THE COUNCIL OF COMMUNITY COLLEGES OF JAMAICA

CURRICULUM GUIDE

MUSIC DANCE DRAMA



Associate of Arts Degree in Performing Arts

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The Council of Community Colleges of Jamaica (CCCJ) is a statutory agency under the Ministry of Education, formed by an Act of Parliament, which was passed in December 2001, to supervise and coordinate the work of Community Colleges in Jamaica. The Council, which comprises members of the Colleges, representatives from other sectors of the tertiary and secondary education system, as well as members of business and industry, held its first meeting in July 2002, and established business Offices at 24, Trafalgar Road in August of the same year.

At the present time, there are eight affiliate colleges, five of them being Community Colleges and the other three being multi-disciplinary colleges. The colleges offer programmes from the certificate, diploma, associate, and baccalaureate levels as well as a number of continuing education courses. Additionally, the colleges offer professional programmes, franchise programmes and pre-university courses in collaboration with the University of the West Indies, the University of Technology, and other universities/colleges.

In the pursuance of the twin objectives to supervise and coordinate the work of the Colleges, the CCCJ is mandated to exercise essentially three main functions.

1. **Regulatory Function**

   The CCCJ, through its regulatory function, seeks to determine and implement common standards in the Colleges to ensure the integrity of the courses from one campus to the next, and also with the intention of addressing the need for articulation with other educational institutions both locally and abroad. In this regard, the CCCJ:

   a. prescribes the conditions under which individuals may be admitted as students of community colleges.
   b. considers, recommends, and approves curricula to be used in the affiliate colleges.
   c. determines conditions for the holding of examinations.
   d. examines and assesses the work of students in the Colleges.

2. **Promotional Function**

   The CCCJ's promotional role covers:

   a. advising the Minister of Education on policy and education matters relating to community colleges.
   b. promoting the interests of community colleges.
   c. implementing public awareness programmes relating to community colleges.

3. **Developmental Function**

   The CCCJ's developmental function relates to:

   a. providing professional development opportunities for members of staff of the colleges.
   b. collaborating with other institutions, including institutions of further and higher learning, in the provision of educational opportunities.
   c. soliciting and receiving grants, donations, prizes, or gifts on behalf of community colleges, subject to the approval of the Minister of Education.

Table of Contents

1. Vision, Mission, Profile…..……..5
2. Background.....6
3. Programme Rationale 9
4. Programme Description 13
5. Programme Goals 15
6. Matriculation Requirements 16
7. Target Group.....22
8. Programme Duration 23
9. Programme Review Alignment Summary…… 25
10. Programme Structure 33
11. Programme Profile.....41
12. Delivery and Learning Strategies 44
13. Evaluation and Assessment Strategies.....45
14. Grading Scheme.....46
15. Graduate Profile.....47
16. Employment/Career Opportunities.....48
17. References.....49
18. Course Descriptions.....50
19. Courses Outlines.....63

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1. VISION

A dynamic institution that is the epitome of high educational standards, while advancing the work of community colleges, developing the Jamaican workforce and promoting the benefits of obtaining a Community College Education

MISSION

Responding to today's challenges, creating tomorrow's opportunity by promoting intellectual discovery, entrepreneurial skills, social and ethical awareness and economic opportunities for all through education that transform lives, builds communities and improves society locally and internationally**.**

PROFILE

The Council of Community Colleges of Jamaica (CCCJ) is a statutory agency under the Ministry of Education and Youth, formed by an Act of Parliament passed in 2001 December, to supervise and coordinate the work of community colleges in Jamaica. The Council, which comprises representatives of all colleges, the tertiary and secondary levels of the education system, business and industry, held its first meeting in 2002 July and established offices in August of that same year.

At present, there are ten affiliate colleges; five community, three multidisciplinary and two polytechnic which offer programmes from the certificate, diploma, associate and baccalaureate levels as well as several continuing education courses. Additionally, they offer professional and franchise programmes and pre-university courses in collaboration with the University of the West Indies, Mona, the University of Technology, Jamaica and other universities/colleges.

In pursuance of twin objectives to supervise and coordinate the colleges' work, CCCJ is mandated to exercising essentially three main functions; Regulatory, Promotional and Developmental.

2. Background

According to research - Mapping Jamaica's Cultural and Creative Industries, 2021- funded by the British Council and the Jamaica Business Development Corporation (JBDC), "Jamaica's Performing Arts sector comprises members of the dance, drama, comedy, and theatre subsectors, alongside a number of commercial and community groups, church groups, and school groups. The sector is represented by commercial interests alongside a voluntary and semi-professional sector, and many supplement their income by working outside the industry." The report also stated that Jamaica has the most developed music industry in the Caribbean and is the region's largest exporter of music, with an estimated 6,000-12,000 persons working, including 2,500 musicians and 1,700 sound system technicians. The 2017 UNESCO International Fund for Cultural Diversity reported that in Kingston, Jamaica, the music sector, which is worth an estimated 130 million USD, remains the driver of the local creative economy, employing around 43,000 people in the city of 660,000 people. UNESCO is critical in supporting the safeguarding of Jamaica's intangible cultural heritage and found Jamaica celebrating "Revival Heritage Day" on October 14, 2021. The legacy of Jamaica's home-grown indigenous 'Folk' Religious Dance Form, Revival, has been safeguarded over the years through many platforms, including schools.

Vision 2030 Jamaica National Development Plan: National Outcomes #12 posit the vision for the creative industries. "We will increase the contribution of the creative industries to our economy. We will take our culture 'to the world' based on the advantages we have over our competitors and the huge possibilities for the growth of the Jamaican Brand worldwide." Jamaica's diverse and rich culture is reflected in reggae music, dance, theatre, art and craft, and cuisine, among other areas. In studying the Performing Arts, grounded in the belief system of which religion is a part and supports an African identity, graduates are empowered to make transformative change using the cultural tradition that would improve the quality of their lives and that of communities as both agents and agencies. The Government of Jamaica (GOJ) is working with various stakeholders in the industry to increase the contribution of the sector to job creation and GDP growth. UNESCO designated the city of Kingston as a "Creative City" in December 2015 for the category of Music, and the Ministries of Tourism, Culture and Economic Growth have been pushing other creative goods that are world-renowned for growth, job creation and contribution to the national economy.

In the 2021 report, Mapping Jamaica's Cultural and Creative Industries, the British Council refers to culture as 'The Missing Pillar' of sustainable development, deserving of recognition alongside the three pillars of development – social, economic, and environmental. Culture contributes directly to many of the UN Sustainable Development Goals (SDGs), including safe and sustainable cities, decent work and economic growth, reduced inequalities, the environment, promoting gender equality and peaceful and inclusive societies."

A study on the industry done by the HEART Trust/NTA in 2017 highlighted several challenges in the creative sector that affect the performing arts negatively. The weak formalization of the industry and the various stakeholders, issues pertaining to intellectual property rights and significant skill gaps or labour shortages in key areas of the industry are hindering the huge potential that exist in the industry and its contribution to GDP growth in the Jamaican economy.

The creative industry, of which the Performing Arts is a part, has made contributions towards different facets of the Jamaican economy. Its linkages to industries, such as Tourism, Information Communication and Technology, Knowledge/Business Process Outsourcing, Sport, Manufacturing and Agriculture, have been noted by the Ministries of Culture, Economic Growth, Agriculture and Tourism. This argues well with the UNESCO designation of Kingston as a creative city, and this will require various creative workers from different genres for the success and sustainability of Jamaica's creative potential. A key objective is to ensure that students secure employment in the creative industry as performers, production assistants, entrepreneurs, health and wellness sub-sectors, including fitness, coaching opportunities, and complementary wellness sub-sectors such as social work. A programme in the Performing Arts will provide practitioners in music, dance and drama for the local creative industries and spin-offs to the regional and international creative industry as well. Multi-talented skills were also listed as one of the prospects and required occupation for the logistic hub development; subsequently, prospective job possibilities associated with the ever-growing logistic hub would indeed be an opportunity for performing arts graduates.

Also, in spite of current trends and the challenges in industry and society, including the impact and challenges in the most recent global crisis and upheaval caused by the notorious COVID-19

pandemic (but not exclusive to the Coronavirus), and which has catapulted and impacted negatively, all aspects of society since March 2020.

Notwithstanding, the Performing Arts continues to be a force that drives society and provides therapeutic bridging at a critical period in history, thus, expanding visibility and influences of the Performing Arts that may be tracked to the manifestations of a variety of heightened creativity and impressive spontaneity. Performances were showcased from people's residences; their living rooms, kitchen, basements, studios etc., many of which were facilitated on social media platforms providing a welcome hope and encouragement.

3. Programme Rationale

According to the United Nations, 'the creative industries – which include advertising, architecture, arts and crafts, design, fashion, film, video, photography, music, performing arts, publishing, research and development, software, computer games, electronic publishing, and TV/radio – are the lifeblood of the creative economy. They are also considered an important source of commercial and cultural value and for which intellectual property rights is a performing arts reality. Today, the creative industries are among the most dynamic sectors in the world economy, providing new opportunities for developing countries to leapfrog into emerging high-growth areas of the world economy.' The creative sector, of which the Performing Arts is a part, is among the largest contributors to GDP and has a significant multiplier effect on the Jamaican economy through seamless linkages with other industries such as tourism and manufacturing which over a five-year period, between 2011 to 2016, a significant number of jobs for creative practitioners were generated in the Jamaican economy; and which shows according to Statin, the contribution to the Performing Arts.

One of the Pillars of the programme is Jamaica's rich foundational underlying cultural heritage. Jamaica has a long tradition of folk history expressed not only through the Performing Arts by music, dance and drama but also other cultural expressions that have permeated the culture through the centuries and have continued through the 21st century. The Performing Arts, among other forms of cultural expressions and manifestations, including religion (in the form of Integrated Song and Dance), are showcased through the Jamaica Cultural Development Commission's (JCDC) Annual Festival competitions. The JCDC not only continues to keep heritage alive in the Performing Arts and various activities but also provides a cultural space where audiences are both educated and entertained (edutainment) about these traditional cultural forms and how this intangible cultural heritage informs the more modern expression of Reggae music, theatre, popular dance, and dancehall culture. Jamaica's cultural traditions and folk heritage; music, dance, oral tradition, and various artistic expressions manifest in popular cultural space - have found their way in film, advertisement, photography, fashion, and many global artistic manifestations in the world.

Jamaica, with its rich history, rustic countryside, majestic mountains (and particularly, the Blue and John Crow Mountains are now recognized by the United Nations as a natural and cultural

heritage), secluded coves, mysterious caves, mini-jungles, historic sites, and captivating waterfalls, has been a premier location for film projects since the early 1900s. Hollywood movies such as *Dr. No and the 2021 released No Time to Die* from the James Bond franchise, among other notables including *How Stella Got Her Groove Back, Cocktail***,** *Instinct, The Mighty Quinn, License to Wed, Legends of the Fall* and *Wide Sargasso Sea* have been shot in Jamaica. The British Council study indicated that The Jamaican film industry accounts for an estimated 0.52% of national employment and 0.62% of national GDP.5 In 2018, 106 films were registered to film in Jamaica, bringing investments totalling JMD $762 million, creating approx.1,600 temporary jobs. It is common to find film workers also employed in television, broadcasting, and advertising which is good news for job creation. Performing Arts graduates are also equipped with competencies to acquire employability in the multimedia sector.

Music also captures the vibrant expression of the Jamaican spirit and has given the world some of the greatest artistes, producers, and sound engineers. As the capital of reggae, Jamaica is home to a multi-billion-dollar industry that enjoys great global demand and has influenced many of the major international musical movements. Jamaica's prospects for development and investment are strong in the music industry, which has a global value of over US$130 million, according to the International Federation of the Phonographic Industry (IFPI). Music is produced at a prolific rate in Jamaica, and the country boasts the largest number of recording studios per square mile worldwide. Many of the studios are outfitted with state-of-the-art equipment and are operated by highly skilled personnel (JAMPRO).

Annual music concerts and festivals such as Rebel Salute, Sting, Jamaica Jazz and Blues Festival and Reggae Sumfest continue to be a significant source of revenue for Jamaica. Reggae Sumfest attracts over 30,000 visitors who come specifically to attend the four-day music event featuring the world's biggest reggae artists. Most nearby hotels are fully occupied during this period, and the tourism pend is a boost to the economy. Strategic investment in the music industry, closely aligned with tourism development, has the potential to generate more revenue from these entertainment events. Jamaica's indigenous vibrant music and dance have contributed to its rich cultural heritage that attracts millions of visitors to the island to experience Jamaica's pulsating cultural expressions that are visible in the staging of many festivals and live performances, or

annual Stage Shows that happen across the island. The visibility of the performance elements and the growth of the Performing Arts; music, dance and drama will ensure job creation and the monetization of careers in the creative industries, so people can study it, practice it and make a living from it, and which will no doubt enable creative practitioners to have sustainable careers in the creative sectors. The grounding and foundational underlying cornerstone of the Traditional and Folk Forms of Jamaica have their roots in the religious practices or ancestral cultural legacy, and a lot of the African retentions and myths continue, and therefore, a student studying a 'Performing Arts' degree should have that foundational understanding in the roots of the Jamaican aesthetics. Thus, the impact of the religious-dance movement will no doubt gain resonance in reaching outward in their effort to keep the cultural heritage alive.

Vision 2030 Jamaica outlined several strategies to increase the contribution of the creative sector to growth in GDP. These include:

a. Strengthen education and training for the creative industries.
b. Expand and improve the infrastructures (such as venues) for the creative industries and performing arts.
c. Increase opportunities and financing for the creative industries.

According to a March 2017 *Creative Industry Study* report from the HEART Trust/NTA Labour Market Information Research and Intelligence Department (LMIP); music/dance/drama instructors, composers, performance coaches, scriptwriters, artistes, and public relations agents; were highlighted as occupational areas that are difficult to fill due to the limited number of available persons in the occupation or where enough persons are available but lacked the required skillsets. Subsequently, the growth of the cultural and creative industries has opened many new job opportunities for graduates in such areas as hotel/resorts, travel agencies, tourist attractions, leisure, recreation, and sport. The report also identified several occupations relating to information technology as an emerging occupational area that is being demanded by the creative industry.

The industry study undertaken by the HEART/NTA (2017) stated that "notably, given the structure of the industry, the importance of entrepreneurial training with emphasis on key business skills, such as the commercialization of creative ideas, development of a business plan, marketing and leadership skills cannot be overemphasized." This indicates that training programmes in the

creative industries must be designed to capture the business components for graduates to function as entrepreneurs and understand the business component of the creative industries while utilizing their creative potential. This is crucial to sustainable and long-term economic growth.

The CCCJ and the colleges believe in "*responding to today's challenges and creating tomorrow's opportunities*" by developing labour market demanded programmes that are aligned to the ever-changing landscape of the creative industries. The Associate of Arts Degree in Performing Arts was designed to develop entry-level competencies in graduates in the three disciplines of dancing, music, and drama along with needed employability skills, as well as to exploit opportunities, both local and international, in other related industries, including small business management. Based on data from the HEART LMIP, Vision 2030 Jamaica and JAMPRO, the demand for graduates in the creative industries and by projections the Performing Arts requires trained, certified, and competent individuals that can provide and sustain Jamaica's creativity for its national development. As such, on completion of the two years of training in both a theoretical framework, content, and practice, as well as practicum in related industries, students are awarded the Associate of Arts degree in Performing Arts.

1 HEART Trust/NTA: Creative Industry Study (2017) pg. 14-15.

4. Programme Description

The Associate Degree in Performing Arts is a composite of three core areas: Music, Dance, and Drama that are grounded in the ancestral cultural material of the Jamaican/Caribbean context, introduction to contemporary elements of music, dance, and drama as well as elements of African Caribbean aesthetics. Whilst the course is primarily interdisciplinary with some level of integration in the first year, there are opportunities in the second year to specialize in one discipline: Dance, Drama or Music, building on the underlying foundational groundings in the Jamaican historical and cultural context as source. The programme focuses on developing the entry-level competencies of each student and transforming that level competency into upskilling the students on their journey and leading them to become junior professionals for the Performing Arts sector and for the wider creative industries. In addition, the Associate in Performing Arts degree is delivered over two years on a full-time basis and three years part-time, offering a variety of courses that teach skills useful for almost all career paths and presenting students with important outlets for creativity and expression as well as performance opportunities. This will enable students to become multiskilled through exposure to entrepreneurial engagements. As such, the students are sensitized to develop an entrepreneurial mindset in order to create employment for themselves and others.

In addition, the programme emphasizes current and innovative interdisciplinary Arts practices providing a coherent and cohesive learning experience in performance, technique, practice, history, literature, and theory at the post-secondary level. As such, graduates are equipped with first-hand experience of collaboration and self-management skills and therefore have the potential to work in a broad range of performing arts roles, organizations and environments. These include performing, creating work and entrepreneurship, arts management, entertainment management, art production, teaching, and community work. On completion of their training, with strong emphasis placed on developing students' critical thinking and problem-solving skills and providing authentic experiences that allow the application of theory to practice, as well as practicum in related industries, students are awarded the Associate of Arts in Performing Arts degree. The programme also provides a good foundation for students who are desirous of articulating into a four-year Arts Bachelorette or related programme such as Musical Theatre and other fields of study.

Graduate Profile:

A profile of the graduate sees them equipped upon successful completion of the programme with:

1. a range of knowledge, skills, attitudes, and other attributes which enables them to perform at Junior/Intermediate level in the arts, the cultural and creative industries, and education with specific emphasis in the Performing Arts such as through Music, Dance and Drama.

2. the knowledge of the cultural and creative industries and their roles as creative practitioners equipped with competencies, knowledge, and an entrepreneurial mindset to set up a small business and to create and sustain viable creative careers.

3. Acquired knowledge of the performance culture and research skills in integrating their artistic work with contemporary information and communication technology practices with application to plan, design, and implement projects in theatre creation and production.

4. Skills and knowledge to enable them to use these skills to create sustainable arts and culture careers, critical thinking and problem-solving skills, use individual creativity and creative careers by monetizing, investing and commercializing their creative cultural goods and services.

5. Appreciate and adopt the principles of lifelong learning and ongoing professional development.

Essentially, a programme of study for the degree in the Associate of Arts in Performing Arts initiates students and prepares them as rounded individuals along these pathways, ready for work and to start their junior-level careers in the field of their choice and to contribute to nation building.

5. Programme Goals

The aims and objectives of the programme are to develop the necessary and quality knowledge, skills, competencies, values, and attitudes through the exploration of an integrated approach to training in the Performing Arts to meet the needs of the various stakeholders within the culture and Creative Arts industries, education and to contribute to the development of human capital in the field of Performing Arts. It offers value-oriented learning that emphasizes self-assessment, service to community, self-determination, and respect for diversity. The programme is so structured to:

- Apply knowledge, techniques, skills, understanding and impact of the Performing Arts value-oriented solutions in a global and societal context.
- Impact positively on the operations and profitability of the creative industries organization in Jamaica and the Region/Global.
- Foster greater linkages between the colleges and industry partners, and community members engaged in Performing Arts.
- Utilize Applied Theatre techniques in community animation and development work, as well as to relate theory to practice in authentic settings.
- Provide a foundation of knowledge in Performing Arts that may be used to inspire in graduates of the Associate degree programme for further study.
- Demonstrate an awareness of current trends and challenges in industry and society, including impact and challenges, but not exclusive to the COVID-19 pandemic.
- Develop the necessary skills, attitudes, and competencies such as team leadership, problem-solving techniques, critical and analytical thinking required for various situations.
- Demonstrate competency in Information Technology and its uses in Performing Arts.
- Demonstrate effective oral, written communication skills and other general and support courses according to standards.
- Demonstrate ethics and acceptable professional behaviour in the decision-making process.
- Demonstrate an understanding of the concept of sustainability as it applies to the sourcing and production of the performing arts.

