

I. CATALOG DESCRIPTION:

- A. Department Information:
Division: Humanities and Social Science
Department: Speech and Performing Arts
Course ID: Intermediate Modern Dance
Course Title: DANCE 102x4
Units: 2
Lecture: 0
Laboratory: 6 Hours
Prerequisite: DANCE 101X2
- B. Catalog Description:
Continuing study of modern dance techniques including the movement's vocabularies of Graham, Holm, Humphrey-Weidman, Limon, Cunningham, Hawkins, Taylor, and Tharp and the post-modern and contemporary styles of today. Emphasis is on expanding and deepening the dancer's technical and expressive skills through more complicated techniques, combinations, improvisations, and choreographic studies while supporting the discovery of a personal movement voice. Complexity, rhythmically, spatially, and dynamically aspects are stressed.
- C. Schedule Description:
Continuing study of modern dance techniques. Emphasis is on expanding and deepening the dancer's technical and expressive skills through more complicated techniques, combinations, improvisations, and choreographic studies while supporting the discovery of a personal movement voice.

II. NUMBER OF TIMES COURSE MAY BE TAKEN FOR CREDIT: Four

III. EXPECTED OUTCOMES FOR STUDENTS:

Upon first completion of the course the student should be able to:

- A. Demonstrate modern dance turns on and off center;
- B. Demonstrate combinations taught in class with varied dynamic rhythmic, and spatial requirements;
- C. Perform swings, collapses, suspensions, vibratory movements, sustained movements, and percussive movements in combination en relevé and with weight bearing on one and two legs, on and off center;

Upon second completion of the course the student should be able to:

- D. Perform a 120 count choreographic sequence taught by instructor;
- E. Perform a 120 count dance created by self or classmates, using falls, off center turns, Contrasting dynamics, balances, and rhythmic complexity;
- F. Discuss the modern dance tradition and the highly personal vision it always reflects as it has evolved since the early pioneers;
- G. Analyze at least two modern dances seen live or on video.

Upon third completion of the course the student should be able to:

- H. Compare, contrast and interrelate two different styles of modern dance taught in class;
- I. Discuss proper alignment and analyze placement and alignment in another dancer or self. Suggest corrections to alignment in another dancer or self. Suggest images to elicit proper techniques;
- J. Show a full range of use in the Kinesphere, reach, level and direction.

Upon fourth completion of the course the student should be able to:

- K. Demonstrate growth in flexibility, strength, endurance, and expressively in combinations using developpes, battements, attitudes, arabesques and passes;
- L. Use modern dance terminology effectively and correctly;

- M. Demonstrate improvisational skills in response to specific structures created by class or teacher while showing a developing personal movement voice;
- N. Demonstrate expressively by performing combinations of dynamics like float, flick, punch, press, glide, dab, wring, and slash in combinations taught by instructor.

IV. COURSE CONTENT:

- A. Introduction and overview highly personal vision of its creators since its beginnings
- B. Warm-ups will include all or some of the following
 - 1. Stretches for tight muscle groups
 - 2. Strengthening for weak muscle groups
 - 3. Floor techniques
 - 4. Floor barre
 - 5. Other conditioning as deemed necessary by instructor
- C. Review of basics
 - 1. Alignment
 - 2. Piles-Demi and grand
 - 3. Releves
 - 4. Balances on two feet
 - 5. Tendus
 - 6. Degajés
 - 7. Grand battements
 - 8. Swings
 - 9. Hover
 - 10. High chest
 - 11. Triplets
 - 12. Developpes
 - 13. Lunges
 - 14. Simple jumps
 - 15. Basic loco motor patterns
 - 16. Basic port de bras
- D. Center barre and center work
 - 1. Demi and grand plies with off center upper torso
 - 2. Body swings and leg swings with releves and jumps
 - 3. Lunges with lean away, dive and high chest
 - 4. Passes developpe combinations with higher extensions
 - 5. Port de bras and epaulement with leg work
 - 6. Isolations with weight shifts and change of directions
 - 7. More complicated initiation and sequencing of movements
 - 8. Weight support on various body parts in combinations
 - 9. More complicated feet and leg extension (tendus, degajés, grand battement,) combinations
 - 10. Off center work
 - 11. Increasing rhythmic and spatial complexity
- E. Across the floor
 - 1. Combinations emphasizing balance
 - 2. Combinations emphasizing speed
 - 3. Combinations emphasizing phrasing
 - 4. Combinations emphasizing change of facings
 - 5. Combinations using variations of legato, percussive, sustained, suspended, and other dynamic ranges
- F. Dances
 - 1. Focus on increasing expressively while developing complexity in phrasing, use of focus and direction changes, technical virtuosity, and musicality
- G. Improvisation
 - 1. A variety of structured improvisational situations will be covered to discover more movement possibilities thus adding to the student's movement repertoire.

