

Mt. San Jacinto College
Integrated Course Outline of Record

Form B

Submitted by: Julie Freeman

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Department	Subject	Course Number	Title
Dance	Dance DAN	214	Dance Touring Ensemble

Units/Hours

Each lecture unit requires 1 hour per week of class time, and 2 hours per week of study outside of class.
Each laboratory unit requires 3 hours per week of class time.
Each activity unit requires 2 hours per week of class time and 1 hour per week of study outside of class.

Lecture Units	Lab Units	Total Units
1.00	2.00	3.00
Lecture Contact Hours	Lab Contact Hours	Total Contact Hours
16.00 - 18.00	96.00 - 108.00	112.00 - 126.00
Lecture Homework Hours	Lab Homework Hours	
32.00 - 36.00	0	

Stand Alone:

Program Applicable

AA/AS Degree General Ed Breadth Area(s):

E HEALTHFUL LIVING AND SELF-DEVELOPMENT

General Education Justification:

Dance 214 is consistent with the intent of Area E in that dance touring and performance is a physical activity which requires comprehension of a lifestyle which promotes health and well-being (GELO 1). It is necessary for students to create a plan for rest, healthy nutrition, and effective conditioning and warm-up to successfully rehearse and perform (GELO 3). The practice of movement and repertory also increases balance, stamina, agility, and awareness of the body in motion, generating additional motivation in the student to develop a personal agenda for their own health (GELO 3). Discussion and analysis of various plans for optimal health will help students differentiate, discriminate, and discover lifestyle behaviors that are most effective for self-development (GELO 3). The student of DAN 214 will exhibit and value the impact of dance as a mechanism for human health and wellness (GELO 1).

Maximum Enrollment: 15

Maximum Enrollment Justification: Course requires significant individualized instruction or assessment – check all that apply:
* Course requires graded class discussion and graded

class participation.

- * Course relies on small group dynamics as a means of instruction or assessment.
- * Course requires that each student be evaluated individually on a set of skills more than twice per semester.

Course has safety or compliance factors which influence the enrollment cap “ check all that apply:

- * Course has safety or health reasons that the class should have a non-standard enrollment cap.

Justification: This course requires travel for performances to various off-campus sites and locations. To insure the safety of all students in the process of traveling, it is necessary to limit the number of class participants. Performance touring requires students to negotiate a variety of situations in unfamiliar circumstances. The ability of the instructor to keep track, and provide instruction and guidance, to each student is paramount to the success and safety of this particular learning environment. The enrollment cap allows the instructor to provide the necessary attention, focus, and feedback to each participating student in relationship to their participation within the classroom and at the off-campus performance sites. This includes feedback regarding etiquette and behavior while visiting, performing, and speaking as part of the lecture/demonstration. In addition, during class sessions, students learn and perform actions and movement combinations about which the instructor provides individualized corrections and assessments. Multiple times per semester, each student’s physical and technical development is appraised based upon criteria of performance including endurance, agility, alignment, dynamic understanding, musicality, and focused presence.

Grading Method:

Letter Grade or P/NP

TOP code:

1008.00

Can be Taken

1

time(s) for credit (max 4)

- Visual or Performing Arts course that is required to meet major requirements for UC/CSU
- Intercollegiate athletics course
- Academic/vocational competition course

Catalog Description:

(Please do not refer to transferability or degree, certificate, or employment concentration applicability. Please only describe the course).
(75 words or less in gray box below).

This course provides experience for the intermediate to advanced dancer to develop, rehearse, and tour choreographic presentations on the art of dance for schools, community centers, and senior citizen residencies throughout the MSJC College District. Students will learn aspects of performance touring and will participate in various roles which may include: creating the lecture-demonstration, creating original choreography, learning existing repertory, assisting in dance reconstructions, designing costumes, and participating in technical support.

Schedule Description:

(Please do not refer to transferability or degree, certificate, or employment concentration applicability. Please only describe the course).
(25 words or less in gray box below).

This course provides experience for the intermediate to advanced dancer to develop, rehearse, and tour choreographic presentations to local schools and community centers.

Need for the course:

This class meets the need of the future dance professional by providing actual experience in performance touring, and artistic program development. It also satisfies the objectives and requirements of the dance program, meets CSU/UC transfer, and MSJC graduation in Dance, and in Healthful Living and Self-Development.

Prerequisite(s):

Prerequisites go through a separate approval process. See Forms E1-E6 for details.
(For further clarification, contact the Prerequisite Subcommittee)

- By Audition and/or interview.