- Demonstrate entrepreneurial ability in starting or managing a successful Performing Arts business and Business Management techniques that relate to Arts and Entertainment Management and Events Management

6. Matriculation Requirements:

Associate Level

The CCCJ acknowledges the following examining bodies.

1. The Caribbean Examination Council – CXC/CSEC

A **pass** in a subject offered by The Caribbean Examination Council at the CSEC level is defined as follows:

Grades: I and II - up to January 1998
Grades: I, II and III - as at May 1998

2. University of Cambridge - GCE 'O' Level

A **pass** in a subject offered by The University of Cambridge at the GCE 'O' Level is as follows:

Grades: A, B, C

3. Secondary School Certificate - SSC

A **pass** in a subject offered by the Ministry of Education at the SSC level is as follows:

Ranges: IV or V

4. City and Guilds

Effective 2020 September, CCCJ will accept Stage 3 City and Guilds Mathematics and English as qualification for matriculation. Students will, however, be required to complete bridging courses, Foundation Concepts in Mathematics II and III, for heavily Mathematics-based programmes.

Note:
In the event of adjustments to the grade schemes by the respective examining bodies, the new grade schemes are deemed applicable with or without any further action on the part of the CCCJ.

For the Associate Level, applicants must meet both the **Basic Matriculation Requirements** as

well as the **Programme Matriculation Requirements**. The Basic Matriculation Requirements generally specify a minimum of **five (5)** passes in subjects at CSEC, GCE 'O' Level or SSC, including English 'A' or English Language and Mathematics and are applicable to all programmes offered by the CCCJ.

The Programme Matriculation Requirements are specific to the programme of study being considered by an applicant. As such, each applicant **MUST** consult the **Programme Matriculation.**

Requirements section of this curriculum handbook to determine what Programme Entry Requirements might be required for the particular programme.

The matriculation formula is therefore:

(Basic Matriculation Requirements + Programme Matriculation Requirements)

For example:

An applicant seeking entry to an Associate of Arts in Performing Arts programme must possess

1. Five (5) CSEC subjects including English 'A' and Mathematics (**Basic Matriculation Requirements**).
2. one of the five (5) passes must be in Mathematics (**Programme Matriculation Requirements**).

Basic Matriculation Requirements

There are two (2) methods by which an applicant can meet the Basic Matriculation Requirements; these are classified as Standard forms of matriculation and Alternate forms of matriculation.

1. Standard forms of matriculation:

An applicant **MUST** have a minimum of **five (5)** passes in subjects at CSEC or GCE 'O' Level **including** English 'A' and Mathematics (CSEC) **or** English Language and Mathematics (GCE 'O' Level).

2. Alternate forms of matriculation:

a. Equivalent qualification(s) as determined by the CCCJ.

b. Mature Status as determined by the CCCJ.

Requirements of Students – Auditions

The Associate Degree in Performing Arts offers three areas of specialization in the second year of the programme-dance, music and drama. After the first year of the programme, students must major in one of these three disciplines. Their choice of discipline/specialization should be in the area in which they possess the highest aptitude and technical skill. As part of the entry requirements for pursuing the Performing Arts programme, candidates must go through an audition process.

1. <u>Entry Audition:</u>

Candidates for the programme should possess basic and above-average technical skills and talent in all three areas. Individually, candidates will undertake a written communication skill task to determine their literacy levels and will be assessed in specific areas of the Performing Arts. At this level of the audition, candidates engage in a group-oriented audition process, where they are assessed in the three Performing Arts disciplines. Candidates are taken through movement, vocal and dramatic exercises as a group to determine general aptitude, talent/skill in these areas.

2. <u>Students will be promoted for areas of specialization</u>

<u>DRAMA</u>

The candidate will be required to prepare two dramatic pieces for the audition: These must be one Standard English piece and one Dialect piece. The pieces should also vary in content and mood and will be assessed based on the following criteria:

a. Stage presence
b. Audibility of voice
c. Characterization
d. Use of space

e. Evidence of aptitude (understanding of time, pitch, phrase, colour or shade of voice, role play).

The candidate will be given a pre-selected dramatic extract and 5-10 minutes to prepare the piece for performance. The performance can be verbatim or improvised based on the dramatic situation of the extract.

The following assessment criteria will be used:

a. Interpretation of piece
b. Creativity
c. Confidence

DANCE

1. Candidates will participate in dance classes comprising the following techniques:
    a. Classical Ballet Technique
    b. Contemporary Modern Dance Technique
    c. Caribbean Traditional and Folk-Dance Techniques
    d. Improvisation (individual/group)
    e. Movement combination: Candidates will be taught in a group a movement combination. Candidates will be assessed based on the following criteria:
        i. Memory/recall
        ii. Performance skill
        iii. Technical Skills
        iv. Group Dynamics

2. The candidate will be required to prepare a two (2) to three (3) minute solo

dance [study] to perform at the audition. This piece should utilize dance vocabulary that reflects two or more genres; modern dance vocabulary should be one of these.

Candidates will be assessed based on the following criteria:

a. Technical/technique skills
    i. Articulation and execution
    ii. Posture and alignment
    iii. Dynamic quality and style
b. Stage presence/Performance skills
c. Commitment to the piece (Appropriate use of vocabulary)
d. Creativity (Sequential structure and flow)
e. Musicality

3. Improvisation: candidate will be given an individual/group improvisational task using a Prop or other Stimuli.

Candidates will be assessed based on the following criteria:

a. Spontaneity
b. Ability to respond to stimuli
c. Creativity
d. Ability/willingness to work with others

4. Engage in a physical body screening to assess skeletal deviation/anomalies.

5. Provide any medical conditions affecting the individual.

MUSIC

Candidates will be required to present:

a. Two memorized contrasting selections (vocal)

b. Major scales up to two sharps and flats (piano)

c. i. Sight singing (Sheet music will be provided)

ii. Sight Singing (Aural Skills)

- 4 bars of Sight Singing
- 4 bars of rhythmic recall
- 2 bars of melodic recall

All Candidates will be required to do an audition to demonstrate their competence on their major instrument, which includes the following:

- ❖ Guitar
- ❖ Keyboard
- ❖ Voice
- ❖ Percussion (Hand drums)

Attire for auditions and movement classes in the programme:

All candidates are expected to attire in dance apparel for a practical audition and for all dance classes.

BALLET TECHNIQUE

Female

- Black Leotard
- Pink/flesh-coloured tights
- Pink Ballet Slippers/shoes

Males

- White or black tank top or leotard or merino
- Full-length black tights
- Jazz pants or sweatpants
- .0.0.00 White socks
- Black ballet slippers/shoes

MODERN TECHNIQUE

Female

- Black leotard

- Full-length black tights

Males

- Fitted black tank top OR black leotard
- Full-length black tights

FOLK TECHNIQUE

Females

- Black/assorted coloured leotard
- Full-length black tights
- A wrap/lapa

Males

- Fitted black tank top OR black leotard
- Folk/bongo pants
- Full-length black tights

Audition Dates: There are two audition periods - May and July

NOTE:

Candidates will be required to do an interview. If unable to attend the audition, candidates are required to submit a video and/or a portfolio of performance experience.

7. Target Group

This programme targets any of the following individuals:

- Persons with industry experience seeking certification.
- Persons with industry experience who need formal training.
- Persons who want to change their career path.
- High school graduates interested in careers in the Performing Arts.

8. Programme Duration

The programme may be offered as follows:

Schedule	Duration	Days Offered
Full-time	Four (4) semesters (2 years)	Weekdays, evenings and weekends. Flexibility is applied based on preference of target group.
Part-time	Six (6) semesters or three (3) years	

The CCCJ offers programmes at the Certificate, Associate and Bachelor's levels using a 2 + 2 concept. Under this 2 + 2 concept, the first two years of the programme are at the Associate level, and the final two years are at the Bachelor's level. The programmes are structured to provide a mixture of:

1. General education courses
2. Support courses
3. Specialized courses
4. One free elective
5. Work experience
6. Community service

Electives:

An elective (referred to as a free elective) is a course which may be selected by the student. For a course to be considered a free elective, all of the following conditions must be met.

The course must:

1. Have been approved by the CCCJ.
2. Be offered at the same degree level as the programme being pursued.
3. Not form part of the specialization of the programme being pursued.

Work Experience:

Students pursuing an Associate of Arts, Associate of Science, or a Bachelor of Science degree programme are required to complete 240 hours of Work Experience. Exemptions may be granted at the discretion of the CCCJ.

9. Programme Review Alignment Summary

Section/ Course Module	Adjustment
Accompaniment Skills (Piano)	Phrasing added to Course Description and Course Outcomes. Phrasing added to Unit I Learner Outcomes. Question added to Content section in Unit I. Question added to Unit II Learner Outcomes. Question added to Unit III Learner Outcomes and Content section. Two questions were added to Unit IV Learner Outcomes, and I question was added to the Content Section. Seven items added to the Methods of Delivery section. Amendments were made to the Methods of Assessment and Evaluation section and the Prescribed and Recommended text section.
Acting I	Question added to Unit I Learner Outcomes. Phrasing was altered in III questions in Unit II Learner Outcomes. Phrasing was altered in V questions in Unit III Learner Outcomes. Phrasing was altered in II questions in Unit IV.
Arts in Education	Praxis added to the course name
Caribbean Latin Percussion Ensemble	Course Description amended. Five questions from Course Outcomes were added. Two questions were added to Unit I Learner Outcomes and Content section. One question was added from Unit II Learner Outcomes. Three questions were amended under Content section in Unit II. Questions amended in Unit III under Content section. Four questions were added under Unit IV Learner Outcomes. Seven questions were amended under the Content section in Unit IV. Recommended text added.
Community Drama	Added (2 credits 60 hours)
Creating Theatre	1 Credit added. The course is now values 2 credits (60 hrs- 45 hours practical and 15 hours theory)
Directing	Hours changed to 18 in Unit I. In Unit I, Learner Outcomes were added. Unit II hours changed to 22. Unit 3 hours changed to 25, and Unit IV hours changed to 25.
Fundamentals of Music, Theory, Aural and Sight Singing I	Name changed to Music Theory. Course now has two credits, 60 hours (1 Theory - 45 hours, 1 Practical - 15 hours).
Improvisation for the Performer	In Unit II, question added under Learner Outcomes.

Injury and Prevention	Unit I – hours changed to 12. Unit II – hours changed to 14. Three questions were added under Learner Outcomes. Amendments were made to questions in the Content section. Unit III – Unit heading amended as well as the hours and Content section. Unit IV – hours changed to 16. Three questions were added under Learner Outcomes. Three questions were added under Content section. The final examination percentage was changed.
Instrumental Skills I	Name changed to Vocal Skills. Course now has three credits, 75 hours (2 Theory - 30 hours, 1 Practical - 45 hours).
Instrumental Skills; Keyboard, Guitar or Hand Drums	Course Description changed. KEYBOARD Three questions were added to the Course Outcomes. Hours added to Unit I. Two questions were added, and phrasing changed in II questions under Learner Outcomes in Unit I. One question was added under the Content section of Unit I. Hours changed to 16 under Unit II. Phrasing changed in two questions under Learner Outcomes in Unit II. Hours changed to 17 in Unit III. Phrasing added to question under Learner Outcomes in Unit III. Question added under Content for Unit III. Hours changed to 17 under Unit IV. Question added under Unit IV Learner Outcomes. Questions were added under Content section in Unit IV. GUITAR Hours changed in Unit I. Question added under Learner Outcomes and phrasing added to III questions in Unit I. One question was added under the Content section. Hours changed to 16 in Unit II. Phrasing added to II questions under Learner Outcomes in Unit II. Hours changed to 17 hours under Unit III. Three questions were added under Learner Outcomes in Unit III. One question was added under Content Section for Unit III. Hours changed to 17 under Unit IV. One question was added, and phrasing was added to 3 questions in Unit IV. One question was added to the Content section in Unit IV. HAND DRUMS

	Hours changed to 18 in Unit I. Three questions were added under Learner Outcomes in Unit I. Phrasing changed in 2 questions under the Content section in Unit I. Hours changed to 20 in Unit II. One word added to two questions under Learner Outcomes in Unit II. Unit title amended as well as the hours in Unit III. Two questions were added, and phrasing was added in two questions under Learner Outcomes for Unit III. The Methods of Assessment and Evaluation was changed, and Prescribed, and Recommended text were added.
Introduction to Acting	Contact hours and Co-requisites amended. Hours changed to 12 in Unit I. Hours changed to 12 in Unit II. Hours changed to 18 in Unit III. Hours changed to 16 in Unit IV. Methods of Assessment and Evaluations amended.
Introduction to Electronic Broadcasting	New course added .
Introduction to Folk Dance Technique I	Course now has three credits, 75 hours (2 Theory, 1 Practical).
Introduction to Jamaican Pop Ensemble	Course Description added. Unit I – Title amended and phrasing added to 3 questions. All four questions amended in the Content section of Unit I. Unit II – Title amended. Seven questions were added under Learner Outcomes for Unit II. Two questions were added to Content section under Unit II. Unit III – Title amended. Seven questions were added under Learner Outcomes for Unit III. Amendments made to 2 questions under the Content section under Unit III. Unit IV – Title amended. Eight questions were added under the Learner Outcomes in Unit IV. Amendments made to 2 questions in the Content section. Four Methods of Delivery were added. Amendments were made to the Methods of Assessment and Evaluation. Prescribed and Recommend text added.
Introduction to Modern Dance	Name changed to Introductory Techniques in Dance Techniques. Course now has two credits, 90 hours (2 Practical).

Introduction to Movement Therapy	Name change to Movement Therapy.
Jamaica Daaancehall Music Culture	One question was added to Course Outcomes. Phrasing was added to one question under Course Outcomes. Unit I title amended, and hours changed to 28. Three questions were added to Unit I under Learner Outcomes. Phrasing was added to 3 questions under Unit I. Amendments made to 5 questions under the Content section of Unit I. One question added, and phrasing added to 4 questions under Learner Outcomes in Unit II. Amendments made to 4 questions under the Content section in Unit II. Change made to title in Unit III. Changes were made to the title in Unit III. Changes made to 2 questions in the Content section in Unit III. Five items added to Methods of Delivery. Amendments made to Methods of Assessment and Evaluation. Prescribed and Recommended reading added.
Jamaican Percussion Ensemble	Course Description amended. Five questions were added, and phrasing added to 2 questions in Unit I. Four questions added to the Learner Outcomes under Unit I. Five questions were amended in the Content section in Unit I. Eight questions were added under Learner Outcomes in Unit II. One question was added in the Content section in Unit II. Three questions added under Learner Outcomes under Unit III. Three questions were added in the Content section of Unit III. Three questions and phrasing were added to three questions under Learner Outcomes in Unit IV. Two questions were added under the Content section of Unit IV. One item was added under the Methods of Delivery. Phrasing added to an item under Methods of Assessment and Evaluation. Prescribed and Recommended text added.
Movement Studies and Composition	Hours amended. Amendments were made to the Examination section under the Methods of Assessment and Evaluation.
Music Theory	Course Description added. Eight questions were added to the Course Outcomes. Hours changed to 13 in Unit I. Three questions added to Learner Outcomes in Unit I. Phrasing added to 2 questions in Unit I. Amendments made to three questions under the Content Section in Unit I. One question was added to Learner Outcomes in Unit II. Phrasing added to 3 questions under Learner

	Outcomes in Unit II. Three questions were added under the Content Section in Unit II. Two questions were added under Learner Outcomes in Unit III. Phrasing was added to six questions under the Learner Outcomes in Unit III. One question was added, and amendments made to three questions under the Content section in Unit III. Unit IV title amended. Six questions were added under Learner Outcomes in Unit IV. Phrasing was added to one question in Unit IV. One question was added under the Content section of Unit IV. Amendments were added to one question under Unit IV. One item was added to the Methods of Delivery. Amendments were made to the Methods of Assessment and Evaluation, and Prescribed, and Recommended texts were added.
Music Theory in Practice	Amendment made to the Course Description and to the Unit I title. Three questions were added to Learner Outcomes in Unit I. Phrasing was added to three questions in Unit I. One question was added to Content section under Unit I. Amendment made to one question under the Content section in Unit I. One question was added to Learner Outcomes in Unit II. Phrasing added to one question under Learner Outcomes in Unit II. Amendments made to 5 questions under the Content section in Unit II. Phrasing was added to 2 questions in Unit III. 11 items added to Methods of Delivery. Amendments were made to the Methods of Assessment and Evaluation section. Required and recommended texts were added.
Playwriting	1 Credit added. 1 Credit added. The course is now values 2 credits (60 hrs- 45 hours practical and 15 hours theory)
Principal Instrument I	Amendments were made to the Course Description. Phrasing was added to 7 questions under Course Outcomes. KEYBOARD/PIANO Phrasing was added to three questions in Unit I. Phrasing added to two questions in Unit II. One question was added to Learner Outcomes in Unit III. Phrasing was added to three questions under Learner Outcomes in Unit III. One question was added to the Content section in Unit IV. GUITAR

	Phrasing was added to four sentences in Unit I. Phrasing was added to three sentences in Unit II. Three sentences were added to Unit III under Learner Outcomes. Phrasing added to one question under Learner Outcomes in Unit III. Question added in the Content Section in Unit III. HAND DRUMS Six questions added to Unit I under Learner Outcomes. The hours were changed to 28 in Unit I. Seven questions were added under Content Section in Unit I. Ten questions added to Unit II under Learner Outcomes. The hours changed to 30. Eleven questions were added under the Content section in Unit II. Seven questions were added under Learner Outcomes in Unit III. The hours changed to 30. Ten questions were added under the Content section in Unit III. VOICE Hours changed to 30 in Unit I. Seven questions added under Learner Outcomes in Unit I. Five questions were added under the Content section in Unit I. Seven questions were added to Unit II in Learner Outcomes. Hours changed to 28 in this Unit. Six questions were added under the Content section in Unit II. Six questions were added under Learner Outcomes in Unit III. Hours changed to 30 in Unit III. Seven questions were added under the Content section in Unit III. Seven items added under Methods of Delivery. Amendments made to Methods of Assessment and Evaluation. Recommended texts added.
Principal Instrument II	Phrasing was added to six questions under Course Outcomes. KEYBOARD/PIANO Phrasing was added to three questions under Learner Outcomes in Unit I. Phrasing added to two questions under Learner Outcomes in Unit II. One question was added to the Learner Outcomes in Unit III. Phrasing was added to three questions under Learner Outcomes in Unit III. GUITAR Phrasing added to five questions in Unit I under Learner

	Outcomes. Phrasing added to four questions under Learner Outcomes in Unit II. Three questions were added to Learner Outcomes in Unit III. Phrasing added to one question under Learner Outcomes in Unit III. HAND DRUMS Unit title amended in Unit I. Hours changed to 24 in Unit I. Six questions added under Learner Outcomes in Unit I. Seven questions were added under Content section in Unit I. Unit title amended in Unit II. Hours changed to 24 in Unit II. Ten questions were added under Learner Outcomes in Unit II. Eleven questions were added under the Content section in Unit II. Seven questions were added under Learner Outcomes in Unit III. Hours changed to 25 in Unit III. Ten questions were added under the Content section in Unit III. VOICE Unit title changed in Unit 1. Hours changed to 24 in Unit I. Seven questions added under Learner Outcomes in Unit I. Five questions were added under the Content section in Unit I. Seven questions were added under Learner Outcomes in Unit II. Hours changed to 24 in Unit II. Six questions were added under Content section in Unit II. Six questions were added under Learner Outcomes in Unit III. Hours changed to 25 in Unit III. Seven questions were added under the Content section in Unit III. Seven items added under Methods of Delivery. Amendments were made to the Methods of Assessment and Evaluation section. Prescribed and Recommended texts were added.
Song Writing	Course Description added. Eight questions were added for the Course Outcomes. Unit I title changed, and the hours for the Unit changed to IX. Seven questions added under Learner Outcomes in Unit I. Six questions were added under Content section in Unit I. Unit II title was amended, and the hours for the Unit changed to IX. Seven questions were added under Learner Outcomes in Unit II. Seven questions were added under Content section in Unit II. Unit III title changed, and the hours for the Unit changed to X. Nine questions were added under Learner Outcomes in Unit III.

