

DANC M20AH: HONORS: MOVEMENT IMPROVISATION I

Originator

bmegill

Co-Contributor(s)
Name(s)

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College

Moorpark College

Attach Support Documentation (as needed)

DANC M20AH_state approval letter_CCC000617768.pdf

Discipline (CB01A)

DANC - Dance

Course Number (CB01B)

M20AH

Course Title (CB02)

Honors: Movement Improvisation I

Banner/Short Title

Honors Movement Improv I

Credit Type

Credit

Start Term

Fall 2022

Catalog Course Description

Introduces the art and practice of improvisational dance. Focuses on movement generation through the study of time, space, shape, effort and body. Stimulates the discovery of the joy of movement and the entering into a free environment in which to explore the unique and creative language of physical expression. Honors work challenges students to be more analytical and creative through expanded assignments, real-world applications and enrichment opportunities.

Course Credit Limitations: Credit will not be awarded for both the honors and regular versions of a course. Credit will be awarded only to the first course completed with a grade of "C" or better or "P". Moorpark College Honors Program requires a letter grade.

Taxonomy of Programs (TOP) Code (CB03)

1008.00 - Dance

Course Credit Status (CB04)

D (Credit - Degree Applicable)

Course Transfer Status (CB05) (select one only)

A (Transferable to both UC and CSU)

Course Basic Skills Status (CB08)

N - The Course is Not a Basic Skills Course

SAM Priority Code (CB09)

E - Non-Occupational

Course Cooperative Work Experience Education Status (CB10)

N - Is Not Part of a Cooperative Work Experience Education Program

Course Classification Status (CB11)

Y - Credit Course

Educational Assistance Class Instruction (Approved Special Class) (CB13)

N - The Course is Not an Approved Special Class

Course Prior to Transfer Level (CB21)

Y - Not Applicable

Course Noncredit Category (CB22)

Y - Credit Course

Funding Agency Category (CB23)

Y - Not Applicable (Funding Not Used)

Course Program Status (CB24)

1 - Program Applicable

General Education Status (CB25)

Y - Not Applicable

Support Course Status (CB26)

N - Course is not a support course

Field trips

May be required

Faculty notes on field trips; include possible destinations or other pertinent information

- Attend a live dance performance
- Attend a dance rehearsal or class

Grading method

(L) Letter Graded

Does this course require an instructional materials fee?

No

Repeatable for Credit

No

Is this course part of a family?

Yes

Select the other courses that make up this family

- DANC M20A - Movement Improvisation I
- DANC M20B - Movement Improvisation II
- DANC M20C - Movement Improvisation III

Units and Hours

Carnegie Unit Override

No

In-Class

Lecture

Minimum Contact/In-Class Lecture Hours

17.5

Maximum Contact/In-Class Lecture Hours

17.5

Activity**Laboratory****Minimum Contact/In-Class Laboratory Hours**

52.5

Maximum Contact/In-Class Laboratory Hours

52.5

Total in-Class**Total in-Class****Total Minimum Contact/In-Class Hours**

70

Total Maximum Contact/In-Class Hours

70

Outside-of-Class**Internship/Cooperative Work Experience****Paid****Unpaid****Total Outside-of-Class****Total Outside-of-Class****Minimum Outside-of-Class Hours**

35

Maximum Outside-of-Class Hours

35

Total Student Learning**Total Student Learning****Total Minimum Student Learning Hours**

105

Total Maximum Student Learning Hours

105

Minimum Units (CB07)

2

Maximum Units (CB06)

2

Student Learning Outcomes (CSLOs)**Upon satisfactory completion of the course, students will be able to:**

- | | |
|---|---|
| 1 | identify a variety of improvisational perspectives and practices according to genre, culture and aesthetic vision. |
| 2 | create and perform an improvisational score for which they have set the parameters and directed the group (or partner) in the score and rule set for the performance. |
| 3 | define, describe, and implement theoretical concepts of space, time, body, effort and shape. |
| 4 | HONORS: connect brain and body learning for cognitive, social-emotional and creative development. |
| 5 | HONORS: connect improvisation to disparate fields of study or cognitive, creative, aesthetic processes to disparate fields of study. |

Course Objectives

Upon satisfactory completion of the course, students will be able to:

- | | |
|---|--|
| 1 | utilize relaxation exercises which aid in their awareness of the physical body and their creative impulses. |
| 2 | participate and perform in improvisational exercises which demand physical and mental acuity in relation to a variety of environmental factors and other participants. |
| 3 | define, describe and implement theoretical concepts of space, time, body, effort and shape. |
| 4 | utilize a variety of materials including props, costumes, masks, and given environmental settings/parameters in their improvisational exercises and performances. |
| 5 | incorporate vocalizations and words into an improvisational setting to help evoke authentic emotions and responses within the context of the exercise or performance. |
| 6 | create their own accompaniment using voice, percussion instruments and/or other devices in a variety of settings and creative situations. |
| 7 | HONORS: notate (using dance-based dance language such as motif notation) an improvisational score for performance or other creative movement experience. |
| 8 | HONORS: analyze, associate, compare, and contrast movement improvisation principles with a disparate field of study. |

Course Content

Lecture/Course Content

1. **(5%) Relaxation and clearing the mind and body for dance**
2. **(5%) Improvisation as a performance**
 - a. How to create a "score" for an improvisational performance
 - b. How to create a rule set and establish parameters for an improvisation exercise
3. **(10%) Elements and aspects of effort and energy**
4. **(10%) Elements and aspects of shape**
5. **(10%) Elements and aspects of the body**
6. **(10%) Elements and aspects of time**
7. **(15%) Elements and aspects of space**
8. **(15%) Sets/Environmental scripting**
 - a. Discussion of the effect of environment on movement.
 - b. If possible, taking the class into different spaces in the Performing Arts Center and exploring the effect of the changes in locale
9. **(5%) Music and improvisation**
 - a. Students create movement stimulated by recorded music, live music or their own musical creation
 - b. Investigation of different instruments and textures in music
10. **(5%) Words or poems as stimuli**
 - a. Students each write a poem or bring in a published poem or other text excerpt to use as a foundation for movement generation
11. **(10%) HONORS:**
 - a. Read and analyze primary source articles on improvisation
 - b. Dance, respond, dance, respond as a movement research process

Laboratory or Activity Content

1. **(5%) Relaxation techniques**
 - a. Exercises that increase awareness of the body and the effects of stress on the mind and body and promote release in the joints to facilitate movement
2. **(50%) Exercises focusing on the manipulation of time, effort, space, shape, and body**
3. **(10%) Fundamental dance experience as given through a warm-up or conditioning series**
4. **(10%) Improvisation in site specific environments and settings**
5. **(5%) Music and improvisation**
 - a. Students create movement stimulated by recorded music, live music, or their own musical creation
 - b. Investigation of different instruments and textures in music
6. **(5%) Words or poems as stimuli**
 - a. Students each write a poem or bring in a published poem or other text excerpt to use as a foundation for movement generation
7. **(5%) Group sensitivity/partner sensitivity**
 - a. Collaborating in an improvisation
8. **(10%) Honors:**

- a. Design a class improvisational structure or attend and participate in an improvisational jam (local improvisational dance event)
- b. Dance essential movement concepts (from the movement alphabet), analyze and respond critically to demonstrate cognitive, physical, affective and aesthetic implications of each concept.

Methods of Evaluation

Which of these methods will students use to demonstrate proficiency in the subject matter of this course? (Check all that apply):

Written expression
Skills demonstrations

Methods of Evaluation may include, but are not limited to, the following typical classroom assessment techniques/required assignments (check as many as are deemed appropriate):

Film/video productions
Group projects
Individual projects
Journals
Laboratory activities
Oral analysis/critiques
Oral presentations
Performances
Portfolios
Problem-solving exams
Reports/papers
Research papers
Skills demonstrations
Written analyses
Written compositions
Written creation (poem, screenplay, song)
Other (specify)

Other

Performance or multimedia project featuring improvisation.
Honors: Personal movement research portfolio

Instructional Methodology

Specify the methods of instruction that may be employed in this course

Audio-visual presentations
Class activities
Class discussions
Collaborative group work
Demonstrations
Distance Education
Group discussions
Guest speakers
Instructor-guided interpretation and analysis
Internet research
Large group activities
Lecture
Modeling
Observation
One-on-one conference
Small group activities

Describe specific examples of the methods the instructor will use:

- Instructor verbally guides students through exploratory movement practices. Instructor may guide students using visual or auditory stimulus to generate movement ideas.
- Instructor organizes the class into pairs or small groups for witnessing and sharing.

Representative Course Assignments

Writing Assignments

1. Journaling of experiences in, or observation of, improvisation exercises.
2. Critiquing, in writing, a dance performance or other improvisational performance.
3. Notating or outlining a rule set or score for an improvisational exercise.
4. **HONORS:** writing an interdisciplinary paper connecting principles and dance theory from Movement Improvisation to another discipline or area of study.

