

# DANC M20B: MOVEMENT IMPROVISATION II

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**Originator**

bmegill

**Co-Contributor(s)**
**Name(s)**

Salas, Robert (rsalas)

Bowen, Nathan (nbowen)

**College**

Moorpark College

**Discipline (CB01A)**

DANC - Dance

**Course Number (CB01B)**

M20B

**Course Title (CB02)**

Movement Improvisation II

**Banner/Short Title**

Movement Improvisation II

**Credit Type**

Credit

**Start Term**

Fall 2022

**Catalog Course Description**

Continues the development of improvisational techniques for performance and composition. Emphasizes solo performance skills in an improvisational setting.

**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**

Will not be required

**Grading method**

(L) Letter Graded

**Alternate grading methods**

(O) Student Option- Letter/Pass

(P) Pass/No Pass Grading

**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 M20AH - Honors: Movement Improvisation I

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

**Prerequisites**

DANC M20A or Instructor approval through audition/demonstration

**Entrance Skills****Entrance Skills**

DANC M20A or equivalent by audition

**Prerequisite Course Objectives**

DANC M20A- define, describe and implement theoretical concepts of space, time, body, effort and shape.

DANC M20A- utilize relaxation exercises which aid in their awareness of the physical body and their creative impulses.

DANC M20A- participate and perform in improvisational exercises which demand physical and mental acuity in relation to a variety of environmental factors and other participants.

DANC M20A- utilize a variety of materials including props, costumes, masks, and given environmental settings/parameters in their improvisational exercises and performances.

DANC M20A- incorporate vocalizations and words into an improvisational setting to help evoke authentic emotions and responses within the context of the exercise or performance.

DANC M20A- create their own accompaniment using voice, percussion instruments and/or other devices in a variety of settings and creative situations.

DANC M20A- create and perform an improvisational exercise for which they have set the parameters and directed the group (or partner) in the score and rule set for the performance.

## Requisite Justification

### Requisite Type

Prerequisite

### Requisite

DANC M20A or DANC M20AH

### Requisite Description

Course in a sequence

### Level of Scrutiny/Justification

Closely related lecture/laboratory course

## Student Learning Outcomes (CSLOs)

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

- |   |   |
|---|---|
| 1 | design a rule set, structure, or thematic score for a solo improvisational performance.   |
| 2 | perform as a soloist in an improvisation setting which may include but is not limited the incorporation of props, costumes, music and set pieces.   |
| 3 | incorporate and utilize an understanding of dance composition within an improvisational setting, including the thorough understanding of body, action, space, time, energy, and relationship. |

## Course Objectives

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

- |   |  |
|---|--|
| 1 | design a rule set, structure, or thematic score for a solo improvisational performance.  |
| 2 | perform as a soloist in an improvisation setting.  |
| 3 | incorporate and utilize their understanding of dance composition within an improvisational setting, including the thorough understanding of time, space, shape, effort and body. |
| 4 | incorporate props, costumes, music and set pieces into a solo improvisation performance.   |
| 5 | utilize the spatial components and characteristics of unique dance environments and choreographic situations.  |
| 6 | self-direct in an improvisation task to find personal meaning or connection to the artistic vision or performative goal.   |
| 7 | reflect on the compositional components of an improvisational dance as observed or experienced.  |

## Course Content

### Lecture/Course Content

- 5.00% Techniques for relaxation and performance preparation
- 15.00% Elements and aspects of space, including awareness of the body's kinesphere and unique performance spaces
- 15.00% Elements and aspects of time
- 15.00% Elements and aspects of the body
- 15.00% Elements and aspects of shape
- 15.00% Elements and aspects of effort and energy
- 20.00% Authenticity of movement, emotional connection and communication in performance
  - Creating an arc to a performance.
  - Sustaining energy and momentum of a solo performance.

### Laboratory or Activity Content

- 15.00% Time: Exercises utilizing the various elements of time within a solo improvisational performance
- 15.00% Space: Exercises utilizing the various elements of space within a solo improvisational performance
- 15.00% Shape: Exercises utilizing the various elements of shape within a solo improvisational performance
- 15.00% Body: Exercises utilizing the various elements of the body within a solo improvisational performance

15.00% Effort: Exercises utilizing the various elements of effort and energy within a solo improvisational performance

25.00% Integration of the elements in a culminating performance

## 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):**

Essay exams  
Film/video productions  
Group projects  
Individual projects  
Journals  
Oral presentations  
Performances  
Reports/papers  
Research papers  
Skills demonstrations  
Written analyses  
Written compositions  
Written creation (poem, screenplay, song)  
Other (specify)  
Participation  
Reports/Papers/Journals

### Other

Performance or multimedia project featuring improvisation.