	Six questions were added under Content section in Unit III. Fourteen items added to Methods of Delivery. Amendments were made to the Method of Assessment and Evaluation section. Prescribed and Recommended texts were added.
Textual Analysis	Course was rewritten
Theatre Design and Production	Added (2 credits 60 hours).
Vocal Skills	Amendments were made to the Course Description. Two questions were added to Course Outcomes. Phrasing was added to one question under Course Outcomes. Five questions added to Learner Outcomes in Unit I. Phrasing added to one question under Learner Outcomes in Unit I. Two questions were added to Content section in Unit I. Amendment made to one question in the Content section in Unit I. Three questions were added to Learner Outcomes in Unit II. Phrasing added to one question under Learner Outcomes in Unit II. Four questions were added under Content section in Unit II. One question was added to Learner Outcomes in Unit III. Phrasing was added to three questions under Learner Outcomes in Unit III. Amendments made to four questions in the Content section in Unit III. Unit IV title amended. Seven questions were added to Learner Outcomes in Unit IV. Eight questions were added to the Content section in Unit IV. Four items added to the Methods of Delivery. Prescribed and Recommended Texts were added.
Voice and Speech I	Name changed to Voice and Speech for the Stage. Course now has two credits, 60 hours (1 Theory - 15 hours, 1 Practical - 45 hours).
Work Experience	Practicum added to the course name.

10. Programme Structure

Theory: 1 Credit = 15 Hours; Lab 1 Credit = 45 Hours; Internship/Practicum: 1 Credit = 80 Hours

Curriculum Courses/ Modules	Modules/ Course Codes	Number of Credits*	Theory Hours	Lab/ Practical Hours	Pre-requisites
Accompaniment Skills (Piano)	MUSC2201	2	30	60	Music Theory, Jamaican Percussion Ensemble
Acting I	DRAM2301	2	-	90	Introduction to Acting
Acting II	DRAM2201	2	-	90	Acting I
Arts and Entertainment Management	PERF1301	3	45	-	NONE
Arts Praxis in Education	PERF2104	2	15	45	Intro to Drama, Vocal Skills, Instrumental Skills: Keyboard, Guitar or Hand Drum, Introduction to Folk Dance Techniques 1, II, Introductory Techniques in dance I, II
Caribbean Cultural Identify	ENTR2404	3	45	-	NONE
Caribbean Latin Percussion Ensemble	MUSC2202	2	-	90	Jamaican Percussion Ensemble
Caribbean Traditional and Folk Dance Technique I	DANC2101	2	-	90	Introduction to Folk Dance Technique I and II
Caribbean Traditional and Folk Dance Technique II	DANC2202	2	-	90	Caribbean Traditional and Folk-Dance Technique I

Communication I	COMM1101	3	45	-	NONE
Communication II	COMM1201	3	45	-	Communication I
Community Drama	DRAM2304	2	15	45	Acting, Directing
Contemporary Jamaican Theatre	DRAM2204	2	15	45	Improvisation for the Performer or Introduction to Drama and Intro to Acting
Creating Theatre	PERF2302	2	15	45	Intro to Drama
Critical Thinking	CCRI1100	2	-	45	NONE
Daaancehall Ensemble and Production	DANC2204	1	-	45	Introduction to Folk Dance Technique, Introductory Techniques in Dance. Theatre Design and Production, by permission
Directing	DRAM2202	2	-	90	Introduction to Drama; Introduction to Acting
(Elective) Introduction to Electronic Broadcasting	-	3	-	45	NONE
Fundamentals of Information Technology	ITEC1104	3	30	45	NONE
Impact of the Performing Arts on the Society	PARS2101	3	-	45	NONE
Improvisation for the Performer	PERF1102	1	-	45	NONE
Injury and Prevention	PERF2404	2	15	45	NONE
Instrumental Skills: Keyboard, Guitar or Hand Drums	ISMU1202	2	15	45	Music Theory
Introduction to Acting	DRAM1210	2	15	45	Intro to Drama/ Improvisation
Introduction to Directing	DRAM2302	2	-	90	Intro to Drama/Intro to Acting
Introduction to Drama	DRAM1101	3	30	45	NONE

Introduction to Folk Dance Technique I	DANC1115	3	15	60	NONE
Introduction to Folk Dance Technique II	DANC1204	2	-	90	Introduction to Folk Dance Technique I
Introduction to Jamaican Pop Ensemble – Band	JBEP1203	2	15	45	Music Theory
Introduction to Psychology	PSYC1111	3	-	45	NONE
Introductory Techniques in Dance I	DANC1111	2	-	90	NONE
Introductory Techniques in Dance II	DANC1203	2	-	90	Introductory Techniques in Dance I
Jamaica Percussion Ensemble	MUSC2106	2	-	90	NONE
Jamaican Daaancehall Culture	DANC2103	3	30	45	NONE
Jamaican Daaancehall Music Culture	MUSC2101	2	-	90	Vocal Skills
Movement Studies and Composition	DANC2203	2	15	45	Introductory Techniques in Dance I & II; Introduction to Folk Dance Technique I & II
Movement Therapy	MOVT2201	2	15	45	Introduction to Psychology
Music Theory	MUSC1111	2	15	45	NONE
Music Theory in Practice	MUSC2203	2	30		Music Theory
Playwriting	DRAM2303	2	15	45	Intro to Acting, Creating Theatre
Principal Instrument I	MUSC2311	2	-	90	Instrumental Skills: Keyboard, Guitar or Hand Drums; Vocal Skills
Principal Instrument II	MUSC2204	2	30	45	Principal Instrument I
Song Writing	MUSC2105	2	30	-	Music Theory
Techniques in Dance I	DANC2104	2	-	90	Introductory Techniques in Dance II

Techniques in Dance II	DANC2201	2	-	90	Techniques in Dance I
Textual Analysis	DRAM2305	2	30	-	NONE
Theatre Design and Production	PERF1203	2	15	45	Intro to Drama, Intro to Improvisation, by audition/ permission
Vocal Skills	VOSK1101	3	30	45	NONE
Voice and Speech for the Stage	PERF1111	1	-	45	NONE
Work Experience/Practicum	WOEP1100	3	-	240	NONE

***CONTENTS FOR WESTERN THEATRE HISTORY WILL BE SUBSUMED UNDER "INTRODUCTION TO DRAMA" AND "VOICE AND SPEECH FOR THE STAGE".**

Associate of Arts in Performing Arts (FULL TIME)

Year 1

Semester I

CODE	COURSE	CREDITS (HOURS)
	ALL SPECIALIZATION	
COMM1101	Communication I	3 (45)
PERF1102	Improvisation for the Performer	1 (45)
VOSK1101	Vocal Skills	3 (75)
MUSC1111	Music Theory	2 (60)
PERF1111	Voice and Speech for the Stage	1 (45)
DRAM1101	Introduction to Drama	3 (75)
DANC1115	Introduction to Folk Dance Technique I	3 (75)
DANC1111	Introductory Techniques in Dance I	2 (90)
Total		**18**

Semester II

CODE	COURSE	CREDITS (HOURS)
	ALL SPECIALIZATION	
COMM1201	Communication II	3 (45)
ITEC1104	Fundamentals of Information Technology	3 (75)
ISMU1202	Instrumental Skills: Keyboard, Guitar or Hand Drum	2 (60)
JBEP1203	Introduction to Jamaica Pop Ensemble – Band	2 (60)
DRAM2305	Textual Analysis	2 (30)
DRAM1210	Introduction to Acting	2 (60)
DANC1204	Introduction to Folk Dance Technique II	2 (90)
DANC1203	Introductory Techniques in Dance II	2 (90)
Total		**18**

N.B.

1. **PERFORMING ARTS ELECTIVE COURSES ARE OPEN EVERY SEMESTER TO STUDENTS OF OTHER PROGRAMMES WHO WISH TO PURSUE PERFORMING ARTS COURSES.**

2. **SEMESTER 3 ELECTIVE IS FOR SOPA STUDENTS ONLY. HOWEVER, STUDENTS FROM OTHER PROGRAMMES WHO DESIRE TO PURSUE THIS COURSE MUST GET PERMISSION FROM THE DEPARTMENT CHAIR.**

YEAR 2

Semester III

CODE	COURSE	CREDITS (HOURS)
ALL SPECIALIZATION		
PSYC1111	Introduction to Psychology I	3 (45)
PERF2104	Arts Praxis in Education	2 (60)
PARS2101	Impact of the Performing Arts on the Society	3 (45)
MOVT2201	Movement Therapy	2 (60)
	Elective	3 (45)
Total		**13**
DANCE		
DANC2104	Techniques in Dance I	2 (90)
PERF2404	Injury and Prevention	2 (60)
DANC2101	Caribbean Traditional and Folk Dance Technique I	2 (90)
DANC2103	Jamaican Daaancehall Culture	3 (75)
Total		**9**
DRAMA		
DRAM2301	Acting I	2 (90)
DRAM2303	Playwriting	2 (60)
DRAM2302	Introduction to Directing	2 (90)
PERF2302	Creating Theatre	2 (60)
Total		**8**
MUSIC		
MUSC2105	Song Writing	2 (30)
MUSC2106	Jamaican Percussion Ensemble	2 (90)
MUSC2311	Principal Instrument I	2 (90)
MUSC2101	Jamaican Daaancehall Music Culture	2 (90)
Total		**8**

Semester IV

CODE	COURSE	CREDITS (HOURS)
ALL SPECIALIZATION		
PERF1203	Theatre Design and Production	2 (60)
ENTR2404	Caribbean Cultural Identity	3 (45)
PERF1301	Arts and Entertainment Management	3 (45)
CCRI1100	Critical Thinking	1 (45)
Total		**9**
DANCE		
DANC2201	Techniques in Dance II	2 (90)
DANC2202	Caribbean Traditional and Folk Dance Technique II	2 (90)
DANC2204	Daaancehall Ensemble and Production	1 (45)
DANC2203	Movement Studies and Composition	2 (60)
Total		**7**
DRAMA		
DRAM2201	Acting II	2 (90)
DRAM2204	Contemporary Jamaican Theatre	2 (60)
DRAM2202	Directing	2 (90)
DRAM2304	Community Drama	2 (60)
Total		**8**
MUSIC		
MUSC2201	Accompaniment Skills (Piano)	2 (90)
MUSC2203	Music Theory in Practice	2 (30)
MUSC2204	Principal Instrument II	2 (75)
MUSC2202	Caribbean Latin Percussion Ensemble	2 (90)
Total		**8**

Semester III & IV:	**Dance**	**Total Credits = 74**
		Hours = 2,120
	Drama	**Total Credits = 74**
		Hours = 2,070
	Music	**Total Credits = 74**
		Hours = 2,055

TOTAL NUMBER OF CREDITS FOR EACH DISCIPLINE IS 74

INTERNSHIP /PRACTICUM: YEAR 2 SEMESTER IV (ALREADY COUNTED WITH GEN. ED.)

Curriculum Analysis

Theory: 1 Credit = 15 Hours; Lab 1 Credit = 45 Hours; Internship/Practicum: 1 Credit = 80 Hours

GENERAL EDUCATION COURSES **18/20 Courses = 32 Credits + 6 (Electives)**			
Communication I	Arts Praxis in Education	Movement Therapy	
Communication II	Arts and Entertainment Management	Theatre Design and Production	
Fund. of Information Tech.	Impact of the Performing Arts on the Society	**Elective I – Introduction to Electronic Broadcasting**	
Critical Thinking	Improvisation for the Performer	**Elective II**	
Introduction to Psychology I	Voice and Speech for the Stage		
Caribbean Cultural Identity	Textual Analysis		
CORE COURSES			
DRAMA	**DANCE**	**MUSIC**	
Acting I	Daaancehall Ensemble and Production	Accompaniment Skill (Piano)	
Acting II	Introduction to Folk Dance Technique I	Caribbean Latin Pop Ensemble	
Community Drama	Introduction to Folk Dance Technique II	Instrumental Skills: Keyboard, Guitar, or Hand Drum	
Contemporary Jamaican Theatre	Introductory Techniques in Dance I	Introduction to Jamaican Pop Ensemble - Band	
Creating Theatre	Injury and Prevention	Jamaican Daaancehall Music Culture	
Directing	Introductory Techniques in Dance II	Music Theory in Practice	
Introduction to Acting	Jamaican Daaancehall Culture	Principal Instrument I	
Introduction to Directing	Movement Studies and Composition	Principal Instrument II	
Introduction to Drama	Techniques in Dance I	Song Writing	
Playwriting I	Techniques in Dance II	Vocal Skills	
Work Experience/Practicum	Work Experience/Practicum	Work Experience/Practicum	
	Caribbean Traditional Folk Dance I		
	Caribbean Traditional Folk Dance II		
	GRAND PROGRAMME TOTAL		
PROGRAMME THEORY HOURS TOTAL			
PROGRAMME: NURSING LAB. HOURS TOTAL			

11. Programme Profile

In addition to core content, there are some components that will be infused into the programme to promote holistic development of graduates. Infusion of these elements will be done through such strategies as presentations, seminars and workshops and will not affect the length of the programme. The programme features the following components: -

- **Work Experience/Practicum**

  Learners are required to complete six (6) weeks (240 hours minimum) of industry attachment/practicum or work experience during the training. The hands-on nature of the teaching andlearning process ensures that learners complement their knowledge with practical skills. This will provide an opportunity for them to apply and strengthen the knowledge, skills and attitudes acquired during their training in the programme.

- **Entrepreneurship**

  The programme aims to continue the development of entrepreneurial competencies of graduates, including their level ofcreativity and innovation, to enable them to successfully operate a business venture and/or create new products/services, which should ultimately lead to the creation of employment and wealth for self and others. The focus of this component will be:

  - Applying knowledge of financial requirements for operating abusiness.
  - Demonstrating knowledge of integrating the management ofcreative ventures.
  - Outlining principles and practices of business law.

- **Employability Skills**

  The programme promotes the development of the following critical employability skills:

  - Communication

- Professionalism and ethics
- Teamwork or collaboration
- Problem-solving and critical thinking
- Management of business venture
- Planning and organizing
- Appreciation of diversity at the workplace

- **STEAM**

The programme is designed to produce graduates of the highest caliber who are not only able to function effectivelyand efficiently in the workplace but are also able to make significant contributions to the growth and development of their workplaces and the industry. As such, the courses incorporate relevant aspects of Science, Technology, Engineering, Arts and Mathematics (STEAM) in real-worldand problem-based contexts. This supports the development of graduates who possess critical 21st-century skills that drive innovation. The core STEAM Skills include the following:

- Inquiry
- Communication
- Self-direction
- Problem Solving
- Creativity and Innovation
- Collaboration
- Analysis and Critical Thinking
- Applications of technology

- **Foreign Language**

The programme includes a conversational course in Spanish, German, Mandarin, or French. It is intended to introduce learners to the fundamentals of the foreign language (phonics, grammar, syntax, vocabulary, etc.) and culture. The focus ofthe course is conversational competence. This will equip graduates to communicate competently at this level in aforeign language in current and emerging labour markets.

- **Gender Sensitivity**

The programme is designed to produce graduates who are conscious of the need to avoid gender stereotyping and making gender distinctions that limit the roles of men and women based on sex or gender.

- **Cultural Diversity/Sensitivity**

The programme is designed to produce graduates who are sensitive to the cultural diversity within the wider society. Learners are encouraged to have an appreciation of the need to coexist in an institution with variations in religion, ethnicity, racial and socio-economic situations. Learners should understand how to be tolerant and accommodating to persons of other cultures.

- **Sustainable EnvironmentalPractices**

Learners are required to develop an awareness of environmental issues and their correlation with sustainable development. Sustainability and current environmental practices must be infused in training and practice. Examples of areas that should beincluded are: protection of the environment, optimizing use of resources and ensuring the use of environmentally friendly products and methods of waste disposal.

12. Delivery and Learning Strategies

The methods of delivery or modes of instruction and learning are expected to deliver/facilitate content appropriate to the subject area and learning styles of students to ensure that course objectives are met. The teaching-learning strategies to be employed will incorporate relevant and current technologies and will also include but are not limited to:

- Lectures and discussions
- Simulations
- Demonstrations and Rehearsals
- Project-based learning
- Field-based learning
- Case studies and Analysis
- Individual/Group Presentation and Performances
- Blended delivery to include the use of the Internet/Intranet
- Observations
- audio-visual presentations
- Laboratory Sessions
- Self-directed learning
- Problem solving
- Journal/Portfolio
- Individual/group Project
- Individual/group Research

The delivery and learning strategies/modes of instruction are intended to:

1. increase the independence of the learner
2. create critical thinkers
3. equip learners to enter the corporate world or start their own business
4. assist the learner to:
    a. develop research skills
    b. analyze and evaluate data
    c. plan, design and implement projects

Faculty members or teams will determine for themselves the appropriate teaching/learning strategies for each curriculum unit based on the intended learning outcomes, the needs of their learners and the availability of resources. It is intended that teaching/learning strategies utilized are those which encourage the progressive development of the learners' independent learning skills in all courses.

13. Evaluation and Assessment Strategies

Evaluation of student learning is aligned with the stated intended learning outcomes for each course. This involves a multi-faceted approach which is used to assess students' critical thinking as well as attitudinal skills. For this reason, evaluation is a blend of practical and theoretical tasks divided in a pre-defined ratio[2]of coursework to end-of-semester examination[3]. In some cases, summative assessments will include both a skill assessment and knowledge assessment. The assessment strategies used will include, but are not limited to:

1. **Evaluation**

   a. **Coursework:**

Coursework will be a combination of any of the following:

i. Weekly tests
ii. Laboratory activities
iii. Field-based assessment
iv. Projects (individual or group)
v. Condensed or summary reports
vi. Self and peer evaluations
vii. Industry and Experience

Performance Tasks
Demonstrations
Portfolios
Oral Reports and Presentations
Graphical Displays
Interviews

   b. **Final Examination**

In an effort to enhance quality, there is a standardized examination for each course, which is common to all colleges. There are typically three (3) examination sessions within an academic year: December, May, and August. The end-of-semester examination (Final Examination) will be a combination of anyof the following**:**

i. Multiple Choice Questions (MCQs)
ii. Structured Questions (SQs)
iii. Practical Assignments (PAs)

[2]The applicable ratio of coursework to end-of-semester examination is found in the respective course outline
[3]In reference to the end of semester examination (Final Examination), with duration of two (2) hours.

