



El Camino College
COURSE OUTLINE OF RECORD – Official

Subject:	DANC
Course Number:	220A
Descriptive Title:	Intermediate Ballet A
Division:	Fine Arts
Department:	Dance
Course Disciplines:	Dance
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.
Prerequisite:	Dance 120B with a minimum grade of C or equivalent
Co-requisite:	
Recommended Preparation:	
Enrollment Limitation:	
Hours Lecture (per week):	1
Hours Laboratory (per week):	3
Outside Study Hours:	2
Total Hours:	72
Course Units:	3
Grading Method:	Letter Grade and Pass/No Pass
Credit Status:	Credit, degree applicable
Transfer CSU:	Yes
Effective Date:	Prior to July 1992
Transfer UC:	Yes
Effective Date:	May 1994
General Education: ECC	Area 5 - Health and Physical Education
Term:	
Other:	
CSU GE:	
Term:	
Other:	
IGETC:	
Term:	
Other:	
Student Learning Outcomes:	SLO #1 Combinations of Ballet Vocabulary

	<p>Upon successful completion of this course the student will be able to compile combinations of complex ballet vocabulary. SLO #2 Complex Ballet Barre Work Exercises</p> <p>Upon successful completion of this course the student will be able to reproduce complex ballet barre work exercises. SLO #3 Complete Center Ballet Combinations</p> <p>Upon successful completion of this course the student will be able to demonstrate complex center ballet combinations.</p>
<p>Course Objectives:</p>	<ol style="list-style-type: none"> 1. <ol style="list-style-type: none"> 1. Identify complex ballet barre and center floor movements such as contretemps, failli, pas de cheval, temps de cuisse, and ballone. 2. Demonstrate balance, flexibility, control, fluidity of movement, and agility to integrate complex allegro and adagio combinations, including fouettes. 3. Integrate body facings appropriate porte de bras and epaulement for all combinations. 4. Execute sample variations in the classical repertoire. 5. Evaluate and analyze dance events from video observations and live performances. 6. Demonstrate musical phrasing and flow of movement in center for body facings, ports de bras (positions of the arms), arabesques, attitudes, and epaulement. 7. Demonstrate growth in clarity and refinement of technical skills, such as in extensions, promenades, elevations, multiple turns, and beats. 8. Choreograph, reconstruct and/or perform dance projects demonstrating flow, musicality, and a working knowledge of step combinations.
<p>Major Topics</p>	<p>I. Stylistic and artistic considerations in ballet performance (18 hours, lecture)</p> <p>A. head and arm positions in English and Italian styles</p> <p>B. codification and terminology of ballet vocabulary</p> <p>C. individual ballet steps</p> <p>D. combination and sequence of ballet steps</p> <p>E. video analysis of contemporary and classical ballet sequences</p> <p>F. cultural overview of ballet sequences</p> <p>II. Pointe work at the barre (20 hours, lab)</p> <p>A. specific exercises on demi-pointe</p> <p>B. combination exercises on demi-pointe</p> <p>C. video analysis</p> <p>III. Additional preparation for pointe work (12 hours, lab)</p> <p>A. battements glisses releves</p>

	<p>B. sissonnes releves</p> <p>C. grands battements releves</p> <p>D. sousous (releves in 5th traveling)</p> <p>E. releves in arabesque</p> <p>F. attitude and a la seconde</p> <p>G. fouette releve</p> <p>H. en tournant</p> <p>IV. Continuation of all barre and centre work, at various speeds (12 hours, lab)</p> <p>A. with full use of head and ports de bras</p> <p>1. triple battements frappes</p> <p>2. en croix</p> <p>3. ronds de jambes jetes</p> <p>B. with straight legs</p> <p>1. battements en cloche</p> <p>C. with fast developpe passes</p> <p>1. grands battements</p> <p>D. with pique and</p> <p>E. with fondu</p> <p>1. battement balances</p> <p>2. stretches</p> <p>3. balancing away from the barre</p> <p>V. Adagio work (10 hours, lab)</p> <p>A. preparation for grand fouette,</p> <p>B. use of slow pirouettes in adage combinations</p> <p>C. classical variations from notation, guest artist, or instructor's repertoire</p>
Total Lecture Hours:	18
Total Laboratory Hours:	54
Total Hours:	72
Primary Method of Evaluation	3) Skills demonstration

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.
Critical Thinking Assignment 1:	In a two- to three-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.
Critical Thinking Assignment 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.
Other Evaluation Methods:	Class Performance, Completion, Matching Items, Multiple Choice, Performance Exams, Quizzes, True/False
Instructional Methods:	Demonstration, Group Activities, Lab, Lecture, Multimedia presentations
If other:	
Work Outside of Class:	Observation of or participation in an activity related to course content (such as theatre event, museum, concert, debate, meeting), Problem solving activity, Skill practice
If Other:	
Up-To-Date Representative Textbooks:	Hammond, Sandra Noll . <u>Ballet: Beyond the Basics</u> . Mayfield Publishing Co., 1982. Qualifier Text: Discipline Standard,
Alternative Textbooks:	
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)
Other Required Materials:	
Requisite:	
Category:	
Requisite course(s): List both prerequisites and corequisites in this box.	
Requisite and Matching skill(s):Bold the requisite skill. List the corresponding course objective under each skill(s).	
Requisite:	
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corresponding course objective under each skill(s).	
Requisite:	
Requisite and Matching skill(s): Bold the requisite skill. List the corresponding course objective under each skill(s). If applicable	
Enrollment Limitations and Category:	
Enrollment Limitations Impact:	
Course Created by:	Kimberly Ckarkson
Date:	01/01/1990
Original Board Approval Date:	
Last Reviewed and/or Revised by:	Danel Berney
Date:	03/10/2021
Last Board Approval Date:	04/19/2021 effective FA 2022