



El Camino College

COURSE OUTLINE OF RECORD - Official

I. GENERAL COURSE INFORMATION

Subject and Number: Dance 220A
Descriptive Title: Intermediate Ballet A

Course Disciplines: Dance

Division: Fine Arts

Catalog Description: This course is the second of two levels of ballet offered and is applicable to the dance major. Barre and centerwork will expand upon skills learned in Ballet I. Emphasis will be on complexity in allegro and adagio combinations. Students will perform variations from the classical repertoire. Attendance is required at selected dance events.

Conditions of Enrollment: Prerequisite
Dance 120B
with a minimum grade of C
or
equivalent

Course Length: ☒ Full Term ☐ Other (Specify number of weeks):
Hours Lecture: 1.00 hours per week ☐ TBA
Hours Laboratory: 3.00 hours per week ☐ TBA
Course Units: 2.00

Grading Method: Both
Credit Status Associate Degree Credit

Transfer CSU: ☒ Effective Date: Prior to July 1992
Transfer UC: ☒ Effective Date: May 1994

General Education:
El Camino College: 5 – Health and Physical Education
Term: _____ Other: Approved _____

CSU GE: _____

IGETC: _____

II. OUTCOMES AND OBJECTIVES

A. COURSE STUDENT LEARNING OUTCOMES (The course student learning outcomes are listed below, along with a representative assessment method for each. Student learning outcomes are not subject to review, revision or approval by the College Curriculum Committee)

1. 1. Upon successful completion of this course the student will be able to compile combinations of complex ballet vocabulary.
2. 2. Upon successful completion of this course the student will be able to reproduce complex ballet barre work exercises.
3. 3. Upon successful completion of this course the student will be able to demonstrate complex center ballet combinations.

The above SLOs were the most recent available SLOs at the time of course review. For the most current SLO statements, visit the El Camino College SLO webpage at <http://www.elcamino.edu/academics/slo/>.

B. Course Student Learning Objectives (The major learning objective for students enrolled in this course are listed below, along with a representative assessment method for each)

1. Identify complex ballet barre and center floor movements such as contretemps, failli, pas de cheval, temps de cuisse, and ballone.

Performance exams

2. Demonstrate balance, flexibility, control, fluidity of movement, and agility to integrate complex allegro and adagio combinations, including fouettes.

Performance exams

3. Integrate body facings appropriate porte de bras and epaulement for all combinations.

Performance exams

4. Execute sample variations in the classical repertoire.

Performance exams

5. Evaluate and analyze dance events from video observations and live performances.

Objective Exams

6. Demonstrate musical phrasing and flow of movement in center for body facings, ports de bras (positions of the arms), arabesques, attitudes, and epaulement.

Performance exams

7. Demonstrate growth in clarity and refinement of technical skills, such as in extensions, promenades, elevations, multiple turns, and beats.

Performance exams

8. Choreograph, reconstruct and/or perform dance projects demonstrating flow, musicality, and a working knowledge of step combinations.

Class Performance

III. OUTLINE OF SUBJECT MATTER (Topics are detailed enough to enable a qualified instructor to determine the major areas that should be covered as well as ensure consistency from instructor to instructor and semester to semester.)

Lecture or Lab	Approximate Hours	Topic Number	Major Topic
Lecture	18	I	Stylistic and artistic considerations in ballet performance

			A. head and arm positions in English and Italian styles B. codification and terminology of ballet vocabulary C. individual ballet steps D. combination and sequence of ballet steps E. video analysis of contemporary and classical ballet sequences F. cultural overview of ballet sequences
Lab	20	II	Pointe work at the barre A. specific exercises on demi-pointe B. combination exercises on demi-pointe C. video analysis
Lab	12	III	Additional preparation for pointe work A. battements glisses releves B. sissonnes releves C. grands battements releves D. sousous (releves in 5th traveling) E. releves in arabesque F. attitude and a la seconde G. fouette releve H. en tournant
Lab	12	IV	Continuation of all barre and centre work, at various speeds A. with full use of head and ports de bras 1. triple battements frappes 2. en croix 3. ronds de jambes jetes B. with straight legs 1. battements en cloche C. with fast developpe passes 1. grands battements D. with pique and E. with fondu 1. battement balances 2. stretches 3. balancing away from the barre
Lab	10	V	Adagio work A. preparation for grand fouette, B. use of slow pirouettes in adage combinations C. classical variations from notation, guest artist, or instructor's repertoire
Total Lecture Hours		18	
Total Laboratory Hours		54	
Total Hours		72	

IV. PRIMARY METHOD OF EVALUATION AND SAMPLE ASSIGNMENTS

A. PRIMARY METHOD OF EVALUATION:

Skills demonstrations

B. TYPICAL ASSIGNMENT USING PRIMARY METHOD OF EVALUATION:

Demonstrate an allegro combination from the Bluebird variation of "Sleeping Beauty, Act II," incorporating echapee releve's, passe releve, and battement fouette a la seconde, while demonstrating appropriate stylistic characteristics and musical phrasing.

