



El Camino College

COURSE OUTLINE OF RECORD - Official

I. GENERAL COURSE INFORMATION

Subject and Number: Dance 287AB
Descriptive Title: Concert Dance Ensemble

Course Disciplines: Dance

Division: Fine Arts

Catalog Description: This course offers students an opportunity to participate in a concert dance production in a capacity to be determined by the abilities of the individual and the demands of the choreography.

Conditions of Enrollment:

Enrollment Limitation

audition

Dance

Recommended Preparation

Intermediate/advanced level of technique in ballet, modern, and jazz.

Course Length: ☒ Full Term ☐ Other (Specify number of weeks):
Hours Lecture: hours per week ☐ TBA
Hours Laboratory: 4.00 hours per week ☒ TBA
Course Units: 1.00

Grading Method: Letter
Credit Status Associate Degree Credit

Transfer CSU: ☒ Effective Date: Prior to July 1992
Transfer UC: ☒ Effective Date: Prior to July 1992

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 critique performances through video analysis.
2. Upon successful completion of this course the student will be able to demonstrate technical execution and performance artistry of student choreographed designated dances.
3. Upon successful completion of this course the student will be able to examine, choose, and participate in one or more student choreographed performances.

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. Apply skills learned in technique, choreography and production classes in rehearsals and performances.
Performance exams
2. Plan and organize solo and group projects.
Performance exams
3. Create and perform new or repertory works.
Performance exams
4. Develop and master performance skills.
Performance exams
5. Demonstrate commitment to performance experience.
Performance exams
6. Perform professional level dances choreographed by faculty and guest artists.
Performance exams
7. Demonstrate and execute knowledge of lighting, sound, costume and makeup concepts and materials.
Oral exams
8. Evaluate the performance experience
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	4	I	

			<p>Audition and selection of specific choreography</p> <p>A. Audition student dancers for specific styles of choreography and skill levels needed.</p> <p>B. Develop a program sequence from the specific style of dances being choreographed.</p>
Lab	8	II	<p>Weekly evaluation of the choreography</p> <p>A. Rehearsal of specific movement vocabulary for the individual choreography.</p> <p>B. Refining the movements and choreography to develop the content for the final concert presentation.</p>
Lab	16	III	<p>Evaluations of choreography at rehearsals and informal performances</p> <p>A. Works are shown and feedback is given according to specific movement, phrasing and overall tone of the piece.</p> <p>B. Edits/additions and variations are suggested during feedback sessions for works not staying true to main idea originally proposed for choreographic works.</p>
Lab	20	IV	<p>Preparation for pre-performance</p> <p>A. Addition of costumes, music, and other production needs.</p> <p>B. Recorded documentation of the dance on video and CD.</p>
Lab	20	V	<p>TO BE ARRANGED</p> <p>Technical rehearsals</p> <p>A. Rehearsal in the specific stage or designated area for the performance.</p> <p>B. Videotaping and photos taken with full lighting, costumes and props for all pieces.</p>
Lab	4	VI	<p>TO BE ARRANGED</p> <p>Final Performance</p> <p>A. Feedback after the final dress rehearsal with all theatrical elements is given and dancers/choreographers are expected to retain information given and implement changes in the performance.</p> <p>B. The final 4 to 5 performances in front of an audience take place in the designated area or theater and act as the final evaluations for the class.</p>
Total Lecture Hours		0	
Total Laboratory Hours		72	
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:

Demonstrate skills related to developing a learned movement combination to a performance level through applications of elements such as focus, phrasing, dynamic range and energy.

C. COLLEGE-LEVEL CRITICAL THINKING ASSIGNMENTS:

1. Perform an original group design that develops the choreographer's intent by analyzing the use of space, body shape, and mood of the choreography to interpret the required concept.
2. Twice a semester all choreographers and dancers must participate in an informal showing of works. Choreographers are required to explain the vision of their pieces including the theme/idea behind the work, the movement motivation of the dancers they are working with as well as the utilization and justification of any lights, props or visual media being integrated into the choreographic works. Dancers must explain and show their roles in the dance and how they are contributing to the choreographer's vision of a particular piece. Questions are asked from the artistic and technical directors regarding the techniques employed in choreography as well as the interpretation of the choreography by the dancers. The choreographer must explain the rationale of all external technical elements employed in the dance as well as internal elements that create the context and meaning of each choreographic work.

D. OTHER TYPICAL ASSESSMENT AND EVALUATION METHODS:

Performance exams

Class Performance

V. INSTRUCTIONAL METHODS

Demonstration

Group Activities

Laboratory

Lecture

Multimedia presentations

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

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

B. ALTERNATIVE TEXTBOOKS

C. REQUIRED SUPPLEMENTARY READINGS

D. OTHER REQUIRED MATERIALS

Blank video cassettes or other recordable media such as DVDs/CDs/SD cards to be designated by the instructor; appropriate rehearsal clothing and costume accessories as required including, but not limited to, appropriate shoes

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
Non-Course Recommended Preparation Intermediate/advanced level of technique in ballet, modern, and jazz.	The intermediate/advanced skill level of dance and the knowledge of terminology is advantageous for students to keep up with the high level of choreography.

D. Recommended Skills

Recommended Skills
Recommended skill: Understand and execute the terminology used in the theatrical dance forms of ballet, modern dance, jazz dance and tap dance. Students should be able to apply intermediate technique and choreography skills to informal studio performances. They should be able to plan and organize solo, duet, and large group projects including artistic and technical direction.

E. Enrollment Limitations

Enrollment Limitations and Category	Enrollment Limitations Impact
audition Dance	

Course created by Elizabeth Oberstein on 01/01/1990.

BOARD APPROVAL DATE: 04/09/1990

LAST BOARD APPROVAL DATE: 10/20/2014

Last Reviewed and/or Revised by Elizabeth Adamis on 03/21/2014