## Instructional Methodology

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

Class activities  
Class discussions  
Collaborative group work  
Demonstrations  
Distance Education  
Group discussions  
Guest speakers  
Instructor-guided interpretation and analysis  
Internet research  
Laboratory activities  
Large group activities  
Lecture  
Modeling  
Observation  
One-on-one conference  
Readings  
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 or reflection on the compositional structure being made in real time.

## Representative Course Assignments

### Writing Assignments

1. journaling of experiences in, or observation of, improvisation exercises.
2. critiquing of a dance performance or other improvisational performance.
3. notating or outlining a rule set or score for a solo improvisational exercise.

**Critical Thinking Assignments**

1. assessing the compositional needs of the 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 interrelatedness of the elements of body, action, space, time, energy and relationship in an improvisation.

**Reading Assignments**

1. reading dance theory motif notation
2. reading text to accompany or be incorporated into an improvisational experience.

**Skills Demonstrations**

1. performing in an improvisational solo dance event to experience the process of creating a dance as shaped by the rule set and the piece as it develops.
2. responding in movement to an influx of stimuli.
3. responding to concept as written in symbolic form (motif notation).

**Outside Assignments****Representative Outside Assignments**

1. attending a master class, lecture or improvisational performance.
2. creating a rule set or score for a solo improvisational exercise.
3. gathering source material or stimuli for an improvisational exercise (text, pictures, poetry, sculpture, painting, etc.).

**Articulation****Equivalent Courses at other CCCs**

College	Course ID	Course Title	Units
Palomar College	DNCE 141	Dance Improvisation II	.5-1
San Diego City College	DANC 177B	Dance Improvisation II	1-1.5

**District General Education****A. Natural Sciences****B. Social and Behavioral Sciences****C. Humanities****D. Language and Rationality****E. Health and Physical Education/Kinesiology****E2. Physical Education**

Approved

**F. Ethnic Studies/Gender Studies****Course is CSU transferable**

Yes

**CSU Baccalaureate List effective term:**

F1995

**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

Approved

**Area F: Ethnic Studies****CSU Graduation Requirement in U.S. History, Constitution and American Ideals:****UC TCA**

UC TCA

Approved

**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-up, Games and Choreographic Tasks*. Human Kinetics, 2011.**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.

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**Resource Type**

Textbook

**Classic Textbook**

No

**Description**

Wahl, Colleen. *Laban/Bartenieff Movement Studies: Contemporary Applications*. Human Kinetics, 2019.

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**Library Resources**

**Assignments requiring library resources**

Students may be asked to watch a video or gather source material for their performance by using the Library's print and online resources.

**Sufficient Library Resources exist**

Yes

**Example of Assignments Requiring Library Resources**

Visit the library art section and find a visual artist with which you are less familiar. Select three examples of the artist's work and reflect on their use of space, shape, and texture specifically. Bring a photo or the book to class for discussion and use in a group or solo improvisational exploration.

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**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)	Dance through the guided Movement Alphabet warm up and reflect in writing about your experience. What challenges do you face with this movement and what self-guided work might you be able to do to improve your overall comfort embodying these concepts?
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)	Dance through the guided Movement Alphabet warm up and reflect in writing about your experience. What challenges do you face with this movement and what self-guided work might you be able to do to improve your overall comfort embodying these concepts?

### Hybrid (51%–99% online) Modality:

Method of Instruction	Document typical activities or assignments for each method of instruction
Asynchronous Dialog (e.g., discussion board)	Find and select an example of a solo improvisational dance performance from the web that exemplifies attention to one or more of the Movement Alphabet concepts from the Language of Dance. Identify the characteristic(s) in the video and the logic behind your decision.
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)	Dance through the guided Movement Alphabet warm up and reflect in writing about your experience. What challenges do you face with this movement and what self-guided work might you be able to do to improve your overall comfort embodying these concepts?
Video Conferencing	Participate in an improvisational warm up with the class then applying those principles in brief solo improvisations via video.

### 100% online Modality:

Method of Instruction	Document typical activities or assignments for each method of instruction
Asynchronous Dialog (e.g., discussion board)	Find and select an example of a solo improvisational dance performance from the web that exemplifies attention to one or more of the Movement Alphabet concepts from the Language of Dance. Identify the characteristic(s) in the video and the logic behind your decision.
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)	Dance through the guided Movement Alphabet warm up and reflect in writing about your experience. What challenges do you face with this movement and what self-guided work might you be able to do to improve your overall comfort embodying these concepts?
Video Conferencing	Participate in an improvisational warm up with the class then applying those principles in brief solo improvisations via video.

## 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

CCC000525345

### DOE/accreditation approval date

MM/DD/YYYY