Critical Thinking Assignments

1. Assessing the compositional needs of a piece and then executing it impromptu.
2. Performing in an improvisational performance to experience the process of creating a dance as shaped by the rule set and the piece as it develops.
3. Creating a rule set or score for an improvisational exercise.
4. Writing an essay on the inter-relatedness of the elements of time, space, shape, effort, and body in an improvisation.
5. Reflecting on the influences at play in an improvisational exercise.
6. **HONORS:** Notating (using dance-based dance language or motif notation) an improvisational score for performance or other creative experience.

Reading Assignments

1. Reading dance theory motif notation.
2. **HONORS:** Reading essays on improvisation and its phenomenology.
3. **HONORS:** Reading and interpreting a dance notation score.

Skills Demonstrations

1. Using the body for expression and communication.
2. Performing in an improvisational dance event to experience the process of creating a dance as shaped by the rule set and the piece as it develops.
3. **HONORS:** Employing compositional understanding through creative movement choices in an improvisational performance setting.

Outside Assignments

Representative Outside Assignments

1. Attending a master class, lecture or improvisational performance.
2. Creating a rule set or score for an improvisational exercise.
3. Gathering source material or stimuli for an improvisational exercise (text, pictures, poetry, sculpture, painting, etc.).
4. Honors: Conducting self directed movement research.

Articulation

Equivalent Courses at 4 year institutions

University	Course ID	Course Title	Units
University of California, Santa Barbara	DANCE 51	Improvisation	3
San Jose State Univ.	DANC 43	Dance Improvisation	1
CSU Channel Islands	PADA 255	Dance Composition and Improvisation	3

Comparable Courses within the VCCCD

THA M17 - Free Dance/Improv. I
DANC V04 - Dance Improvisation

District General Education

A. Natural Sciences

B. Social and Behavioral Sciences

C. Humanities

C1. Fine/Performing Arts

Proposed

D. Language and Rationality

E. Health and Physical Education/Kinesiology

E2. Physical Education

Proposed

Approved

Date Proposed:

2/26/2020

Effective term:

Fall 2021

F. Ethnic Studies/Gender Studies

Course is CSU transferable

Yes

CSU Baccalaureate List effective term:

FALL 2021

CSU GE-Breadth

Area A: English Language Communication and Critical Thinking

Area B: Scientific Inquiry and Quantitative Reasoning

Area C: Arts and Humanities

Area D: Social Sciences

Area E: Lifelong Learning and Self-Development

E Lifelong Learning and Self-Development

Proposed

Approved

Date Proposed:

12/15/2020

Effective term:

Fall 2021

Area F: Ethnic Studies

CSU Graduation Requirement in U.S. History, Constitution and American Ideals:

UC TCA

UC TCA

Proposed
Approved

Effective term:

Fall 2021

IGETC

Area 1: English Communication

Area 2A: Mathematical Concepts & Quantitative Reasoning

Area 3: Arts and Humanities

Area 4: Social and Behavioral Sciences

Area 5: Physical and Biological Sciences

Area 6: Languages Other than English (LOTE)

Textbooks and Lab Manuals

Resource Type

Textbook

Description

Albright, Ann Cooper, and David Gere, eds. *Taken by Surprise: A Dance Improvisation Reader*. Wesleyan UP, 2003.

Resource Type

Textbook

Description

Reeve, Justine. *Dance Improvisations: Warm-Ups, Games and Choreographic Tasks*. Human Kinetics, 2013.

Resource Type

Textbook

Description

Guest, Ann Hutchinson. *An Introduction to Motif Notation*. Dance Books Ltd., 2000.

Resource Type

Textbook

Description

Franklin, Eric. *Dance Imagery for Technique and Performance*. 2nd ed. Human Kinetics, 2013.

Description

Wahl, Colleen. *Laban/Bartenieff Movement Studies epub*. Human Kinetics, 2019.

Library Resources

Assignments requiring library resources

Students may be asked to watch a video or research a dancer or style of improvisation. Students may use library's print and online resources as source material for a creative project.

Sufficient Library Resources exist

Yes

Example of Assignments Requiring Library Resources

1. Gathering source material or stimuli for an improvisational exercise (text, pictures, poetry, sculpture, and painting, etc.).
2. (Honors) Reading essays on improvisation and its phenomenology.
3. (Honors) Writing an interdisciplinary paper connecting principles and dance theory from Movement Improvisation to another discipline or area of study.

