

DANC M20C: MOVEMENT IMPROVISATION III

Originator

bmegill

Co-Contributor(s)
Name(s)

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College

Moorpark College

Discipline (CB01A)

DANC - Dance

Course Number (CB01B)

M20C

Course Title (CB02)

Movement Improvisation III

Banner/Short Title

Movement Improvisation III

Credit Type

Credit

Start Term

Fall 2022

Catalog Course Description

Furthers the development of improvisational movement techniques focusing on performing with a partner or group in a contact improvisation or site specific context. Explores the use of the body, space, shape, effort and time as it relates to creating improvisational performances using weight sharing and support between people and objects.

Additional Catalog Notes

This course requires physical contact between participants.

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 M20B - Movement Improvisation II

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 M20B or DANC M12B or Instructor approval through audition/demonstration

Advisories on Recommended Preparation

DANC M12C or DANC M12D

Entrance Skills**Entrance Skills**

DANC M20B or DANC M12B

Prerequisite Course Objectives

DANC M12B-demonstrate improvement in kinesthetic conditioning: flexibility, stability, strength, endurance, agility and effort.
 DANC M12B-demonstrate increased ability in performing beginning modern dance movement, technique and choreography.
 DANC M12B-demonstrate knowledge of basic anatomy; the movement and function of main muscle groups.

DANC M12B-work cooperatively with classmates, as well as individually, in solving problem situations in modern dance.
 DANC M12B-recognize and integrate musical construction and demonstrate accuracy in movement responses in relationship to rhythm, accent, tempo and phrasing.
 DANC M12B-measure their kinetic sense of movement in relation to basic modern technique and recognize their strengths and weaknesses, and employ methods of improvement.
 DANC M12B-demonstrate evaluative skills by observing and critiquing innovation and technical skill in classroom assignments and projects.
 DANC M20B-design a rule set, structure, or thematic score for a solo improvisational performance.
 DANC M20B-perform as a soloist in an improvisation setting.
 DANC M20B-incorporate and utilize their understanding of dance composition within an improvisational setting, including the thorough understanding of time, space, shape, effort and body.
 DANC M20B-incorporate props, costumes, music and set pieces into a solo improvisation performance.
 DANC M20B-utilize the spatial components and characteristics of unique dance environments and choreographic situations.
 DANC M20B-self-direct in an improvisation task to find personal meaning or connection to the artistic vision or performative goal.
 DANC M20B-reflect on the compositional components of an improvisational dance as observed or experienced.

Requisite Justification

Requisite Type

Prerequisite

Requisite

DANC M20B or DANC M12B or instructor approval

Requisite Description

Course in a sequence

Level of Scrutiny/Justification

Closely related lecture/laboratory course

Requisite Type

Advisory

Requisite

DANC M12C or DANC M12D

Requisite Description

Course not 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 | participate in a contact improvisation performance with two or more people by demonstrating the concepts of yielding their weight to a partner and, conversely, supporting their partner in a variety of ways and in a number of situational contexts. |
| 2 | identify the historical origin, current trends and key figures in contact improvisation and partnering in an improvisational context. |
| 3 | perform in a variety of improvisational contexts including unique or alternative performance spaces. |

Course Objectives

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

- | | |
|---|---|
| 1 | participate in a contact improvisation performance with two or more people. |
| 2 | demonstrate physically the concepts of yielding their weight to a partner and, conversely, supporting their partner in a variety of ways and in a number of situational contexts. |
| 3 | identify the historical origin, current trends and key figures in contact improvisation and partnering in an improvisational context. |

- | | |
|---|---|
| 4 | generate their own structure (rule set/guidelines) for a contact improvisation performance. |
| 5 | perform in a variety of improvisational contexts including unique or alternative performance spaces. |
| 6 | utilize the spatial components and characteristics of unique dance environments and choreographic situations. |

Course Content

Lecture/Course Content

25.00%

History of contact improvisation:

- Post Modern trends
- Current practices

25.00%

Safety and theories of technique behind contact improvisation practices

- Mutual support (pushing/ pulling)
- Asymmetrical support
- Center of gravity and balance
- Using gravity and momentum/the physics of contact improvisation

25.00%

Aesthetics of contact improvisation

- Analysis of composition in a contact improvisation performance
- Exploring body, effort, space, shape and time within the context of contact improvisation

25.00% Site specific Improvisation

Exploring alternate performance spaces and the interactive components of a performance space.

Applying previously learned improvisational techniques and values into a new context with new environmental factors.

Laboratory or Activity Content

10.00% Physical and mental warm up

- Preparatory exercises to aid in contact improvisation techniques
- Building strength, body awareness, balance, control and flexibility through conditioning exercises
- Relaxation techniques, yielding/softening the body in preparation to give and receive support to others or the environment.