C. COLLEGE-LEVEL CRITICAL THINKING ASSIGNMENTS:

1. In a 2-3 page essay, analyze and critique a ballet performance utilizing appropriate ballet terminology to discuss positive, and if appropriate, less positive responses to the production relating to artistic expression, technical skill of the dancers, and success of the choreography.
2. Perform with confidence and musicality a grand allegro combination demonstrating coordination of porte de bras and clarity of footwork, in a typical combination, including tombee, pas de bouree, glissade assemble.

D. OTHER TYPICAL ASSESSMENT AND EVALUATION METHODS:

Performance exams

Quizzes

Class Performance

Multiple Choice

Completion

Matching Items

True/False

V. INSTRUCTIONAL METHODS

Demonstration

Group Activities

Laboratory

Lecture

Multimedia presentations

Other (please specify)

Video observation

Note: In compliance with Board Policies 1600 and 3410, Title 5 California Code of Regulations, the Rehabilitation Act of 1973, and Sections 504 and 508 of the Americans with Disabilities Act, instruction delivery shall provide access, full inclusion, and effective communication for students with disabilities.

VI. WORK OUTSIDE OF CLASS

Skill practice

Problem solving activities

Observation of or participation in an activity related to course content

Estimated Independent Study Hours per Week: 2

VII. TEXTS AND MATERIALS

A. UP-TO-DATE REPRESENTATIVE TEXTBOOKS

Hammond, Sandra Noll . Ballet: Beyond the Basics. Mayfield Publishing Co., 1982.
Qualifier Text: Discipline Standard,

B. ALTERNATIVE TEXTBOOKS

C. REQUIRED SUPPLEMENTARY READINGS

Vaganova, Agrippina, Basic Principles of Classical Ballet, Dover Publications, Inc., New York 1969. (Discipline Standard)
Grant, Gail, Technical Manual and Dictionary of Classical Ballet, Dover Publications, New York, 3rd edition 1982. (Discipline Standard)

D. OTHER REQUIRED MATERIALS

Leotard, tights, ballet shoes, dance belt for men

VIII. CONDITIONS OF ENROLLMENT

A. Requisites (Course and Non-Course Prerequisites and Corequisites)

Requisites	Category and Justification
Course Prerequisite Dance-120B or	Sequential
Non-Course Prerequisite	Student should know how to compile combinations of basic ballet vocabulary, reproduce basic ballet barre exercises and center ballet combinations.

B. Requisite Skills

Requisite Skills
1. Identify and demonstrate appropriate standards of attire, language, and discipline for a beginning dance class. DANC 120B - The student will identify and define ballet terms for barre and center floor work; such as battements glisses, battements frappes, ronds de jambes en l'air, petits battements.
2. Identify and define basic dance vocabulary and technique skills that are germane to ballet, jazz and modern dance. DANC 120B - The student will identify and define ballet terms for barre and center floor work; such as battements glisses, battements frappes, ronds de jambes en l'air, petits battements.
3. Identify and execute dance terms such as plies, degages, turns, triplets, tours and jumps. DANC 120B - The student will demonstrate clean foot articulation for batterie and allegro combinations. DANC 120B - The student will demonstrate strength through hip, knee and ankle placement for appropriate maintenance of turn-out and injury prevention.
4. Demonstrate basic barre and center floor patterns; participate in progression skills including locomotor movements, directional changes, spacial adjustments. DANC 120B - The student will demonstrate musical phrasing and flow of movement in center for body facings, practice for port de bras, arabesques, attitudes, epaulement and pirouettes in a variety of simple center combinations. DANC 120B - The student will choreograph, reconstruct and/or perform final project demonstrating flow, musicality and a working knowledge of simple and more complex dance combinations

introduced during the semester.

5. Compare and contrast ballet, jazz and modern dance styles. DANC 120B -
The student will evaluate and analyze events from class activities, video observations and live performances in terms of technical and performance skills presented in class.

6. Evaluate and analyze the mechanics and artistry of dance concerts based on classroom lectures, videos and live performances. DANC 120B -
The student will evaluate and analyze events from class activities, video observations and live performances in terms of technical and performance skills presented in class.

C. Recommended Preparations (Course and Non-Course)

Recommended Preparation	Category and Justification
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D. Recommended Skills

Recommended Skills

E. Enrollment Limitations

Enrollment Limitations and Category	Enrollment Limitations Impact
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Course created by Kimberly Clarkson on 01/01/1990.

BOARD APPROVAL DATE:

LAST BOARD APPROVAL DATE: 11/17/2014

Last Reviewed and/or Revised by Daniel Berney on 03/25/2014