Degree Applicable
Effective Quarter: Fall 2005

I. Catalog Information

P E 22K  Theory and Technique of Ballet I  1 Unit(s)

(See general education pages for the requirement this course meets.)

Advisory: English Writing 200 and Reading 201 (or Language Arts 200), or English as a Second Language 261, 262 and 263; Dance 22 or Physical Education 22.

(Formerly Dance 22B.)

Repeatability: (Any combination of Dance/Physical Education 22K, 22L, and 22M may be taken up to six times for the family of courses.)

Two hours lecture-laboratory.

(Also listed as Dance 22K. Students may enroll in either department, but not both, for credit.)

Introduction to the discipline and creative art of classical ballet, including the development of elementary movement techniques, a working ballet vocabulary, exposure to great works and artists from a global perspective, theory and practice of barre and center floor exercises.

II. Course Objectives

A. Recognize ballet as an art form through the identification of major historical global origins and international development, major works, and artists.

B. Examine and employ appropriate dance classroom preparation and behavior.

C. Examine and employ basic ballet theory to dance technique employing basic physiological fundamentals of strength development, flexibility and proprioceptive awareness.

D. Analyze, examine and employ basic elements of classical ballet vocabulary and technique.

E. Demonstrate increased body awareness, concentration skills, and movement discipline.

F. Apply basic exercise physiology and nutrition to ballet technique.

III. Essential Student Materials

Leotard, tights, and ballet shoes

IV. Essential College Facilities

Dance studio, media playback and projection facilities

V. Expanded Description: Content and Form

A. Recognize ballet as an art form through the identification of major historical global origins and international development, major works, and artists.

1. Historical overview: works and artists of the past and present
   a. King Louis XIV
   b. Anna Pavlova
   c. Vaslav Nijinsky
   d. Serge Diaghilev
   e. George Balanchine
   f. Jerome Robbins
   g. Arthur Mitchell
   h. Contemporary artist of diversity (examples: Alonzo King, Choo San Goh)
2. The aesthetics of ballet
3. The relationship of ballet to other major dance forms

B. Examine and employ appropriate dance classroom preparation and behavior.
   1. Preparation for class
   2. Classroom dress, behavior

C. Examine and employ basic ballet theory to dance technique employing basic physiological fundamentals of strength development, flexibility and proprioceptive awareness.
   1. Alignment: weight placement (center of gravity), outward rotation of hips, parallel alignment of hips and shoulders, and care of the body
   2. Spatial orientation: directions of the studio and, corresponding stage directions (Italian School)
   3. Time orientation: the relationship of music and dance: beat, metre, and tempo
   4. The importance of line: arabesque
   5. The creation of illusion in classical ballet
   6. The 5 French positions of the feet and arms
   7. The contact points of the leg: achilles, cou-de-pied, demi-height, retire, and passe
   8. Head positions used in classical ballet: erect, raised, lowered, turned, and inclined
   9. 5 of the 8 Cecchetti body facings:
      a. a la quatrieme devant (4th front)
      b. a la quatrieme derriere (4th back)
      c. croise devant (crossed in front)
      d. croise derriere (crossed in back)
      e. a la seconde (second)
   10. Principles of balance
   11. Principles of spotting used in turns

D. Analyze, examine and employ basic elements of classical ballet vocabulary and technique.
   1. Barre work: plie (demi and grand), releve, eleve, battement tendu, battement degage, rond de jambe a terre, fondu, attitude, arabesque, developpe, battement frappe, grand battement, port de bras au corps cambre, sous sus, en croix, stretches, and jumps
   2. Center floor work (builds on basic barre work and also introduces): chasse, pas de bourree, changement, balance; adagio, allegro, echappe, chaine, soutenu, tour, temps leve, glissade, jete, temps lie, saute, assemble, soubresaut, and reverence

E. Demonstrate increased body awareness, concentration skills, and movement discipline.
   1. Everyday values to be derived from the study of ballet
      a. Body awareness and carriage
      b. Concentration skills
      c. Coordination
      d. Discipline
   2. Ballet as a profession/hobby

F. Apply basic exercise physiology and nutrition to ballet technique.
   1. Theories of anaerobic vs. aerobic exercise
      a. Developing cardiovascular endurance
      b. Anaerobic training
      c. Improving efficiency and body mechanics
   2. Nutritional concepts with special notes regarding specific needs for various populations: youth, adults, older adults, highly trained athletes, males and females.
      a. Balanced diet for wellness
b. Eating before class

c. Post class food and fluids

3. Flexibility concepts with special notes regarding specific needs for various populations: youth, adults, older adults, males and females.
   
a. Techniques for overall flexibility
   
b. Theories about stretching during warm-up
   
c. Theories about stretching post exercise

4. Techniques to avoid common injuries

VI. Assignments

A. Reading assignments from text, reference materials and handouts

B. Writing
   
   1. Critique of live dance performances
   
   2. Review of dance media or readings

C. Other
   
   1. Practice of technique and skills covered in class
   
   2. Viewing of selected dance media
   
   3. Composition of movement phrase using technique covered in class

VII. Methods of Instruction

None

VIII. Methods of Evaluating Objectives

A. Instructor's observation of student's technical development and facility within the ballet idiom

B. Evaluation of student's execution of basic ballet technique (final skill exam on selected barre and center floor work)

C. Written quiz covering ballet terminology, theory, and history

D. Written critiques and reviews of dance performances

IX. Texts and Supporting References

A. Examples of Primary Texts and References
   


B. Examples of Supporting Texts and References
   
