet training with anatomical efficiency?
3. How can your understanding of advanced ballet be broadened and deepened?
4. How does a "global artist citizen" make artistic decisions?

The following Knowledge, Skills and Dispositions are directly related to the following Dance Program Goals and Learning Outcomes.

#### Course Knowledge

Students will be able to:

1. Recognize and demonstrate principles of anatomical efficiency

PROGRAM GOALS

1) Achieve full physical expression

PROGRAM LEARNING OUTCOMES

- Identify and demonstrate the fundamental principles of dance technique.
- Apply the fundamental principles of dance technique and re-evaluate one's approach to technique.
- Demonstrate technical and stylistic range.
- Analyze new methods of training at a high level.
- Develop a personalized approach to physical expression.

2) Achieve anatomical efficiency

- Identify and use fundamental knowledge of the body to modify inefficient habitual patterning.
- Employ optimal anatomical alignment to support injury-free dancing.

2. Develop personal goals that demonstrate your responsibility to your dance training and education, specifically as they relate to your personal and artistic development

PROGRAM GOALS

3) Cultivate contemporary inquiry that is culturally relevant and historically grounded

PROGRAM LEARNING OUTCOMES

- Discuss and employ current theoretical approaches to contemporary thinking in dance.
- Articulate an individual point of view about current trends and perspectives in the global dance field.

4) Prepare to communicate, contribute and lead as global citizen artists

- Employ critical and creative thinking to continue questioning, learning and contributing to the global dance culture.

Skills

Students will be able to:

1. Remain in a sustained state of mental and physical readiness for the duration of each class.
2. Accurately perform advanced ballet vocabulary, including barre and center combinations.
3. Describe, interpret and analyze live and recorded dance performances.

## Dispositions

Students will be able to:

1. Take class in a professional manner, which includes consistently attending class, arriving for class early and warming up, and dressing in a manner consistent with the profession.
2. Maintain an open attitude to developing new approaches to artistic training, consistently attending to and incorporating personal and group corrections into your work, responding with respect for yourself and others.

## ASSIGNMENTS, POLICIES AND OTHER CONSIDERATIONS

**Student Responsibilities:** The primary responsibility for learning and improvement lies with the student. You are expected to understand that studying dance is a combination of physical practice, artistic experimentation, and intellectual inquiry. Studying dance at the university level requires an open approach, both physically and mentally, to investigating the body. Change occurs through the gradual process of re-patterning your personal, physical and intellectual habits. The dance program expects that all dance majors and minors aspire to achieve the program's learning outcomes, and that you work in focused, disciplined ways both in and outside of class.

## Core Performance/Assessment Tasks

These are the skills and proficiencies you will be guided to develop in Dance 305: Ballet IIIA. Developing these skills will assist you in charting your core performance in the course. You will evaluate these areas at mid-semester assessment, and at the end of the term.

Musicality	Moving alertly within the phrasing of the music with attention to phrasing, dynamic contrasts, and accurate timing (tempo, meter, and rhythmic patterns of the music).
Clarity of the body in time and space	Demonstrating dynamic skeletal and muscular alignment in the body, connecting to the phrasing and dynamics of the timing within the movement, attending to the transitions between movements.
Strength	Evidence of muscular conditioning to support full range of motion, and the full function and aesthetically appropriate use of all joints.
Flexibility	Attention to the use of core support to support a full and kinetically balanced range of movement.
Physical Stamina	Demonstrating the aerobic capacity necessary to fully dance all material throughout an entire class.
Mental Stamina, Focus	Demonstrating the mental capacity to remain engaged throughout an entire class. Attending to the teacher and one's own thinking—listening attentively, engaging with the information presented, responding with awareness.
Personalization, ownership	Bringing one's self, one's images, and enjoyment, in engaging with the material, the music, and others.
Vocabulary and Comprehension	Understanding, and having the ability to use, the technical vocabulary and concepts of the technique. Paying attention to the details as well as the large ideas.
Work Ethic	Approaching the taking of the class in a responsible, disciplined way, which includes attending class consistently, coming to class prepared to work, warming up before class, and dressing in a manner consistent with the profession.
Behavior	Maintaining an open attitude to new ideas, consistently attending to and incorporating personal and group corrections into work, responding with respect for self and others.

## Learning Activities

1. Developing a planned pre-class warm up
2. Physically participating in barre and center work
3. Researching ballet vocabulary, ballet repertory and ballet literature
4. Actively participating in group discussions

## Other Assessment Evidence

1. Writing course goals
2. Completing all video viewing assignments
3. Attending performances (see below)
4. Developing the ability to write reflections that consider, describe and interpret what you read and viewed
5. Responding to others' points of view
6. Self-assessing your course work, including participation, approach, technical competencies and artistic achievement

## Texts and resources

### Rental

Simmel, Liane. [Dance Medicine in Practice](#).

