



DAN-121D: ADVANCED INTERMEDIATE BALLET (FORMERLY DAN-128B)

Effective Term

Fall 2026

BOT Approval Date

06/12/2025

Discipline

DAN - Dance

Course Number

121D

Course Title

Advanced Intermediate Ballet (formerly DAN-128B)

Short Title

Adv 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 an advanced-intermediate level. The dancer's technical, artistic and expressive dance skills will mature within both classical and contemporary ballet styles. Class exercises will be contextualized within the historical and cultural context of ballet with a focus on politics and power in particular relation to gender, race, and ethnicity. (formerly DAN-128B)



Requisites

Prerequisite(s)

Prerequisite(s) (must be taken before)

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

Codes

TOP Code (CB 03)

1008.00 - Dance

CIP Code

50.0301 - Dance, General.

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 advanced intermediate level.
2. Develop nuanced dynamic qualities and expression as related to ballet technique within extended movement sequences at the barre and in center floor work at an advanced intermediate level.
3. Exhibit proper ballet technique, alignment, and form as well as an understanding of the efficient use of momentum in turns and locomotor movement at an advanced intermediate level.
5. Develop musicality in relationship to ballet technique in response to various musical time signatures at an advanced intermediate level.
6. Demonstrate an advanced intermediate understanding of the importance of proper ballet technique for safety, efficiency, and effectiveness in performance.
7. Compose, perform and evaluate ballet combinations that demonstrate a sophisticated understanding of structure, applied vocabulary, musicality and artistic expressivity within a classical or contemporary ballet aesthetic.
8. Construct informed arguments about how classical ballet can evolve to become more inclusive for those who have been historically marginalized in the form, using scholarly, historical, and contemporary sources.
9. Exhibit correct alignment as well as proper technique, clear lines, musicality, and dynamic interpretation during adagio, petit allegro and grande allegro combinations at an advanced intermediate level of ballet.
10. Analyze the ways in which the study of ballet technique at the advanced intermediate level impacts healthful living and self-development.

Learning Outcome Information

Course Learning Outcomes

Learning Outcome

1. The student will reexamine and revise a craft or product in an ongoing process.
2. The student will absorb and apply information from the environment through sensory stimuli.
3. The student will exhibit curiosity and passion about learning, inquiring, and mastering ballet aesthetics and technique.

Content

Course Activity Content

BALLET

1. Historical and Cultural Developments of Ballet
 - a. Within Power Structures
 - i. Ballet and the display of social status, rank, and hierarchical ideals
 - ii. Ballet and gender roles onstage and behind the scenes
 - iii. Ballet and shifting realities in relation to race and ethnicity
 - iv. Historically excluded based on race and ethnicity
 - b. Changing aesthetics
 - i. regarding preferred body type
 - ii. how previous ideals have been and are being challenged
2. Understanding the Genre
 - a. Viewing video and live performance
 - b. Assessing, discussing and executing movement practices
 - c. Analyzing aesthetic differences in distinct times and places
3. Ballet as Practice
 - a. Dancer Longevity, safe and effective practices
 - i. Theraband work
 - ii. Tennis ball as therapy
 - iii. Cross-training
 - iv. The fundamentals of technique
 - v. Establishment of strength and flexibility
4. Development of artistry/Increased health and wellness in accordance with personal goals
5. Advanced Intermediate Techniques
 - a. Proper alignment practiced and developed in all class combinations at barre and in center floor work
 - b. Barre work of increasing technical challenge at an advanced intermediate level
 - c. Codified techniques and applied vocabulary given instructor discretion Cecchetti, Vaganova, Royal Academy of Dance (RAD)
 - d. Dynamic Alignment
 - i. Efficient muscular effort and release of unnecessary muscular tension
 - e. Eric Franklin basic anatomical muscular and skeletal identification and function
6. Center floor work and technique at an advanced intermediate level
 - a. Adagio
 - b. Allegro
 - c. Turns
 - d. Codified techniques and applied vocabulary given instructor discretion
7. Center combinations
 - a. Artistry, Line, and Form at an advanced intermediate level
 - b. Complex musicality Integration of varied rhythms and time signatures
 - i. Duple
 - ii. Triple
 - iii. Complex, e.g. 5/4 or 7/8
 - iv. Phrasing and expression
 - v. Accent
8. Artistic Expression

- a. Nuanced and multiple effort qualities
- b. Dynamic interpretation
 - i. Percussive, suspended, sustained
- 9. Performance presence
 - a. Focus
 - b. stretching
- 10. Safe practices
 - a. Muscles, ligaments, tendons
 - i. Elastic vs. non-elastic tissue
 - b. Balanced musculature
 - i. Opposing muscles
 - c. Strength to stretch ratios
 - i. Theraband work
- 11. Floor barre
- 12. Core work
 - a. Abdominals
 - b. Iliopsoas
 - c. Pelvic floor
 - d. Muscles of the spine
 - e. Breath work and breath support
- 13. Analysis of musical relationship to movement sequences
 - a. Artistic impression and intent
 - b. Interpretation
 - c. Timing
 - d. Phrasing
 - e. Contrast
- 14. 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
 - d. Assessing self-development and development of the class as a whole
- 15. Healthy approaches to rest and nutrition
 - a. Healthy approaches to physical fitness and development
- 16. Personal responsibility
 - a. Physical, social and psychological demands and issues

Methods of Instruction

Method

Discussion

Integration

Discuss, analyze, and reflect on dynamic alignment and proper technique as a foundational practice of ballet at the advanced intermediate level.

