



DAN-121C: INTERMEDIATE BALLET (FORMERLY DAN-128A)

Effective Term

Fall 2026

BOT Approval Date

06/12/2025

Discipline

DAN - Dance

Course Number

121C

Course Title

Intermediate Ballet (formerly DAN-128A)

Short Title

Intermediate Ballet

Credit Status (CB 04)

D - Credit - Degree applicable

Units**Activity Units**

1.50

Total Units

1.50

Hours**Activity Contact Hours**

48-54

Out of Class Hours Activity

24-27

Total Contact Hours

48 - 54

Total Out of Class Hours

24 - 27

Total Student Learning Hours

72 - 81

Distance Education

No

Catalog Description

This course facilitates the study of ballet technique and aesthetics at the intermediate level. The development of the dancer's technical, artistic, and expressive dance skills is a primary focus within both classical and contemporary ballet styles. The historical and cultural context of ballet, including European, American, and other influences, with a particular focus on race, culture, gender and identities and historical exclusionary practices are also examined. (formerly DAN-128A)



Requisites

Prerequisite(s)

Prerequisite(s) (must be taken before)

DAN-121A or DAN-121B (with a grade of C or better) or by audition.

Codes

TOP Code (CB 03)

1008.00 - Dance

CIP Code

50.0302 - Ballet.

Repeatability Code

No

Grading Option

Letter grade OR P/NP

Minimum Qualifications

Minimum Qualifications	And/Or
Dance (Masters Required)	End

GE Information

Check GE Types Requested

AA/AS E - Lifelong Learning and Self-Development

Learning Objectives

Learning Objectives

Learning Objective
1. Demonstrate an embodied understanding of ballet terminology at an intermediate level.
2. Illustrate proper technique for barre and center floor exercises.
3. Practice proper ballet technique for turns and locomotor movement.
4. Demonstrate improvement in flexibility, strength, balance, endurance and expressivity at an intermediate level of ballet in all class exercises.
5. Exhibit correct alignment during adagio, petit allegro and grand allegro combinations.
6. Demonstrate musicality and artistry within complex ballet combinations at the barre and in center floor exercises.
7. Compose, perform and evaluate a combination representing a style of classical or contemporary ballet.
8. Evaluate progress through self-assessment of class work and application of technical concepts to performance.
9. Analyze and discuss the historical context and classical dance aesthetics in relation to movement phrases learned in class.
10. Analyze the ways in which the study of a technique for dance impacts healthful living and self-development.
11. Evaluate the contributions and perspectives of underrepresented choreographers, dancers, and communities within the evolution of ballet as an art form.

Learning Outcome Information

Course Learning Outcomes

Learning Outcome

1. The student will perform an intermediate ballet dance combination with directional accuracy on both the right and left sides.
2. The student will consistently stick to a task.
3. The student will reexamine and revise a craft or product in an ongoing process.

Content

Course Activity Content

1. Historical and Cultural Developments of Ballet
 - a. Within power structures
 - i. Ballet in relation to the display of rank and/or social status
 1. Dance at the royal court
 2. Catherine de Medicis
 3. Louis XIV
 4. Pierre Beauchamps
 - ii. Romantic ballet
 1. The rise of the ballerina
 2. Dance on pointe
 3. Elaborate set and costume design
 - iii. Classical ballet
 1. Rise of the professional company
 2. Dispersion of ballet practices
 - a. Relocation to Great Britain
 - b. Relocation to Russia
 - c. Eventual explosion in U.S.
 3. Contributions of individual choreographers
 4. Ballets Russes
 5. George Balanchine
 - iv. Rise of Ballet in the USA
 1. San Francisco Ballet
 2. New York City Ballet
 3. American Ballet Theatre
 4. The Joffrey
 5. Miami City Ballet
 - v. Gender roles both onstage and off stage
 - vi. Race and ethnicity and historical exclusionary practices in ballet
 1. Shifting outlooks on exclusion
 - vii. Saving ballet from itself in regard to outdated ideas and practices
 1. ballets being revised to remove inaccurate, offensive constructs and content
 - b. Changing aesthetics: Saving Ballet from Itself
 - i. preferred body types
 - ii. historical exclusion of race and ethnicity
 - iii. how/in what ways previous ideals are being challenged by current generations of dancer/reformers
2. The Function of Technique
 - a. Establish strength and flexibility
 - i. Intermediate level barre
 1. Standing
 2. Floor barre
 - ii. Adagio at an intermediate level
 - b. Artistry, Line and Form
 - c. Allegro

