



El Camino College
COURSE OUTLINE OF RECORD – Official

Course Acronym:	DANC
Course Number:	183ab
Descriptive Title:	Dance Workshop Ensemble
Division:	Fine Arts
Department:	Dance
Course Disciplines:	Dance
Catalog Description:	This course is an introduction to dance performance of works in progress. Students will participate in one or more formal or informal performances as dancers.
Prerequisite:	Select one of the following courses: Dance 105, Dance 110, Dance 120A, Dance 120B, Dance 130A, Dance 130B, Dance 140, Dance 161, Dance 162, Dance 164, Dance 165, Dance 167, Dance 168, Dance 170, Dance 171A, Dance 171B, Dance 220A, Dance 220B, Dance 221, Dance 230A, Dance 230B, Dance 240, Dance 250, Dance 261, Dance 262, Dance 265, Dance 268, Dance 271A, Dance 271B with a minimum grade of C in prerequisite
Co-requisite:	
Recommended Preparation:	
Enrollment Limitation:	
Hours Lecture (per week):	1
Hours Laboratory (per week):	3
Outside Study Hours:	2
Total Course Hours:	72
Course Units:	2
Grading Method:	Letter Grade only
Credit Status:	Credit, degree applicable
Transfer CSU:	Yes
Effective Date:	Prior to July 1992
Transfer UC:	Yes
Effective Date:	fall 1993
General Education: ECC	
Term:	
Other:	
CSU GE:	

	Term:
	Other:
	IGETC:
	Term:
	Other:
Student Learning Outcomes:	<p>SLO #1 Reviewing Dance Performances</p> <p>Upon successful completion of this course the student will be able to review performances through video analysis.</p> <p>SLO #2 Technical Execution and Performance Artistry</p> <p>Upon successful completion of this course the student will be able to differentiate between technical execution and performance artistry of designated dance performances.</p> <p>SLO #3 Participating in Performances</p> <p>Upon successful completion of this course the student will be able to participate in one or more formal or informal performances.</p>
Course Objectives:	<ol style="list-style-type: none"> 1. Apply basic technique and choreography skills to informal studio performances. 2. Plan and organize solo, duet, and large group projects including artistic and technical direction. 3. Demonstrate awareness of stage dynamics and projection. 4. Demonstrate appropriate level of dance technique and choreography consistent with performance goals. 5. Demonstrate time management and organizational skills. 6. Demonstrate self-evaluative skills in management of resources and performances. 7. Direct, perform, or work in formal and informal concert environments.
Major Topics:	<p>I. Warm-up and Technical Dance Practices (4 hours, lab)</p> <ol style="list-style-type: none"> A. Modern/Contemporary Dance Floorwork is practiced B. Modern/Contemporary Dance Technique is practiced C. General Dance Warmup is reviewed pulling from a plethora of practices and genres including Improvisation, Hip hop, Jazz, Modern and Contemporary Dance, Ballet, Yoga, and Pilates <p>II. Choreographic Styles Reviewed (2 hours, lecture)</p> <ol style="list-style-type: none"> A. Different styles of dance choreography being utilized by student choreographers are introduced B. Expectations of dancer duties for student choreographers are outlined and practiced C. Review of Creation of dance utilizing improvisation as a source D. Review of Beginning Choreography skills <p>III. Choreographic Styles Reviewed (2 hours, lab)</p>

- A. Different styles of dance choreography being utilized by student choreographers are introduced
- B. Expectations of dancer duties for student choreographers are outlined and practiced
- C. Review of Creation of dance utilizing improvisation as a source
- D. Review of Beginning Choreography skills

IV. Technical Skills Evaluation (2 hours, lecture)

- A. Evaluation of dancers' technical dance skills takes place in an audition for student choreographers
- B. Dance vocabulary and terminology is reviewed and practiced before embarking on specific student choreographer rehearsals
- C. Continuing practice and evaluation of dancer's rehearsal process and performance in dance works

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VI. Performance Preparation (2 hours, lecture)

- A. Dancers are cast in student choreographer works according to their skill level and expected to create original works for the class
- B. Production elements are reviewed
- C. Costume fittings, lighting design and production are discussed during showings of in-progress choreographic works
- D. Music for Dances is discussed and implemented in a variety of methods including original music, recorded dance music from known composers, and atmospheric sound sources

