



El Camino College  
COURSE OUTLINE OF RECORD – Official

<b>Subject:</b>	DANC
<b>Course Number:</b>	220B
<b>Descriptive Title:</b>	Intermediate Ballet B
<b>Course Disciplines:</b>	Dance
<b>Division:</b>	Fine Arts
<b>Department:</b>	Dance
<b>Catalog Description:</b>	This course is the last in a series of four ballet courses and is applicable to the dance major. Barre and center work will expand upon skills learned in Dance 220A. 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. Note: Letter grade or pass/no pass option.
<b>Prerequisite:</b>	Dance 220A with a minimum grade of C
<b>Co-requisite:</b>	
<b>Recommended Preparation:</b>	
<b>Enrollment Limitation:</b>	
<b>Course Length:</b>	Full Term
<b>Hours Lecture (per week):</b>	1
<b>Hours Laboratory (per week):</b>	3
<b>Outside Study Hours:</b>	2
<b>Total Hours:</b>	72
<b>Course Units:</b>	2
<b>Grading Method:</b>	Letter Grade and Pass/No Pass
<b>Credit Status:</b>	Credit, degree applicable
<b>Transfer CSU:</b>	Yes
<b>Effective Date:</b>	2/18/2014
<b>Transfer UC:</b>	Yes
<b>Effective Date:</b>	Fall 2014
<b>General Education ECC:</b>	
<b>Term:</b>	
<b>Other:</b>	
<b>CSU GE:</b>	
<b>Term:</b>	
<b>Other:</b>	
<b>IGETC:</b>	
<b>Term:</b>	

<b>Other:</b>	
<b>Student Learning Outcomes:</b>	<p><b>SLO #1 Complex Ballet Vocabulary</b> Upon successful completion of this course the student will be able to reproduce complex ballet vocabulary while connecting to musical and rhythmical phrasing of choreographic material produced in class.</p> <p><b>SLO #2 Complex Barre Exercises</b> Upon successful completion of this course the student will demonstrate intermediate level musical and rhythmical phrasing while executing complex barre exercises.</p> <p><b>SLO #3 Intermediate Center Ballet Combinations</b> Upon successful completion of this course the student will move as part of a ballet corps while demonstrating intermediate center ballet combinations.</p>
<b>Course Objectives:</b>	<ol style="list-style-type: none"> <li>1. The student will continue to identify complex ballet barre and center floor movements such as contretemps, failli, pas de cheval, temps de cuisse and ballone.</li> <li>2. The student will demonstrate balance, flexibility, control, fluidity of movement and agility to integrate complex allegro and adagio combinations, including fouettes.</li> <li>3. The student will integrate body facings, appropriate porte de bras and epaulement for all combinations.</li> <li>4. The student will execute sample variations in the classical repertoire.</li> <li>5. The student will evaluate and analyze events from class activities, video observations and live performance, discussing ballet style and background of performing artists.</li> <li>6. The student will demonstrate musical phrasing and flow of movement in center for body facings, practice for ports de bras, arabesques, attitudes and epaulement.</li> <li>7. The student will demonstrate growth in clarity and refinement of technical skills, such as in extensions, promenades, elevations, multiple turns, and beats.</li> <li>8. The student will choreograph, reconstruct and/or perform final project(s) demonstrating flow, musicality, and a working knowledge of step combinations introduced during the semester.</li> </ol>
<b>Major Topics:</b>	<p><b>I. Stylistic and artistic considerations in ballet performance (10 hours, lecture)</b></p> <ol style="list-style-type: none"> <li>A. Head and arm positions in English and Italian styles</li> <li>B. Leg and feet positions (retire vs. passe) in the English and Italian styles</li> <li>C. Turns (pirouettes, chaine) utilized in the English and Italian styles</li> </ol> <p><b>II. Pointe works development (12 hours, lab)</b></p> <ol style="list-style-type: none"> <li>A. Pointe work at the barre</li> <li>B. Introductory center work of pointe exercises</li> <li>C. Expanded vocabulary of demi-pointe exercises both at the barre and in the center</li> </ol> <p><b>III. Continuation of additional exercises for pointe work (12 hours, lab)</b></p> <ol style="list-style-type: none"> <li>A. Practice of battements, glisses, releves, sissonnes, and sousous (releves in 5th traveling)</li> <li>B. Practice of releves in arabesques, attitude in a la seconde, fouette turns in releve and en tournant.</li> </ol> <p><b>IV. History of Ballet (6 hours, lecture)</b></p> <ol style="list-style-type: none"> <li>A. Video observations of classical ballet dance</li> <li>B. Discussion of the videos observed and their place in ballet today</li> <li>C. Written homework includes the history of varying ballet styles as well as the historical context of ballets viewed</li> </ol> <p><b>V. Continuation of advanced barre and center work (12 hours, lab)</b></p> <ol style="list-style-type: none"> <li>A. Full use of head and ports de bras at various speeds at the barre</li> </ol>

