

DANC A171: MODERN DANCE BASICS

Item	Value
Curriculum Committee Approval Date	12/08/2021
Top Code	100810 - Commercial Dance
Units	2 Total Units
Hours	72 Total Hours (Lecture Hours 18; Lab Hours 54)
Total Outside of Class Hours	0
Course Credit Status	Credit: Degree Applicable (D)
Material Fee	No
Basic Skills	Not Basic Skills (N)
Repeatable	No
Grading Policy	Standard Letter (S), • Pass/No Pass (B)
Associate Arts Local General Education (GE)	• OC Active Participation - AA (OC2) • OC Life Skills - Activity - AA (OE2)
Associate Science Local General Education (GE)	• OCC Arts - AS (OSC1)
California State University General Education Breadth (CSU GE-Breadth)	• CSU E2 Activity Course (E2)

Course Description

This course is designed for students with no previous modern dance experience. It will focus on basic modern dance techniques: alignment, articulations of the spine and extremities, floor exercises, movement vocabulary, creative exercises and explorations of space, time, energy and weight/gravity – in order to prepare the body as an instrument of expression. Modern dance is a barefoot dance style that began in the United States in the early 1930's as a rebellion against ballet's upright torso, ethereal lines and literal storytelling themes. This course will continue the modern dance tradition of exploring abstract, structured dance movement, incorporating artistic concepts and personal expression. This course may be taken one time. NOTE: This course is one of a family of courses in this subject matter. Enrollment may be limited due to State regulations. Please consult your academic counselor for clarification. Transfer Credit: CSU; UC.

Course Level Student Learning Outcome(s)

1. Demonstrate basic skills in alignment and articulation of the spine, feet and legs, and in performance of basic modern dance techniques and exercises.
2. Perform basic modern dance movement sequences, dance study or creative project with increased awareness of shape and design, timing, weight, direction, levels, performance quality and expression.

Course Objectives

- 1. Develop basic awareness of correct alignment principles and articulation of spine, legs and feet
- 2. Develop basic movement coordination and efficiency.

- 3. Discuss basic knowledge of two pioneers of the modern dance rebellion
- 4. Demonstrate progress in: ease of movement, memory, timing, rhythm, design and direction.
- 5. Demonstrate expressiveness through a variety of spatial, rhythmic and qualitative (use of energy/force) movement experiences.
- 6. Demonstrate basic skills in performing modern dance movement vocabulary and short phrases.
- 7. Use dance as a language to communicate emotions, ideas and to reflect musical inspirations
- 8. Perform learned and improvised movement to live music in a classroom setting.
- 9. Perform individualized creative projects in an informal setting.
- 10. Identify and evaluate areas needing personal improvement.
- 11. Demonstrate basic critical thinking skills and the ability to verbalize observations of dance performances, artistic concepts or movement principles.

Lecture Content

LECTURE Orientation Class requirements and procedures Proper attire for class Explanation of outside viewing and other assignments Alignment principles, joint articulation, leg and foot articulations and ease of movement Terminology to be used to describe anatomy, actions, techniques and movement vocabulary Historic figures in modern dance history and specific contributions to the art form Isadora Duncan, Ruth St Denis, Ted Shawn, Doris Humphrey, Martha Graham, Mary Wigman, etc. Rebels against existing dance approaches of their time; broad range of choreographic themes ; new methods of expression and new "modern" vocabulary – personal interpretation of music, freedom of movement, low grounded movements, angst and dark themes, flexed feet, contractions in the torso and references to dances of other cultures Dance Elements: space, time, energy Safety and avoiding injuries Video viewing and discussion Critiques, feedback and verbal cueing LAB 1. Exercises for body awareness, alignment, spinal articulations, stretches on floor (and standing) Plumb line, roll down, and roll up (standing); bridge, curve, arch, twist, spiral, contractions (seated or lying down) Foot and leg articulations seated, flex and point, parallel and turn out, butterfly, leg placement in small seated second position Parallel and "turned out" positions standing 1. Prances, brushes, passé, lunge, weight shifts Plies – alignment of spine, feet and hips in parallel and turned out plié positions 1. Use of weight, deep plies in 2nd position, low grounded movement, and exhale (breath) Proper methods/exercises to stretch and gain flexibility Core strength building exercises (on floor or standing) Standing exercises for balance (on two legs, single leg balance) Leg swing exercises lying on floor, emphasis on following energy path, leading to rolls, direction changes, incorporating energy, breath and suspension to rise and fall 2. Warm-up exercises with live music, focusing on isolations, arm movements, leg and torso movements, strength, weight shifts, shape, design, range of motion and combining vocabulary in varying ways to challenge memory 3. Improvisational exploration of basic locomotor movements Run, skip slide, roll, leap, hop, jump Vary the music and meter 4. Exploration of movements learned, but in new contexts: using imagery, manipulating space, shape, energy, responding to a variety of types live and recorded music (varying dramatic intention, color, tone, melody, texture and dynamics) 5. Combination of locomotor movements, shape and design concepts moving across the floor Creative problems – dancer interaction, touch, contact, action/reaction exploring imagery and personal expression 6. Performance of basic phrase material or short

study learned; peer feedback and observations Further development by incorporating improvisational ideas, change of music or other creative choices Further development in small group compositions adapting material to express individual concepts or themes 7. Cool down

Method(s) of Instruction

- Lecture (02)
- Lab (04)

Instructional Techniques

Instructor will use the following methodologies: lecture, visual demonstration, analysis of movements, discussion of theories, and concepts, individual and group corrections, individual and small group practice, creative expression exercises and problem solving, skill test performance, instructor and peer evaluation, live dance concert attendance, reading assignments and written work.

Reading Assignments

Materials handed out by instructor, assigned text or Internet research assignments

Writing Assignments

Critique on live performance, or modern dance related event, or journal and/or self-evaluation of progress.

Out-of-class Assignments

Individual practice of skills and vocabulary, rehearsals of dance material and phrases, attendance of live modern dance performances.

Demonstration of Critical Thinking

Self-evaluation; class discussion; application of concepts in each class; personal application of reading assignments

Required Writing, Problem Solving, Skills Demonstration

Written critique of dance concert or written self-evaluation of skill test(s); skills tests performances; in class improvisation or composition exercises

Eligible Disciplines

Dance: Masters degree in dance, physical education with a dance emphasis, or theater with dance emphasis, OR bachelors degree in any of the above AND masters degree in physical education, any life science, physiology, theater arts, kinesiology, humanities, performing arts, or music OR the equivalent. Masters degree required.

Textbooks Resources

1. Required Jean Morrison Brown. The Vision of Modern Dance, In the Words of Its Creators, ed. Princeton Book Co., 2000 Rationale: TBD 2. Required Cohen, Salma Jean. Modern Dance: Seven Statements of Belief. , ed. Wesleyan University Press, 1966 Rationale: TBD 3. Required Mazo, Joseph H. . Prime Movers, The Makers of Modern Dance in America. , ed. Princeton Book Co., 2000 Rationale: TBD 4. Required Nagrin, Daniel. How to Dance Forever; Surviving Against the Odds. , ed. William Morrow Co., 1988 Rationale: TBD