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VIII. Peer and Instructor Feedback of Dances (10 hours, lecture)

- A. Dancers are given feedback by peers on their technical dancing in student choreographic works

- B. Choreographers interested in creating a new work for the class are also given feedback about their creative process
- C. Choreographer Liz Lerman's method of feedback for dance is taught and then practiced by all students during feedback sections

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X. Methods Explored for Making Dances (2 hours, lecture)

- A. Students are asked to delineate how movement is chosen for a dance (guided improvisation vs. set choreography)
- B. Students are taught the reasons for communication within the context of a dance and asked to explore personal preferences including metaphor, abstraction, narrative, commentary, context, cultural climate and physical setting

XI. Methods Explored for Making Dances (18 hours, lab)

- A. Students are asked to delineate how movement is chosen for a dance (guided improvisation vs. set choreography)
- B. Students are taught the reasons for communication within the context of a dance and asked to explore personal preferences including metaphor, abstraction, narrative, commentary, context, cultural climate and physical setting

VII. TO BE ARRANGED - SITE SPECIFIC REHEARSALS (10 hours, lab)

- A. Rehearsals take place on the specific stage or area where the concert will be held
- B. Costuming, lighting and props are added to all dances for the site specific rehearsals

VIII. TO BE ARRANGED - FINAL PERFORMANCES (6 hours, lab)

- A. Peer and Instructor evaluations are given of the specific choreography performed in the choreography showcase
- B. Peer and Instructor evaluations of the dancers' improvement in technical skill level are discussed and given in written form to each dancer

Total Lecture Hours:	18
Total Laboratory Hours:	54
Total Hours:	72

Primary Method of Evaluation:	3) Skills demonstration
Typical Assignment Using Primary Method of Evaluation:	View a videotape of one of your rehearsals and write a self-evaluation assessing your technical ability and performance artistry. Review three different sources of sound for a new dance work and decide which source supports the piece best by practicing and evaluating its structure and themes in a lab setting. After evaluation show the class the chosen sound source with the dance and explain why it supports the dance created. A discussion with classmates will follow.
Critical Thinking Assignment 1:	The dancers must explore, identify and show their understanding of different spatial pathways concurrent to the student choreographic works to which they are assigned, including dimensions and planes (vertical, horizontal and sagittal) as well as body connections present in the choreography (occipital-scapula-hand, head-tail, heel-coccyx, heel-sitbone).
Critical Thinking Assignment 2:	The dancers must explore, identify and show how they activate set movement/choreography in space using a specified dynamic range that aligns with exertion and recuperation at each given moment of performance. Students are then asked to show Space Effort in their dynamic ranges through an inner attitude which actively calls attention to the outer world. When space effort is evident the inner attitude towards space is actively engaged. Students must identify, explain and show three moments in which space effort is evident in their personal performances.
Other Evaluation Methods:	Class Performance, Performance Exams, Essay Exams, Presentation, Fieldwork, Papers
Instructional Methods:	Lecture, Group Activities, Lab, Discussion, Multimedia Presentations, Demonstrations, Canvas as an online Learning tool
If other:	Audio and video recordings, critiques
Work Outside of Class:	Course is lecture/lab and will require at least two hours of outside work a week from the allotted classtime fulfilling assignments through Canvas an online platform associated with the class or to prepare for presentations in class.
If Other:	
Up-To-Date Representative Textbooks:	Ted Orland, The View from the Studio Door: How artists find their way in an uncertain world, First Edition, Publisher: Image Continuum Press, 2006 (Discipline Standard)
Alternative Textbooks:	
Required Supplementary Readings:	
Other Required Materials:	Appropriate dance attire
Requisite:	Prerequisite
Category:	sequential
Requisite course(s): List both prerequisites and corequisites in this box.	Select one of the following courses: Dance 105, Dance 110, Dance 120A, Dance 120B, Dance 130A, Dance 130B, Dance 140, Dance 161, Dance 162, Dance 164, Dance 165, Dance 167, Dance 168, Dance 170, Dance 171A, Dance 171B, Dance 220A, Dance 220B, Dance 221, Dance 230A, Dance

