



El Camino College
COURSE OUTLINE OF RECORD - Approved

I. GENERAL COURSE INFORMATION

Subject and Number: Dance 120B
Descriptive Title: Beginning Ballet B
Course Disciplines: Dance
Division: Fine Arts

Catalog Description:

This course is the second of two levels of Ballet Technique I and is applicable to the dance major. Barre and center work will expand upon skills learned in the first ballet technique course. Emphasis will be on simple allegro and adagio combinations. Attendance at selected dance events is required.

Conditions of Enrollment:

Prerequisite: Dance 120A with a minimum grade of C

Course Length: X 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: X Effective Date: 5/20/2013
Transfer UC: X Effective Date: Fall 2013

General Education:

El Camino College:
5 – Health and Physical Education

Term: Fall 2015 Other:

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. Upon successful completion of this course the student will be able to compile combinations of the basic ballet vocabulary.
2. Upon successful completion of this course the student will be able to reproduce basic ballet barre work exercises.
3. Upon successful completion of this course, the student will be able to demonstrate basic 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. 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.
 - Objective Exams
2. The student will demonstrate clean foot articulation for batterie and allegro combinations.
 - Performance exams
3. The student will demonstrate strength through hip, knee and ankle placement for appropriate maintenance of turn-out and injury prevention.
 - Performance exams
4. The student will recall and demonstrate the following movement requiring balance, placement and strength at the barre and center floor:
 - 1) Developes, all directions
 - 2) Arabesques and attitudes
 - 3) Demi-and grand ronds de jambes en l'air, en dehors and en dedans
 - 4) Single and multiple pirouettes, en dehors and en dedans, from all positions
 - Performance exams
5. The student will identify and demonstrate correct body line in croisé ecarte, epaule, a la second and efface positions in a variety of center combinations.
 - Performance exams
6. 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.
 - Performance exams
7. 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.
 - Other exams
8. 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.
 - Class Performance

II. **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.)**

III.

Lecture or Lab	Approximate Hours	Topic Number	Major Topic
Lecture	8	I	Review and development of Dance Theory and Vocabulary A. Review ballet vocabulary B. Proper placement and alignment of the body C. Musical phrasing D. Rhythm and Lyricism
Lab	8	II	Variations on barre exercises from Ballet Technique I, DANC 120A with emphasis on A. Upper back and shoulder placement B. Lyrical port de bras C. Attack of leg and foot D. Lift of weight off the standing leg and balances
Lab	8	III	New barre techniques including A. Frappe B. Petit battement C. Ronds de jambes en'lair and grand battements D. Emphasis on placement on turn-out from the hip and lengthening of the knee
Lab	8	IV	Expand adagio combinations A. Developes in all directions B. Rond de jambes en'lair C. Arms D. Head and shoulder placement (epaulement)
Lecture	10	V	Placement, alignment and spotting exercises at the barre. A. Terminology of basic and intermediate ballet vocabulary from both the Sandra Hammond Basic Ballet text and the Gail Grant and Vaganova dictionaries of ballet terminology. B. Barre and center work of designated ballet terminology in both knowledge of the terms and execution of the steps both individually and in combinations.
Lab	8	VI	Expand allegro combinations, including: A. Jumps from one foot to the same foot: (temps leve - sur le cou-de-pied, in low arabesque, and in low attitude devant and derriere.)

			B. Jumps from one foot to the other foot: (petites jetes-devant and derriere; jetes ordinaire-devant, derriere, en avant, en arriere, and de cote; copes-over and under; grands jetes.)
Lab	8	VII	Introduction to allegro steps, including: A. Jumps from one foot to two feet: (petites assembles-devant and derriere; assembles-devant, derriere, over, under, en avant, en arriere and de cote.) B. Pas de chat, tour jetes, saut de basque
Lab	8	VIII	Review of all beginning and beginning/intermediate steps and evaluation standards as presented in the text, Sandra Hammond's Ballet Basics for the course in preparation for final project.
Lab	6	IX	Choreographed dance sequences using targeted dance vocabulary.
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 coordination of arms (port de bras) and head/shoulders (epaulement) in a center adagio incorporating croise, ecarte and efface facings.

C. COLLEGE-LEVEL CRITICAL THINKING ASSIGNMENTS:

1. Write an essay that will compare and contrast the artistic styles of well-known ballet performers such as Markova and Fonteyn, or Baryshnikov and Nureyev for fluidity, strength, lyricism, character and interpretation of classical ballet roles from video observation.
2. Through video analysis demonstrate to your instructor how to improve your own balance in pirouette turns by addressing the similarities and differences between barre work and center work in terms of placement of the arms and legs, alignment of the hips, back and shoulders, and spotting of the head.

D. OTHER TYPICAL ASSESSMENT AND EVALUATION METHODS:

Essay exams
Performance exams
Objective Exams
Oral exams
Other exams
Quizzes
Reading reports

Written homework
Field work
Class Performance
Homework Problems
Term or other papers
Multiple Choice
Completion
Matching Items
True/False
Presentation

V. INSTRUCTIONAL METHODS

Demonstration
Discussion
Field trips
Group Activities
Guest Speakers
Internet Presentation/Resources
Laboratory
Lecture
Multimedia presentations
Simulation

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

Study
Answer questions
Skill practice
Required reading
Problem solving activities
Written work
Journal
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

The Ballet Companion, Eliza Gaynor Minden. Simon & Schuster 2005 Discipline standard.

B. ALTERNATIVE TEXTBOOKS

C. REQUIRED SUPPLEMENTARY READINGS

Designated periodicals including Dance Magazine, Dance Spirit, and Pointe magazine

D. OTHER REQUIRED MATERIALS

Ballet Slippers, tights and leotards

VIII. CONDITIONS OF ENROLLMENT

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

Requisites	Category and Justification
Course Prerequisite Dance-120A	

B. Requisite Skills

Requisite Skills
<p>Student must successfully execute knowledge of the ballet steps based on basic ballet vocabulary of the terminology as described in the required text for this class, Ballet Basics by Sandra Hammond.</p> <p>DANC 120A - Identify and define additional ballet terms for barre and centre floor work; such as battements glisses, battements frappes, ronds de jambes en l'air, petits battements.</p> <p>DANC 120A - Demonstrate clean foot articulation for batterie and allegro combinations.</p> <p>DANC 120A - Demonstrate strength through hip, knee and ankle placement for appropriate maintenance of turn-out and injury prevention.</p> <p>DANC 120A - Identify, define and demonstrate the following movement requiring balance, placement and strength at the barre and center floor including developes, all directions; arabesques and attitudes; demi- and grand ronds de jambes en l'air, en dehors and en dedans; single and multiple pirouettes, en dehors and en dedans, from all positions.</p> <p>DANC 120A - Identify and demonstrate correct body line in croise, ecarte and efface positions.</p> <p>DANC 120A - Demonstrate musical phrasing and flow of movement in center for body facings, practice for ports de bras (positions of the arms), arabesques, attitudes, and epaulement.</p> <p>DANC 120A - Evaluate and analyze dance activities, video observations and live performances in terms of technical and performance skills.</p> <p>DANC 120A - Execute, reconstruct and/or perform choreography demonstrating flow, musicality, and a working knowledge of step combinations.</p>

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 Daniel Berney on 10/22/2012.

BOARD APPROVAL DATE: 05/20/2013

LAST BOARD APPROVAL DATE: 06/17/2019

Last Reviewed and/or Revised by: Daniel Berney

Date: 3-22-2019