

# DANC A250: DANCE IMPROVISATION II

Item	Value
Curriculum Committee Approval Date	12/08/2021
Top Code	100810 - Commercial Dance
Units	1 Total Units
Hours	36 Total Hours (Lecture Hours 9; Lab Hours 27)
Total Outside of Class Hours	0
Course Credit Status	Credit: Degree Applicable (D)
Material Fee	No
Basic Skills	Not Basic Skills (N)
Repeatable	No
Open Entry/Open Exit	No
Grading Policy	Standard Letter (S), • Pass/No Pass (B)
Associate Arts Local General Education (GE)	• Area 3 Arts and Humanities 3B Active Participation (OC2) • Area 7 Life Skills, Lifelong Learning, and Self-Development 7B Activity (OE2)
Associate Science Local General Education (GE)	• Area 3A Arts (OSC1)
California State University General Education Breadth (CSU GE-Breadth)	• CSU E2 Activity Course (E2)

## Course Description

This dance improvisation course is designed for instruction at the intermediate level for any student who has successfully completed DANC A150. The focus will be on contact improvisation, partnering, weight and support, shape, design, exploration of imagery and props, theatrical contexts, various music styles, rhythm, phrasing and other themes. Directed improvisation assignments and problem solving lead to free exploration of movement expressed through individual movement vocabulary. Students should be prepared to participate at the first class meeting. PREREQUISITE: DANC A150. Transfer Credit: CSU; UC.

## Course Level Student Learning Outcome(s)

1. Synthesize personal movement vocabulary with creative ideas in a structured improvisational dance language focused on intermediate level themes and exercises.
2. Perceive basic dance compositional concepts and show progress in creating solo and group movement responses to a variety of themes including contact work, props, imagery, new music and sound and theatrical environments.

## Course Objectives

- 1. Synthesize creative ideas, movement vocabulary and performance quality for level II improvisation themes.
- 2. Explore concepts of space, shape, design, energy, time, and dynamics in more complex contexts.

- 3. Develop the ability to translate literal and abstract concepts into a dance language.
- 4. Demonstrate the ability to use of improvisation as a method for choreography.
- 5. Demonstrate an increased awareness of shading, quality and nuance in dance movement.
- 6. Demonstrate increased range of motion, flexibility and expression.
- 7. Demonstrate ability to relate individual and group progress from this course into dance technique class, other areas of study and in life.
- 8. Demonstrate new skills in contact exploration, partnering and lifts, and collaboration with fellow dance students.
- 9. Demonstrate improved confidence in improvising with props, costumes in a theatre setting.
- 10. Evaluate personal growth through journal writing or self-evaluation, and attendance/writing of visual and performing events.

## Lecture Content

A. Orientation Procedures and requirements, proper attire Discussion of journal (or notes on assigned text) and outside viewing events to be attended during course Safety factors, trust, injury prevention for partner work; use of leverage/counterbalance to create lifts B. Use of improvisation as a method for choreography 1. Creating phrase material; using repetition and development, evolving into choreographic studies C. Using props or obstacles; literal or metaphorical; illusion D. Stage lights, theatre environment, entrances and exits from wings, awareness of blocking and stacking E. Cueing, evaluation, movement analysis, discussion and critical thinking

## Lab Content

A. Review of basic concepts from Improvisation I B. Warm up - each class includes integrated warm up with problem solving and concept building that evolves into more vigorous dancing 1. Review concepts and importance of improvisation learned in level I, including basic movement concepts of space, shape, design, time/rhythm, dynamics 2. Guided review of movement experiences in exploration of body parts and levels a. Isolations, initiating movement, increased range of motion from level I b. Exploration and reiteration of level changes, direction changes, design. Positive and negative space 3. Guided movement and discussion emphasizing focus and awareness a. External and Internal awareness and monitoring movement without judgment 4. New concepts- Guided exercises and analysis of literal movement, gesture, mime and abstraction in dance 5. Guided movement problems based on visual motivations- art, photos, observations 6. Guided movement problems based on prose and poetry motivations, story motivation 7. Guided movement explorations based on theatre elements or "creating an environment" a. Using stage lights, theatre environment, entrances and exits from wings, awareness of blocking b. Using props or obstacles; literal or metaphorical c. Improvising in costumes, exploring character c. Various environments outdoors 8. Guided movement problems in partner contact work and "giving and taking weight" a. Safety factors, building strength and trust b. Puppet and puppet master exercises for developing sensitivity and clarity of intention; learning to direct and to take non-verbal direction c. Use of leverage/counterbalance to create lifts d. Partnerships with peers, similar in size or differences in body size, weight, shape e. Guided and free contact improvisation, applying all concepts from previous lessons 9. Improvisations in "time/rhythm" based on music, sound, silence, spoken word 10. Improvisations based on

imagery, action words, athletics, nature, etc. 11. Use of improvisation as a method for choreography a. Starting with improvisational idea/movement b. Creating phrase material; using repetition and development, evolving into choreographic studies c. Linking set material and improvising transitions 12. Evaluation, analysis and critical thinking a. Group discussion and feedback for improvised performances in class 13. Short improvised public performance; video taped and peer discussion/review of video d. Final written analysis/evaluation of growth and achievement of goals

Cunningham, Merce. *Changes.*, ed. New York: Ultramarine Publishing Co, 1986 Rationale: -

## Method(s) of Instruction

- Lecture (02)
- Lab (04)

## Instructional Techniques

Instructor will use the following methodologies: lectures, visual demonstration, discussion of concepts, analysis of movement, movement exercises for the individual, pair and group, instructor and peer evaluations plus instructor verbal and written feedback for the following assignments: performances of movement problems, written observations of live performances and related events, journal and/or self-evaluation.

## Reading Assignments

Articles provided by instructor or Internet sources, or text: *Free Play, The Power of Improvisation in Life and the Arts*, Stephen Nachmanovitch; G.P. Putnam's Sons, NY, latest. Or text: *The Artists Way, A Spiritual Path to Higher Creativity*, Julia Cameron, East Rutherford: Penguin, 2002, or latest.

## Writing Assignments

Written journal - identifying purpose and value for exercises, personal reflection and goal setting, or notes on selected text.

## Out-of-class Assignments

Attendance of live dance performances and three events/exhibits that incorporate improvisation.

## Demonstration of Critical Thinking

Journal - identifying purpose and value for exercises and student progress; class discussion and critiques of individual and class improvisations; application of concepts in each class, written events and exhibits identifying improvisation elements

## Required Writing, Problem Solving, Skills Demonstration

Written journal or written self evaluation; written observations on art events; skill tests creative problem solving exercises and performances based on specific guidelines and concepts

## Eligible Disciplines

Dance: Master's degree in dance, physical education with a dance emphasis, or theater with dance emphasis, OR bachelor's degree in any of the above AND master's degree in physical education, any life science, physiology, theater arts, kinesiology, humanities, performing arts, or music OR the equivalent. Master's degree required.

## Textbooks Resources

1. Required Cameron, Julia. . *The Artists? Way, A Spiritual Path to Higher Creativity*, ed. East Rutherford: Penguin, 2002 Rationale: - 2. Required