	230B, Dance 240, Dance 250, Dance 261, Dance 262, Dance 265, Dance 268, Dance 271A, Dance 271B with a minimum grade of C in prerequisite
<p>Requisite and Matching skill(s): Bold the requisite skill. List the corresponding course objective under each skill(s).</p>	<p>Demonstrate basic principles of alignment regarding the placement of the foot, leg, hip, and back.</p> <p>DANC 162 - Develop strength, coordination and rhythmic ability in executing technical skills of Hip Hop dance.</p> <p>DANC 221 - Demonstrate improved physical fitness including increased flexibility, strength, coordination and endurance.</p> <p>DANC 230A - Apply increasingly complex nuances of the technical and abstract elements of dance relating to shape, volume, density, dimension, floor pattern, direction, speed, rhythm and dynamics.</p> <p>DANC 162 - Develop strength, coordination and rhythmic ability in executing technical skills of Hip Hop dance.</p> <p>DANC 120B - The student will demonstrate clean foot articulation for batterie and allegro combinations.</p> <p>DANC 110 - Identify and define basic dance vocabulary and technique skills that are germane to ballet, jazz and modern dance.</p> <p>DANC 120A - Demonstrate clean foot articulation for batterie and allegro combinations.</p> <p>DANC 165 - 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.</p> <p>DANC 120A - Demonstrate strength through hip, knee and ankle placement for appropriate maintenance of turn-out and injury prevention.</p> <p>DANC 250 - Demonstrate the requisite skill level of body alignment, abdominal strength and pelvic stability, motion and flexibility, and body coordination.</p> <p>DANC 120B - The student will demonstrate strength through hip, knee and ankle placement for appropriate maintenance of turn-out and injury prevention.</p> <p>DANC 130A - Develop the awareness of the torso as the center of physical control by connecting abdominal lift with breath in the upper torso.</p> <p>DANC 230B - Students will be able to perform a high level of competency using breath in the torso through articulation of the three areas of the spine in forward, side and backwards curves.</p> <p>DANC 164 - Create and implement dance skills and movement principles of a particular style or form.</p> <p>DANC 130B - The student will demonstrate a more advanced (than 130 A) beginning level of awareness of the torso as the center of physical control, connecting abdominal lift with breath in the upper torso, and initiating movement towards all directions from the spine, ribs and hips.</p>

DANC 265 - Demonstrate isolation and polyrhythmic movement patterns.

DANC 220B - The student will demonstrate growth in clarity and refinement of technical skills, such as in extensions, promenades, elevations, multiple turns, and beats.

DANC 220A - Demonstrate growth in clarity and refinement of technical skills, such as in extensions, promenades, elevations, multiple turns, and beats.

Identify basic dance terminology specific to pointing the foot, bending the legs, pivoting the body, and spotting the head.

DANC 161 - Identify and demonstrate the basic tap steps and names, including flap, ball change, ball drops, standing cramp rolls, scuff, shuffle, step, stamp, hop, chug, pull back with heel, Bumbishay dig, jump, leap, stamp and stomp, toe drop and tip slide.

DANC 220B - The student will continue to identify complex ballet barre and center floor movements such as contretemps, failli, pas de cheval, temps de cuisse and ballone.

DANC 120A - Identify and define additional ballet terms for barre and centre floor work; such as battements glisses, battements frappes, ronds de jambes en l'air, petits battements.

DANC 130B - The student will identify and define more complex beginning modern dance terminology such as alignment, opposition, articulation of the spine in contraction and release, fall and recovery and conceptual elements of time, space and energy.

DANC 265 - Define terminology and identify names of African dance steps.

DANC 261 - Identify and recall new tap terminology in single forms and in combinations such as traveling cramp rolls, riffs 7- and up, nerve taps, double-triple time steps, cramp rolls turning, soft shoe, and pull backs (single leg and both legs) and wings (single leg and both legs).

DANC 240 - Identify and define advanced jazz dance and ballet terminology.

DANC 140 - Identify and define jazz and ballet terminology.

DANC 130A - Apply modern dance terminology such as alignment, opposition, articulation of the spine in contraction and release, fall and recovery and conceptual elements of time, space and energy.

DANC 120B - The student will identify and define ballet terms for barre and center floor work; such as battements glisses, battements frappes, ronds de jambes en l'air, petits battements.

DANC 167 - Demonstrate familiarity with the vocabulary and terminology of social and ballroom dance forms such as carousel, promenade, leading and following techniques.