	<p>B. Practice of triple battements frappes en croix, battements en cloche with fast developpe passes and ronds de jambes at the barre</p> <p>C. Practice of center work including grands battements with pique and fondu, battement balances and jete with straight legs</p> <p><b>VI. Adagio center floor work (8 hours, lab)</b></p> <p>A. Preparation for grand fouette</p> <p>B. Use of slow pirouettes in adagio combinations</p> <p>C. Practice of classical ballet variations from a variety of sources including notation, guest artist choreography or instructor's creative repertoire.</p> <p><b>VII. Preparation and presentation of final Advanced Ballet Performance (10 hours, lab)</b></p> <p>A. Costuming and lighting for presentation</p> <p>B. Rehearsal and spacing in the theater of ballet choreography</p> <p>C. Presentation of the final advanced ballet performance</p> <p><b>VIII. Practice of Port de Bras and Barre Terminology (2 hours, lecture)</b></p> <p>A. Mastery of and ability to perform advanced ballet movements according to their correct French names</p> <p>B. Proof of understanding of all ballet port de bras positions in center work and at the barre</p>
<b>Total Lecture Hours:</b>	18
<b>Total Laboratory Hours:</b>	54
<b>Total Hours:</b>	72
<b>Primary Method of Evaluation</b>	3) Skills demonstration
<b>Typical Assignment Using Primary Method of Evaluation:</b>	Demonstrate an allegro combination from the Bluebird variation of Sleeping Beauty, Act II, incorporating echappe releve's, passe releve, and battement fouette a la seconde. This demonstration will exhibit appropriate stylistic characteristics and musical phrasing.
<b>Critical Thinking Assignment 1:</b>	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.
<b>Critical Thinking Assignment 2:</b>	Practice and perform a grand allegro combination demonstrating coordination of porte de bras and clarity of footwork, in a typical combination, including tombe, pas de bouree, glissade assemble. The student will also demonstrate confidence and musicality.
<b>Other Evaluation Methods:</b>	Class Performance, Essay Exams, Fieldwork, Homework Problems, Matching Items, Multiple Choice, Objective Exam, Oral Exams, Other Exams, Performance Exams, Presentation, Quizzes, Reading Reports, Term or Other Papers, True/False, Written Homework
<b>If Other:</b>	
<b>Instructional Methods:</b>	Demonstration, Discussion, Field trips, Group Activities, Guest Speakers, Lab, Lecture, Multimedia presentations
<b>If other:</b>	Internet Presentation/Resources
<b>Work Outside of Class</b>	Journal (done on a continuing basis throughout the semester), Observation of or participation in an activity related to course content (such as theatre event, museum, concert, debate, meeting), Required reading, Study
<b>If Other:</b>	Canvas Discussion Questions
<b>Up-To-Date Representative Textbooks:</b>	Sandra Hammond. <u>Ballet Beyond the Basics (This is a classic and is noted as a Discipline or Industry Standard) also a newer edition of this book published in 2011 by Waveland Pr. also exists.</u> 1st ed. Mayfield Publishing Co., 1982.
<b>Alternative Textbooks:</b>	

<b>Required Supplementary Readings:</b>	Periodicals: Dance Magazine, Pointe Magazine
<b>Other Required Materials:</b>	Ballet slippers, leotard, tights,
<b>Requisite</b>	Prerequisite
<b>Category</b>	sequential
<b>Requisite course:</b>	Dance-220A
<b>Requisite and Matching skill(s): Bold the requisite skill. List the corresponding course objective under each skill(s).</b>	<p><b>Student must perform intermediate technical skills at the barre as well as during center combinations.</b></p> <p>DANC 220A - Identify complex ballet barre and center floor movements such as contretemps, failli, pas de cheval, temps de cuisse, and ballone.</p> <p>DANC 220A - Demonstrate balance, flexibility, control, fluidity of movement, and agility to integrate complex allegro and adagio combinations, including fouettes.</p> <p>DANC 220A - Integrate body facings appropriate porte de bras and epaulement for all combinations.</p> <p>DANC 220A - Execute sample variations in the classical repertoire.</p> <p>DANC 220A - Demonstrate musical phrasing and flow of movement in center for body facings, ports de bras (positions of the arms), arabesques, attitudes, and epaulement.</p> <p>DANC 220A - Demonstrate growth in clarity and refinement of technical skills, such as in extensions, promenades, elevations, multiple turns, and beats.</p>
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<b>Enrollment Limitations and Category:</b>	
<b>Enrollment Limitations Impact:</b>	
<b>Course Created by:</b>	Daniel Berney

<b>Date:</b>	10/22/2012
<b>Board Approval Date:</b>	02/18/2014
<b>Last Board Approval Date:</b>	05/18/2020 effective FA 2021
<b>Last Reviewed and/or Revised by:</b>	Elizabeth Adamis
<b>Date:</b>	03/02/2020