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- d. Turns
 - e. Center combinations
 - 3. Intermediate techniques
 - a. Proper alignment practiced and developed in all classroom activities and exercises at the barre, center floor and in movement combinations at the intermediate level
 - i. Dynamic alignment
 - ii. Efficient effort and release of unnecessary muscle tension
 - b. Codified techniques and applied vocabulary at intermediate level
 - c. Review of basic barre
 - i. Barre work of increasing technical challenge at intermediate level
 - 1. port de bras au corps cambre
 - 2. grand battements
 - 3. temps lie
 - 4. developpe
 - 5. ronde de jamb
 - a. a terre
 - b. en l'aire
 - 6. pas de chaeval
 - 7. petite battements
 - 8. frappe
 - 9. degage
 - 10. releve
 - 11. tendu
 - 12. plie
 - d. Center Technique at an intermediate level
 - i. epaulement technique
 - ii. positions of the body
 - 1. croisse
 - a. devant
 - b. derriere
 - 2. efface
 - a. devant
 - b. derriere
 - 3. epaule
 - a. devant
 - b. derriere
 - 4. a la quatrieme devant
 - 5. a la quatrieme derrieret
 - 6. a la seconde
 - iii. arabesque
 - 1. a terre
 - 2. en promenade
 - 3. en tournant
 - 4. allongee
 - 5. penchee
 - iv. attitude
 - 1. a la terre
 - 2. en promenade
 - 3. en tournant
 - 4. allongee
 - 5. penchee
 - v. fouettee
 - 1. demi-fouette
 - 2. petit fouette
 - 3. grand fouette en tournant
 - vi. turns

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1. pirouette
 - a. en de dans
 - b. en de hors
 2. chaine
 3. pique
 4. arabesque
 5. attitude
 6. grand fouette
 - vii. adagio
 - e. Center practice of various combinations and practices previously executed at the barre
 - i. port de bras
 - ii. developpe
 - iii. plie
 - iv. rond de jamb
 - v. tendu
 - vi. degage
 - vii. frappe
 - viii. Facings
 1. croise
 2. efface
 3. ecarte
 4. epaule
 - ix. Center floor
 1. pas de bourree
 2. chasse
 3. tombe
 - x. Turns across the floor
 1. pirouette
 2. fouette
 3. chaine
 4. pique
 - xi. Poses
 1. arabesque
 2. attitude
 3. pique
 - xii. Petit Allegro
 1. saute
 2. changement
 3. sissone
 4. assemble
 5. pas de chat
 6. jete
 7. glissade
 8. demi-contretemps
 9. faille
 10. emboite
 11. temps de cuisse
 - xiii. Grand Allegro
 1. grand jete
 2. balance en tournant
 3. fouette saute en tournant
 4. tour jete
 5. saut de basque
 6. tour en l'aire
 7. echappe saute

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8. echappe saute battu
 9. royale
 10. entrechat quatre
 11. brise dessus
 12. cabriole
4. Establishing personal health and wellness goals
 - a. Performance qualities and artistic style
 - b. Technical developments and achievements
 - c. Healthy approaches to rest and nutrition
 - d. Physical fitness and development
 5. Achieving Health and Wellness Goals
 - a. Personal responsibility
 - b. Physical, social and psychological demands and issues
 - c. Assessing self-development and development of the class as a whole
 - d. Understanding safe techniques for stretching, strengthening and conditioning
 6. Assessment and evaluation of health and wellness goals
 - a. Analysis of personal growth toward achieving one's goals
 - b. Developing and modifying personal plan to achieve one's goals
 - c. Modifying goals as necessary

Methods of Instruction

Method

Individualized Instruction

Integration

Individual feedback (visual, verbal, tactile, demonstrated) for continued growth and student integration of proper ballet technique and alignment.

Method

Discussion

Integration

Discussion and analysis of style, ballet technique, aesthetics, and historical period associated with danced combinations.

Method

Film/video Viewing and Discussion

Integration

Viewing and discussion of the aesthetics and historical significance of various ballets representing differing periods of ballet history: Classical, Neo-classical, Romantic, Modern and points of view they represent regarding race, culture, identity and gender politics.

Method

In-class Exercises

Integration

Practice correct ballet technique and alignment in barre and center floor exercises while simultaneously attending to dynamic, spatial, and energetic changes and variations.

