

With this mini grant, I was successfully able to travel and attend various master classes at BalletNova, Joy of Motion Dance Center, and Virginia Civic Ballet over the break. This was effective in exposing me to new teaching styles and techniques for practice, as well as honing performance skill and artistry. Classes included sets of warm-ups and stretching exercises for conditioning, technique, and injury prevention, followed by barre exercises or isolations depending on the style of dance and class format, and finished with exercises au milieu (this may be small combinations from corner to corner of the room, or a larger combination of steps that form a dance routine). Each class ranged from two to three hours. Below are transcribed excerpts from notes taken immediately after attending master class, detailing various exercises, corrections, commendations, etc.

Transcript from Master Class Journal:

Combination: two chaînée to wall 8 (arms straight à la seconde), two steps to wall 8, replace leg with rond de jambe, step derrière, step derrière with flexed foot twice, head turn left to wall 5, hips back arms forward, hips forward arms back, développé à la seconde facing front (2 counts), step together chug (right arm en haut), step derrière right, turn out left shoulder, left leg retire jump turn with torso movement, step prepare right, grande jeté left, turn to face corner 2, right leg retire in plié (arms wrap around torso), layout kick, chassé derrière facing corner 4 towards corner 2, tour en l'air to corner 2, left leg step prepare plié, right leg twist sousou arms en haut, facing toward wall 6 three kicks devant at 45° (2 counts), facing wall 7 suspend right retire, step back lunge to corner 1, rond de jambe en l'air enveloppé, ball change backward, pencil turn en dehors, catch step, pencil turn en dehors, two steps to the right side with shoulder and hip movement, parallel chug devant hands clasped together en haut, right leg coup de pied, step preparation derrière, turning développé chug to back, big grape vine facing toward wall 7 to begin, under curve plié à la seconde facing toward wall 5, right leg retire, two runs, attitude derrière tilt jump, roll to floor, suspend up left arm rises, roll around once more to two knees (facing toward corner 3), roll left shoulder backwards, simultaneously place left leg forward into a lunge, roll right shoulder backwards, kick left leg up, backbend, candlestick backwards (invert legs), slide forward on knees toward corner 1, swing legs to stomach, push backward and roll through to child's pose, roll onto right hip, stand into plié arabesque derrière, run around self, rond de jambe à terre toward wall 8, sauté rond de jambe à terre toward wall 5, turning pas de bourrée, pirouette en dehors, catch step, double pirouette en dehors, two stomps right, retire chug backwards, catch right toe turn over right shoulder, développé left, two chaînée to wall 8 (arms straight à la seconde), rond de jambe to wall 5, catch step to face wall 8 again, left leg lunge, backbend with windmill arms

Combination: facing corner 2, grand plié fifth position (8 counts) with head incline, return, plié, sousou to corner, rotate body to wall 5, roll through back foot, front foot to coup de pied, développé (4 counts- slow! Watch timing), grand rond de jambe en l'air en dehors, lower leg in

back to posé en arrière, roll through standing foot, développé derrière, grand rond de jambe en dedans, élevé standing foot, arms move en haut for balance

Across the floor/moving warm-up exercises: pas de bourrée fan kick fondu standing leg, pas de bourrée/jazz runs into tours en l'air, run attitude contraction jump, en dedans turn & plié step touch en dehors & plié step touch turn en dedans turn, pencil turns with arms (arms out, in, one out, up and down)

From corner: sissonne, assemblé élané, sissonne, assemblé élané, sissonne, assemblé élané, pas de basque, pique turn, first arabesque, running preparation, tour jeté, running preparation, assemblé en tournant, sousou, arms cinquième en haut, incline hips to corner 1 & upper opposite to corner 3, tombée pas de bourrée, (no glissade!), grad jeté, arms first arabesque, head turned to audience

Corrections: lower center of gravity, correct for backwards pelvis incline, envision the core as lower for lift, adjust foot toward the pinkie toe to combat inward weight shift, do not straighten the arms in port de bras down from à la seconde, focus on the use of épaulement, travelling/more expansive movement for exercises au milieu, envision rotating the standing leg for greater turn out during turns, consider the process of the movement in adagio rather than the shape, quick head spot for turns, plié preparation for turns, use of focus/gaze, engagement of back and coordination with arms, relaxation of fingers, lengthen the leg from behind the knee, envision jumping *down* rather than attempting to jump up for more air, watch spinal alignment for placement- focus on good dynamic alignment without slaying ribs, hip facings from corner, use of winged foot, use of head, full plié and rond de jambe in pas de basque, hip relax down during barre stretch, (Regain sharpness of Cecchetti flex-to-pointe in frappé on relevé)

Commended: circular port de bras, sharpness of pique/dégagé à la barre, clean tours en l'air from the corner

Teaching consideration: working with students of different levels in the same class, building upon a theme or exercise throughout the lesson

Expenses	
Drop-In Fees	\$325
Travel Expenses	\$160
Parking Fees	\$15
Total	\$500