2. Solo and group
- H. Choreography
 1. Solo and group short compositions using class material
 2. The art of making dances stressed
- I. Historic references and connections made throughout
- J. On going presentation and analysis of different modern dance styles and techniques, comparing and contrasting the various styles
- K. Introduction when appropriate of other movement practices as they apply to modern Dance, e.g. yoga, Bartenieff, Pilates, Alexander, Feldenkrais, Kline, Sweigard, Laban Movement Analysis, Body-Mind Centering.

V. METHODS OF INSTRUCTION:

- A. Lecture and demonstration of techniques by instructor followed by practice drill performances by students followed by verbal tactile written feedback of instructor and more practice.
- B. Discussion and analysis of style and technique by class and instructor
- C. Small group problem solving and practice in groups
- D. Video presentations followed by group discussion and critique
- E. Group and solo improvisations
- F. Small group and solo choreographic problems solving assignments
- G. Continuous listening to audio tape or accompanist while performing technique and combinations

VI. TYPICAL ASSIGNMENTS:

- A. Writing Assignments:
 1. After viewing a video or a live dance performance, write an analysis of the styles used. Be sure to apply.
- B. Performance Assignments:
 1. Perform a 120-count dance created by self or classmates, using falls, off center turns, contrasting dynamics, balances and rhythmic complexity but that also reflects the choreographers' personal vision or voice
 2. Discuss proper alignment and expressiveness in a dance combination presented in class. Watch another dancer perform this combination, and then offer suggestions for corrections to alignment and expressiveness using appropriate language and images designed to support and elicit desired performances

VII. EVALUATION(S):

- A. Methods and frequency of evaluation for first semester students
 1. Ongoing weekly evaluations of student's technical growth assessed by instructor.
- B. Methods and frequency of evaluation for second semester students
 1. At least two exams on fundamentals and combinations covered in class.
 2. At least two exams on modern dance vocabulary
- C. Methods and frequency of evaluation for third semester students
 1. Group or solo videotape: oral and written analysis of a dance style or a dance seen on video in class
 2. Final performance of a dance choreographed by instructor
- D. Methods and frequency of evaluation for fourth semester students
 1. Final performance of a dance choreographed by student.
 2. Written critical analysis of two different choreographic approaches
- E. Typical exam questions: Compare and contrast the styles of at least two key modern dance figures.

VIII. TYPICAL TEXTS

Anderson, Jack. Art without Boundaries: The World of Modern Dance, University of Iowa Press.
Assorted videotapes on the modern tradition, e.g. Trailblazers of Modern Dance, New Dance,
Hanya Holm: Portrait of a Pioneer, Bill T. Jones: Dancing to the Promised Land, Martha Graham:
Three Dances, Netherlands Dance Theatre, European Tanzthatre, Charles Weidman: On His
Own, Dance Black America, Alvin Ailey, Erick Hawkins, Mark Morris, Push, Comes to Shove,
Paul Taylor's Last Look and Roses, Alwin Nikolais collection, etc.,

IX. OTHER SUPPLIES REQUIRED OF STUDENTS: None