



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

<b>Course Acronym:</b>	DANC
<b>Course Number:</b>	265
<b>Descriptive Title:</b>	Intermediate African Dance
<b>Division:</b>	Fine Arts
<b>Department:</b>	Dance
<b>Course Disciplines:</b>	Dance
<b>Catalog Description:</b>	As a continuation of African Dance, this course will introduce new movement patterns focusing on technical skills and traditional dances that are found in African dance. The class will also explore Dunham technique as a means for providing a basic foundation in African dance, focusing on torso movements, isolations, and feet movements. Attendance is required at selected dance events.
<b>Prerequisite:</b>	Dance 165 with a minimum grade of C
<b>Co-requisite:</b>	
<b>Recommended Preparation:</b>	Dance 130A or Dance 140
<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>	1/21/2003
<b>Transfer UC:</b>	Yes
<b>Effective Date:</b>	
<b>General Education: ECC</b>	Area 5 - Health and Physical Education
<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>	

<p><b>Student Learning Outcomes:</b></p>	<p><b>SLO #1 Complex Polyrhythmic Body Movement Sequences</b></p> <p>Upon successful completion of this course the student will be able to demonstrate the coordination of complex polyrhythmic body movement sequences of the African Dance music.</p> <p><b>SLO #2 Dunham Technique</b></p> <p>Upon successful completion of this course the student will be able to recognize and exhibit torso movements, isolations and feet movements of Dunham Technique in both warm-ups and center combinations at an intermediate level.</p> <p><b>SLO #3 Technical Skills</b></p> <p>Upon successful completion of this course the student will be able to reproduce technical skills and traditional dances that are inherent in African dance at an intermediate level.</p>
<p><b>Course Objectives:</b></p>	<ol style="list-style-type: none"> <li>1. Define terminology and identify names of African dance steps.</li> <li>2. Differentiate the historical foundations of various African dances.</li> <li>3. Assemble and demonstrate various dance movements that are similar throughout Africa.</li> <li>4. Compare and demonstrate various non-African dances that have their roots in African dance.</li> <li>5. Demonstrate appropriate movements that relate to specific music.</li> <li>6. Relate the history of traditional African dances to their respective drum accompaniments.</li> <li>7. Demonstrate isolation and polyrhythmic movement patterns.</li> <li>8. Compare and contrast African, Brazilian, Haitian, Cuban, and American dance forms.</li> <li>9. Demonstrate traditional gender roles in African dance.</li> <li>10. Relate legends and stories to specific African dances.</li> <li>11. Demonstrate the use of Dunham technique.</li> </ol>
<p><b>Major Topics:</b></p>	<p><b>I. Class orientation and review (8 hours, lecture)</b></p> <ol style="list-style-type: none"> <li>A. African legends and stories for dance.</li> <li>B. Cultural and historical aspects of dance movements.</li> <li>C. Drum accompaniment with movement patterns.</li> <li>D. Basic skills.</li> </ol> <p><b>II. Intermediate dance vocabulary and movement skills (12 hours, lab)</b></p> <ol style="list-style-type: none"> <li>A. Dunham technique</li> <li>B. Hip and torso isolations using variations of both at the same time</li> </ol> <p><b>III. Movement vocabulary (12 hours, lab)</b></p> <ol style="list-style-type: none"> <li>A. Gender roles in choreography.</li> <li>B. Longer choreographic phrases.</li> <li>C. Dance movements based on live music and recorded music.</li> </ol> <p><b>IV. Additional dance techniques (12 hours, lab)</b></p> <ol style="list-style-type: none"> <li>A. Use of the feet and arms moving both slow and fast in counterpoint to each other.</li> <li>B. Combinations of torso movements with pelvic contractions.</li> <li>C. Improvisational techniques involving circular dance patterns.</li> </ol> <p><b>V. Variations (14 hours, lab)</b></p> <ol style="list-style-type: none"> <li>A. Intermediate advanced technique skills in jumps and turns.</li> <li>B. Advanced choreography using one or more polyrhythmic movement patterns.</li> <li>C. Skilled choreography using solo and group dynamics.</li> </ol> <p><b>VI. Development of Afro-centric choreography (10 hours, lecture)</b></p> <ol style="list-style-type: none"> <li>A. African, Brazilian, Haitian, Cuban and American dance styles.</li> </ol>