### Other resources

UWSP Library Dance Guide: <http://libraryguides.uwsp.edu/dance?hs=a>

iTunes U app, YouTube, Vimeo, [NY Times](#), [The New Yorker](#)

## D2L and Submitting Assignments

The class will use Desire to Learn (D2L), UWSP's online classroom, to submit and archive course assignments. Use your UWSP password to login from your myPoint page.

All assignments must be submitted completely and on time. Failing to submit an assignment by the due date will result in zero credit for that assignment.

## Participating Outside of Class

You are *expected* to attend all Department of Theatre and Dance productions.

### You are required to attend

*Afterimages 2018*, December 6-9, NFAC Jenkins Theatre

Performance Calendar link: <http://www.uwsp.edu/theatre-dance/Pages/Productions/default.aspx>

Box office: [http://uwsptickets.universitytickets.com/user\\_pages/event\\_listings.asp](http://uwsptickets.universitytickets.com/user_pages/event_listings.asp)

You will post your required written response assignment in D2L (schedule and content TBA).

## Receiving and Working with Responses, Suggestions and Additions

In ballet training, a substantial portion of learning is founded in reconsidering and refining your anatomical, kinesthetic, mental, and artistic/emotional approach to the work. Receiving responses and suggestions about your work are essential aspects of your development and training. Responses, suggestions and additions are intended for each student's improvement, and it's always possible to listen for meaningful information offered to the class group and other, individual dancers. This aspect of training is a dialog. Responses, suggestions and additions are intended to bring you back on task or to take you deeper and further into the work at hand.

## Evaluation and Grading

The evaluation of your work in this course will be given on the traditional A through F grading system. It is imperative that each of these letter grades be clearly defined so that you understand the expectations for earning each grade. Your grade is derived from objective feedback, combined with mid-, and end-of-semester-assessments.

## Grading

80%	Preparation: warming-up, practicing course material outside of class; intellectual and physical understanding; demonstrating improvement
20%	Written work, including self-assessments, and reading and viewing responses
100%	Total

To earn the grade A: You demonstrate both a deep physical and intellectual understanding of the material covered and embody this work in your class performance. You consistently attend and actively participate in class. You consistently warm up before and cool down after class. You consistently and accurately practice course material outside of class. You complete all assignments within the given timeframe. You are consistently prepared for class and show strong improvement throughout the semester. The grade of “A” is excellent.

To earn the grade B: You understand and complete assignments yet you are unable to clarify some of your smaller anatomical or technical problems. You attend and actively participate in class but are not consistent and/or thorough in warming-up, cooling down, and practicing course material. You complete the assignments well, fulfilling the minimum requirements. You are present during class and actively participate. The grade of “B” is very good: above average improvement.

To earn the grade C: You will attend and participate in class, follow through on feedback, and make an effort to complete requirements. Your preparation, including warming up, cooling down, and practicing course material are inconsistent or underdeveloped. You improve enough to fulfill the minimum requirements. The grade of “C” is average.

To earn the grade D: You attempt to complete the assignments, but are unable to achieve some of the requirements. The “D” grade reflects the minimal amount of effort/improvement to receive a passing grade.

To earn the grade F: Your attendance is inconsistent, or you missed 6 or more classes, and you did not adhere to the assignment guidelines. You did not adequately participate in class. Very little or no improvement was shown.

#### Attendance Policy

If you will miss class, you are required to notify me in advance by email or voicemail. A maximum of two absences are permitted. Note: Two late arrivals = 1 absence. It is the Dance Program's policy that six absences result in a failing grade.

If, during the semester, you are injured or ill and cannot participate in class by dancing but are well enough to attend and observe with alertness, you will receive full credit by coming to class and writing your detailed observations of the class. Then, it is your responsibility to hand these written notes to me directly following that class session. If you fail to do so, you will not receive credit for your observation and you will be considered absent. You may observe class up to two times. Additional observations will be considered on a case-by-case basis, and may affect your grade.

#### Ongoing or Previous Injuries and Self Care

As dancers it is essential that you develop a clear plan to consistently make time for adequate rest and recuperation. These, along with whole food nutrition and hydration, should be your top priorities. It is your responsibility to notify me of any injury or health issue that may affect your class work.


#### Pace and Balance – Important Considerations

Dedicated dancers work deeply on several levels. The quality and consistency of your outside of class self-care is directly related to your class participation and performance. To be able to develop and sustain a holistic approach to your training and artistry it is important to consider the following.

- What is the best pace for successful, balanced physical and academic work?
- How can you deepen awareness about the role daily rest, recuperation, and whole food nutrition play?
- What are your strategies for prioritizing these?

#### ***The dance program recommends that all dancers have these items on hand:***

- **Arnica gel or cream** for bruises and strains  
You can buy [Arnica](#) gel and [Biofreeze](#) at Walgreens and the Stevens Point Area Coop.
- **An ice pack**

If you are injured either during, or outside of class, it is essential to  what you are doing immediately and take care of your body! Prompt self-care for strains or sprains should include R. I. C. E.