Method

Film/video Viewing and Discussion

Integration

In-class video viewing, analysis, and discussion to deepen understanding of advanced intermediate ballet technique, artistic interpretation and expression as well as the significance of different historical eras of the ballet canon, including the Africanist aesthetics that are utilized in American ballet.

Method

Homework



Integration

As a journal entry, appraise and validate the ways in which specific advanced intermediate ballet exercises impact stability, agility, stamina, and strength, promoting overall health and fitness.

Method

In-class Exercises

Integration

Practice ballet actions, positions, and poses at an advanced-intermediate level at the barre, in center work, and across-the-floor combinations while performing a range of dynamic and musical qualities.

Method

Activity

Integration

In small groups, perform movement combinations that demonstrate an understanding of ballet technique and applied vocabulary as well as complex rhythmic, spatial, and energetic patterns at an advanced intermediate level.

Method

Live Performance Viewing

Integration

Attend a live performance as a means of increasing appreciation and understanding of dance as a dynamic art form that reflects and responds to socio-cultural events and histories.

Method

Observation and Demonstration

Integration

Observation of musicality, effort qualities, and correct technique as demonstrated by instructor or exemplar student peers.

Method

Reading

Integration

Assigned readings specific to the ballet canon will be studied with the intention of developing appreciation for the historical and cultural impacts of this genre.

Method

Discussion

Integration

Lecture and group discussion analyzing historical developments in ballet with regards to gender, race, and ethnicity with a focus on practices of exclusion.

Method

Film/video Viewing and Discussion



Integration

In-class video viewing followed by small group analysis and discussion of the ways that certain races and ethnicities have regularly been depicted in historical ballets, noting problematic stereotypes. Develop ideas for alternative representations that support the dignity and humanity of all populations.

Methods of Evaluation**Method**

Class Participation

Integration

Class participation will be evaluated based on the student's ability to apply corrections related to alignment, effort quality, line, musicality, and proper technique at an advanced intermediate level.

Method

Class Performance

Integration

Small group performances of dance phrases will frequently be evaluated for student understanding and demonstration of the integral relationship of the music to movement sequencing, phrasing, and artistic expression at an advanced intermediate level.

Method

Exams/Tests

Integration

Students will be evaluated on their ability to demonstrate proper technique and alignment at the advanced intermediate level during barre, center work, and/or across-the-floor exercises in occasional movement exams.

Method

Final Performance

Integration

A small group or solo performance of a fully realized ballet composition, choreographed by instructor or student(s), will be evaluated for the demonstrated comprehension of advanced intermediate ballet course concepts regarding alignment, technique, line, musicality and artistry.

Method

Class Work

Integration

Instructor will assess the student's progression in codified technical and expressive skill at the advanced intermediate level of ballet through observation of class work on a weekly basis.

Method

Papers



Integration

Written responses to live or filmed performance will be evaluated for comprehension of the artistic, aesthetic, cultural, and historical value of ballet as an art form. Essays will also be assessed for race and gender conscious understanding as well as for organization, cohesion, and integration of ballet terminology.

Method

Self-Evaluation

Integration

A written self-evaluation that will be assessed for student understanding of how the study of advanced intermediate ballet impacts personal health and self-development in terms of strength, flexibility, vitality, confidence, and overall well-being. Compositional organization, cohesion, and application of class concepts will also be assessed.

Method

Homework

Integration

Students will provide a written analysis that examines American ballet companies for their efforts in equity, inclusivity, and diversity. Papers will be analyzed for depth of research, organization, and ability to analyze the attempts, or lack thereof, of ballet companies to create more equitable environments for company members.

Assignments**Assignment Type**

Other

In-class and/or outside of class

In-class

Formative or Summative

Summative

Assignment

Perform a movement combination that integrates proper alignment and technique, dynamic movement skills, and complex musicality at the advanced intermediate level of ballet.

Assignment Type

Reading

In-class and/or outside of class

In-class

Outside of class

Formative or Summative

Formative

Assignment

Read and analyze a chapter from "Turning Pointe: How a New Generation of Dancers is Saving Ballet from Itself" by Chloe Angya. This book confronts existing realities of gender inequalities, practically unattainable body ideals, and racism in the genre of ballet. Prepare to discuss these issues as well as contemporary efforts to address, challenge, and/or begin to redress longstanding traditions of exclusions in ballet.