	<p>B. Variations between forms of Afro-centric choreography.</p> <p>C. Choreography based on techniques of the above dance styles.</p> <p><b>VII. Final Performance (4 hours, lab)</b></p> <p>A. Refinement of dance techniques.</p> <p>B. Advanced techniques in staging, timing and dynamics when in performance.</p>
<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>	Demonstrate back undulations and torso rotations appropriate to selected music.
<b>Critical Thinking Assignment 1:</b>	Choreograph and perform a series of steps from the African dance movement vocabulary used in a circle pattern and then alter the pattern to create a more theatrical event.
<b>Critical Thinking Assignment 2:</b>	Analyze and compare two traditional African dances presented in both social and theatrical settings. How did these traditional dances inform the current vernacular dance we experience in America today and throughout the past centuries?
<b>Other Evaluation Methods:</b>	Class Performance, Oral Exams, Performance Exams, Presentation, Term or Other Papers, Written Homework
<b>Instructional Methods:</b>	Demonstration, Discussion, Group Activities, Lab, Lecture, Multimedia presentations
<b>If other:</b>	Internet Presentation/Resources master classes
<b>Work Outside of Class:</b>	Observation of or participation in an activity related to course content (such as theatre event, museum, concert, debate, meeting), Skill practice, Study, Written work (such as essay/composition/report/analysis/research)
<b>If Other:</b>	
<b>Up-To-Date Representative Textbooks:</b>	Barbara S. Glass. <u>African American Dance: An Illustrated History</u> . 2nd edition ed. McFarland, 2012. "Discipline Standard"
<b>Alternative Textbooks:</b>	
<b>Required Supplementary Readings:</b>	West African Drum and Dance:A Yankadi Macrou Celebration by Kalani and Ryan M. Camara. Publisher - Alfred Music 2008.
<b>Other Required Materials:</b>	A wrap skirt is required to wear around waist or over torso and below waist.
<b>Requisite:</b>	Prerequisite
<b>Category:</b>	sequential
<b>Requisite course(s): List both prerequisites and corequisites in this box.</b>	Dance-165
<b>Requisite and Matching skill(s):Bold the requisite skill. List the corresponding</b>	<p><b>Knowledge of African dances by regional and cultural areas</b></p> <p>DANC 165 - Identify the names of dances from selected cultural groups representing different regions of Africa, such as the Yoruba, Urhobos, Dogon and Akan of West Africa,</p>

<p><b>course objective under each skill(s).</b></p>	<p>the Masai of East Africa, the Zulu of South Africa, and the Ethiopians of Northeast Africa.</p> <p>DANC 165 - Compare and contrast principles of African dance with those observed in video or live performance.</p> <p><b>Knowledge of the African dance movement vocabulary</b></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 165 - Perform dances from different regional or cultural areas of Africa such as Igbe Izimize, the traditional dance of the Urhobos of Nigeria.</p> <p>DANC 165 - Compare and contrast dance styles by performing a contemporary social dance such as the Nigerian Highlife, and a traditional initiation rite from Nigeria.</p>
<p><b>Requisite Skill:</b></p>	
<p><b>Requisite Skill and Matching Skill(s): Bold the requisite skill(s). If applicable</b></p>	<p><b>Use of isolations, contractions, and undulations</b></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 140 Identify basic rhythms and accents associated with the beginning skills level.</p> <p>DANC 165 - Perform dances from different regional or cultural areas of Africa such as Igbe Izimize, the traditional dance of the Urhobos of Nigeria.</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 165 - Compare and contrast dance styles by performing a contemporary social dance such as the Nigerian Highlife, and a traditional initiation rite from Nigeria.</p> <p>DANC 130A -Communicate and express musicality in phrasing, rhythm and dynamics by maintaining the designated pulse or pattern of beats against contrasting music, other simultaneously danced phrases, or without accompaniment.</p> <p>DANC 165 - Compare and contrast African dance with contemporary American social and concert dance styles.</p> <p>DANC 130A -Perform dances incorporating increased skills and awareness of total body expression.</p>
<p><b>Requisite course:</b></p>	<p>Dance-130A or Dance-140</p>
<p><b>Requisite and Matching skill(s):Bold the requisite skill. List the corresponding course objective under each skill(s).</b></p>	
<p><b>Requisite Skill:</b></p>	

<b>Requisite Skill and Matching skill(s): Bold the requisite skill. List the corresponding course objective under each skill(s). If applicable</b>	
<b>Enrollment Limitations and Category:</b>	
<b>Enrollment Limitations Impact:</b>	
<b>Course Created by:</b>	Daniel Berney/Bernice Boseman
<b>Date:</b>	09/01/2002
<b>Original Board Approval Date:</b>	01/21/2003
<b>Last Reviewed and/or Revised by:</b>	Elizabeth Adamis
<b>Date:</b>	04/19/2022
<b>Last Board Approval Date:</b>	06/20/2022 effective FA 2023