



El Camino College
COURSE OUTLINE OF RECORD – Official

Course Acronym:	DANC
Course Number:	101
Descriptive Title:	Dance Appreciation
Division:	Fine and Performing Arts
Department:	Dance
Course Disciplines:	
Catalog Description:	This course is a survey of styles, artists, and cultural/historical context for dance as an art form and social expression. Topics of emphasis may be varied from semester to semester to reflect visiting artists, current events and popular culture. In addition to class time, students will be required to attend selected dance events.
Prerequisite:	
Co-requisite:	
Recommended Preparation:	eligibility for English 1A
Enrollment Limitation:	
Hours Lecture (per week):	3
Hours Laboratory (per week):	0
Outside Study Hours:	6
Total Course Hours:	54
Course Units:	3 units
Grading Method:	
Credit Status:	Credit, degree applicable
Transfer CSU:	Yes
Effective Date:	fall 1995
Transfer UC:	Yes
Effective Date:	fall 1995
General Education:	
ECC	
Term:	
Other:	
CSU GE:	
Term:	
Other:	
IGETC:	
Term:	
Other:	

<p>Student Learning Outcomes:</p>	<p>SLO #1 Critiquing Dance Styles Upon successful completion of this course, the student will be able to critique dance styles through a variety of mediums including live dance concert attendance and video analysis.</p> <p>SLO #2 Compare and Differentiate Styles of Dance Upon successful completion of this course, the student will be able to compare and differentiate between theatrical, social and world styles of dance.</p> <p>SLO #3 Identifying Elements Used in the Choreographic Process Upon successful completion of this course, the student will be able to identify the elements used in the choreographic process and distinguish between narrative, thematic, and abstract choreographic works.</p>
<p>Course Objectives:</p>	<ol style="list-style-type: none"> 1) To compare and contrast the various styles/genres of dance including theatrical, social, commercial and world dance forms. 2) To develop an understanding of the different roles of dancers, choreographers, and audience members in relation to dance. 3) To understand production elements of dance performance in a variety of settings including communal and theatrical. 4) To explore how humans have danced in the past and why and how we continue to dance into the future.
<p>Major Topics:</p>	<ol style="list-style-type: none"> A. Dance as An Art Form <ol style="list-style-type: none"> 1. The Rite of Spring B. Native American Dance <ol style="list-style-type: none"> 1. The effects of Racism on Native American Dance C. The Participants: Dancer, Choreographer, Audience <ol style="list-style-type: none"> 1. The Creative Process - Choreographer and Dancer Akram Khan D. Ballet <ol style="list-style-type: none"> 1. Swan Lake - Bolshoi and Matthew Bourne 2. Misty Copeland - Her Contributions to combatting racism in the ballet world E. Contemporary Ballet: What is Contemporary Ballet? <ol style="list-style-type: none"> 1. Alonzo King - Lines Ballet 2. William Forsythe - New Constructions and Ideas in the Genre of Ballet F. Modern and Contemporary Dance <ol style="list-style-type: none"> 1. Forerunners and Pioneers of Modern Dance 2. Alvin Ailey and Cloud Gate Dance Theater 3. Different Choreographic Philosophies in the genre of Modern/Contemporary Dance 4. Improvisation G. World Concert/Ritual Dance <ol style="list-style-type: none"> 1. Folk Dance 2. Indigenous Dance of Africa, Japan, New Zealand, Hawaii 3. Ritual Dance Practices H. Musical Theatre, Jazz and Tap <ol style="list-style-type: none"> 1. Shuffle Along - Historical Contributions to Broadway - 1921 and the 2016 Revival 2. Bob Fosse - Performer, Director Choreographer 3. Katherine Dunham and her contributions to Jazz Dance 4. Uprooted - The Journey of Jazz Dance 5. Savion Glover - Tap Extraordinaire 6. Tap Influencers I. Social Dance <ol style="list-style-type: none"> 1. Ballroom Dance: Origin and History- Early Influencers 2. The Harlem Renaissance and the Savoy 3. Latin Social Partner Dances

	<p>J. Hip-Hop Dance and Culture</p> <ol style="list-style-type: none"> 1. Origins of a Movement 2. Popping, Locking and Breaking 3. House Dance and Freestyle 4. From Clowning to Krumping - Los Angeles 5. Commercialization of and New Trends in Street Dance
Total Lecture Hours:	54
Total Laboratory Hours:	
Total Hours:	54
Primary Method of Evaluation:	1) Substantial writing assignments
Typical Assignment Using Primary Method of Evaluation:	<p>“We relate to what we see in a work of art by using our aesthetic sense—perceiving something through feelings. Similarly, the feelings evoked from viewing a work of art can be said to produce an “aesthetic experience.” When viewing a work of art, an individual may have an aesthetic experience. A work can be said to be aesthetically moving when it evokes responses from the viewer with little conscious reasoning.” - Ambrosio</p> <p>In Chapter 1, Nora Ambrosio talks about the aesthetic experience of the individual as a physical or emotional reaction to a work of art that can be positive or negative. She describes many factors that may influence someone’s reaction to a dance including moral religious and ethical values; intellect, education and imagination; as well as socioeconomic background, emotional state and personal taste. She also describes a situation that is referred to as an aesthetic sense in which society as a whole or in groups exhibit particular aesthetic opinions.</p> <p>The example Ambrosio gives for aesthetic sense is the rejection of a ballet dance choreographed by Vaslav Nijinsky to the music “Le Sacre Du Printemps” or “The Rite of Spring” by composer Igor Stravinsky during its premier performance in Paris on May 29th 1913. This dance and musical composition are now considered seminal works that changed the courses of their respective genres and brought dance and music into modernism. At the time there was a violent and negative reaction to the performance due to the dance and music’s departure from the classical era including (what was considered at the time) highly irregular rhythms and jagged unpredictable shapes and what was perceived at the time to be provocative choreography.</p> <p>In 2013 the Joffrey Ballet of Chicago restaged this infamous ballet to the best of their abilities using the original music and costuming ideas.</p> <p>Please watch the ballet in its entirety (30 minutes) and write one complete paragraph that describes your individual aesthetic reaction to it as a current viewer. Please support your opinions and think about utilizing descriptive dance/movement language when referring to dance steps. Here are some suggestions you can use as a starting point, but your opinion is not limited to only these items:</p> <ol style="list-style-type: none"> 1. What factors in your own life and experience might have shaped your overall opinions about the dance/music? 2. What elements of the dance/music invited you in and what elements kept you out? (movement style, costumes, lighting, music style, technical skill) 3. Why you think this work might have sparked a riot in 1913 and what you think an audience’s reaction might be today? 4. What interested you the most or intrigued you the most about the performance? (if anything) 5. Do you think the fact that this ballet depicted a Russian Pagan Ritual that clearly shows some elements of Ritualistic dance (at a time when many indigenous