Corequisite(s):

Corequisites go through a separate approval process. See Forms E1-E6 for details.

-none-

Recommend Preparation:

Recommended Preparation goes through a separate approval process. See Forms E1-E6 for details.

- One year of dance training or performing experience per vitae.

Other Enrollment Criteria:

-none-

Learning Objectives:

(please number each objective and express in behavioral terms)
Upon the completion of the course the student will be able to do the following:

1. Demonstrate the ability to dance, collaborate, and function as a member of an ensemble.
2. Develop and exhibit appropriate rehearsal practices and procedures.
3. Critique, analyze, and perform the repertory learned.
4. Evaluate and perform choreography in a variety of situations given differences in audience demographics and venue characteristics.
5. Examine and research a particular dance style or compose and perform in the reconstruction of it.
6. Illustrate the ability to aesthetically evaluate dance in a variety of styles.
7. Consider the ways that dance touring and performance impacts and informs the development of a plan to meet personal health and wellness goals.

Course Content:

(please number the outline of main topics and subtopics)

- 1. Rehearsal/Performance etiquette
 - 1. Professionalism
 - 2. Collaboration/working with others
 - 3. Rehearsal management
 - 4. Considering your audience
- 2. Staging
 - 1. Proscenium
 - 2. Black box
 - 3. Dance in the round
 - 4. Site lines
- 3. Repertory
 - 1. How are dances reconstructed?
 - 1. Historical/cultural research of reconstructed work
 - 2. Creating new choreographic work
 - 1. Improvisation
 - 2. Working from set movement phrases
 - 3. Authorship
 - 4. Background of the practiced form
- 4. Developing a Program
 - 1. The aesthetics of program order
 - 2. Constructive feedback for peer choreography
 - 3. Aesthetic response to dances viewed
- 5. Dance Vocabulary
- 6. Assessing performance
 - 1. Quality of dancer/ensemble execution of performance
 - 2. Technical development and achievements
 - 3. Audience response
 - 4. Negotiating a variety of spaces
 - 5. The changing nature of live performance
 - 6. Perspective
 - 1. Internal vs. external
- 7. Touring
 - 1. Establishing personal health and wellness goals
 - 1. Managing energy
 - 2. Nutrition and hydration
 - 3. Physical fitness and development
 - 4. The importance of warm-up
 - 1. Achieving health and wellness goals
 - 1. Personal responsibilities
 - 2. Physical, social and psychological demands and issues
 - 3. Assessing self-development and development of the class as a whole
 - 2. Travel
 - 3. Set-up and strike
 - 4. Behavior and respect for host venue

Lab Content:

(please number the outline of main topics and subtopics)

- 1. Possible Applied techniques
 - 1. Classical ballet
 - 2. Jazz

- 3. Modern
 - 4. Hip Hop
 - 5. World Dance
 - 6. Tap
 - 7. Improvisation
- 2. Choreographic structures
 - 1. Creating new choreography
 - 2. Working from improvisation
 - 3. Directing
- 3. Rehearsal Skills
 - 1. Learning repertoire
 - 2. Retaining sequence
 - 3. Creating within improvisations
 - 4. Working with multile directors
 - 5. Maintaining focus
 - 6. Switching gears/genres
- 4. Performance Skills
 - 1. Characterizations necessary for different dance roles
 - 2. Memorization of accumulated repertoire
 - 3. Perform a variety of dance styles
 - 4. Performance level articulation of movement and dynamics
 - 5. Presence
 - 6. Developing verbal skills in response to audience questions
- 5. Creating the Lecture-Demonstration
 - 1. Assembling the repertory into an order for performance
 - 2. Costuming decisions and creation and/or accumulation
 - 3. Stage make-up
 - 4. Set design decisions and construction/acquisition
 - 5. Musical accompaniment
- 6. Touring
 - 1. Being a member of a company
 - 1. peer support
 - 2. collaboration
 - 2. Taking on a tech roles
 - 1. Sound set-up
 - 2. Running sound
 - 3. Costume organization
 - 4. Clearing the space
 - 5. Video set-up and recording
 - 3. Assessment and evaluation of health and wellness goals
 - 1. Analysis of personal growth toward achieving one's goals
 - 2. Developing and modifying personal plan to achieve one's goals
 - 3. Modifying goals as necessary
- 7. Critique and adjustments to tour
 - 1. Final evaluation and analysis of the semester's learning including rehearsal, performance, and growth.

Methods of Instruction:

Methods of instruction may include, but are not limited to the following:

- **Method:** Lecture
Integration: lecture on the history, evolution and cultural significance of a particular dance style.
- **Method:** Group Projects
Integration: Class observation of video/DVD of a dance, and group reconstruction of the dance.