DANC 140 - Identify and execute jazz dance technique such as fan kick, kick-ball change, chasse, leg beats, turns and jumps.

DANC 262 - Demonstrate a variety of dance styles and techniques used in the

development of commercial dances.

DANC 110 - Identify and execute dance terms such as plies, degages, turns, triplets, and jumps.

DANC 168 - Identify appropriate terminology in describing dance and music fundamentals.

DANC 105 - Recognize and apply terminology for effective communications of musical requirements to musicians and other dancers.

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DANC 250 - Identify and define specific vocabulary and terminology used in conjunction with the concepts and exercises developed by Joseph H. Pilates.

DANC 268 - Define appropriate terminology for Latin dance.

Perform a series of movements or combinations as a member of a group.

DANC 171A - Develop and implement movement through improvisation to explore personal expression for solo and duet choreography.

DANC 271B - Invent a design or movement pattern for a small group emphasizing action/reaction as counterpoint to the dynamics of a larger group.

DANC 271A - Develop group improvisation emphasizing focus, action/reaction, theme and development, the body in reaction to other bodies.

DANC 171B - Transpose choreographic routines for two and three person groups into thematic sequences for large groups.

Emphasize content through the construction of phrases using action, movement quality, and space as motivational forces.

DANC 170 - Integrate various floor patterns using distance, focus and level changes into group dances.

DANC 170 - Create movement with pulse, accents, metrical and nonmetrical rhythms, duration, and speed.

DANC 268 - Demonstrate proper dance courtesy and protocol in extending an invitation to dance, thanking the partner for the dance, and in exchanging partners.

DANC 240 - Integrate performance skills such as focus, projection, completion of movement phrases, personal expression and use of energy and dynamics.

DANC 170 - Create movement phrases using images, levels of abstraction, mood and character, body parts, dynamics, theme and variations, props, and sound accompaniment.

DANC 271B - Create dance studies based on unique juxtaposition of movements within

	<p>motifs based on ideas, poetry, and readings which transpose the literal into abstract phrases for solos and duets in combination with larger groups.</p> <p>DANC 271A - Create dance studies based upon ideas, poetry, readings, etc., and transpose the literal into abstract form.</p> <p>DANC 261 - Compose and perform an original tap routine incorporating traveling and in-place steps.</p> <p>DANC 271B - Demonstrate spatial design as it applies to various areas for the proscenium stage emphasizing entrance and exits of individual dancers and group of dancers.</p> <p>DANC 171A - Choreograph dance phases for solo or duets.</p> <p>DANC 130B - The student will create and perform a final dance that demonstrates their increased skill level and awareness of their total body expression.</p> <p>DANC 262 - Perform a series of commercial dances in a variety of settings using a variety of different choreographic components.</p> <p>DANC 171B - Compose dance sketches and phrases infused with complementary shapes, pathways, and musical relationships consistent with the performance dynamics of two, three, and four person groups.</p> <p>DANC 230B - Students will create and perform a final dance demonstrating advanced level skills both technically and choreographically.</p> <p>DANC 221 - Demonstrate a phrase of movements based on the basic ballet vocabulary.</p> <p>DANC 130A - Perform dances incorporating increased skills and awareness of total body expression.</p> <p>DANC 105 - Design and interpret a single rhythmic score for original choreography.</p> <p>DANC 230A - Choreograph and perform a final dance demonstrating increased skills and awareness of total body expression.</p> <p>DANC 271B - Present final dance compositions and appraise the effectiveness of the juxtaposition of movements integrating the entrance and exiting of small groups with larger groups of dancers.</p>
<p>Requisite Skill:</p>	
<p>Requisite Skill and Matching Skill(s): Bold the requisite skill(s). If applicable</p>	
<p>Requisite course:</p>	
<p>Requisite and Matching skill(s): Bold the requisite skill. List the corresponding course objective under each skill(s).</p>	

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Enrollment Limitations and Category:	
Enrollment Limitations Impact:	
Course Created by:	Elizabeth Oberstein/Bernice Boseman
Date:	01/01/1990
Original Board Approval Date:	04/09/1990
Last Reviewed and/or Revised by:	Elizabeth Adamis
Date:	09/18/2022
Last Board Approval Date:	07/17/2023 effective FA 2024