	cultures were being discriminated against through the banning of ritualistic dance) played a part in the reaction of the audience? Why or Why not?
Critical Thinking Assignment 1:	<p>Assignment: After watching <i>21 questions with Akram Khan</i> as well as one of Khan's full length works: either Akram Khan's solo dance theatrical work <i>Xenos</i> OR his group narrative work <i>Until the Lions</i> - please utilize two of the three prompts listed below to write two complete paragraphs about the work you just experienced:</p> <ul style="list-style-type: none"> • What do you think Akram Khan was trying to convey about "being human" throughout <i>Xenos</i> or <i>Until the Lions</i> with his choreography and dancing and why? • In both works he uses abstract ideas as well as narrative storytelling to communicate with the audience as defined by Ambrosio. Write about either an abstract or narrative moment of either of the works (<i>Until the Lions</i> or <i>Xenos</i>) that you found effective in communicating something to you as an audience member and write about how it affected you. Please include mention of any relative movement, sound, image, lighting or other elements that informed this moment. • Throughout his career Akram Khan has combined contemporary concert dance technique and choreographic structures with classical Indian dance technique and choreographic structure. Do you think the melding of the two genres in either <i>Xenos</i> or <i>Until the Lions</i> is successful? Why or why not? <p>Please write two complete paragraph and be specific in your examples.</p>
Critical Thinking Assignment 2:	<p>After reading the articles and watching the assigned videos associated with the artists Misty Copeland, William Forsythe and Alonzo King please choose one of the following questions to answer for this week's assignment.</p> <p>1) After watching the videos on Misty Copeland and reading the articles about racism in the world of ballet and ballet performance, what are your impressions of her as a person, an artist and a dancer? Do you find her story inspiring and do you think her story can inspire others? Why or why not? Why do you think racism still exists in the ballet world and what are some ideas that might help Misty in her fight to end this racism?</p> <p>2) After reading the articles and watching all the videos provided for William Forsythe and Alonzo King what do you think of contemporary ballet and how does their work specifically differ from the examples provided of classical ballet? Please provide examples. Did you find William Forsythe or Alonzo King's approach to dance (work samples, articles, TED TALK) and dance ideas inspiring? Why or why not? Did anything surprise you about their work?</p>
Other Evaluation Methods:	Written Homework, Multiple Choice, True/False, Quizzes, Journal kept throughout the course, Embedded Questions, Essay Questions.
Instructional Methods:	
If other:	
Work Outside of Class:	Study
If Other:	
Up-To-Date Representative Textbooks:	<p>Required Text: <i>Learning About Dance: Dance as an Art Form and Entertainment</i> Author: Nora Ambrosio (The 8th edition) Kendall/Hunt - Publisher 2018 (text version ISBN# 978-1-5249-2212-2 E-book version ISBN #978-1-7923-3375-7 this will be available online at kendallhunt.com/ambrosio</p>
Alternative Textbooks:	
Required Supplementary Readings:	

Other Required Materials:	
Requisite:	
Category:	
Requisite course(s): List both prerequisites and corequisites in this box.	
Requisite and Matching skill(s): Bold the requisite skill. List the corresponding course objective under each skill(s).	
Requisite Skill:	
Requisite Skill and Matching Skill(s): Bold the requisite skill(s). If applicable	
Requisite course:	
Requisite and Matching skill(s): Bold the requisite skill. List the corresponding course objective under each skill(s).	
Requisite Skill:	eligibility for English 1A
Requisite Skill and Matching skill(s): Bold the requisite skill. List the corresponding course objective under each skill(s). If applicable	<p>This course has assignments relative to reading and writing. Having these skills which will enhance the student's success.</p> <p>Ability to compose a written report. Write a well-reasoned, well-supported expository essay that demonstrates application of the academic writing process.</p> <p>Ability to read and interpret a college-level textbook. Summarize, analyze, evaluate, and synthesize college-level t</p>
Enrollment Limitations and Category:	
Enrollment Limitations Impact:	
Course Created by:	Elizabeth Oberstein
Date:	11/01/1989
Original Board Approval Date:	04/09/1990
Last Reviewed and/or Revised by:	Elizabeth Adamis
Date:	04/19/2022
Last Board Approval Date:	06/20/2022