Method

Lecture



Integration

Lecture on structural anatomy and function for deepened understanding of ballet movement processes utilizing class skeleton.

Method

Live Performance Viewing

Integration

Attend a live performance and evaluate to increase understanding of proper technique, artistic expression, and aesthetic elements.

Method

Observation and Demonstration

Integration

Observation of instructor demonstration of ballet vocabulary, technique, or phrase, followed by student demonstration.

Method

Lecture

Integration

Lecture followed by discussion and analysis of historical exclusionary practices associated with the established aesthetic of ballet regarding race, ethnicity, and body type.

Methods of Evaluation**Method**

Class Participation

Integration

The quality of participation will be evaluated based on demonstrated progress in the integration of class concepts, increased retention of sequence, and incorporation of feedback in class exercises as they pertain to ballet vocabulary and technique.

Method

Class Performance

Integration

Evaluation of class performance as it pertains to technical growth, e.g., articulation of the feet, turnout from the hip, specificity of port de bras.

Method

Exams/Tests

Integration

Movement exams to assess student's technical mastery of sequences, musicality, style, and performance technique as well as retention of choreographed material.

Method

Final Performance



Integration

Small group or solo performance that demonstrates student understanding of class concepts-technique, alignment, vocabulary, and artistry. In response, verbal or written feedback will be provided.

Method

Group Projects

Integration

Instructor evaluation of student group choreographies that explore proper technique, ballet aesthetics and artistic expression through the observation of peer group performances.

Method

Papers

Integration

Two-page analysis paper of a period ballet to evaluate student's knowledge of historical style, performance technique, and cultural impact. Papers will also be assessed for basic compositional skill, organization, transitions and cohesion, and integration of ballet terminology and aesthetics.

Method

Quizzes

Integration

Quizzes to evaluate student's understanding of concepts and terminology based on the student's ability to perform specific vocabulary or through written exam.

Method

Self-Evaluation

Integration

Students' comprehension of the ways in which the study of ballet impacts personal health and self-development will be evaluated through an oral, or written, self-evaluation that discusses individual improvement of strength, flexibility, balance and endurance.

Assignments**Assignment Type**

Reading

In-class and/or outside of class

Outside of class

Formative or Summative

Formative

Assignment

Read, analyze, and discuss materials given in class on the history of ballet and/or specific ballets or dancers with regard to historical and cultural perspectives, and the impact of classical ballet on U.S. culture.



Assignment Type

Writing

In-class and/or outside of class

Outside of class

Formative or Summative

Summative

Assignment

Prepare a written critique of a specific live or videotaped ballet performance in terms of technique, artistic expression, and aesthetic value applying terminology and class concepts where appropriate.

Assignment Type

Other

In-class and/or outside of class

In-class

Formative or Summative

Summative

Assignment

Compose, practice, and perform a combination of 32 to 64 counts as demonstrated in class with regard to technical proficiency, musicality, and style appropriate to the intermediate level.

Assignment Type

Other

In-class and/or outside of class

In-class

Formative or Summative

Formative

Assignment

Compare and contrast differing styles and historical periods of the ballet canon as viewed in class. Discuss the lack of representation of dancers of color, and the Europeanist aesthetics and values represented in each ballet. Late-twentieth century U.S. ballets should be explored for hidden Africanist aesthetics that are common in Balanchine ballets as well as others.

Assignment Type

Writing

In-class and/or outside of class

Outside of class

Formative or Summative

Summative

Assignment

Keep a journal over the course of the semester discussing your journey over eighteen weeks and how your study of ballet has impacted both your self-development and your overall health and wellness.



Assignment Type

Writing

In-class and/or outside of class

Outside of class

Formative or Summative

Formative

Assignment

Read the articles "Ballet is Not a Museum," and "Black and Fu Manchu Mustaches: Does Dance Have a Race Problem," by Jennifer Homans and the response by Christopher Hampson, director of the Scottish Ballet. Write an essay examining several ways in which classic ballets created in the 19th century represent colonial politics and continue to forward outdated ideas of race, and exclusion in today's world.

Assignment Type

Other

In-class and/or outside of class

In-class

Formative or Summative

Summative

Assignment

Watch the cross-disciplinary ballet, "Black Lucy and the Bard," directed and choreographed by Paul Vasterling, featuring a score by Rhiannon Giddens and Francesco Turrisi, and spoken word utilizing the poetry of Caroline Randall Williams. Discuss the ways in which both contemporary and lyrical ballet movement are utilized, potential messages communicated by the use of lyrical movement for the character of Lucy Negro, and the effectiveness of the use of mixed media in the ballet.