14. Grading Scheme

1. **Grading**

Typically, a student's final grade is calculated by the combination of the course work grade and the final examination grade. The specific course outline can be consulted regarding the applicable gradingscheme.

A student who attains a combined grade of:

a. 50% or more is deemed to have passed the course.
b. at least 45% but less than 49% is deemed to have failed the course and qualifies for asupplemental examination[4]
c. less than 44% is deemed to have failed the course and will be required to repeat thecourse in its entirety.

Examination Grades, Points and Distribution

Effective Academic Year September 2014

Percentage Scale	Grade	Grade Point	Student Performance Description
90-100	A	4.00	**Excellent**
80-89	A-	3.67	
75-79	B+	3.33	**Good**
70-74	B	3.00	
65-69	B-	2.67	
60-64	C+	2.33	**Satisfactory**
55-59	C	2.00	
50-54	C-	1.67	
45-49	D+	1.33	**Marginal Fail – Re-sit**
40-44	D	1.00	**Fail – Redo**
0-39	U	0.00	**Unsatisfactory**

[4]The supplemental examination must be done at the next available sitting within the current academic year. The grade received therein shall be the student's final grade for the course. A student who fails a supplemental examination is required to repeat the course in its entirety.

LEVELS OF AWARDS

BACHELOR OF SCIENCE		**ASSOCIATE OF ARTS** **ASSOCIATE OF SCIENCE**	
G.P. A	Classification	G.P. A	Classification
3.70 - 4.00	First Class Honours	3.70 - 4.00	Honours
3.30 - 3.69	Second Class Honours (Upper)	2.70 - 3.69	Credit
2.70 - 3.29	Second Class Honours (Lower)		
1.70 - 2.69	Pass	1.70 - 2.69	Pass

15. Graduate Profile

Graduates from the AA. In Performing Arts programme should be:

1. Technologically competent
2. World-ready workers
3. Self-directed
4. Life-long learners
5. Critical-thinkers
6. Problem-solvers
7. Socially and culturally aware
8. Contributors to community and national development
9. Team players
10. Possess excellent communication skills
11. Entrepreneurial
12. Environmentally aware
13. Gender inclusive
14. Ethical and professional

16. Employment/Career Opportunities

Upon completion, graduates will be eligible for employment in almost all career paths and fields, such as Entertainment and creative industries and other Sub-Sectors as in:

1. Culture
2. Entertainment
3. Creative Industries
4. Education
5. Tourism
6. Media
7. Social Work - Community Development and Animation
8. Theatre
9. Entrepreneurship (Small Business)
10. Health
11. Advertising
12. Leisure, Recreation and Sports
13. Business Processing Outsourcing (BPO/Call Centre)
14. Musical Theatre

17. References

Creative Industry Study (2017) HEART Trust/NTA: Labour Market Research and Intelligence Department

Jamaica Trade and Invest (JAMPRO) http://www.jamaicatradeandinvest.org/investment/sectors/creative-industries/sector-profile/film

JAMPRO. (2017). *Creative Industries- Film Content, Animation Services and Fashion. Retrieved*from http://www.jamaicatradeandinvest.org/trade/buyers/source authentic\jamaican/creative- industries

JAMPRO. (2017). Sector Profile | JAMPRO. Retrieved from http://www.jamaicatradeandinvest.org/investment/sectors/creative-industries/sector-profile

Jamaica Gleaner - http://jamaica-gleaner.com/article/business/20170215/hopeton-morrison-commercial-value-jamaicas-music

The Planning Institute of Jamaica. (2009). *Vision 2030 Jamaica - National Development Plan*. The Planning Institute of Jamaica

United Nations Conference on Trade and Development. (2015). *Creative Economy.* Retrieved from http://unctad.org/en/Pages/DITC/CreativeEconomy/Creative-Economy-Programme.aspx

Accompaniment Skills (Piano) (MUSC2201)

This course is designed to introduce learners to accompaniment techniques and practices, styles, rhythm, voicing and registration. Learners will develop individual recital skills and repertoire through practice, performance and critique. Scores of notated pieces with grand staff or lead sheet will aid understanding in 'following' an artist with a keyboard instrument. Accompaniment Skills will engage the learners in playing the keyboard/piano with correct fingering, posture, elements of music and proper use of the sustain pedal.

Acting I (DRAM2401)

Acting I is the study and development of acting skills concentrating on the students' ability to believe and exist in imaginary conditions as if they were real and to communicate those beliefs clearly and artfully to an audience. It equips students with the techniques necessary for transmission of those beliefs clearly and artfully to an audience.

Acting II (DRAM2201)

Building on the foundations established in Acting I, Acting II focuses on a close examination of the dramatic text, which becomes the basis for character development and scene work. Learners will analyze and perform scenes during the term.

Arts and Entertainment Management (PERF1301)

An introduction to common issues and best practices in the management of arts and entertainment organizations. Learners will gain a basic understanding of business requirements and challenges in producing entertainment. Topics include common management structures in not-for-profit and for- profit arts and entertainment companies, marketing, public relations, fundraising, budgeting, and human resources. Legal concerns such as contracts, copyright, licensing, and royalties will also be discussed.

Arts Praxis in Education (PERF2104)

This course, Arts Praxis in Education, is designed around three themes: Concepts of Teaching: Then and Now, Perspectives and Attitudes towards the Arts in Instruction and Enriching the Learning Experience through the Arts. It seeks to engage the learners in their individual as well as their collaborative experiences for them to explore teaching/learning that is guided by an understanding and appreciation of the Performing Arts in Education. Students will identify and explore issues reflecting philosophies, methodologies and strategies that are used internationally for social interaction, using the performing arts as a catalyst for this. It will require learners to be

reflective and creative in the development of lesson plans while being facilitated and actively participating in an art rich learning environment in general and Jamaica in particular.

Caribbean Latin Percussion Ensemble (MUSC2202)

This course focuses on Caribbean Latin Music utilizing percussion instruments using further musical skills in small group experience. Learners will broaden their knowledge of the Caribbean Latin culture, rhythms from Colombia, Mexico, Panama, Honduras, etc. Caribbean Latin music repertoire, including the composers and performance practices to increase learners' appreciation and understanding of these genres in contemporary Jamaica.

Caribbean Traditional and Folk-Dance Technique I (DANC2101)

This course continues systematic training in the practice, understanding and appreciation of 'Folk' Dance as 'Classical' art, artistry, and pedagogy. It provides students a holistic experience in selected Traditional and Folk-Dance Forms of the Caribbean. It seeks to enable understanding of the origins, significance, and philosophy of the dances heritage of African retention and European influence within the culture, bolster a sense of identity among Jamaican and Caribbean people, as well as the recognition of the 'Folk' Dance as 'Classical' art in its dual roles as Dance Theatre and pedagogy. Students are exposed to Traditional Folk-dance techniques and styles to enhance movement efficiency, endurance, rhythm and coordination for the development of the Caribbean dancer. Creative expressions and musicality, including instrumentation, will also be integrated into class content.

Caribbean Traditional and Folk-Dance Technique II (DANC2202)

This course continues systematic training in the practice, understanding and appreciation of 'Folk' Dance as 'Classical' art, artistry, and pedagogy. It provides students' knowledge in Caribbean-based Folk Forms in Traditional and Folk Technique as introduced in semester 1. It serves to deepen the understanding of both African and European dance heritage. Emphasis is on origins, functions and meaning, significance and philosophy and wide Traditional Folk-dance techniques and styles to enhance movement efficiency, endurance, performance, rhythm skill and coordination, aesthetic of the cool, good memory. Creative expressions and musicality instrumentation included will also be integrated into class content. Lectures, compiling material, viewing of videos and engagement with field practitioners are central to studio work.

Communication I (COMM1101)

This course is designed to develop the community college learner's ability to write expository essays, 'projects or papers' and make oral presentations in varying contexts in and out of the classroom. It is hoped that this course will be used by learners to help them fulfil the academic evaluation requirements of the courses they will sit at this level and help them to become better communicators. The course gives learners practice in the manipulation of secondary sources of

information to support their own ideas in writing and speech.

Communication II (COMM1201)

In order to meet the demands of the global market, one must be an effective communicator. Therefore, this course seeks to highlight the various routes of communication and also examine a variety of business documents used in communicating. This will assist learners in developing proficiency in communication. It is designed to provide students with opportunities to produce different types of oral and written communication while selecting and combining forms, media, channels, and technologies to maximize communication. Specific emphasis will be placed on producing formal business documents such as letters and reports.

Creating Theatre (PERF2302)

A practical study of theatrical production by intensive research of historic and contemporary genres of performing arts disciplines and supervised technical projects which culminates in performances for a live audience. The course is designed to equip learners with cognitive and practical skills in developing their own appreciation for theatrical endeavours. Learners will apply techniques they have learned in prior acting, dance, music and technical classes to the research, rehearsal and performance of a newly designed and fully realized theatrical production.

Critical Thinking (CCRI1100)

This course provides learners with opportunities to learn about various critical thinking concepts. Topics include an introduction to logic, the uses of language, fallacies, and arguments. Language is covered in this course because language is used in the process of developing arguments. Language can be quite problematic when developing, reconstructing, and evaluating arguments.

Community Drama (DRAM2304)

Community Drama investigates and queries broad questions about established dramatic practices in multi-cultural settings. A fundamental purpose of the course is to introduce learners to the power of applied drama in the Caribbean and other contexts, looking at the way in which drama provides frameworks for advocating change.

Learners will develop theatrical skills for use in the implementation and integration of dramatic strategies into community-based work. As a base for investigation, exploration and creation, learners will study, among other discourses, the impact of the theatre of the oppressed in the Caribbean. Through workshops, discussion, research, field trips, and theatrics, learners discover 'the inner landscape of the performing self' while gaining insight into and knowledge of the multi-faceted field of Theatre in the Community.

Daaancehall Ensemble and Production (DANC2204)

Many traditional and folk-dance forms in the Caribbean are a result of two or more cultural dance forms coming together in an almost seamless fashion. So too is Jamaica's indigenous sub-culture, 'Daaancehaall' dance and music expression - captured and cultivated by the Inner-city 'Street' dancers' generation in an ever-evolving socio-cultural and political space and time. Daaancehall continues to build upon itself through the origin, development, evolution and impact as Dance theatre that holds contextual exploration of thoughts and theories in cultural studies, such *as Identity, Globalization – 'Boundarylessness', 'Territoriality', '(In/) visibility or moving from 'Margin - Center' through* interplays of multiple performances and visual arts. Jamaican Daaancehaall demands to be explored and becomes important for us to investigate in this course the ways Jamaican identity, movement vocabulary, language, music (including sound systems, fashion, its global appeal, philosophy – fusion, inclusion, exclusion, outlet for the honing of self-expression, and way its and other aesthetics such as car, motor cycle, food/drink have been navigated and manipulated in such processes as *'Resistance and Survival' and continuity*.

Learners will experience features/characteristics of Daaancehaall through studio work /contemporary spaces {hybrid choreographies} will be explored and supported by noted practitioners/guest lecturers, field trips/videos and traditional and folk dance forms as a generic source of information. The emphasis is on the movement and performance of these and other variances as important to the understanding of the Jamaican Daaancehall performer as the resulting synthesis of its multi-layers and transition into each other. Students will also engage in a process of ongoing exploration, deconstruction and manipulation of the folk vocabulary to utilize in the composition of dance works. These dances works will be performed in studio and other space-specific locations.

Directing (DRAM2202)

This course is a continuation of Introduction to Directing. It takes a more in-depth academic study and practical application of the art and craft of directing a play covering significant figures in the history of directing as well as various approaches and methods. Our focus will be on the director's craft: selecting and analyzing a script, developing an approach to the material, seeking inspiration, collaborating on the production, and honing rehearsal skills. Students will create short "dramatic events" in class; study texts as a group, and create a final scene and portfolio. Topics will include analysis and metaphor, casting, creating a design concept, working with actors, and staging.

Fundamentals of Information Technology (ITEC1104)

This course is designed to provide learners with a comprehensive knowledge of the application of computers in different organizations. It includes a thorough introduction to computers and information technology, information systems, computer networks and systems security. It also aims at equipping learners with practical operating system, word processing, presentation, spreadsheet, database and Internet search techniques skills.

Impact of the Performing Arts on the Jamaican Society (PARS2101)

This course provides the learners with a broad and researched introduction to the impact of performing arts on Jamaican society. Each of the three (3) chosen areas of performing arts will be analyzed within the context of the Jamaican society and their impact on the social reality of the people. The analysis of performing arts will build on other courses in each of the three (3) chosen disciplines that explain their performative nature as well as the actors and social reality that buttressed their performances. It was Nettleford (1993) who said, "**The creative imagination of literature** and **the performing arts,** which include **dance** and **drama**, joins with the most visible part of our aesthetics (**music, painting, pottery, language**) to form a vibrant and vivid aesthetic. The resulting aesthetic becomes enmeshed with the social reality of Caribbean life in the battle for space". This course will track and explain how the performing arts fill the lacuna in which that battle for space which was espoused by Nettleford. The impact of the performing arts on Jamaicans, identity formation, economic and political accommodation, psycho-social reality and nationhood and development will be researched and analysed for students' didactic understanding within the course.

The course will examine the use of the performing arts as areas of survivability in Jamaican society. According to Nettleford (1993) "The strength of our aesthetics emanates from the need to survive." The impact and use of the performing arts to create areas of inviolability in the life of Jamaicans will be explored for further sustainable development of the culture through performing arts.

Improvisation for the Performer (PERF1102)

The course is intended as an introduction to improvisation as a core component of the creative process as well as an option in live performance across the performing arts disciplines. The course provides a space for learners to experiment with different forms as well as to foster an attitude of curiosity and investigation complementary to composition courses.

Injury and Prevention (PERF2404)

This course seeks to provide learners with knowledge and insights of the interrelationships between the performing arts and injuries in relation to the principles of Science to enhance healthy living and lifestyle practices. It also provides insights of the principles of dance science and dance medicine in order to facilitate overall body maintenance, optimizes performance, as well as for career longevity. It seeks to deepen the learners' understanding and appreciation of their bodies' full potential through an introductory but concise approach of their body's skeletal and muscular structures, injury prevention, treatment and rehabilitation. Various techniques, such as conditioning for strength, endurance, flexibility, strategies for overcoming unsafe habits, motor imagery, weight and resistance training, enable praxis. Additionally, the basic principles of nutrition in the maintenance of good health provide an opportunity for learners to prepare specific

meal for the performer to understand their nutritional value and the impact of the knowledge they would acquire to be employed in almost any everyday situation.

Instrumental Skills: Keyboard, Guitar, Hand Drums (ISMU1202)

This course is designed to ground learners with basic knowledge of a chosen instrumental skill: keyboard, guitar and/or hand drum. Learners will acquire basic competency in skills set based on instrument chosen and, in all instances, will be incorporate music theory and practice. They will also create simple rhythmic composition including ensemble work that may link to practical classes and are essential to all musicians, performers and educators.

Keyboard:

Learners will be engaged in the rudiments of keyboard skills. They will play major and minor scales (natural, harmonic and melodic) up to two sharps and flats, chord progression, primary chords and intervals. They will also acquire knowledge of transpositions using the understanding of intervals. A simple composed/notated piece of music will be included in the process, which the learner(s) will perform at the end of the semester. This will also develop self-respect and respect for others and hone problem-solving skills through individual and group activities

Guitar:

Learners will be engaged in the rudiments of guitar skills. They will play major and minor scales (natural, harmonic and melodic) up to two sharps and flats, chord progression, primary chords and intervals. They will also acquire knowledge of transpositions using the understanding of intervals. A simple composed/notated piece of music will be included in the process, which the learner(s) will perform at the end of the semester. This will also develop self-respect, respect for others and hone problem-solving skills through individual and group activities

Hand Drums:

Learners will have the opportunity to play hand drums, such as the conga drum, and will form the basis for the majority of the different genres of music. It provides learners with basic drumming technique to identify, play and perform individually and as an ensemble at the end of the semester. This will also develop self-respect, respect for others and hone problem-solving skills through individual and group activities.

Introduction to Acting (DRAM1210)

This course is designed to provide an introduction to the basics of stage acting rooted in Stanislavski. Students will gain basic skills in acting, analyzing, and a working vocabulary of theatre terms. Students will develop an understanding of, and appreciation for, the craft of acting and the art of theatre. Discover the person as a performer and gain confidence on stage through theatre games, exercises, monologues, and scene work. The course will culminate with a final presentation of a scene

Introduction to Directing (DRAM2302)

This course is designed to introduce learners to the fundamentals of directing: composition, pasteurization, movement, rhythm, and pantomimic dramatization. While participating in theoretical and practical sessions, the learners will be able to use acquired knowledge to effectively direct a short play from script, idea or any other stimulus.

Introduction to Drama (DRAM1101)

The course will introduce the learners to an understanding of the origin of theatre from a European and African perspective. It will engender a process of exploration of the elements of theatre and an appreciation for culture and audience appeal. The learners will also be exposed to the characteristic of the various types of stage

Introduction to Folk Dance Technique I (DANC1115)

This course introduces foundation training in Folk Technique Forms and Functions. It incorporates intelligent organization of the cognitive, social, spiritual and physical aspects through the foundational principles of movement for skills development and performance to beginning dance students. It is designed to provide knowledge of understanding folk movements on their bodies, the Caribbean cultural space and cultural relevance in the understanding of the cultural heritage, which influences the development of Jamaican culture, Caribbeaness and influences on popular dance forms.

Movement principles/vocabulary having West African influences, basic technical and improvisational skills as a generative source to execute movement abstracts from select Jamaican/Caribbean traditional 'Core' type Dance Forms - its language, origins, functions and functionaries, music, movement and meanings, underlying philosophies etc. will be explored using body action, time, space, time, effort aspects (B.A.S.T.E.) elements of Dance.

Classes comprise set sequences and routines emphasizing correct body stance and posture, earth-centered movement/softened knees, feet positions-parallel, turn-out, Congo/flat, turns, breaks, simple jumps, rhythmic skills, body articulations, gestures, songs/chants, partner and group relationships, breathing skills, common patterns, dance making, and other elements associated with the Folk Dance tradition including drumming. Students will also develop research and problem-solving skills through individual and group activities - compiled for audio-visual purposes and to make links with curricula and other related fields of study.

Introduction to Folk Dance Technique II (DANC1204)

Introduction to Folk Dance Technique II seeks to refine foundation training in Folk Dance Technique's forms and functions connecting the cognitive, social, spiritual, and physical aspects to the technical, including Improvisation processes as part of Folk Dance performance tradition. It increases understanding through the history of the cultural space, cultural relevance, occupation, importation, and colonization, particularly the shaping of Caribbeaness. and comprises more sequencing performance application of the basic principles/characteristics learned in Semester 1. It furthers the development and practice of abstractions from select 'Core' type Caribbean Traditional/ Folk culture, progressing to a higher sense of pride and competency level of the students' knowledge and experience as they develop an appreciation for self, others and society based on the impact of the Cultural forms and identification, influences on popular dance forms,

and influences on making links with other related fields; both theory and practice.