20.00% Strength and control techniques

25.00% Exploring and creating within an alternative performance setting such as an outdoor venue or other unique space.

10.00% Applying principles of contact improvisation with a partner.

Following a partner's lead or impulses

- Receiving both verbal and nonverbal cues and responding to them accordingly

10.00%

Leading or initiating impulses to a partner or group through verbal or nonverbal cues

- Focusing on clarity in intention for best communication

25.00%

Final performance

- Preparation for final showing or performance incorporating and integrating the techniques learned over the semester

Methods of Evaluation

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

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

Group projects

Individual projects

Oral analysis/critiques

Performances

Skills demonstrations

Other (specify)

Classroom Discussion

Projects

Participation

Reports/Papers/Journals

Other

Culminating performance or digital student performance portfolio will serve as the primary method of evaluation. Active participation in class through exploratory opportunities and supporting written work will also be evaluated.

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
 Internet research
 Laboratory activities
 Large group activities
 Lecture
 Modeling
 Observation
 One-on-one conference
 Small group activities

Describe specific examples of the methods the instructor will use:

The instructor will lecture on the history, theory, and principles of contact improvisation and describe or demonstrate the concepts in a practical setting. The students will apply concepts in an exploratory setting and in performance.

Representative Course Assignments**Writing Assignments**

1. journaling of experiences in, or observation of, contact improvisation or site specific improvisation exercises.
2. critiquing of a dance performance or other improvisational performance.

Critical Thinking Assignments

1. assessing the compositional needs of the piece and then executing it impromptu.
2. creating a rule set or score for an improvisational exercise.
3. 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.
4. writing an essay on the application of the elements of time, space, shape, effort and body in a contact improvisation.
5. writing a reflection on the influences at play in an improvisational exercise.

Reading Assignments

1. reading an article about the founders of contact improvisation.
2. reading an essay by a post-modernist/improvisational dancer.
3. reading an artist's statement about site specific dances and site specific improvisation.

Skills Demonstrations

1. yielding weight to a partner.
2. partially or fully supporting a partner in a safe manner for both bodies involved.
3. attending with awareness and responsiveness to the comfort and skill level of a partner.
4. improvising in an alternate performance space while utilizing the various physical and design attributes to enhance and modify the impromptu choice making.

Outside Assignments**Representative Outside Assignments**

1. attending a master class, lecture or improvisational performance.
2. identifying a site specific location for an improvisational performance.
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
no comparable courses found			

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

Olsen, Andrea. *The Place of Dance: A Somatic Guide to Dancing and Dance Making*. Wesleyan UP, 2014.

Resource Type

Textbook

Description

Pallant, Cheryl. *Contact Improvisation: An Introduction to a Vitalizing Dance Form*. McFarland & Company, 2006.

Resource Type

Textbook

Description

Novack, Cynthia J. *Sharing the Dance: Contact Improvisation and American Culture*. University of Wisconsin Press, 2014.

Resource Type

Textbook

Classic Textbook

No

Description

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

Library Resources

Assignments requiring library resources

Report, essay or project on figure or historical trend in contact improvisation using the Library's print and online resources.

Sufficient Library Resources exist

Yes

Example of Assignments Requiring Library Resources

Visit the library to review source materials on one of the founders of Post-Modern contact improvisation and site specific dance (i.e. Steven Paxton, Nancy Stark Smith, Anna Halprin, etc.). After viewing or reviewing the materials, conduct a five minute improvisational solo movement response and submit on video.

Distance Education Addendum

Definitions

Distance Education Modalities

Hybrid (1%–50% 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)	Find and review a website on contact improvisational dance performance share your finding on the discussion board with 2 key points of observation related to the culture of the community and its values.
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)	Location a stable chair in your house, explore ways you can support yourself on the chair with different body parts and surfaces. How is this the same for different from dancing with another human being? Reflect in in a 300 word writing assignment or submit a 3 minute video of your exploration.
Face to Face (by student request; cannot be required)	Student may request to meet with the faculty member to discuss areas of weakness or room for growth in their performance.

Examinations

Hybrid (1%–50% online) Modality

On campus

Primary Minimum Qualification

DANCE

Review and Approval Dates

Department Chair

02/11/2022

Dean

02/12/2022

Technical Review

02/17/2022

Curriculum Committee

03/01/2022

DTRW-I

MM/DD/YYYY

Curriculum Committee

MM/DD/YYYY

Board

MM/DD/YYYY

CCCCO

MM/DD/YYYY

Control Number

CCC000525367

DOE/accreditation approval date

MM/DD/YYYY