Course Materials**Textbooks**

McCarthy-Brown, Nyama (2024) Skin Colored Pointes: Interviews with Women of Color in Ballet. McFarland. ISBN: 978-1476687056
Howse, Justin (2014). Anatomy Dance Technique & Injury Prevention (2nd/e). A & C Black Publishers, LTD. ISBN: 0878301046
Franklin, Eric (2013). Dance Imagery for Technique and Performance Human Kinetics. ISBN: 9780736067881
Angyal, Chloe (2021). Turning Pointe: How a Generation of Dancers is Saving Ballet from Itself. Bold Type Books, ISBN-10 : 1645036707.
Grant, Gail (2014). Technical Manual and Dictionary of Classical Ballet Dover Publications. ISBN: 13: 978-1607963332 .

Class Size Information**Class Size**

32

Class Size Category

G - Large lab 32

Diversity and Inclusion

Course Design and Materials: Course will incorporate diverse perspectives, authors, and examples that reflect a variety of cultures, identities, and lived experiences. Instructional materials will be reviewed regularly to ensure representation, inclusivity, and alignment with equity-minded practices across disciplines.

Inclusive Learning Environment: Instructors will establish classroom norms and policies that promote respect, civil discourse, and belonging in both online and face-to-face classes. Clear expectations for communication and engagement will support a learning space where all students feel valued and heard.

Accessible Instruction: Course content will be delivered using accessible design. Materials will follow accessibility guidelines within the CMS, including captioned media, readable document formats, and multiple means of engagement to support diverse learning.

Equitable Teaching Practices: Instructors will use transparent and grading criteria, varied assessment methods, and timely feedback to promote fairness and student success. Opportunities for revision, reflection, and multiple demonstrations of learning may be incorporated when appropriate to the discipline.

Culturally Responsive Pedagogies: Instructional strategies will encourage critical thinking about diverse perspectives and systems of power relevant to the course content. Faculty will foster opportunities for students to connect course material to real-world contexts.

Ongoing Reflection and Improvement: Faculty will engage in continuous professional development related to IDEAA principles and reflect on course practices using metacognition to identify opportunities for increased equity, inclusion, and accessibility.

Explain how diversity and inclusion(e.g., gender, culture/race, sexuality, etc.) is infused into the course.

The fact that ballet has long been a colonizing art form within dance, that has supported and advanced exclusionary practices of dancers of color, culture, gender identities, and body types, while at the same time reflecting an intensely Eurocentric aesthetic have been addressed in this revision with emphasis on adherence to current standards in Dance Studies that demand changes in the ways that ballet is taught, discussed, analyzed, cast, and performed. This revision focuses on additions to Learning Objectives, Methods of Instruction, Methods of Evaluation and Assignments, utilizing lecture, the viewing of video, discussion, and analysis, to examine these inequities and seek to present ballet as an art form that can only be enhanced by the contributions of all who love it regardless of race, culture, gender identity and body type. This revision further acknowledges that these longstanding exclusions have continued to forward the white, Eurocentric, privileged standard that has long been a problem within ballet. A goal of this revision is to bring awareness to and contribute to change in how these practices marginalize complete populations of dancers. The revisions made to this course help to address these issues and longstanding exclusionary practices with an agenda to effect positive change in a beautiful art form that has the potential to continue to evolve in ways that will result in positive outcomes and equitable experiences for all.

Describe how assignments, instruction, evaluation, course content, and interactions are contextualized for diverse learners promoting an equitable course.

This course is taught through the use of visual, physical demonstration, lecture, hands-on, manipulative corrections, embodied practice through movement in relation to ballet terms, rhythms, the use of music, and immediate feedback that occurs throughout each class, over the course of the semester. Lecture, video, assignments, various methods of instruction and evaluation, course content and interactions employed in the course are all designed to be inclusive of all races, cultures, identities, and genders. The implementation of different modalities through which students with different learning styles can succeed, affords students the opportunity to enjoy the benefits of the embodied practice of a technique for dance while also learning about historical, and cultural developments and the newest trends in ballet. The different modalities employed allow students to excel within their own propensities and predispositions for learning. Courses in the performing arts provide unique educational opportunities for all students, providing accessible platforms through which they may engage, utilizing their own learning style, to express who they are in the here and now through dance.