By using the body as a performing instrument and for communication, students will engage and experience correct body stance/posture, earth-centered/groundedness, articulation of feet, arms, torso, pelvis, turns, breaks, jumps, and rhythmic skills, including drumming, gestures/nuances, songs/chants, call and response, relationship skills, common patterns, and other features associated with the Traditional and Folk aesthetics common to Afro-Caribbean Traditional and Folk Dances and aesthetics. Students will further hone problem-solving skills through individual and group activities, compile audio-visuals for future references and 'Core' type Dance Forms - its language, origins, functions and functionaries, music, movement and meanings, underlying philosophies etc. further explorations using body action, time, space, time, effort (B.A.S.T.E.) aspects/elements of Dance with emphasis on their own progress and growth through studying Jamaica/Caribbean Folk Dance heritage.

Introduction to Movement therapy (MOVT2201)

Dance/movement therapy, a creative arts therapy, is rooted in the expressive nature of dance itself. Dance is the most fundamental of the arts, involving a direct expression and experience of oneself through the body. It is a basic form of reliable communication, and as such, it is an especially effective medium for therapy. Based on the belief that the body, the mind and the spirit are interconnected, dance/movement therapy is defined by the American Dance Therapy Association as "the psychotherapeutic use of movement as a process that furthers the emotional, cognitive, social and physical integration of the individual.

Introduction to Jamaican Pop Ensemble – Band (JBEP1203)

This course is designed to expose learners to play and sing in a band featuring Jamaican Pop music. The ensemble comprises of musical instruments such as piano/keyboard, drum set, guitar (bass and electric/acoustic) and other percussion instruments. Learners will sing and play songs from different eras; Mento, Ska, Rocksteady and Reggae and will include the history of each genre throughout the semester. They will also be engaged in arranging music to suit musical performances as well as to develop life skills.

Introduction to Psychology I (PSYC1111)

This course is designed primarily to provide learners with a general understanding and appreciation of human behaviour and its impact on social and business relationships. More specifically, the course will cover approaches to the study of psychological, biological, and developmental bases of behaviour, perception, attitude, motivation, conflict and change and stress management.

Introductory Techniques in Dance I (DANC1111)

This course is designed to introduce students to basic and fundamental dance techniques as preparatory training for beginning movers in the Caribbean space. It incorporates intelligent

organization of the cognitive, social, spiritual, and physical aspects through the foundational elements of contemporary modern and classical ballet dance techniques, principles, history and vocabulary. Basic principles of alignment, flexibility, placements of arm and feet, movement qualities and rhythmic patterns are introduced as the building blocks for success in mastery of simple combinations and repertory. Classes comprise barre, floor, progression, and centre work, which develop the technical and performance skills of the students.

Introductory Techniques in Dance II (DANC1203)

Introductory Techniques in Dance II continues to enable beginning dance students to experience a variety of dance techniques which are part of the dance tradition in a Caribbean context. It seeks to refine foundational techniques studied in semester one and further develop both technical and performance skills of the learner and provide an intellectually stimulating experience through contemporary modern and classical ballet dance techniques, which is an essential step progressing toward acquiring junior-level competency, as well as intelligent organization of the cognitive, social, spiritual and physical aspects. history, vocabulary, Basic principles of alignment, flexibility, placements of arm and feet, movement qualities and rhythmic patterns will be explored as the building blocks for success in the mastery of simple combinations of the genres.

Studio work comprises barre, floor, progression and center work, enhances problem-solving skills through individual and group activities – compiled for audio-visual purposes, to excite students about dance and to make links with other related fields of study.

Jamaican Percussion Ensemble (MUSC2106)

This course is designed to broaden learners' knowledge of rudiments Jamaican Percussion Ensemble. The origins of Jamaican Folk Music utilizing hand drums such as conga, djembe, bongos, and other percussions like shakers, guiro, claves, etc. Learners will have an opportunity to experiment with each instrument and different Jamaican Traditional rhythms that are influenced by African cultures and Jamaican religions/beliefs. Mento, Rasta, Calypso, Kumina, Revival, and Dinki Mini throughout the semester. The ensemble will present its arrangements of these rhythms and also of its own compositions for evaluation.

Jamaican Daaancehall Culture (DANC2103)

Many traditional and folk music forms in the Caribbean are a result of two or more cultural forms coming together in an almost seamless fashion. So too is Jamaica's indigenous sub-culture, 'Daaancehaall' music expression - captured and cultivated by the Inner-city 'Street' performers' generation in an ever-evolving socio-cultural and political space and time. Daaancehall music continues to build upon itself through the origin, development, evolution, and impact as dancehall music holds a contextual exploration of thoughts and theories in cultural studies, such *as Identity, Globalization – 'Boundarylessness', 'Territoriality', '(In/) visibility or moving from 'Margin - Center' through* interplays of multiple performances and visual arts.
Jamaican Daaancehaall music culture demands to be explored and becomes important for us to investigate in this course the ways Jamaican identity, lyrics/language, music (including sound systems), fashion, its global appeal, philosophy – fusion, inclusion, exclusion, outlet for the honing of self-expression, and way its and other aesthetics such as car, motor cycle, food/drink have been navigated and manipulated in such

processes as *'Resistance and Survival' and continuity*.

Learners will experience features/characteristics of Daaancehaall music through practical activities/performances. Contemporary spaces will be explored and supported by noted artists/guest lecturers, videos and traditional and folk music forms as a generic source of information. The emphasis is on the performance of these and other variances as important to the understanding of the Jamaican Daaancehall music performer as the resulting synthesis of its multi-layers and transition into each other. Students will also engage in a process of ongoing exploration, deconstruction and manipulation of the folk vocabulary to utilize in the composition of dance works. These dances works will be performed in studio and other space-specific locations.

Jamaican Daaancehall Music Culture (MUSC2101)

Many traditional and folk music forms in the Caribbean are a result of two or more cultural forms coming together in an almost seamless fashion. So too is Jamaica's indigenous sub-culture, 'Daaancehaall' music expression - captured and cultivated by the Inner-city 'Street' performers' generation in an ever-evolving socio-cultural and political space and time. Daaancehall music continues to build upon itself through the origin, development, evolution and impact as dancehall music holds a contextual exploration of thoughts and theories in cultural studies, such *as Identity, Globalization – 'Boundarylessness', 'Territoriality', '(In/) visibility or moving from 'Margin - Center' through* interplays of multiple performances and visual arts.

Jamaican Daaancehaall music culture demands to be explored. It becomes important for us to investigate in this course the ways Jamaican identity, lyrics/language, music (including sound systems), fashion, its global appeal, philosophy – fusion, inclusion, exclusion, outlet for the honing of self-expression, and way its and other aesthetics such as car, motor cycle, food/drink have been navigated and manipulated in such processes as *'Resistance and Survival' and continuity*.

Learners will experience features/characteristics of Daaancehaall music through practical activities/performances. Contemporary spaces will be explored and supported by noted artists/guest lecturers, videos, and traditional and folk music forms as a generic source of information. The emphasis is on the performance of these and other variances as important to the understanding of the Jamaican Daaancehall music performer as the resulting synthesis of its multi-layers and transition into each other. Students will also engage in a process of ongoing exploration, deconstruction, and manipulation of the folk vocabulary to utilize in the composition of dance works. These dances works will be performed in studio and other space-specific locations.

Movement Studies and Composition (DANC2203)

This course will explore the concept of movement and its importance to the learningexperience. This course will enable students to formulate, integrate, observe, analyze, apply, and development movements studies for performance. Students will develop an understanding of the four major components of Laban Movement Analysis (LMA): Body, Effort, Shape and Space, and relationships which can be applied in both artistic and educational situations.

The principles of dance composition will be explored through the principles of form and structure that inform all artistic/aesthetic processes. The creative process - movement invention, creative movement development using Laban's theories and principles, choreographic structuring and the development of analytical skills required of dance. The class concentrates on exploring composition through improvisation, assigned movement studies, active engagement in a critical evaluation process, and observation of Choreographer's works (local and International) for additional knowledge and insights into the art of choreography. The creation of solo/group composition also applies in this course.

Music Theory (MUSC1111)

This course is designed to introduce students to the fundamentals of music. Learners should be able to gain knowledge in the elements of music, including melody, rhythm, harmony, etc. This Music Theory course is also intended to give learners ear-training by way of scales and tonality. They should learn scales, keys, accidentals, chords, time signatures in simple time, and notation, as well as to identify and apply the knowledge they gained in the duration of the course. The learners ought to absorb knowledge about music symbols such as *p* for piano, *f* for forte, etc., and all these symbols will also be taught in sight reading by way of sheet music.

Music Theory in Practice (MUSC2203)

This course is designed to develop learners' compositional skills but with a twist; using technology. Learners can use software and apps to compose and transcribe originals and already composed pieces, respectively. The software would include Musescore and/or Sibelius (notation software) and Garage Band and/or Reason (recording software). Each software is based on the devices they may have or those that are provided. This course should be able to assist future producers, assistant producers, singers, instrumentalists, and educators.

Playwriting (DRAM2303)

This course focuses on the process of writing a Play, from the conception of a dramatic idea to the completion of a final draft. Students will be engaged in the process of exploring exercises in dialogue, character development, improvisation, conflict, and structure as essential components of the course. The student will complete the writing of a ten-minute play for assessment and critique.

Principal Instrument I (MUSC2311)

The course is designed to have students continue their instrument of choice from first year with more intense and challenging material for the greater improvement and understanding of melodies, harmonies and rhythms. The instruments are Keyboard/Piano, Guitar, Hand Drums, and a choice of the Voice if so wish to be a vocalist.

Principal Instrument II (MUSC2204)

This course is designed to be a continuation Principal Instrument I. Learners will continue their instruments with intermediate studies of music. More challenging material for the greater improvement and understanding of melodies, harmonies, and rhythms. The instruments are Keyboard/Piano, Guitar, Hand Drums and a choice of the Voice if so wish to be a vocalist.

Song Writing (MUSC2105)

This course is designed to allow learners an insight into how and why songs are written the way they are. Learners will have opportunities to receive knowledge of the different types of song as well as the components of a (certain) song. As a pre-requisite, Music Theory will be incorporated as time, rhythm, rhyming, assonance, and other aspects of theory in music, like form, will be included in the teaching-learning process. Learners will also gain an opportunity to create lead sheets for their songs that they write. Learners should be able to grasp how professionals write their songs. Components of song will also be included in the course. Learners will also have the opportunity to record their songs via Music Production software, Reason, as well as to notate their melodies on composing software Musescore or Sibelius, which are software for technological notation.

Techniques in Dance I (DANC2104)

Techniques in Dance I is designed to help students to further develop dance techniques as a continuing training for intermediate movers in the Caribbean space. It incorporates intelligent organization of the cognitive, social, spiritual, and physical aspects through the intermediate elements of classical ballet, contemporary modern and jazz techniques, principles, history, and vocabulary. Intermediate principles of alignment, flexibility, placements of arm and feet, movement qualities and rhythmic patterns are to reap the building blocks for success in mastery of combinations and repertory. Classes comprise barre, floor, progression, and centre work, for further development of the technical and performance skills of the students. As a studio class, it is devoted to presentation of information and sequences, which are performed immediately. Skills are developed sequentially through rigorous practice where refinement of anatomical placement and articulation, dynamics, and the development of physical strength and flexibility are emphasized and explored.

Techniques in Dance II (DANC2201)

Techniques in Dance II allows students to continue to experience a variety of dance techniques for intermediate movers in the Caribbean space. It seeks to refine foundational techniques learned in semester I and further develop the technical and performance skills of the dance student. It additionally incorporates intelligent organisation of the cognitive, social, spiritual and physical aspects through classical ballet, contemporary modern and jazz techniques, principles, history and vocabulary. Principles of alignment, flexibility, placements of arm and feet, movement qualities and rhythmic patterns are with more complexity as the building blocks for success in mastery of

advanced combinations and repertory. Classes comprise barre, floor, progression and centre work, which will further develop the technical and performance skills of the students. This course further proposes to excite students about dance and other related fields of study.

Textual Analysis (DRAM2305)

Criticism is the primary focus and content of the course, learners will see and discuss literature from various points of view, and they will position literature and literary studies within the broader context of the arts and the history of ideas and formulate and refine their own method of interpretation and analysis.

Theatre Design and Production (PERF1203)

Theatre Design is an introduction to the techniques, practices, and processes in scenic, lighting, costume, and sound design. The course includes a period styles overview, script analysis, and a survey of appropriate paperwork required by each area. It also gives the foundation needed to stage events and shows and other productions.

Vocal Skills (VOSK1101)

In this course, learners should gain knowledge on the use of the "singing voice". Vocal techniques, enunciation, articulation, intonation, diction and shape of the mouth are some of the aspects of the voice that will be looked at. Breathing and posture will also be explored. The course is designed to give learners an insight into how professional singers, deejays, rappers and poets vocalise and pronounce words the way they do and why. The knowledge of legato singing and staccato singing, which is a part of articulation, will also be discussed. Learners will also be informed on vocal care (what and what not to do) for a vocal performance. The course will also look at the anatomy of the voice box and the functions of each part. Different genres of music will be explored as well as the Jamaica National Anthem which will be mandatory.

Voice and Speech for the Stage (PERF1111)

Voice and Speech for the Stage introduces students to the practical exploration in the use of the voice as a communication tool which is indispensable for performers to communicate effectively. How the voice is created and projected is most important to a performer's ability to engage an audience. Through a laboratory type-setting, students will be introduced to the biology of the voice in creating a variety of vocal tones, control breathing and warm-up exercises, concentration technique, animation and interpretation of text (dialect, English and accents) - expressed by the effective use of the organs of speech for characterizations, and addressing an audience.

ASSOCIATE OF ARTS
In
Performing Arts

THE COUNCIL OF COMMUNITY COLLEGES OF JAMAICA

COURSE NAME:	Accompaniment Skills (Piano)
COURSE CODE:	MUSC2201
CREDITS:	2
CONTACT HOURS:	90 hours (60 hours Practical; 30 hours theory)
PRE-REQUISITE(S):	
CO-REQUISITE(S):	
SEMESTER:	IV

COURSE DESCRIPTION:

This course is designed to introduce learners to accompaniment techniques and practices, styles, rhythm, voicing and registration. Learners will develop individual recital skills and repertoire through practice, performance and critique. Scores of notated pieces with grand staff or lead sheet will aid understanding in 'following' an artist with a keyboard instrument. Accompaniment Skills will engage the learners in playing the keyboard/piano with correct fingering, posture, elements of music and proper use of the sustain pedal.

COURSE OUTCOMES:

1. Develop an understanding of finding the key of a piece.
2. Appraise a piece of music and utilize scale degrees to understand the motive in which the piece was created for.
3. Analyze chord progressions for simple melodies.
4. Explore solfege, scale pattern and scale degrees to understand chord progression.
5. Evaluate key changes and the intervals in which it may happen at.
6. Experiment with chord progressions in each key.
7. Sight read an accompaniment to two students: one instrumental and one voice.

UNIT I - Introduction to Accompaniment (16 hours)

Learner Outcomes:

Upon successful completion of this unit, learners should be able to:

1. explain terminologies/concepts related to accompaniment.
2. discuss the importance of accompaniment with or from an instrument.
3. differentiate between various types of musical accompaniment styles on a keyboard instrument.
4. analyze different types of accompaniment styles heard in a piece of music.
5. examine and/or find errors in accompanying styles and patterns in various genres of music such as Gospel, Reggae, Pop, etc.
6. justify why the style is chosen and to which audience it appeals.
7. examine the movement of notes and chords vocally and instrumentally.
8. research different ways musicians accompany others.
9. observe a performance and assess the style of accompaniment.

Content:

1. Accompaniment concepts:
   a. An overview of the history of accompaniment.
   b. The importance of accompaniment.
   c. Musicians who sing or play for others as accompaniment.
2. Accompanying styles:
   a. Homorhythmic: having a "similarity of rhythm in all parts.
   b. Blocked-Chord: a succession of musical chords produced by the component voices or parts moving in the same rhythm.
   c. Arpeggiated Accompaniments: melody is accompaniment by arpeggios on a melodic instrument.
3. Differences in genres: Rhythm and Blues, Country, Pop, Hip Hop, etc.
4. Research
5. Observation by video.

UNIT II - Scales and Keys (25 hours)

Learner Outcomes:

Upon successful completion of this unit, learners should be able to:

1. identify keys up to two (2) sharps and two (2) flats.

2. explore with scales and keys.
3. draw on solfege: Do, Re, Mi, Fa, So, La, Ti, Do – to understand how to go from chord to chord; in root position as well as chord inversion.
4. Incorporate scale degrees: 1, 2, 3, 4, 5, 6, 7, 8 (1) to recognise the names of degrees (e.g. tonic, dominant, etc.).
5. Categorize scale pattern (formula) T-T-S-T-T-T-S for major keys to understanding scale movement. (T - tone, S - semi-tone).
6. Play scales two (2) sharps and two (2) flats.
7. Perform a melody with keys up to two (2) sharps and two (2) flats.

Content:

1. Key Signatures:
   a. C
   b. F
   c. G
   d. D
   e. Bb
2. Scales: major and minor
3. Solfege: Do, Re, Mi, Fa, Sol, La, Ti, Do
4. Scale degrees
5. Scale pattern (formula)
6. Practice

UNIT III - Chords and Chord Progression (24 hours)

Learner Outcomes:

Upon successful completion of this unit, learners should be able to:

1. demonstrate chords in keys up to two (2) sharps and two (2) flats.
2. identify how chords are spelled (notes used) on a keyboard.
3. determine intervals in the 'spelling' of a chord.
4. utilize similarities in the notes of a chord and scale degree numbers.
5. demonstrate chord inversions in keys of C, F, G, D, and B-flat majors.
6. analyse and play chord progression of a simple melody.

Content:

1. Key signatures
   a. of sharps and flats

   b. Recognizing key change
2. Chords
   a. Primary chords
   b. Block chords
   c. Arpeggiated chords
3. Chord progression
4. Intervals
5. Scale degree

UNIT IV - Songs/Genre in Performance (25 hours)

Learner Outcomes:

Upon successful completion of this unit, learners should be able to:

1. reproduce rhythmic patterns for Jamaican Folk Music, Jamaican Pop: Ska, Rocksteady and Reggae.
2. aurally classify the chord progression for a rhythmic pattern.
3. assess chord progressions for other genres such as Gospel and Rhythm and Blues.
4. identify the number of bars in which chords and their progression lasts for in a piece.
5. sight read a notated piece of a popular song for an instrument or voice.
6. arrange a known song using a different chord progression that is suitable for the song.
7. perform piece/song with instrumentalist and vocalist to an audience.
8. demonstrate attitudes required in the rehearsal space as well as to assess peer at the end of the rehearsal and performance.

Content:

1. Jamaican traditional and contemporary/popular music
2. Rhythmic patterns
3. Listening recorded performances
4. Genres of music
5. Chord progressions
6. Sight reading
7. Performance

METHODS OF DELIVERY:

1. Lectures
2. Master Classes

3. Guest Lectures
4. Field Trip
5. Demonstrations
6. Presentations
7. Practice Sessions
8. Report
9. Research
10. Audio Tapes
11. Printed Scores
12. Handouts

METHODS OF ASSESSMENT AND EVALUATION:

4 Practical Presentations	20%
Coursework assignment	10%
Work habits (*commitment, attitude Attendance, participation*)	10%
Mid-semester (Written)	20%
Final Examination	40%

PRESCRIBED TEXT:

Davis, L. (2015). *Mastering Piano Accompaniment*: *A Guide to Learning How to Play Basic Piano Accompaniment to Any Song (The Mastery Series Book 3).* Lynne Davis Music.

Woodward, M. (2022). *Learn How to Play Keyboard/Piano with Auto-Accompaniment: A Self Tuition Book for Absolute Beginners*. Lulu.com.