- Rest | Ice | Compression | Elevation

Students who require ice or heat therapy for an existing injury should supply their own reusable ice/heating packs.

### **Evaluation with UWSP Athletic Trainers | UWSP Athletic Training Dance Injury Clinic**

Tuesdays 1-3 p.m. by appointment

HEC 147 (Health Enhancement Center), located on the Quandt Gym Balcony.

For injury evaluation, and additional therapy needs, dance program students are encouraged to make an appointment dance program UWSP's Athletic Trainers. Detail also posted on the NFAC 136A warm up bulletin Google docs evaluation hours sign up: <https://docs.google.com/spreadsheets/d/1WUgfxPsVDrAvkw-EESRx1b4atOi9Nk1PxqJq8iYgWgQ/edit#gid=0>

Injured during dance? Not able to fully participate in class due to an injury?

Our Athletic Training Injury Clinic is here to help you. We provide initial evaluations/re-evaluations of orthopedic-related injuries keeping you from fully participating in theatre and dance. UWSP's Dance Program will cover the cost of up to 3 visits per Dance major/minor. Additional services may require individual payments.

If you will miss 2 or more classes due to an injury or illness you must submit all the following, in writing, to the DNCE 106 D2L "Wellness Dropbox". This Dropbox is a place for you to confidentially record detail about any injury or illness you sustain throughout the semester that prevents you from fully participating in class. You are required to submit weekly updates each Sunday by 11:59 p.m. to this Dropbox until you're able to return to full physical participation. Your failure to submit weekly updates will result in a lowered grade.

1. Date and specific description of injury or illness
2. Physician, Chiropractor, Physical Therapist, Athletic Trainer and/or other medical professional report and specific diagnosis
3. Specific recommended follow up care, for example: icing, therapeutic exercises (number or repetitions, frequency, intensity), footwear, etc.
4. How thoroughly and consistently are you fulfilling these recommendations?
5. Specific timeline to recovery and your return to full dance participation

If you sustain an injury or illness or, if other circumstances prevent you from full class participation for four or more consecutive or combined weeks, the dance faculty will evaluate your circumstances and may suggest that you drop the course and register to take it when you are able to fully participate and complete the required work.

### **Dressing to work in class**

As dancers, our work together is often in near proximity, so it's very important that you bathe daily, and wear a fresh change of clothes to class.

Dressing in a manner consistent with the profession for ballet class means leotards or close fitting athletic wear tops, tights or leggings, and ballet slippers in good repair. All dancers are required to secure hair so that it stays away from your face and neck throughout the class, including vigorous center work. Please do not wear loose fitting sweatshirts or any shirt with a hood. Remove wrist and neck jewelry and dangling earrings. No gum; no lozenges.

### **Dressing Rooms**

Dancers should use NFAC 134 (male) and NFAC 135 (female) locker rooms to dress for class.

Enter the studio completely dressed, with your hair secured, and ready to begin class. Reminder to fill your water bottle before class. Lockers are provided for dance program majors and minors.

The dance program expects all students to maintain the dressing rooms as part of our professional university spaces. Lock all personal belongings in your locker. Take home and launder worn dance clothes. So that our custodial staff can thoroughly clean the dressing rooms, all belongings must be put away and cleared at the end of each day. Anything left on the floor will be moved to the lost and found. Lost and found baskets are emptied and recycled monthly.

Students provide their own padlock. Be diligent about locking your lockers. The dance program cannot be responsible for thefts.

#### Floor Surfaces, Water, Food

To protect our professional floor surfaces, please do not wear body or foot lotion, powder, or body or face glitter to class. These come off on the floor surfaces and make the floors slippery, and are difficult to remove.

Leave snowy boots on the gray mats outside the studio. Only water, in sealed bottles, is allowed in NFAC 130 & 136. No food; no street shoes.

#### Dance Studio Use

The dance program expects all students to maintain the dance studios as excellent professional spaces, including complying with all studio policies regarding removing street shoes and allowing only water in sealed bottles; returning all studio equipment to order following rehearsals; and securing studio spaces at the end of the day.

Only dance majors and minors may reserve the NFAC dance center studios. Weekly studio schedules are posted on the NFAC 136A warm-up area bulletin. You may reserve a maximum of two 90-minute rehearsal blocks/week. You provide an audio playback device; an iPod cord is available to connect to the studio sound system.

#### Email

You are responsible for the information sent to your UWSP email, and to ***check your UWSP email daily*** for class updates and announcements. Class assignment information will also be posted on D2L. Check SMOD and the Department of Theatre & Dance Facebook page, and the NFAC dance program bulletin boards for additional performance listings and announcements.

#### [Dean of Students](#)

[Disability and Assistive Technology Center \(DATC\) University College](#)  
[Safety](#)

---

Our work together is a dialog. Please let me know what questions and suggestions you have. I am looking forward to working with each of you!