



**El Camino College**  
**COURSE OUTLINE OF RECORD – Official**

<b>Course Acronym:</b>	DANC
<b>Course Number:</b>	170
<b>Descriptive Title:</b>	Improvisation
<b>Division:</b>	Fine Arts
<b>Department:</b>	Dance
<b>Course Disciplines:</b>	Dance
<b>Catalog Description:</b>	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.
<b>Prerequisite:</b>	
<b>Co-requisite:</b>	
<b>Recommended Preparation:</b>	
<b>Enrollment Limitation:</b>	
<b>Hours Lecture (per week):</b>	1
<b>Hours Laboratory (per week):</b>	3
<b>Outside Study Hours:</b>	2
<b>Total Course Hours:</b>	72
<b>Course Units:</b>	2
<b>Grading Method:</b>	Letter Grade and Pass/No Pass
<b>Credit Status:</b>	Credit, degree applicable
<b>Transfer CSU:</b>	Yes
<b>Effective Date:</b>	04/20/2009
<b>Transfer UC:</b>	Yes
<b>Effective Date:</b>	fall 2009
<b>General Education:</b> ECC	
<b>Term:</b>	
<b>Other:</b>	
<b>CSU GE:</b>	
<b>Term:</b>	
<b>Other:</b>	
<b>IGETC:</b>	
<b>Term:</b>	

<b>Other:</b>	
<b>Student Learning Outcomes:</b>	<p><b>SLO #1 The Creative Process</b></p> <p>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.</p> <p><b>SLO #2 Improvisational Sequences</b></p> <p>Upon successful completion of this course the student will be able to organize improvisational sequences into the three main areas of space, time and movement invention.</p> <p><b>SLO #3 Group Improvisational Dance</b></p> <p>Upon successful completion of this course the student will be able to design and direct formally structured group improvisational dance.</p>
<b>Course Objectives:</b>	<ol style="list-style-type: none"> <li>1. Perform preliminary movement sequences through improvisation of positive/negative formations, mirroring, unison, and weight dependency.</li> <li>2. Integrate various floor patterns using distance, focus and level changes into group dances.</li> <li>3. Create movement with pulse, accents, metrical and nonmetrical rhythms, duration, and speed.</li> <li>4. Create movement phrases using images, levels of abstraction, mood and character, body parts, dynamics, theme and variations, props, and sound accompaniment.</li> <li>5. Critique live performance events in terms of their creative and aesthetic components.</li> </ol>
<b>Major Topics:</b>	<p><b>I. Developing Movement Phrases (12 hours, lab)</b></p> <ol style="list-style-type: none"> <li>A. Mirroring with a partner</li> <li>B. Unison movement with a partner</li> <li>C. Active and passive movement</li> <li>D. Weight dependency</li> </ol> <p><b>II. Exploring Space (14 hours, lab)</b></p> <ol style="list-style-type: none"> <li>A. Designing floor patterns</li> <li>B. Distances in relationship to a specific space</li> <li>C. Focus points</li> <li>D. Level changes within one movement phrase</li> <li>E. Positive-negative space</li> <li>F. Group design using all of the above elements</li> </ol> <p><b>III. Exploring Time (14 hours, lab)</b></p> <ol style="list-style-type: none"> <li>A. Pulsating rhythms both as an individual and with partners</li> <li>B. Accents for various movements</li> <li>C. Metrical and nonmetrical rhythms</li> <li>D. Variation on duration and speed</li> </ol> <p><b>IV. Movement Invention (14 hours, lab)</b></p> <ol style="list-style-type: none"> <li>A. Use of images</li> <li>B. Use of mood and character</li> <li>C. Various types of focus</li> <li>D. Various body parts</li> <li>E. Dynamics</li> </ol> <p><b>V. Exploring Form (12 hours, lecture)</b></p> <ol style="list-style-type: none"> <li>A. "ABA" Form (three part structure with "B" section contrasting to "A")</li> <li>B. Narrative</li> </ol>

	<ul style="list-style-type: none"> <li>C. Recurring Theme</li> <li>D. The Suite</li> <li>E. Broken Form</li> <li>F. Theme and Variation</li> </ul> <p><b>VI. Professional and Peer Critiques (6 hours, lecture)</b></p> <ul style="list-style-type: none"> <li>A. To view a Live Improvisational performance and write a Critical Essay</li> <li>B. Observation and Discussion of Filmed performances</li> <li>C. Utilizing Liz Lerman's Feedback Methodology in Class on a daily basis when commenting on work shown in class</li> </ul>
<b>Total Lecture Hours:</b>	18
<b>Total Laboratory Hours:</b>	54
<b>Total Hours:</b>	72
<b>Primary Method of Evaluation:</b>	3) Skills demonstration
<b>Typical Assignment Using Primary Method of Evaluation:</b>	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.
<b>Critical Thinking Assignment 1:</b>	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.
<b>Critical Thinking Assignment 2:</b>	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.
<b>Other Evaluation Methods:</b>	Class Performance, Journal kept throughout course, Performance Exams, Presentation
<b>Instructional Methods:</b>	Demonstration, Discussion, Group Activities, Lab, Lecture, Multimedia presentations, Role play/simulation
<b>If other:</b>	
<b>Work Outside of Class:</b>	Journal (done on a continuing basis throughout the semester), Observation of or participation in an activity related to course content (such as theatre event, museum, concert, debate, meeting), Problem solving activity
<b>If Other:</b>	
<b>Up-To-Date Representative Texts:</b>	Melinda Buckwalter, <u>Composing while Dancing: An Improviser's Companion</u> , 1st edition, University of Wisconsin Press, 2010. (Discipline Standard)
<b>Alternative Texts:</b>	
<b>Required Supplementary Readings:</b>	
<b>Other Required Materials:</b>	Journal  Loose fitting clothing such as sweat pants, yoga pants, leotard and tights  No shoes required
<b>Requisite:</b>	
<b>Category:</b>	

<b>Requisite course(s):</b> List both prerequisites and corequisites in this box.	
<b>Requisite and Matching skill(s):</b> Bold the requisite skill. List the corresponding course objective under each skill(s).	
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<b>Enrollment Limitations and Category:</b>	
<b>Enrollment Limitations Impact:</b>	
<b>Course Created by:</b>	Pamela Santelman
<b>Date:</b>	09/18/2008
<b>Original Board Approval Date:</b>	04/20/2009
<b>Last Reviewed and/or Revised by:</b>	Elizabeth Adamis
<b>Date:</b>	03/13/2024
<b>Last Board Approval Date:</b>	06/17/2024
<b>Effective Term:</b>	FALL 2025