RECOMMENDED TEXT:

Jarman, R. (1989). *You can Teach Yourself Piano by Ear.* St. Louis, Missouri: Mel Bay Publishing.

THE COUNCIL OF COMMUNITY COLLEGES OF JAMAICA

COURSE NAME:	Acting I
COURSE CODE:	DRAM2301
CREDITS:	2
CONTACT HOURS:	**9**0 hours (Practical)
PRE-REQUISITE(S):	Introduction to Acting
CO-REQUISITE(S):	
SEMESTER:	III

COURSE DESCRIPTION

Acting I is the study and development of acting skills concentrating on the students' ability to believe and exist in imaginary conditions as if they were real and to communicate those beliefs clearly and artfully to an audience. It equips students with the techniques necessary for transmission of those beliefs clearly and artfully to an audience.

COURSE OUTCOMES:

Upon successful completion of this course, you will:

1. prepare their minds, bodies, and voices for psychophysical action on the stage.
2. generate organic involvement in the playing of a scene as it unfolds in the present moment.
3. use their bodies both for psychophysical action in the pursuit of a goal and to reflect their inward emotional state.
4. determine character goals or objectives and choose appropriate psychophysical actions or tactics in order to achieve those goals.
5. improvise a scene based on imaginary given circumstances as is they were real.
6. read, analyse, and score a script.
7. execute the performance of a monologue and a scene from the repertoire of dramatic literature.
8. develop observation skills in acting.

UNIT I - The Actor's Preparation (18 hours)

Learner Outcomes:

Upon successful completion of this unit, you will be able to:

1. demonstrate centre through effective breathing and relaxation exercises.
2. execute trust exercises with confidence.
3. observe a theatre production.
4. identify areas of a stage.
5. travel correctly from one stage area to another.
6. demonstrate the eight basic body positions on stage.
7. use stage terminologies associated with acting.
8. display focus on acting activities.
9. demonstrate an ability to overcome distraction.

Content:

1. Breathing exercises
2. Relaxation exercises
3. Observational field trips
4. Science of the stage
5. Body centring exercises
6. Concentration exercises
7. Internal tuning activities

UNIT II - Movement (20 hours)

Learner Outcomes:

Upon successful completion of this unit, you will be able to:

1. demonstrate how movement occurs to satisfy a human need.
2. show how inner attitude motivates action.
3. explain the concept of kinesphere.
4. demonstrate the Laban dimensional scale.
5. explain the movement principles of flow, space, time, and weight.
6. play various emotions in a natural creative, and artistic way.
7. perform a selected dramatic monologue.

Content:

1. The meaning of positioning.

2. Understanding human motivation.
3. Theories of effort and shape.

UNIT III - Psycho- physical Action (24 hours)

Learner Outcomes:

Upon successful completion of this unit, you will be able to:

1. examine a character's goals.
2. explain the motivation that underlies and supports the needs of a character.
3. display the psychophysical actions inherent within the text of a monologue or scene.
4. demonstrate stage business through the psychophysical actions of the character.
5. demonstrate the underlying emotions and thoughts of a character (subtext) that may contrast with the written text.
6. present new discoveries with the body-mind-voice.

Content:

1. The psychology of phonology.
2. Script examination: subtext, motivation, movement, and voice.
3. Motivation and action.

UNIT IV - Rehearsal and Performance (26 hours)

Upon successful completion of this unit, you will be able to:

1. explore human interaction.
2. refine character development.
3. break down scenes into beats.
4. utilize effectively technical elements in performance.
5. conduct asynchronous rehearsal process.
6. participate in the rehearsal process guided by the lecturer.
7. perform a short dramatic piece guided by the lecturer.

Content:

1. Scene work
2. Beats
3. Character building
4. The rehearsal process
5. Utilizing props, costumes and other technical elements

METHODS OF DELIVERY:

1. Lectures
2. Case Studies and Analysis
3. Demonstration
4. Field Trips
5. Observation
6. Practice
7. Video Presentations

METHODS OF ASSESSMENT AND EVALUATION:

1.	Class presentation	10%
2.	Other class assignments	20%
3.	Mid-semester (written)	20%
4.	Journal	10%
5.	Final Examination	40%

RESOURCE MATERIAL:

Prescribed:

Moseley, N. (2006). *Acting and Reacting: A tool for the Modern Actor*. Routledge.

Recommended:

Kahan, S., & Rugg, W. K. (1997). *Introduction to Acting*. Longwood Professional Book.

Zinger, G.D. (2002). *Body Voice Imagination: training for the Actor*. Routledge.

THE COUNCIL OF COMMUNITY COLLEGES OF JAMAICA

COURSE NAME:	Acting II
COURSE CODE:	DRAM2201
CREDITS:	2
CONTACT HOURS:	90
PRE-REQUISITE(S):	
CO-REQUISITE(S):	
SEMESTER:	IV

COURSE DESCRIPTION:

Building on the foundations established in Acting I, Acting II focuses on a close examination of the dramatic text, which becomes the basis for character development and scene work. Learners will analyze and perform scenes during the term.

COURSE OUTCOMES:

Upon successful completion of this course, learners will be able to:

1. identify the given circumstances of a play or scene.
2. identify characters' intentions and the obstacles to their intentions in a play or scene.
3. analyze a character in a play through a close examination of the dramatic text.
4. perform a believable and engaging scene before the class.
5. break a play or scene down into units of action or beats for their character.
6. translate dialogue into specific actions taken against another character.

UNIT I - The Given Circumstance (3 weeks)

Learner Outcomes:

Upon successful completion of this unit, learners will be able to:

1. describe the characters in a given play or scene.
2. describe pre-activities that occur prior to the play and scene begins.
3. describe current activity in a play or scene.
4. identify where a play or scene is taking place in a dramatization.
5. describe when a play or scene is taking place in a dramatization.

Content:

1. Elements with the Play/Scene
    a. Characters
    b. Who
    c. What
    d. Where
    e. When
    f. Why

Play: Scene one of choice.

UNIT II - Intentions and Obstacles (2 weeks)

Learner Outcomes:

Upon successful completion of this unit, learners will be able to:

1. state what their character wants from the other character(s) at any moment in a play or scene.
2. identify the physical obstacle that stand in the way of their character obtaining what they wantfrom the other character(s).
3. identify the psychological obstacles that stand in the way of their character obtaining what theywant from the other character(s).

Content:

1. Characterization
2. Intentions

3. Obstacles
    a. Physical
    b. Psychological

Play: Scene of Choice.

UNIT III - Character Analysis (3 weeks)

Learner Outcomes:

Upon successful completion of this unit, learners will be able to:

1. identify specific information about a character in the play.
2. examine specific information of the other characters in the play.
3. list specific information that the playwright says about the characters.
4. explain four (4) active verbs or "tactics" that the main character employs to interact with the other characters in a play.
5. identify the physical and vocal actions suggested for a character by the dialogue in the play orscene.
6. write a psychological profile and a biography of the character based on education, religion, income, political inclinations, hobbies, love life, sex life, social life, family and upbringing, and career.
7. state the character's motivating desire (super objective, spine, or through line) for the entire play.
8. critique the actions or behaviour of the character based on the motives.

Content:

1. Character Analysis.
2. Psychological Profile Development.
3. Character Biographic Development.
4. Play: Text of choice.

UNIT IV- Dissecting the Scene (3 weeks)

Learner Outcomes:

Upon successful completion of this unit, learners will be able to:

1. choose a scene wherein one character is speaking to another character in a face-to-face situation with a specific intention.
2. state what their character's intention is in delivering the scene.

3. identify various verbs or tactics their character employs during the scene in an attempt toobtain what they want from the other characters.
4. commit the observed scene to memory.
5. use appropriate and motivated movement for the scene that clarifies the structure of the dialogue.
6. establish a strong "off-stage focus" for the imaginary listener.
7. render a believable and engaging performance of the scene for the class.

Content:

1. Scene Analysis

Play: Text of choice.

UNIT V- Units of Actions or Beat (2 weeks)

Learner Outcomes:

Upon successful completion of this unit, learners will be able to:

1. explain the phrase ‘a unit of action or beat’.
2. identify where the units of action or beats are in a play or scene for the character.
3. demonstrate through performance the units of action or beats which provide the structuraltransitions in a play or scene.

Content:

1. Units of Action or Beat.
    a. Defined
    b. Characterization within the Structure of the Play
    c. Structural transitions

Play: Text of choice.

UNIT VI - Dramatic Actions (2 weeks)

Learner Outcomes:

Upon successful completion of this unit, learners will be able to:

1. explain the subtext or under meaning of each of the character's lines.
2. give a viable active verb or tactic for each of their character's lines.
3. examine the specific purpose or intention of each of their character's lines.

Content:

1. Dramatic Actions

Play: Text of choice.

METHODS OF DELIVERY:

1. Lectures
2. Case Studies and Analysis
3. Discussions
4. Demonstration
5. Video Presentation and Analysis
6. Observation
7. Research

METHODS OF ASSESSMENT AND EVALUATION: Continuous assessment

1. Mid Semester Examination	20%
2. Group presentations	20%
3. Journal entries	10%
4. Research assignment	10%
5. Final Practical Examination	40%

RESOURCE MATERIAL:

Prescribed:

The End of Acting: Richard Hornby, Applause Books.

Recommended:

Stanislavski, C. (1989) *An Actor Prepares*. Routledge.

Waxberg, C. (1998). *The Actor's Script*: *Script Analysis for Performers*: Heineman Drama Paperback.

Wells, L.K. (2003) *The Articulate Voice*: *An Introduction to Voice and Diction*: 4th. Ed, Allyn & Bacon.

1. Audiovisual equipment
2. Write board
3. Studio space

THE COUNCIL OF COMMUNITY COLLEGES OF JAMAICA

COURSE NAME:	Arts and Entertainment Management
COURSE CODE:	PERF 1301
CREDITS:	3
CONTACT HOURS:	45 hours
PRE-REQUISITE(S):	None
CO-REQUISITE(S):	None
SEMESTER:	IV

COURSE DESCRIPTION:

An introduction to common issues and best practices in the management of arts and entertainment in not not-for-profit organizations and as a business. Learners will gain a basic understanding of business requirements and challenges in producing art and entertainment for audiences, entrepreneurship, and self-management. Topics include common management structures in not-for-profit and for-profit arts and entertainment companies, marketing, public relations, fundraising, budgeting, and human resources. Legal concerns such as contracts, copyright, licensing, and royalties will also be discussed.

COURSE OUTCOMES:

Upon successful completion of this course, learners should be able to:

1. explain the different management structures and practices commonly found in not-for-profit and for profit arts and entertainment organizations.
2. recognize the importance of entertainment as a critical element of tourism.
3. describe common practices in financial management and accounting and interpret financial statements, including budgets.
4. discuss fundraising and assess which fundraising methods and strategies and are appropriate in different circumstances. Focus – to prepare a prepare a budget for a given entertainment package.
5. develop a basic marketing plan and create marketing and public relations materials.
6. state basic legal principles and considerations common in entertainment practice, including Intellectual Property protection, including contracts, royalties, copyright and licensing.
7. plan and effectively execute an entertainment event.

UNIT I – Leadership and Types of entertainment (6 hours)

Learner Outcomes:

Upon successful completion of this unit, learners should be able to:

1. explain the four primary principles/functions of management/Entertainment management.
2. types of entertainment.
3. discuss the characteristics of good leadership.
4. assess various strategies for making decisions.
5. evaluate the challenges of supervising teams.
6. develop strategies for building effective teams.

Content:

1. Functions of management: (planning, organizing, implementing, and controlling.)
2. Types of entertainment (general and specific).
3. Characteristics of good leadership.
4. Strategies for making decisions and team supervisions.

UNIT II - Management of Arts and Entertainment Organizations for Best Practice (10 hours)

Learner Outcomes:

Upon successful completion of this unit, learners should be able to:

1. compare and contrast management structures in for-profit and not-for-profit entertainment organizations for best practice.
2. describe the role/functions of the entertainment manager in the cultural and Creative industries.
3. explain the basic requirements of forming a not-for-profit organization, including a mission statement, board of directors, and tax exemption.
4. summarize the roles and responsibilities of the boards of directors and discuss common situations that staff members face when working with boards.
5. examine the role of arts and entertainment in our society and how this impacts the way organizations function.
6. examine requirements of team selection and management.
7. assess and evaluate the board of directors, management, and general staff.

Content:

1. Role and function of Artistic Director – drama, dance, Music Business.
2. Management structures in for-profit and not-for-profit entertainment organizations.
3. The legal framework of forming a business including forming a not-for-profit.
4. Outline a vision and mission statement and organizational structure establishing the board of directors and tax exemption.

5. Describe the roles and responsibilities of boards of directors, and ethical management practices, including taxation.
6. Assess operational practices and challenges commonly found in managing arts, sports and entertainment events.
7. Marketing, promotion and sales arrangement for artistic works; song, dance, dramatic piece, other.
8. Assess the role of arts and entertainment in our society and how this impacts the way organization's function.

UNIT III - Budget: Raising Capital and Managing Funds (10 hours)

Learner Outcomes:

Upon successful completion of this unit, learners should be able to:

1. describe primary characteristics of the main sources of revenue for profit and contributed income for not-for-profit organizations.
2. explain the importance of ethical practices in fundraising and business operations.
3. develop an outline/grant proposal that can be used to source funding.
4. interpret common documents that convey an organization's financial position.
5. create project budgets based on principles of solid financial management.
6. explain various funding strategies and approaches to financing arts and culture projects.
7. prepare a budget for a given entertainment package.

Content:

1. Characteristics of the main sources of contributed income for not-for-profit organizations: (grants, individual donations, and special events.)
2. Choose which method of fundraising is most appropriate in different situations.
3. Demonstrate ethical practices in fundraising.
4. Create documents that convey an organization's financial position (statement of activities, budget-to-actual comparison).
5. Create a grant outline towards developing a grant proposal to pitch deck for an art and entertainment organizations.
6. Preparation of budget:
    i. Costing
    ii. Funding
    iii. Promotions
    iv. Pricing
    v. Distribution (Allocation and use of resources)
    vi. Cash flow
    vii. Documentation
    viii. Accountability

UNIT IV - Attracting Audiences (9 hours)

Learner Outcomes:

Upon successful completion of this unit, learners should be able to:

1. explain basic principles of good marketing and public relations, including the use of digital and social media marketing.
2. evaluate target markets and potential audiences for different arts and entertainment events/activities.
3. examine the pros and cons of using different marketing for different situations.
4. develop a marketing plan for different types of arts and entertainment events, including preparing a contingency plan, e.g. No show, accident etc.

Content:

1. Principles of marketing and public relations.
2. Digital and social media marketing.
3. Target markets and potential audiences, market segmentation.
4. The pros and cons of using different marketing tools in different situations.
5. effective marketing and public relations materials.
6. Contingency plans for a given programme or event – Act of God, no show, damage control/refund etc.

UNIT V - Legal Issues and Human Resources (8 hours)

Learner Outcomes:

Upon successful completion of this unit, learners should be able to:

1. explain common legal practices related to the entertainment industry and intellectual property, including copyright, royalties, and licensing.
2. identify common human resource issues related to unions, fair labour/competition practices, and employment law in Jamaica, Night Noises Act, use of drugs, accommodation, breaches etc.
3. summarize the main elements of a contract and when they are utilized. Interpret basic contracts.
4. assess the importance of written contracts in arts and entertainment business arrangements.
5. explain the legal considerations of developing and protecting the intellectual property of arts and culture-based products and projects.
6. summarize the major elements of Jamaica Copyright Law in relation to e.g. songs.

Content:

1. Legal practices related to the entertainment industry, including copyright, royalties and licensing, Jamcopy, intellectual property rights – **JIPO, JAMMS, JACAP.**
2. Copyright ownership eg. Song, choreography, dramatic piece, other.

3. Human Resource issues related to unions, fair labour practices, and employment law (i.e., equal opportunity hiring, sexual harassment prevention).
4. Elements of a contracts – verbal/written, invitation, to treat, offer, acceptance, consideration.
5. Written contract in arts and entertainment business relationships.
6. Jamaica Copyright Law (Jamcopy).

METHODS OF DELIVERY:

1. Lectures and discussion
2. Guest Lecturers
3. Collaborative/Group work
4. Interview
5. Videotape presentation/Observation
6. Research and Group discussion
7. Field Trips – Site visit/Case studies
8. Practical activities
9. Participation in College, Community, and cultural organizations.
10. Critique and peer reviews

METHODS OF ASSESSMENT AND EVALUATION:

The scheme of assessment is as follows:

1. Case Study/Research (Ind/Group – Arts Manager tools and Best Practices) 10%
2. Mid Semester Test 20%
3. Grant Proposal (Group - Pitch deck Presentation) 10%
4. Staging of Arts Entertainment Event (Practical Ind/Group) 20%
5. Final Practical Exam (Presentation of Grant Proposal to include Industry Personnel) 40%

RESOURCE MATERIAL:

Prescribed

Biederman, E. D., Pierson P.E., Silfen, E. M., Glasser, J., Biederman, J. C., Abdo, J. K., &

Sanders, D. S. (2006). *Law and Business of the Entertainment Industries*(5th ed).

Santa Barbara, CT: Praeger., CA anta.

Dessler, G. (2010). *Human Resource Management.* Prentice Hall, New Jersey.

Ferich, G. (2015). *Planning and Management of Meetings, Events & Convention.* UK: Pearson.

Grippo, C. (2002). *The Stage Producer's Business and Legal Guide*. Allworth Press.

Lee, R. L. (1996). *Everything about Theatre! The Guidebook of Theatre Fundamentals*. Meriwether Publications.

Sonder, M. (2005). *Events and Entertainment Production*. New Jersey, NJ: Wiley.

Witt de R.C., F. (2018). *Conflict Management. https://www.oxford bibliographies.com Last modified: July 27, 2016.*

Recommended

Directory of Theatre Training Programs: *Profiles of College and Conservatory Programs Throughout the United States*. Dorset Theatre Festival and Colony House.

Field, S. (1992). *Career Opportunities in Theater and the Performing Arts*. Facts on File Publishing.

Gassner, J. (1953). *Producing the Play*. Dryden Press.

Grippo, C. (2002). *The Stage Producer's Business and Legal Guide*. Allworth Press.

Lee, R. L. (1996). *Everything about Theatre! The Guidebook of Theatre Fundamentals*. Meriwether Publications.

Regional Theatre Directory. Dorset Theatre Festival and Colony House.

Segal, T. *Zagat Survey New York City Theater Guide*. Zagat Publishing Company.

Thomas, W. E. (1980) *Backstage Broadway: Careers in the Theater*. J. Messner Publishing.