Distance Education Addendum

Definitions

Distance Education Modalities

Hybrid (1%–50% online)
 Hybrid (51%–99% online)
 100% online

Faculty Certifications

Faculty assigned to teach Hybrid or Fully Online sections of this course will receive training in how to satisfy the Federal and state regulations governing regular effective/substantive contact for distance education. The training will include common elements in the district-supported learning management system (LMS), online teaching methods, regular effective/substantive contact, and best practices.

Yes

Faculty assigned to teach Hybrid or Fully Online sections of this course will meet with the EAC Alternate Media Specialist to ensure that the course content meets the required Federal and state accessibility standards for access by students with disabilities. Common areas for discussion include accessibility of PDF files, images, captioning of videos, Power Point presentations, math and scientific notation, and ensuring the use of style mark-up in Word documents.

Yes

Regular Effective/Substantive Contact

Hybrid (1%–50% online) Modality:

Method of Instruction	Document typical activities or assignments for each method of instruction
Asynchronous Dialog (e.g., discussion board)	<ol style="list-style-type: none"> 1. Gathering source material or stimuli for an improvisational exercise (text, pictures, poetry, sculpture, and painting, etc.). 2. (Honors) Reading essays on improvisation and its phenomenology. 3. (Honors) Writing an interdisciplinary paper connecting principles and dance theory from Movement Improvisation to another discipline or area of study.
Other DE (e.g., recorded lectures)	Review the recorded lecture on the Movement Alphabet. Identify three concepts with which you feel most comfortable and 3 concepts of which you would like to develop a deeper understanding.
E-mail	Instructor and student will correspond about questions, meetings, assignments, or other course related concerns as needed throughout the course.
Other DE (e.g., recorded lectures)	Instructor and student will correspond about questions, meetings, assignments, or other course related concerns as needed throughout the course.

Hybrid (51%–99% online) Modality:

Method of Instruction	Document typical activities or assignments for each method of instruction
Asynchronous Dialog (e.g., discussion board)	<ol style="list-style-type: none"> 1. Gathering source material or stimuli for an improvisational exercise (text, pictures, poetry, sculpture, and painting, etc.). 2. (Honors) Reading essays on improvisation and its phenomenology. 3. (Honors) Writing an interdisciplinary paper connecting principles and dance theory from Movement Improvisation to another discipline or area of study.
Other DE (e.g., recorded lectures)	Review the recorded lecture on the Movement Alphabet. Identify three concepts with which you feel most comfortable and 3 concepts of which you would like to develop a deeper understanding.
E-mail	Instructor and student will correspond about questions, meetings, assignments, or other course related concerns as needed throughout the course.
Other DE (e.g., recorded lectures)	Instructor and student will correspond about questions, meetings, assignments, or other course related concerns as needed throughout the course.
Video Conferencing	Participate in a live, guided-movement exploration. In a breakout room, discuss with a partner your intra-personal observations.

100% online Modality:

Method of Instruction	Document typical activities or assignments for each method of instruction
Asynchronous Dialog (e.g., discussion board)	<ol style="list-style-type: none"> 1. Gathering source material or stimuli for an improvisational exercise (text, pictures, poetry, sculpture, and painting, etc.). 2. (Honors) Reading essays on improvisation and its phenomenology. 3. (Honors) Writing an interdisciplinary paper connecting principles and dance theory from Movement Improvisation to another discipline or area of study.
Other DE (e.g., recorded lectures)	Review the recorded lecture on the Movement Alphabet. Identify three concepts with which you feel most comfortable and 3 concepts of which you would like to develop a deeper understanding.
E-mail	Instructor and student will correspond about questions, meetings, assignments, or other course related concerns as needed throughout the course.
Other DE (e.g., recorded lectures)	Instructor and student will correspond about questions, meetings, assignments, or other course related concerns as needed throughout the course.
Video Conferencing	Participate in a live, guided-movement exploration. In a breakout room, discuss with a partner your intra-personal observations.

Examinations**Hybrid (1%–50% online) Modality**

On campus
Online

Hybrid (51%–99% online) Modality

On campus
Online

Primary Minimum Qualification

DANCE

Review and Approval Dates**Department Chair**

02/11/2022

Dean

02/12/2022

Technical Review

02/17/2022

Curriculum Committee

3/1/2022

DTRW-I

MM/DD/YYYY

Curriculum Committee

MM/DD/YYYY

Board

MM/DD/YYYY

CCCCO

MM/DD/YYYY

Control Number

CCC000617768

DOE/accreditation approval date

MM/DD/YYYY