



El Camino College

COURSE OUTLINE OF RECORD - Official

I. GENERAL COURSE INFORMATION

Subject and Number: Dance 165
Descriptive Title: African Dance

Course Disciplines: Dance

Division: Fine Arts

Catalog Description: This course introduces selected dances of Africa through the practice of steps and choreography. The music and artifacts of the dances are covered, as well as their social or religious significance in African cultures. The coordination of polyrhythmic body movements with the music is emphasized. Attendance at selected dance events is required.

Conditions of Enrollment: *You have no defined requisites.*

Course Length: ☒ Full Term ☐ Other (Specify number of weeks):
Hours Lecture: 0 hours per week ☐ TBA
Hours Laboratory: 3.00 hours per week ☐ TBA
Course Units: 1.00

Grading Method: Both
Credit Status: Associate Degree Credit

Transfer CSU: ☒ Effective Date: 4/9/1990
Transfer UC: ☒ Effective Date: Spring 1994

General Education:
El Camino College: 5 – Health and Physical Education
Term: Fall 1990 Other:

CSU GE:

IGETC:

II. OUTCOMES AND OBJECTIVES

A. COURSE STUDENT LEARNING OUTCOMES (The course student learning outcomes are listed below, along with a representative assessment method for each. Student learning outcomes are not subject to review, revision or approval by the College Curriculum Committee)

1. SLO #1 - Polyrhythmic Body Movments:
Upon successful completion of this course the student will be able to demonstrate the coordination of polyrhythmic body movement sequences of

the African Dance Movement.

SLO #2 - Social and Religious Significance:

2. Upon successful completion of this course the student will be able to recognize and demonstrate the social and religious significance in the African Dance culture at a basic level.

SLO #3 - Regional Customs:

3. Upon successful completion of this course the student will be able to distinguish and give examples of various music, art, costumes and regional customs of African Dance from a cultural perspective.

The above SLOs were the most recent available SLOs at the time of course review. For the most current SLO statements, visit the El Camino College SLO webpage at <http://www.elcamino.edu/academics/slo/>.

B. Course Student Learning Objectives (The major learning objective for students enrolled in this course are listed below, along with a representative assessment method for each)

1. Identify the names of dances from selected cultural groups representing different regions of Africa including the Yoruba, Urhobos, Dogon and Akan of West Africa; The Masai of East Africa; the Zulu of South Africa and The Ethiopians of Northeast Africa.

Oral exams

2. Demonstrate essential techniques to facilitate accurate performance of traditional dances including specific African postures, symbolic gestures, and the use of the whole body in response to polyrhythmic music.

Class Performance

3. Perform dances from different regional or cultural areas of Africa including the Igbe Izimize (traditional dance of the Urhobos of Nigeria) and Dounddoubamba (the dance of the strong man of West Africa).

Class Performance

4. Compare and contrast principles of African Dance and styles through observation of videos.

Performance exams

5. Analyze the relationship of African Dance and Spirituality according to region and identify spiritual context and the meaning of choreography performed. Explain the use of art, masks, costumes and music of African dance in relation to spirituality and customs of the different regions of Africa.

Embedded questions

6. Compare and contrast African Dance with contemporary American social, vernacular and concert dance styles.

Performance exams

7. Perform a contemporary social dance such as - The Nigerian Highlife- a traditional initiation rite from Nigeria.

Presentation

8. Distinguish the customs of dances to their specific society such as the Yoruba, Fon, Gan, or Hausa of West Africa.

Written homework

III. OUTLINE OF SUBJECT MATTER (Topics are detailed enough to enable a qualified instructor to determine the major areas that should be covered as well as ensure

consistency from instructor to instructor and semester to semester.)