Websites:

1. The Alliance for Nonprofit Management Online: www.allianceonline.org
2. Artsnet: www.artsnet.org
3. Board Source: www.boardsource.org
4. The Foundation Center online: http://fdncenter.org
5. The Free Management Library for Nonprofits: www.mapnp.org/library/
6. Fuel4Arts Marketing Ideas: www.fuel4arts.com

7. The Grantsmanship Center: www.tgci.com
8. The National Arts Marketing Project: www.artsmarketing.org
9. Overview of Theatre Production**:** www.abtt.co.uk/pages/home/homeframes.html
10. Theatre Communications Group: www.tcg.org

THE COUNCIL OF COMMUNITY COLLEGES OF JAMAICA

COURSE NAME:	Arts Praxis in Education
COURSE CODE:	PERF2104
CREDITS:	2
CONTACT HOURS:	60 hours (45 hours Practical, 15 hours Theory)
PRE-REQUISITE(S):	Intro to Drama, Vocal Skills, Instrumental Skills: Keyboard, Guitar or Hand Drum, Introduction to Folk Dance Techniques 1, II, Introductory Techniques in dance I, II.
CO-REQUISITE(S):	Introduction to Psychology
SEMESTER:	III

COURSE DESCRIPTION:

This course, Arts Praxis in Education, is designed around three themes: Concepts of Teaching: Then and Now, Perspectives and Attitudes towards the Arts in Instruction and Enriching the Learning Experience through the Arts. It seeks to engage the learners in their individual as well as their collaborative experiences for them to explore teaching/learning that is guided by an understanding and appreciation of the Performing Arts in Education and other settings. Students will identify and explore Issues reflecting philosophies, methodologies and strategies that are used internationally for social interaction, using the performing arts as a catalyst for this. It will require learners to be reflective and creative in the development of lesson plans, while being facilitated and actively participating in an art rich learning environment in general and in Jamaica, in particular.

COURSE OUTCOMES:

Upon successful completion of the course, students should be able to:

1. integrate the Performing arts in the representation/communication of knowledge and skills.
2. discuss the history and current trends in teaching and learning in relation to arts in education.
3. identify the role of the arts in society and education and assess one's disposition towards the art forms as praxis in instruction and learning.
4. apply basic principles of arts-based learning and instruction in diverse settings.
5. create instructional activities that are geared towards the use of individual disciplines and effectively conduct a class a using Music, Drama and/or Dance for junior level educational (Classroom), studio, and performance settings.

UNIT I - Perspectives and Attitudes Towards the Arts in Instruction/Praxis: Then and Now (14 hours)

Learner Outcomes:

Upon successful completion of this unit, learners will be able to:

1. describe past and present teaching and learning experiences general versus in the arts.
2. demonstrate understanding perspective of the arts and their role in education and other settings.
3. differentiate between current and traditional perspectives of the learner, teacher and the teaching and learning process.
4. demonstrate a positive attitude towards taking on the role of teaching.
5. observe arts Practice in/as education in the field (field trip).
6. assess their personal styles of learning versus their personal styles of teaching.
7. differentiate between accepted teaching styles versus personal teaching styles.

Content:

1. Current and traditional conceptions/theories on teaching.
2. Definition of education, the arts, arts praxis in education.
3. Traditional and current views on the purpose of education.
4. The role of the arts and performing arts as praxis in education and society.

UNIT II – Concepts of Teaching: Theories in Teaching and the Arts in Instruction: Then and Now (20 Hours)

Learner Outcomes:

Upon successful completion of this unit, learners will be able to:

1. critically discuss and respond to diverse perspectives on and attitudes towards the arts.
2. describe and explain the Multiple Intelligences Theory and its importance to arts in education.
3. describe and explain types of teaching theories.
4. evaluate their perspectives of the arts and the performing arts in education and productions.
5. demonstrate practical understanding of the arts and their role in arts in education.
6. observe and/or demonstrate arts praxis as/in education in the field (field trip).
7. observe/Evaluate teaching techniques in different settings.

Content:

1. Examination of multiple perspectives on and attitudes towards the arts.
2. Theories and viewpoints that underpin Arts praxis in education.
3. Issues reflecting contemporary education, e.g. gender and the Performing Arts.
4. Multiple Intelligences and other theories of learning.
5. Performing Arts in social interaction and how it impacts individuals, education, and society.
6. Observe and discuss the class/studio, and teaching styles observe on field trips, videos etc.

UNIT III - Enriching the Facilitating-Learning Experience through Arts Praxis (24 Hours)

Learner Outcomes:

Upon successful completion of this unit, learners will be able to:

1. create appropriate object lessons/plans to facilitate a learner group focusing on their art forms.
2. demonstrate functional Arts pedagogical and class/studio management skills through the Performing Arts in education.
3. apply appropriate methodologies and strategies in teaching their specific Art focus area, also in showing the connections in integrating the Performing Arts.
4. demonstrate best practices in the delivery of the Performing Arts in education.
5. explore and facilitate Performing Arts practice in education.
6. explore and facilitate Performing Arts practice as education.

Content:

1. Drama, Dance, Music
2. Arts and Human development
3. Praxis-Teaching through the arts
4. Managing arts in the classroom
5. Creation and use of Teaching aids

METHODS OF DELIVERY:

1. Lecture and discussion
2. Lecture Demonstration
3. Guest Lecturers
4. Practical Activities
5. Role Play/Dramatizations and presentations
6. individual and Collaborative Work
7. Research/Content Summary
8. Observation and peer evaluation
9. Audio Visual aids
10. Problem-solving Tasks

ASSESSMENT AND EVALUATION:

1. **Working habits:**
   Preparedness, commitment/positive attitude
   Quality of analysis/think critically,
   Responds to criticism positively **10%**
2. **Praxis** **15%**
3. **Reflective Reading Content Summaries** **10%**
4. **Mid Term** **20%**
5. **Portfolio** **5%**
6. **Examination (Creative Teaching Project)** **40%**

RESOURCE MATERIAL:

Bissinger, K. & Renfro, N. (1990). *Leap into Learning! Teaching K-7 Curriculum through Creative Dramatics and Dance.*

Burnard, P. & Hennessey, S. *(eds) (2006). Reflective Practices in Arts Education,* Netherlands: Springer.

Craft, A. (2000). *Creativity across the curriculum: Framing and developing practice.* London: Routledge.

Edwards, L. (2006). *The Creative Arts: A process Approach for teachers and Children, 4th edition.* Ohio: Pearson.

Goldberg, M. (1997). *Arts and Learning,* London: Longman Hewitt, V. (2001). '*Examining the Reggio Emilia Approach to Early Childhood Education', Early Childhood Education Journal, 29 (2): 95-100.*

Rooyackers, P. (2003). *101 more dance games for children.* California: Hunter House.

Rooyackers, P. (1998). *101 drama games for children.* California: Hunter House.

Wood, E. & Attfield, J. (2005). *Play, Learning and the Early Childhood Curriculum.* London: Paul Chapman.

Websites:

Artsnet: www.artsnet.org

Board Source: www.boardsource.org

The Foundation Center online: http://fdncenter.org

The Free Management Library for Non-profits: www.mapnp.org/library/

Fuel4Arts Marketing Ideas: www.fuel4arts.com

The Grantsmanship Center: www.tgci.com

The National Arts Marketing Project: www.artsmarketing.org

Overview of Theatre Production: www.abtt.co.uk/pages/home/homeframes.html

Theatre Communications Group: www.tcg.org

THE COUNCIL OF COMMUNITY COLLEGES OF JAMAICA

COURSE NAME:	Caribbean Cultural Identity
COURSE CODE:	ENTR2404
CREDITS:	3
CONTACT HOURS:	45 hours (45 hours theory)
PRE-REQUISITE(S):	None
CO-REQUISITE(S):	None
SEMESTER:	IV

COURSE DESCRIPTION:

The course explores the historical, traditional, and contemporary cultures of selected zones and periodsof Africa. It seeks to inform the learners about the African way of life, thought and knowledge beforeand after the arrival of the Europeans in Africa. It probes the consequences of the clash of European and African cultures. Through that perspective, the learners will gain an understanding of the psychological and psychical changes of Caribbean people resulting from historical experiences leadingto the Caribbean creativity, which continues to occur at several levels of existence.

COURSE OUTCOMES:

Upon successful completion of this course, learners will be able to:

1. explain the historical and cultural factors that shaped Caribbean societies.
2. identify the various African cultural forms used in the Caribbean.
3. explain the rich varieties of Caribbean culture.

UNIT I - Life of the Indigenous People before the Europeans (6 hours)

Learner Outcomes

Upon successful completion of this unit, learners will be able to:

1. discuss the background of Caribbean Cultural Identity.
2. examine the African situation before the arrival of the Europeans.

Content:

1. Discourse on Caribbean Cultural identity.
2. African systems before the arrival of the Europeans:
    a. Government system(s) in Africa
    b. Education
    c. Trade
    d. Religion

UNIT II – African Cultural Practices (9 hours)

Learner Outcomes

Upon successful completion of this unit, learners will be able to:

1. discuss the various types of African mythology, ethnicity, and rituals (West African focus).
2. explain the importance of rites and rituals to the African people.

Content:

1. Mythology and history (for example).
    a. The first man and woman on earth (Kintu and Nambi).
    b. Ghosts, fetishes, and imps.
    c. African Deities (gods and goddesses) and their origins/duties in society (example).
        i. God of war
        ii. God of sea
        iii. Goddess of rain
2. Music
    a. King/Chief
    b. Council of Elders
    c. Clans
3. Rites and rituals:
    a. Initiation rituals (for example):
    Childhood into adulthood (process of upbringing/developing)Man/husband Woman/wife.
    b. Death and burial rituals.
    c. Rites for children at birth (including twins).
    d. Inheritance ceremony/rites for installation of heir (head of family or kingdom).

UNIT III – Cultural Symbols, Sounds and Movements of Africa (9 hours)

Learner Outcomes:

Upon successful completion of this unit, learners will be able to:

1. describe types of sounds and symbols of Africa.
2. demonstrate movements of Africa.

Content:

1. Symbols:
    a. Masks for:
    Religion, War, Festivals, Theatre
    b. Design:
        i. Interior and exterior decoration
        ii. Fabrics and Head-dress
        iii. Stage Design/theatre (including backdrop, costumes, fixtures)
        iv. Significance of colours
    c. Art and Craft
2. Sounds:
    a. Types of music, musical instruments, and songs.
    b. Secular and sacred music.
    c. Messages and meanings of songs.
3. Games for children and adults:
    a. Learning Arithmetic etc.
    b. Recreation
4. Storytelling.
5. Dance.

UNIT IV – The Effects of Colonization on Culture (4 hours)

Learner Outcomes:

Upon successful completion of this unit, learners will be able to:

1. discuss the depersonalization process of colonization.
2. describe how colonization affected/affects the Africans inside and outside Africa.
3. describe the African elements/characteristic which were lost, discredited, modified and dominated by the colonizer.

Content:

1. Loss of:
    a. Names
    b. Language
    c. Customs and beliefs/religion
    d. Self -Identity and self-esteem
2. Discord in the new culture (post-slavery and independence).
3. The Assumption of the culture of "the other" result – cultural ambivalence:
    a. Christianity versus traditional religions
    b. European politics versus African politics
    c. European dress versus African dress
    d. European behaviour versus African behaviour

UNIT V – Caribbean Rituals (6 hours)

Learner Outcomes

Upon successful completion of this unit, learners will be able to:

1. discuss various types of cultural rituals practiced in the Caribbean.
2. demonstrate some of the rituals practiced in the Caribbean.

Content:

1. Nine Night.
2. Gods'.
    a. Shango – Storm/Thunderbolt
    b. Musisi – Earthquake
3. Voodoo.
4. Traditional rituals:
    a. Initiation into clan or tribe?
    b. Childhood into adulthood?
    c. Marriage/Weddings
    d. Religious: Infant and Adult Baptism, Confirmation etc.
    e. Burials
5. Modern rituals:
    a. Childhood into adulthood
    b. Marriages/weddings
    c. Baptism
    d. Boy Scouts & Girl Guides
    e. Political Parties

UNIT VI – Caribbean Creativity (6 hours)

Learner Outcomes:

Upon successful completion of this unit, learners will be able to:

1. discuss the need to survive necessitates creativity.
2. identify aspects of Caribbean creativity resulting from survival.

Content:

1. Creativity process.
    a. Craft e.g. pottery, basketry, woodwork
        i. Use of local materials (e.g. calabash; re-use & recycling etc.)
2. Fashion past and present.
3. Design (costumes (plays, carnival, stage etc.).
4. Development of Visual Aesthetics.
    a. Drawing
        i. e.g. still life, perspective
        ii. For design
        iii. For advertising
5. Literature.
    a. Poems based on African traditions.
    b. Stories based on African history and mythology.
    c. Caribbean plays.
    d. Caribbean writers.

UNIT VII – What is Caribbean Cultural Identity? (5 hours)

Learner Outcomes

Upon successful completion of this unit, learners will be able to:

1. identify the components of Caribbean Cultural identity.
2. discuss aspects of Caribbean Culture.

Content:

1. Constitution of Caribbean Cultural Identity.
2. Caribbean Religions.
    a. Judaism, Hinduism, Islam etc.
    b. Santeria, Winti, Shouter Baptists, Revivalism, Rastafarianism
3. Caribbean Music, Dance, Cuisine.
4. Impacts of Diaspora on Caribbean Cultural Identity.

5. The Maroons.

METHODS OF DELIVERY:

1. Lectures
2. Demonstrations
3. Visual aids
4. Workshops
5. Fieldtrips
6. Research
7. Demonstration

METHODS OF ASSESSMENT AND EVALUATION:

Learners will be assessed on group work as well as individual performance. Presence in classes is therefore vital. After each session, students are allowed time to make Journal-type entries of class activities and knowledge gained during the session. Each student will be required to keep a notebook.

1. Courseworks:	
a. Mid Term Test	20%
b. Research Paper	10%
c. Final Presentation	20%
2. Final Examination	50%

Prescribed:

Nettleford, R. (2003). *Caribbean Cultural Identity*: Mona, Kingston: Ian Randle Pub.

Recommended:

Boland, O.N. (2004). *The Birth of Caribbean Civilization: A Century of Ideas about*

Culture &Identity, Nation, and Society: Mona, Kingston: Ian Randle Publishers.

Ho., C. & Nurse, K. (2005). *Globalization, Diaspora, and Caribbean Popular Culture.*

Mona, Kingston: Ian Randle Publisher.

THE COUNCIL OF COMMUNITY COLLEGES OF JAMAICA

COURSE NAME:	Caribbean Latin Percussion Ensemble
COURSE CODE:	MUSC2202
CREDITS:	2
CONTACT HOURS:	90 hours (Practical)
PRE-REQUISITE(S):	Jamaican Percussion Ensemble
CO-REQUISITE(S):	
SEMESTER:	IV

COURSE DESCRIPTION:

This course focuses on Caribbean Latin Music utilizing percussion instruments using further musical skills in small group experience. Learners will broaden their knowledge of the Caribbean Latin culture, rhythms from Colombia, Mexico, Panama, Honduras, etc. Caribbean Latin music repertoire, including the composers and performance practices to increase learners' appreciation and understanding of these genres in contemporary Jamaica.

COURSE OUTCOMES:

Upon successful completion of this course, learners should be able to:

1. develop an understanding of the influences and history of Caribbean Latin music.
2. apply knowledge of technique acquired by listening and observing Caribbean Latin musicians.
3. compare similarities and differences between each rhythms given.
4. integrate various rhythms and/or songs of the Caribbean Latin culture.
5. apply principles of composition and improvisation music renditions.
6. critique the group performance at the end of the rehearsal and performance.
7. produce rhythms that could be substituted instead of the one(s) chosen.

UNIT I - History of Caribbean Latin Countries (22 hours)

Learner Outcomes:

Upon successful completion of this unit, learners should be able to:

1. discuss a brief overview of the history of Caribbean Latin (Latin-x) culture.
2. state the influencers of Caribbean Latin music and their countries they belong.
3. associate cultures of the Caribbean Latin community with Europe influences.
4. execute movements demonstrating a selected folk category.
5. name at least one drum practitioner/musician of the Caribbean Latin (Latin-x) community.
6. identify and illustrate at least three percussion instruments rhythmic patterns.
7. outline the development of Caribbean Latin music, both popular and secular (principle and technique).
8. demonstrate an appreciation towards and respect of musical instruments, and correct principle/technique from playing the hand drum, etc.

Content:

1. Definitions and terminologies.
2. Care and security of the self and instrument.
3. History and developments of Caribbean Latin music.
4. Caribbean musicians and drum practitioners.
5. Pictographs of percussion instruments.
6. Simple design: exploration of percussion instruments.

UNIT II - Rhythms and their Influences (20 hours)

Learner Outcomes:

Upon successful completion of this unit, learners should be able to:

1. discuss where and how Caribbean Latin countries got their percussion influences.
2. discuss at least five Caribbean Latin countries and refer to them by culture and/or rhythms.
3. name instruments included in Caribbean Latin ensemble.
4. identify sounds and rhythms of percussion instruments from a particular Caribbean Latin ensemble.
5. demonstrate by clapping the rhythm of a named percussion instrument used in a Caribbean Latin ensemble.
6. reproduce by drumming rhythms from given country of the Caribbean Latin countries.
7. transcribe rhythms of percussion instruments on manuscript.
8. critique the influence of American music on the Jamaican musical landscape.

Content:

1. Caribbean Latin countries
   a. Mexico
   b. Brazil
   c. Panama, etc.
2. Culture
   a. Brief overview of the history of Caribbean Latin music
   b. Influences
3. Instruments
   a. Conga
   b. Guiro
   c. Maracas
   d. Claves, etc.
4. Reproducing rhythms of instruments
5. Transcriptions

UNIT III - Music making (22 hours)

Learner Outcomes:

Upon successful completion of this unit, learners should be able to:

1. discuss the Caribbean Latin from the previous unit.
2. reproduce Caribbean Latin rhythms using inanimate objects or body percussion to get the feel of the rhythm.
3. perform Caribbean Latin rhythms on hand drum(s) using the correct technique and tones.
4. incorporate other percussion instruments like the claves, etc. and play a rhythm that would suit the specific rhythm.
5. create an infusion between Caribbean Latin music.
6. arrange a piece using Caribbean Latin rhythms, choreograph dances moves to go with the rhythms.

Content:

1. Caribbean Latin rhythms
   a. Samba
   b. Merengue
   c. Rumba, etc.
2. Hand drums
   a. Congas
   b. Bongos
   c. El Bombo Leguero
3. Playing other percussion instruments
4. Music infusion

5. Performance

UNIT IV - Composition and Improvisation (24 hours)

Learner Outcomes:

Upon successful completion of this unit, learners should be able to:

1. perform Caribbean Latin rhythms with individually and/or with group.
2. improvise over a Caribbean Latin pieces from Mexico, Colombia, Honduras, etc.
3. apply correct drum techniques when playing different styles of Caribbean Latin music.
4. compose an original piece for a Caribbean Latin ensemble.
5. arrange with improvisation the composed piece of the Caribbean Latin rhythm and infuse with at least two Jamaican rhythms.
6. stage performance to an audience.

Content:

1. Individual and Ensemble Performances.
2. Playing with different styles of Caribbean Latin music.
3. Drum technique application.
4. Compositions.
5. Improvisations.
6. Infusions with Jamaican rhythms.
7. Performance and audience connection.

MATERIAL:

1. Hand drums
2. Shakers
3. Claves
4. Tambourine
5. Maracas
6. Etc.

METHODS OF DELIVERY:

1. Demonstration
2. Lectures
3. Guest Lectures
4. Music vocabulary and listening drills.
5. Communication
6. Critiquing peer/group participation
7. Collaboration with dance classes
8. Research

METHODS OF ASSESSMENT AND EVALUATION: Continuous

Coursework assignment	10%
Mid-semester (Written)	20%
3 Individual presentations	30%
Final Practical Exam (indiv and group)	40%

RECOMMENDED TEXT:

Marshall, J. (2000). *Hand Drums for Beginners: An Easy Beginning Method*. Alfred Music Publishing.

Markus, M. & Galeota, J. (2016). *Beginning Djembe: Essential Tones, Rhythms, & Grooves*. Berklee Press.

