

## DANC 315B

### Ballet Technique III

Model contributed by Paige Cunningham Caldarella

This course goes deeper into the principles, practices and vocabulary common to classical ballet technique through a daily practice of warm-up exercises at the barre and movement combinations both in the center and across the floor. The knowledge acquired at the barre is tested in the center through the adagio and allegro sections of the class. Adagio tests balance and fosters a lyrical quality while allegro tests coordination, articulation and the ability to move quickly and softly through space. Emphasis is placed on physical conditioning, coordination, alignment, clarity, movement pick-up and artistry. Students must audition to be placed at this level.

#### Class schedule and format

The class will be divided into small groups, with each group meeting twice per week, every other week. On alternating weeks that they are not in the studio, students have the option to participate synchronously via Zoom alongside the in-studio session or a-synchronously on their own time at any point during the week. When we are in the studio, proper social distancing measures will be employed and students will work within their own barre and center space with special attention given to ways in which we can execute movements (waltz, grand allegro, etc.) across the floor in a safe manner. With the hybrid nature of this course in the fall and the fact that due to mask wearing, we will not be able to do a complete hour and twenty-minute class twice/week, the sample assignment listed below might be given at the start of the semester to provide context for the study of ballet - its past, present and future. I am modeling this after a sample assignment provided by Yonty Friesem in the teaching for online course.

#### Course-specific organization, examples and ideas

##### Sample Module

- Week 1: Ballet: past, present and future.
  - Group A is in the studio, Group B is remote, taking class synchronously.
    - Course introductions and re-acclimating ourselves to ballet technique.
    - Assignment #1 (of three, done via Canvas) is assigned to everyone.
- Week 2: In person and remote learning.
  - Group B is in the studio and Group A is remote – either taking class synchronously OR working on a set of exercises specifically designed to support the work they did in week 1.
    - *Group A working on re-building strength from home:*
      - [The Most Important Exercise for Dancers](#)
      - [How to Maintain Your Jumps During Quarantine](#)

##### Week 1 Sample assignment

In order to help us contextualize our ballet work this semester within the hybrid format, please review the following assignment and submit your response by the end of week 3.

Using Canvas Studio, or a two-minute voice recording, or a two-page (750-1000 words) written paper, answer the following three questions:

1. Where did ballet come from and how has the training changed over the years?

2. How might ballet perpetuate homogeneity, uniformity, hierarchy and elitism?
3. How might the ballet world change its elitist reputation and move into a more inclusive future that better demonstrates anti-racist practices?

Choose 1 of the following modalities to aid you in your answers to the three questions:

**A. Read** the following four articles:

- [Finding Solutions to Ballet's Diversity Problem](#)
- [Ballet Companies: Stop Tokenizing Dancers of Color in Your Marketing Materials](#)
- [Op-Ed: Where is Your Outrage? Where is Your Support?](#)
- [The Evolution of Ballet Training: Insights from Masters of the Form](#)

**B. Listen** to the following two podcasts:

- [Conversations on Dance: Kate Penner, Ballet's Race Problem](#)
- [Episode 1 – Quick Ballet History with Liz & Maris](#)

**C. Watch** the four videos below:

- [The origins of ballet – Jennifer Tortorello and Adrienne Westwood](#)
- [Ballet Evolved: How ballet class has changed over the centuries](#)
- [Positioning Ballet: Heritage, Diversity and Identity](#)
- [Misty Copeland on Instagram](#)