Interactions

Explain how the course will incorporate student-to-student interaction.

Dance classes typically take place in a studio with other dancers, requiring students to work together as a large group during warm-up exercises both at the barre and center floor, then break into smaller groups as they dance across the floor or perform ballet combinations together. They often assist one another, working together to go over new and old material, and practice together. Students choreograph midterm and final projects of original choreography utilizing ballet vocabulary, collaborating on intent/themes, rhythms, shapes, spacing and aesthetics of ballet, then perform these dances for the class. Students ask questions of the instructor, who breaks down movement into fine details, clarifying rhythms, aesthetics, musicality, shape, and quality of movement within ballet combinations. Additionally, verbal information, hands on manipulative corrections and constant feedback are given throughout the class both to individual students and the group as a whole to improve overall technique specific to ballet as students dance together at each class meeting.

Explain how the course will incorporate instructor-to-student interaction.

In any technique class, the instructor gives both general and individualized feedback to students on alignment and placement, proper technique, theory, spacing, aesthetics, rhythm, musicality and directional changes within choreography and movement exercises given. This occurs and is constant throughout each class. The instructor demonstrates repeatedly, and gives corrections, including physical manipulations to help students understand proper placement and alignment of limbs within a movement combination.

Lecture on form and aesthetics continues through each class, and historical context is given in relation to specific styles of ballet performed. The instructor literally walks the room, examining students for form, etc., and giving individualized feedback and corrections as needed. Last, through lecture, readings, the showing of videos, and discussion and analysis, the instructor provides information regarding ballet's longstanding exclusionary practices. He/she/they demonstrate, through how they teach the class, that ballet can be a technique and art form that is enhanced by the elimination of exclusionary practices. Through instructor-to-student interactions, all students, regardless of race, culture, gender identity or body type can enjoy positive outcomes through the forwarding of an inclusive agenda in their study of ballet technique.

Explain how the course will incorporate student-to-content interaction.

In a dance class, students interact with movement material and information given verbally on how to perform this movement correctly, utilizing foundational principles from start to finish. These exercises, combinations and information are given verbally and via physical demonstrations performed by their instructor. In a ballet class, they begin at the barre performing technical exercises such as plie, port de bras, tendu, degage, battement, developpe, and balances, etc., then move to performing exercises and combinations center floor and across the floor. Students watch videos of professional companies performing choreography of different styles, followed by analyses and discussion. Students attend a dance concert and write a response paper focusing on selected dances which they will critique in depth discussing choreography, and intent and how both work in concert with the music, lighting, costuming, sets, set pieces, props, the space, and technique and individual performance values to produce a homogenous experience. They will also interact with ballet vocabulary in considering the ways in which a technique for dance enhances personal performance and overall health and well-being in regard to stamina, strength, agility, flexibility, endurance, and the overall ability to implement ballet aesthetics during performance in class. Last, through interaction with information learned in lecture, readings, the showing of videos, and discussion and analysis, the students truly begin to understand how ballet's longstanding exclusionary practices have marginalized and excluded entire populations and forwarded a white, privileged, Eurocentric agenda that resulted in ballet being a colonizing art form in dance, devaluing other cultural forms and genres as inferior and those who perform them as somehow less than. Through student-to-content interaction, the positive agenda of today's standards in Dance Studies are forwarded.

Explain how the course will incorporate student-to-self interaction (metacognitive).

The study of any dance technique involves embodied practice which must also be supported by critical thinking, discernment, and self-awareness in order to be able to implement self-critique, and corrections given on the technical or theoretical sides. The dance student is constantly thinking about implementation of foundational techniques throughout a class, as well as what step or movement comes next, which direction to dance, and what quality of movement to imbue it with. Additionally, while the body has the ability to memorize movement through repetition, the dance student must also imbue their performance with the proper aesthetic and bring to it their own sensibilities and interpretive qualities. They must make the movement their own and add their own level of expression to its performance. Dancers never stop interacting with the material as they connect all aspects of themselves through its performance: in this way, dance is very meta. Dancers connect body, mind, and those aspects of themselves through which expressive qualities emerge, with technique, theory, and aesthetics. To be in the moment with the movement material, technical and theoretical information and oneself as an expressive human being is an extraordinary experience that greatly enhances positive, individual outcomes.

Key: 1157