



El Camino College

COURSE OUTLINE OF RECORD - Official

I. GENERAL COURSE INFORMATION

Subject and Number: Dance 170
Descriptive Title: Improvisation

Course Disciplines: Dance

Division: Fine Arts

Catalog Description: This course is designed for students with all levels of dance experience. The emphasis of the class is to encourage creative development rather than technical dance skills. It is highly recommended for non-dancers and beginning choreographers. Content areas include improvisational problems organized into three main areas: space, time, and movement invention. Topics progress from individual exploration to formally structured group improvisation. 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: 1.00 hours per week ☐ TBA
Hours Laboratory: 3.00 hours per week ☐ TBA
Course Units: 2.00

Grading Method: Both
Credit Status: Associate Degree Credit

Transfer CSU: ☒ Effective Date: 4/20/2009
Transfer UC: ☒ Effective Date: Fall 2009

General Education:

El Camino College: _____

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. Upon successful completion of this course the student will be able to identify and differentiate between the creative process utilized in Improvisational Dance rather than technical dance skills.

2. 2. Upon successful completion of this course the student will be able to organize improvisational sequences into three main areas of space, time and movement invention.
3. 3. Upon successful completion of this course the student will be able to design and direct formally structured group improvisational dances.

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. Perform preliminary movement sequences through improvisation of positive/negative formations, mirroring, unison, and weight dependency.

Class Performance

2. Integrate various floor patterns using distance, focus and level changes into group dances.

Class Performance

3. Create movement with pulse, accents, metrical and nonmetrical rhythms, duration, and speed.

Performance exams

4. Create movement phrases using images, levels of abstraction, mood and character, body parts, dynamics, theme and variations, props, and sound accompaniment.

Performance exams

5. Critique live performance events in terms of their creative and aesthetic components.

Laboratory reports

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	12	I	I. Developing Movement Phrases: A. Mirroring with a partner B. Unison movement with a partner C. Active and passive movement D. Weight dependency
Lab	14	II	II. Exploring Space: A. Designing floor patterns. B. Distances in relationship to a specific space. C. Focus points D. Level changes within one movement phrase E. Positive-negative space F. Group design using all of the above elements
Lab	14	III	III. Exploring Time: A. Pulsating rhythms both as an individual and with partners.

			B. Accents for various movements C. Metrical and nonmetrical rhythms D. Variations on duration and speed
Lab	14	IV	IV. Movement Invention: A. Use of images B. Use of mood and character C. Various types of focus D. Various body parts E. Dynamics
Lecture	12	V	V. Exploring Form: A. "ABA" Form (three part structure with "B" section contrasting to "A") B. Narrative C. Recurring Theme D. The Suite E. Broken Form F. Theme and Variation
Lecture	6	VI	VI. Professional and Peer Critiques A. To view a Live Improvisational performance and write a Critical Essay B. Observation and Discussion of Filmed performances C. Utilizing Liz Lerman's Feedback Methodology in Class on a daily basis when commenting on work shown in class.
Total Lecture Hours		18	
Total Laboratory Hours		54	
Total Hours		72	

IV. PRIMARY METHOD OF EVALUATION AND SAMPLE ASSIGNMENTS

A. PRIMARY METHOD OF EVALUATION:

Skills demonstrations

B. TYPICAL ASSIGNMENT USING PRIMARY METHOD OF EVALUATION:

Respond to a series of dance instructions and perform movements such as: walking randomly around the space, seeing other dancers, interspersing your walking with standing still, walking only in straight lines parallel to the walls, continuing to intersperse your walking with stillness.

C. COLLEGE-LEVEL CRITICAL THINKING ASSIGNMENTS:

1. Improvise a small phrase varying the movement in four different ways such as tempo, level, direction, and energy changes. Apply both methodical and intuitive

approaches in the development of your phrases.

2. Listen carefully to a piece of music, and then begin to move. Try to move both on and over the musical pulse beat. Analyze your movement phrasing as it relates to the musical phrasing. Create several additional phrases with your accompaniment, and include some moments where you hold a pose to provide silences within the phrases.

D. OTHER TYPICAL ASSESSMENT AND EVALUATION METHODS:

Performance exams

Class Performance

Other (specify):

Student journals

Presentation

V. INSTRUCTIONAL METHODS

Demonstration

Discussion

Group Activities

Laboratory

Lecture

Multimedia presentations

Role Play

Simulation

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

Problem solving activities

Journal

Observation of or participation in an activity related to course content

Estimated Independent Study Hours per Week: 2

VII. TEXTS AND MATERIALS

A. UP-TO-DATE REPRESENTATIVE TEXTBOOKS

Melinda Buckwalter. Composing while Dancing: An Improviser's Companion. First ed.

B. ALTERNATIVE TEXTBOOKS

C. REQUIRED SUPPLEMENTARY READINGS

D. OTHER REQUIRED MATERIALS

Journal

Loose fitting clothing such as sweat pants, yoga pants, leotard and tights. No shoes required

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 Pamela Santelman on 09/18/2008.

BOARD APPROVAL DATE: 04/20/2009

LAST BOARD APPROVAL DATE: 11/20/2017

Last Reviewed and/or Revised by Elizabeth Adamis on 09/18/2013