Assignment Type

Writing

In-class and/or outside of class

Outside of class

Formative or Summative

Formative

Assignment

Attend a live dance performance and write a thoughtful 2-page response paper that considers how the dance responds to current and/or historical socio-cultural events. The paper should also analyze the relationship between proper technique and artistic expression as it applies to ballet at the advanced intermediate level.

Assignment Type

Other

In-class and/or outside of class

In-class

Formative or Summative

Formative

Assignment

Discuss proper alignment with a peer. Offer them suggestions to increase control and range of motion at the advanced intermediate level of ballet.

Assignment Type

Writing

In-class and/or outside of class

Outside of class

Formative or Summative

Formative

Assignment

Write a 2-3 page paper that compares and contrasts the aesthetics, values and intent of romantic ballet and neoclassical ballet, noting the ways in which both are ethnic dance forms that reinforce Europeanist ideals and mores.

Assignment Type

Writing

In-class and/or outside of class

Outside of class

Formative or Summative

Summative

Assignment

Write a self-evaluation paper that discusses how the study of ballet at the advanced intermediate level has impacted your overall health and well-being over the course of the semester.



Assignment Type

Other

In-class and/or outside of class

In-class

Outside of class

Formative or Summative

Summative

Assignment

Compose a movement combination that demonstrates your understanding of advanced intermediate ballet terminology, correct technique, and musical phrasing of steps.

Course Materials

Textbooks

McCarthy-Brown, Nyama (2024) Skin Colored Pointes: Interviews with Women of Color in Ballet. ISBN: 978-1476687056

Franklin, Eric (2022). Dynamic Alignment Through Imagery. ISBN-13: 978-1718200678

Angyal, Chloe (2021). Turning Pointe: How a New Generation of Dancers is Saving Ballet from Itself. ISBN-13: 978-1645036708

Jennifer Jackson, ed (2021). Ballet: The Essential Guide to Technique and Creative Practice. ISBN-13: 978-1785008306

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.

This course addresses longstanding exclusions in this eurocentric dance technique and reflects the recent and ongoing demands in the field of Dance Studies for changes to be made in the way that ballet is discussed, analyzed, and taught. Historically, white people as well as eurocentric thinking and ideals have been privileged in ballet, a dance genre with roots in European court practices.

This has served to marginalize and disempower individuals as well as entire groups of people based on gender, race, and ethnicity. Contributions by women and people of color have been omitted, devalued, and/or erased in the field. This course works to account for these exclusions, which will be accomplished through lecture, video viewing, discussion, and analysis. Students will recognize that ballet has not been welcoming to diverse peoples and has utilized stereotypes as representations of marginalized people, which is a reflection of some ideas and practices of the larger society, particularly in the United States. As an antidote to these historical, problematic and exclusionary practices, students will be encouraged to embrace and embody their own complex identities in class practices as an affirmation of the importance of equity and diversity. Dance classes at MSJC will foster equitable experiences and outcomes for all people, which becomes especially important when taking a dance genre that has historically excluded so many.

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 physical movement, visual demonstration, tactile practices, and embodied practice in relation to ballet terms, rhythms, the use of music, and immediate feedback that occurs throughout each class. Diverse learning modalities such as these support differing learning styles and tendencies. Course lectures, video, various methods of instruction and evaluation, 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.

The highly interactive nature of technique classes between instructor and students make revisions to the assignments possible, which facilitates a wide range of learners as instructors respond to the needs of the student body. Taken together, these promote student success through a variety of learning propensities.

Interactions

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

Students utilize student-to-student interaction during in-class exercises by providing feedback to one another. Students also do this by working together to learn and refine combinations of movement exercise both in class and outside of class. In addition, students may create a small group final performance that demonstrates their proficiency of class concepts.

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

The instructor provides visual demonstrations, verbal explanations, tactile practices, and lectures to impart knowledge to students. The instructor also leads, participates in, and moderates discussions regarding class concepts and growing accountability in the genre of ballet. In addition, the instructor engages in verbal, written, and tactile feedback to students throughout the entirety of the class, and makes changes as necessary to course assignments to meet the varied needs of the students.

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

Student-to-content interaction unfolds primarily through instructor-to-student interaction because the instructor teaches the technique, actions, and artistry of ballet. Students develop their skills in the classroom and practice it outside of class to further engrain their growing knowledge. Content is also accessed via video of and readings about ballet, its historical development, especially in the US, and the racial exclusions that continue to be problematic in this dance form.

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

Students continually assess their own growth and development with the performance of each movement and combination. Ballet demands intense self-reflection and adjustment during the execution of actions. This internal analysis is complemented by visual assessment of oneself in the mirror and in relation to the instructor. It is also complemented by the feedback of the instructor. In addition, any written self-reflections assigned provide another avenue for self-assessment of personal progress.