- **Method:** Observation and Demonstration
Integration: Demonstration and modeling of a particular dance combination intended for individual and group re-creation and experience of that dance form.
- **Method:** Critique
Integration: Aesthetic value and readiness of performed dances critiqued by teacher and group members.
- **Method:** Field Trips
Integration: Touring of lecture/demonstration as practice of artistic, technical and performance skills followed by instructor feedback and group discussion.
- **Method:** Readings
Integration: Hand-outs and assigned readings to supplement and/or deepen students’ knowledge and understanding of specific dance forms and their cultural/historical significance.
- **Method:** Discussion
Integration: Discuss and evaluate performances at various sites for effectiveness, organization, artistic integrity, and aesthetic value.
- **Method:** Field Experience
Integration: Creation and tour of lecture/demonstration as experience in ensemble work, collaboration, and dance company membership.
- **Method:** Directed Study
Integration: Discover, rehearse, and perform a variety of dance styles as access to divergent artistic expression and understanding.
- **Method:** Discussion
Integration: Analyze and appraise the ways in which rehearsal and performance impact the need for proper nutrition, conditioning, and rest, promoting overall health and fitness.

Methods of Evaluation:

A student's grade shall be determined by the instructor using multiple measures of performance related to the course objectives. Methods of evaluation may include but are not limited to the following:

- **Method:** Class Work
Integration: Students will be evaluated for their knowledge and demonstration of appropriate rehearsal practices and procedures including punctuality, focused attention, and peer support/encouragement.
- **Method:** Simulation
Integration: Simulate performance pieces in weekly rehearsals followed by instructor and student assessment of aesthetic/artistic value and strength of composition. Evaluation based on clear choreographic intent and demonstrated use of varied spatial, rhythmic, and energetic patterns.
- **Method:** Final Performance
Integration: Instructor appraisal and student self-evaluation of strengths and weaknesses in performance skills.
- **Method:** Research Projects
Integration: Demonstrate/present the chronological development of a particular dance style and/or the reconstruction of a particular dance. Assessed for quality of research and accuracy of reconstruction.
- **Method:** Group Projects
Integration: Peer and instructor assessment of student’s developing ability to collaborate as a member of an ensemble.
- **Method:** Class Participation
Integration: Weekly evaluation of students' expressive and technical growth as demonstrated by increased differentiation and execution of performed styles.
- **Method:** Class Performance
Integration: Instructor assessment of performance readiness--retention of sequence, artistic interpretation, rhythmic integrity--with feedback and corrections given orally, visually, and/or tactilely.
- **Method:** Other
Integration: Students will be evaluated, through weekly discussion, for their knowledge and understanding of the impact of rest, conditioning, and proper nutrition on their ability to effectively rehearse and perform.

Examples of Assignments:

Students will be expected to understand and critique college level texts or the equivalent. Reading and writing, as well as out of class assignments are required. These assignments may include but are not limited to the following:

1. Create an original choreography that reflects a personal movement aesthetic and teach fellow classmates. Rehearse, direct, and modify until performance-ready.
 2. Research West Side Story as an integrated dance musical. Focus on the nature of the dances (styles and genres) and prepare an oral presentation to share with the class, or recreate one of the dance scenes and teach to fellow classmates to be used in the lecture-demonstration.
 3. Learn from the instructor a 48-count dance combination based on a particular style—e.g., Fosse jazz, Robbins’ ballet and jazz, late 19th-century waltz, West African Circle Dance.
 4. Explore movement via improvisation as a means of creating set material or as a structure for performance.
 5. Write a three-page evaluation of your personal performance, and of the overall ensemble performance, based on a particular tour presentation. Include your assessment of individual and group performance skills, technical integrity, organization of set-up, and quality of discussion between performers and audience. Be prepared to discuss this evaluation with the class.
 6. Develop a plan to meet your own personal health and wellness goals, substantiating how the rehearsal and performance of dance can help you to achieve those goals.

Textbooks:

- Schloss, J. G. (2009). *Foundation* Oxford University Press. ISBN: 978-0-19-533405-0
 - Foster, Susan (2019). *Valuing Dance: Commodities and Gifts in Motion* Oxford University Press. ISBN: 0190933984

Other Resources:

- Supplemental materials will be chosen based on a particular semester’s focus for the tour lecture-demonstration. These may include hand-outs, reading assignments, video/DVD selections, and music listening selections.

Minimum Qualification

- Dance (Masters Required)