Lecture or Lab	Approximate Hours	Topic Number	Major Topic
Lab	8	I	Orientation and overview: A. Identify influences of African religion and philosophy on ritual and traditional dances in selected cultures. B. Identify the significance of African dance postures and gestures.
Lab	12	II	B. Organization of traditional dance: A. Explain the traditional context of gestures. B. Describe relationships of dancers to each other, to musicians and to observers during performance. C. Demonstrate the whole body in polyrhythmic response to the music.
Lab	12	III	Continuation of traditional and contemporary functions of dance in African cultures: A. Explain the initiation of rites and ceremonial occasions. B. Review body stance, gesture and attitude. C. Perform specific dance steps in the context of these functions.
Lab	12	IV	Formation of group dances using specific steps: A. Differentiate the male and female roles in the dances. B. Explain and perform the rhythms, gestures and attitudes of the dances.
Lab	10	V	Polyrhythmic body actions and their link to African music: A. Explain the integration of live percussion music in the African Dance Class. B. Explore the notion of dancers as musicians and musicians as dancers as part of the African culture in the arts. C. Perform and practice how polyrhythmic body actions compliment specific African Drumming rhythms and the techniques to move in and out of time within a phrase of dance.
Total Lecture Hours		0	
Total Laboratory Hours		54	
Total Hours		54	

IV. PRIMARY METHOD OF EVALUATION AND SAMPLE ASSIGNMENTS

A. PRIMARY METHOD OF EVALUATION:

Skills demonstrations

B. TYPICAL ASSIGNMENT USING PRIMARY METHOD OF EVALUATION:

Practice and perform a girls' or boys' initiation dance from the Yoruba society.

C. COLLEGE-LEVEL CRITICAL THINKING ASSIGNMENTS:

1. In a written report of 4 - 5 pages, research one ethnic group's dance and its function in African society. Discuss the importance of posture, symbolic gesture, mask, and costumes as they relate to the dance style. Include bibliographical references.
2. Demonstrate appropriate use of a mask or hand-held artifact while performing a traditional African dance and explore what masks might be used in these dances. At the same time explore any artifacts or masks used in Westernized dances that may or may not hold similar symbolic meaning. Compare and contrast the two worlds.

D. OTHER TYPICAL ASSESSMENT AND EVALUATION METHODS:

Performance exams

Quizzes

Class Performance

Multiple Choice

Completion

Matching Items

True/False

Other (specify):

Concert and Dance Event Evaluations

V. INSTRUCTIONAL METHODS

Demonstration

Discussion

Group Activities

Laboratory

Lecture

Multimedia presentations

Other (please specify)

master classes

Note: In compliance with Board Policies 1600 and 3410, Title 5 California Code of Regulations, the Rehabilitation Act of 1973, and Sections 504 and 508 of the Americans with Disabilities Act, instruction delivery shall provide access, full inclusion, and effective communication for students with disabilities.

VI. WORK OUTSIDE OF CLASS

Skill practice

Required reading

Written work

Observation of or participation in an activity related to course content

Course is lab only - minimum required hours satisfied by scheduled lab time and estimated student hours outside of class per week is zero.

Estimated Independent Study Hours per Week:

VII. TEXTS AND MATERIALS

A. UP-TO-DATE REPRESENTATIVE TEXTBOOKS

Elizabeth A. Handley. African Dance. 2nd edition ed. Chelsea House Publications , 2010.

B. ALTERNATIVE TEXTBOOKS

C. REQUIRED SUPPLEMENTARY READINGS

African Rhythm and African Sensibility: Aesthetics and Social Action in African Musical Idioms by John Chernoff, Chicago, University of Chicago Press (Discipline Standard)

D. OTHER REQUIRED MATERIALS

Fabric for skirt wrap, scarves, Leotard and footless tights

VIII. CONDITIONS OF ENROLLMENT

A. Requisites (Course and Non-Course Prerequisites and Corequisites)

Requisites	Category and Justification
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B. Requisite Skills

Requisite Skills

C. Recommended Preparations (Course and Non-Course)

Recommended Preparation	Category and Justification
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D. Recommended Skills

Recommended Skills

E. Enrollment Limitations

Enrollment Limitations and Category	Enrollment Limitations Impact
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Course created by Elizabeth Oberstein on 01/01/1990.

BOARD APPROVAL DATE: 04/09/1990

LAST BOARD APPROVAL DATE:

Last Reviewed and/or Revised by Elizabeth Adamis on 08/29/2015