

# College of San Mateo

## Course Outline

- New Course  
 Update/No change  
 Course Revision (Minor)  
 Course Revision (Major)

Date: 1/10/2010

Department: Danc                      Number: 141  
Course Title: Beginning Ballet I      Units: .5 or 1.0  
Total Semester Hours    Lecture:      Lab: 24 or 48                      Homework: By  
Arrangement:

### Length of Course

- Semester-long  
 Short course (Number of weeks 6-8 \_\_\_\_)  
 Open entry/Open exit

### Grading

- Letter  
 Pass/No Pass  
 Grade Option (letter or Pass/No Pass)

Faculty Load Credit (To be completed by Division Office; show calculations.):  
2x16/16x.75=1.5 or 3x16/16x.75=2.25 FLC

1. Prerequisite (Attach Enrollment Limitation Validation Form.)
2. Corequisite (Attach Enrollment Limitation Validation Form.)
3. Recommended Preparation (Attach Enrollment Validation Form.)
4. Catalog Description (Include prerequisites/corequisites/recommended preparation. For format, please see model course outline.)  
Beginning study of ballet techniques and style, including barre, center floor, and dance variations. Explores modern ballet works. May be repeated for competency. (AA: Area E4, CSU, UC: limit 4 units)
5. Class Schedule Description (Include prerequisites/corequisites/recommended preparation. For format, please see model course outline.)  
Beginning study of ballet techniques and style, including barre, center floor, and dance variations. Explores modern ballet works. May be repeated for competency. (AA: Area E4, CSU, UC: limit 4 units)
6. Student Learning Outcomes (Identify 1-6 expected learner outcomes using active verbs.)  
Upon successful completion of the course, the student will be able to:
  - Demonstrate the movement skills necessary to understand and execute beginning level ballet footwork, gestures and movement sequences with accuracy.

- Demonstrate movement qualities necessary for artistry in a performer (recognize and apply natural musicality: breath, weight and gravity, momentum...)
- Create and develop unique movement sequences and collaboratively organize that material into a ballet.
- Critically evaluate and objectively discuss ballet in relation to all the arts
- Defend a broad appreciation of dance.

7. **Course Objectives** (Identify specific teaching objectives detailing course content and activities. *For some courses, the course objectives will be the same as the student learning outcomes. In this case, "Same as Student Learning Outcomes" is appropriate here.*)  
Same as SLO's

8. **Course Content** (Brief but complete topical outline of the course that includes major subject areas [1-2 pages]. Should reflect all course objectives listed above. In addition, a sample course syllabus with timeline may be attached.)

- A. Preparation for dancing
  - a. Warm-up
  - b. Introduction to technique
- B. Exploration of rhythmical structures as they relate to dance
- C. Dance technique
  - a. Floor work
  - b. Barre work
  - c. Standing center floor
  - d. Across floor
- D. Evaluation and criticism of individual dancer's class technical progression
- E. Improvisation
- F. Introduction to famous dancers/choreographers.
  - a. In-class and out of class dance videos and/or attendance at live concerts
  - b. Analysis and discussion of anatomical ballet technique and alignment

9. **Representative Instructional Methods** (Describe instructor-initiated teaching strategies that will assist students in meeting course objectives. Describe out-of-class assignments, required reading and writing assignments, and methods for teaching critical thinking skills. **If hours by arrangement are required, please indicate the additional instructional activity which will be provided during these hours, where the activity will take place, and how the activity will be supervised.**)

Suggested representative methods of instruction may include the following:

- Lectures and practical demonstration on ballet technique
- Presentations on types of music, sound, rhythm, and terminology used with classical ballet
- Audio, video and live performances of famous dancers and choreographers followed by instructor guided interpretation and analysis and in-class discussion
- In class lectures comparing, contrasting and analyzing the cultural, social and individual forces that contributed to the origins of ballet
- In class student presentations including discussions reviewing and analyzing this cultural dance form.
- In-class discussion and critique of ballet dancers
- Possible assignments may include:
- Participation in in-class structured choreographed exercises
- Live performance and/or video concert
  - In-class discussions analyzing and contrasting choreographers

- Attendance at live performances and/or out of class video assignments
- Research paper or presentation on renowned ballet dancer/choreographer or historical cultural aspect of this dance form
- Reading assignments of 20 pages
  - Critical analysis of dance
- Utilize and apply classical ballet vocabulary
- Execution of ballet steps and patterns introduced in class.

10. **Representative Methods of Evaluation** (Describe measurement of student progress toward course objectives. Courses with required writing component and/or problem-solving emphasis must reflect critical thinking component. If skills class, then applied skills.)

Typical evaluation methods may include:

- Practical skills testing: Each student will demonstrate the physical techniques developed in the class
- Evaluation of research paper or in-class presentation for content and knowledge of subject matter
- Evaluation of 2-3 page concert review analyzing, critiquing a professional Ballet performance or video from personal perspective and application of performance review styles
- Evaluation of objective tests and final examination on aspects of history, music, terminology and/or cultural aspects of ballet
- Evaluation of student's final performance in choreographed dance at end of semester for application of technical skills, style and creative expression
- Assessment of student's semester length contributions and progression during course

11. **Representative Text Materials** (With few exceptions, texts need to be current. Include publication dates.)

Possible selections may be instructor-generated handouts on ballet vocabulary, technique, theory and history. Handouts may also include material about musical interpretation, choreography and dance as artistic/ cultural expression.

Prepared by: \_\_\_\_\_  
(Signature)

Email address: steelea@smccd.edu

Submission Date: \_\_\_\_\_