Marshall, J. (2000). *Hand Drums for Beginners: An Easy Beginning Method*. Alfred Music Publishing.

Whylie, M.A.G. (2005). *Our Musical Heritage: The Power of the Beat*. The Grace Kennedy Foundation Lecture, 2005.

https://www.gracekennedy.com/images/lecture/gkf_-lecture-power-of-the-beat.pdf

_____ Rhythm package (EMCVPA Library)

RESOURCE MATERIAL:

YouTube

Audio recordings

Handouts

THE COUNCIL OF COMMUNITY COLLEGES OF JAMAICA

COURSE NAME:	Caribbean Traditional and Folk Dance Technique I
COURSE CODE:	DANC2101
CREDITS:	2
CONTACT HOURS:	90 (90 hours)
PRE-REQUISITE(S):	Introduction to Folk Dance Technique I and II
CO-REQUISITE(S):	
SEMESTER:	III

COURSE DESCRIPTION:

This course continues systematic training in the practice, understanding and appreciation of 'Folk' Dance as 'Classical' art, artistry, and pedagogy. It provides students' a holistic experience in selected Traditional and Folk Dance Forms of the Caribbean. It seeks to enable understanding of the origins, significance and philosophy of the dance's heritage of African retention and European influence within the culture, bolster a sense of identity among Jamaican and Caribbean people, as well as the recognition of the 'Folk' Dance as 'Classical' art in its dual roles as Dance Theatre and pedagogy. Students are exposed to of Traditional Folk dance techniques and styles to enhance movement efficiency, endurance, rhythm, and coordination for the development of the Caribbean dancer. Creative expressions and musicality, including instrumentation, will also be integrated into class content.

COURSE OUTCOMES:

Upon successful completion of this course, students should be able to:

1. distinguish between Traditional and Folk Dance Forms and to deepen awareness and understanding of the region's history with regards to the dance culture, cultural identification, dance forms and their locations in the Caribbean.

2. investigate the social and political reasons that caused these dances to flourish during the era of African enslavement and continue to present time, e.g. Jonkunno, masquerade, and carnival.

3. utilize the library, conduct interviews for research projects, field trip experience, and to evaluate progress growth, and enhance communication skills through journaling.

4. apply the discipline of Dance training by conducting personal warm-up exercises before classes for improved strength, flexibility and body conditioning safely and to Demonstrate excellent work habits and interpersonal and problem-solving skills.

5. manipulate the functions of Caribbean traditional dance forms (social and religious) as well as to maintain knowledge and understanding of 'Core type' dances through oral, written, graphic, and physical communication and use choreographic devices and visual designs skills learnt to develop creativity, self-expression and apply concentration and memory skills through class activities and performances.

6. demonstrate and perform selected traditional Caribbean folk dances and songs using their specific vocabulary, nuances and musicality as classical expression, and Explore interconnections and common concepts/linking Dance, other Performing Arts and other subject disciplines.

GUIDE: Teaching Afro-Caribbean <u>Traditional and Folk Dance Forms is Flexible for 'Core' Content</u>:

Content and Suggested Method and Teaching Approach for 'Core. A flexible approach in relation to specific Dance Forms idiosyncrasies is recommended for teachers to modify accordingly. Activities are applicable and reflect ALL units and Final examination and will NOT be repeated.

1. **CONTENT:**
   Continuous manipulation of the general principles/characteristics of traditional folk dance techniques. Navigation and manipulation of Traditional & Folk dance vocabulary as new ideas and concepts to achieve movement expressions through structured routine in order to demonstrate understanding of the principles of movement vocabulary, musicality and performance. Classes will be both theoretical and practical and include Body awareness, general traditional folk dance principles and vocabulary, style, energy, nuances, music; instrumentation/sound system etc., performance skills, history and philosophy, movement aesthetics, costume and other elements and symbolic representations specific to a variety of dances in both pure and stylized versions.

A. 'Core' Content Breakdown is ongoing through practice and reviews and Applies to and Reflects ALL UNITS of work. A flexible approach is recommended for Emphasis on the breakdown and synthesis of Jamaican/Caribbean Traditional and Folk Forms vocabulary/abstracts/excerpts and common patterns 'circle' angular/curve shapes etc., as the main teaching tool for teaching content are as follows.:

Afro-Caribbean principles/characteristics/style in relation to the Dance Forms
Functions of the Dance heritage:

i. Origins of the dance form and development of Selected Folk Dance Forms for Abstraction – E.g. Mento. Revival/Jonkunnu.

ii. Functions of cultural forms – Religious/Ritual and social.
iii. Functionaries/Practitioners -traditional and/or contemporary.
iv. Music and Instrumentation.
v. Movement and Aesthetics/style.
vi. Improvisation/skills of Individuality.
vii. Gestures and nuances.
viii. Characters.
ix. Meanings in cultural forms: Symbols and imagery.
x. Philosophies/beliefs.
xi. Performance modes within cultural forms.
xii. Relationship of cultural forms to theatre and popular culture.

2. Suggestion Method and Teaching approach for 'Core' Content:

'Core' Content Breakdown are ongoing through practice and reviews and Applies to and Reflect ALL UNITS of work. A flexible approach is recommended for Emphasis on the breakdown and synthesis of Jamaican/Caribbean Traditional and Folk Forms vocabulary/abstracts/excerpts and common patterns 'circle' angular/curve shapes etc., as the main teaching tool for teaching content.

3. Additional Caribbean Cultural Forms to be delineated in relation to the following pointers for use, among others:

4. Examples of Caribbean Traditional and Folk Dances are listed below:

i. Bele, Bruckins, Carnival, Dinki Mini, Ettu, Kumina. Johnkunno, Masquerade, Landship, Maypole, Quadrille, Ring Games, Stick fighting, the Wake Complex dances etc.

5. Principles/characteristics/style in relation to Caribbbean Traditional and Folk Dance Forms:

i. Suggested Examples Folk Dance Movements Principles/Characteristics: Movement Style/Aesthetics – Gestures, nuances, use of pelvis, isolation, poly movement and polyrhythm, low center of gravity, articulation of head, torso, feet, bounces, patterns, turns, breaks, elevation, posture/stance, paraphernalia, music – Songs, chants, rhythm/Instrumentation, formation/pattern, meaning etc.

6. Studio Work Structure/Format is also flexible:

Studio work lessons will be structured through ongoing practice and review throughout ALL units and will include Traditional and Folk Dance common patterns, e.g. Circular formation, angular/curve shapes etc.:-

i. Standing:

- using basic exercises to develop Folk posture and stance, body alignment and articulation, lowered center of gravity, positions of feet, use of head, torso, pelvis, arms, weight transfer and balance, understanding how warm-up affects muscle groups and prepare the whole body etc.

ii. Floor Work, Centre, and Progressions:

- to increase and develop strength, stretch and flexibility.
- for exploration and manipulation of vocab & skills learnt that will challenge the principles of memory, articulation.

iii. Performing Skills:

- to develop 'presentation' 'gestures and style', spatial & kinesthetic awareness, focus and high concentration, harnessing the 'dancing spirit' (total abandonment in concentration/in Sync with performance using combinations learnt and selected works, to include audio-visual production and includes ALL Units of work.

UNIT I - Discovery: Folk Principles and Traditions (15 hours)

Learner Outcomes:

Upon successful completion of this unit, students should be able to:

1. use the language of Dance and concepts appropriate to the Cultural forms to describe the Dance Form and to analyze the movements.

2. explore and discuss Jamaican and Caribbean dance constructs or movement heritage in order to maintain knowledge and understanding of 'Core type' dances through oral, written and physical communication.

3. compare the work of select Jamaica & Caribbean dance forms using basic research skills to access information, explore similarities and differences, and to interpret data through individual and/or group tasks.

4. develop increased awareness of the body – its movement potential and capabilities and a basic understanding of traditional folk technique principles and manipulate Improvisational skills using theme, music, and other concepts as stimuli to create performance tasks.

5. execute accurately the principles of Caribbean Traditional and Folk dance technique, e.g. Softened knees, being grounded, isolation & polyrhythmic movements, use of pelvis, coordination, posture, gesture, nuance, song, movement articulations, use of energy etc. through repetition and manipulation of dance routine.

6. promote understanding of traditional dance as artistry and classical expression by engaging the 'dancing spirit' or inner expressiveness and to identify, describe and evaluate progress using critical analysis, as well as to enhance communication skills through journaling.

7. rank Ring games as an integrated song and dance that are part of the oral history and cultural retentions and recognise that the values of Ring games and other Dance Play/games e.g. (Dinki Mini, Tambu, etc., as a folk form is much more than just a past-time activity and to identify and document benefits derived from it.

8. identify and demonstrate basic tones and rhythmic patterns for instrumentation and movement vocabulary for Mento folk music and dance form.

Content:

See NOTE for Instructor to APPLY Teaching Methodology and Structure as **Suggested Examples for Folk Dance Movements Principles/Characteristics *with breakdown of skills – Specific and with Variations by Dance Teacher to Teaching of the Content:***

A. Afro-Caribbean Folk principles/vocabulary:

1. Introduction to Jamaican and Caribbean Traditional Folk Technique principles (general body awareness and control).
2. Emphasis on use of body – use of individual parts, polyrhythm, movement initiating from the hip (centrifugal quality), polycentric rhythm, shaking whole body (shimmy, percussive, syncopation etc.).
3. Low centre of gravity, knees bent and relaxed, bare-footed.
4. Isolation and polyrhythm.
5. Mapping: showing geographical location of dance (Map of Caribbean & Jamaica).

B. Ring Games and Ring Play (Traditional/Creative):

1. Ring games based on personal experience and memory, purpose/functions, functionaries, common patterns/structure, dress, role play and characterization, rhythm/syncopation – particularly those developed to exercise memory functions and poly-rhythmic psychomotor skills.
2. Sources of Ring Games, oral tradition, thematic.
3. Examine similarities and/differences in Traditional and Creative Ring Games from at least 2 Caribbean neighbours.
4. Improvisation allowing for individual creativity and self-expression, e.g. Punchimella.
5. Vocabulary/thematic development using Traditional and Creative Ring Games as source.
6. Experience/stories of Ring games and songs from (griots/storytellers in the community as well as from memory and experience of Ring Games.
7. Preservation and continuity of Ring Games in the popular contemporary music genre.

C. Further study of Ring Game through select Dance Play Dinki Mini/Gerreh/Tambu etc., and use appropriate instrumentation and compile material electronically.

1. Introduction to Death observance dance Forms, e.g. Dinki Mini and Gerreh rite, songs, and dance as a component and in relation to Dance Play/Ring Play Form.

NB: [Example of criteria for exploring Traditional and Folk dances and can be adapted making modifications where necessary for ALL Dance Forms with their own specifications for the Practicals. May also include form #s 5 & 6.

Emphasis on use of:

1. Movement principles and characteristics, centrifugal quality (movement initiated by pelvis, rhythmic qualities etc.
2. Vocabulary and stance, e.g. 'K's leg position, gestures.
3. Philosophy associated with movements, e.g. Use of pelvic region, Breaks, and lyrics of songs.
4. Improvisation allowing for individual creativity and self-expression.
5. Common patterns.
6. Style and characterization, partnering.
7. Instrumentation, including musicality.
8. Call and response-(songs, movement).
9. Breaks.

2. Mapping: showing geographical location of dance (Map of Caribbean & Jamaica).

[N.B. Assignment to be determined.]

UNIT II – Development: Music-Dance Integration: Mento and Maypole (20 hours)

Learner Outcomes:

Upon successful completion of this unit, students should be able to:

1. examine the religious, social and historical context of the Maypole Dance Form, it influences and movement heritage and techniques as an embodied understanding of the African Dance aesthetics and as generic sources for movement in the Caribbean context.

2. execute the Mento movement vocabulary, the three basic Maypole plaits/patterns and successfully plait and un-plait the maypole patterns within time frame allotted.

3. demonstrate competence and confidence in performing the maypole dance and songs as an integrated song and dance.

4. display patience, cooperation, memory, coordination, timing, relationship skills (partnering and group work), and musicality in relation to movement and in executing the maypole dance.

5. produce the Mento rhythm using vocal utterance as well as practical demonstration as ensemble and compile material.

PRACTICAL: See Suggestion for Teaching Methods and Approach and apply where applicable. Principles/Characteristics *with breakdown of skills – Specific and with Variations by Dance Teacher to Teaching of the Content:*

May also include teaching material form #s 5 & 6.

1. Mento (Folk) dance form :
   Background information of the movement associated with Mento music. Side brush steps, leggings, bessy down, grand chain etc.

2. Maypole:
   Significance of the pole and ribbons in Maypole, participants, movement vocabulary and kinaesthetic awareness, intricate plaiting and un-plaiting of the Maypole. Students are evaluated on their ability to execute the four basic plaits seamlessly, with high-performance energy and movement quality. This includes setting up the pole used for the dance, entrance and exit etc.

3. Mapping: showing geographical location of dance (Map of Caribbean & Jamaica, other).

[Assignment TBD]

UNIT III – Development: Caribbean Traditional and Folk Faith-Based/Sacred Form: Cumina/Revival or (Other) (20 hours)

Learner Outcomes:

Upon successful completion of this unit, students should be able to:

1. demonstrate increased understanding of the region's history with regards to Revival/Cumina by conducting a comparative study of the two Revival bands using basic research skills to access information, explore similarities and differences, to interpret data through individual and/or group tasks, and apply terminologies learnt.

2. apply self-knowledge by drawing on life experiences, symbols, imagery, environment and transferring of both theory and technical skills acquired to reinforce or broaden their knowledge base.

3. identify the musical instruments used in Revival and play confidently two of its rhythmic pattern as a mini-ensemble.

4. discuss the intrinsic relationship between dance and music, props, dancers, musicians, form and function through practice, observation, and discussions.

5. make a connection with the visual and arts. Make connection to Revival with Visual and Performing Arts through the construction of costumes worn by Revival functionaries.

6. distinguish the roles and functions of three functionaries, their attire, and the paraphernalia associated with them.

7. display good dance etiquette, training discipline/professionalism to various settings, and acceptable attitudes with peers in problem-solving tasks.

8. demonstrate improved practical applications of traditional techniques based on safety and efficiency, concentration and memory, and Manipulate Improvisational skills and themes by using the music and other concepts as stimuli to create a mini study and record the information.

Content:

(See Suggested Teaching methods Core Content Traditional and Folk Dance & modify accordingly)

Overview of Jamaican/Caribbean Faith-Based Forms, e.g. Revival, Cumina, others.

1. Historical overview of 'Core' type religion and dance form - origin, philosophy, Faith-based beliefs system, cultural identification, the ritualization of Folk form, e.g. Cumina, mapping for geographical location.
2. Practitioners (Functionaries and devotees).
3. Comparative study: Similarities and differences between types of rituals.
4. Stylistic features and characteristics: Technique – body articulation and coordination, jumps, rolls, fall & recovery, percussive and vibratory energy qualities, gestures, nuances.
5. Symbology: Ritual items functions and meanings.
6. Movement vocabulary specific to functionaries, relationship to prop, partner, group.
7. Costume creation based on students' interpretation of the characters.
8. Manipulation of movement vocabulary and theme to develop mini.
9. Development and continuity linking to Dancehall using Traditional and folk as Source.

Assignment TBD: e.g. Freestyle mini-study performance e.g. Cumina Circle.

UNIT IV – Development: Caribbean Traditional and Folk Creolized/Social: Roots Jonkunnu Dance Theatre 1) (20 hours)

Learner Outcomes:

Upon successful completion of this unit, students should be able to:

1. demonstrate understanding of the region's history with regard to the dance culture, Cultural identification, dance forms and their locations (Creolized/Social dances may not be limited to Jonkunnu in this unit or course of work).

2. discuss Johnkunnu as the earliest dance form of Dance Theatre in Jamaica, differentiate between the four traditional characters associated with 'roots' Jonkunnu, and role play/demonstrate characters/figures and other characters associated to the particular period.

3. explain the four Jonkunnu figures (rhythmic patterns) and play two basic rhythmic patterns of Jonkunnu.

4. create for display masks worn by Jonkunnu characters during the Roots era.

5. Make connections with Jonkunnu, Visual and Performing Arts, and Dancehall Subculture regarding clothing/costumes, and movement and Music.

6. Display improvisational, creative and dance-making skills by manipulating known movement vocabulary and theme for developing a Johnkunnu dance-drama for presentation in both costumes and masks created.

Content:

(See Guide Core Content Traditional and Folk Dance & modify accordingly)

Overview of Caribbean Social: Roots Jonkunnu Dance Theatre pt. 1: Emphasis though not limited to:

1. Study of the history, religious, social, and political constructs of Roots Jonkunnu.
2. Mapping: showing geographical location of dance (Map of Caribbean & Jamaica).
3. Jonkunnu movement style and characteristics: Technique – body articulation and co-ordination, jumps, rolls, fall & recovery, percussive and vibratory energy qualities, gestures, nuances etc.
4. Study of characterization: horn figures/characters in Roots Jonkunnu.
5. Relationship to prop, with partner and group.
6. Movement vocabulary specific to characters/figures, significance, and meanings of symbols.
7. Masking and costume creation.
8. Role-play using mime through manipulation of known movement vocabulary and theme to create movement tasks and for developing dance-drama.

9. Rhythmic skills and instrumentation.
10. Development, continuity linking to e.g. Bruckins, Dancehall, other using Traditional and folk as Source.

Assignment**: TBD**

UNIT V – Development: Jamaican Dance Theatre Exploration 1: Dancehall & Traditional Folk Dance in Performance (15 hours)

Upon successful completion of this course, students should be able to:

1. modify performance through critical analysis (self, peer, audience).
2. perform technical skills and movement sequences competently and with confidence.
3. perform the vocabulary specific to selected dance technique.
4. justify choices in movement selection for a performance.
5. connect with audience throughout a performance.
6. demonstration of relationship skills in interaction with music, partner, audience, and props.

Content: for Performance

(See suggested Content Traditional and Folk Dance & modify accordingly)

This content is flexible and designed to inform the different types of techniques through a series of exercises using the elements of dance (B.A.S.T.E.).

1. Traditional and Folk Dance Forms.
2. Significance and values.
3. Performance Etiquette.
4. Performer/Audience Relationship.
5. Sequence Development:
    i. Create and perform a simple movement sequence, including movements taught throughout the semester.
6. Critique / Evaluation.

METHODS OF DELIVERY:

This is a practical studio and technique-based course which forms a part of evaluation procedures: Demonstration, Observation Lecture/discussions and Note-taking/Journaling, Listening drills, Problem Solving/setting of task to develop creative dance and Music making skills, Audio-visual production/ E-Dance portfolio, Viewing and critiquing peer group presentations, Video to develop critical analysis of presentation, Field trips to cultural sites and activities, and theatre spaces and performance, included in instructional pedagogy, Guest lecturer/ Seminars by theatre and cultural practitioners, Research and library skills, Teachers networking and collaboration, attendance at Festivals, conferences/workshops, Participation in College, Community, and cultural organizations.

RESOURCE MATERIALS:

- Dance Studio for Lab sessions (wooden floor)
- Video cassette recorder
- Stereo System
- Musician/Master Drummer and Additional One /Two other Supporting Drummers
- Drums (Variety and specific to Dance Forms) for Class work and Live Performances/Productions including Practical Exams
- Live Drumming
- Collection of taped music – traditional folk
- Television/Laptop
- Access to Audio-Visual space
- Collection of DVD etc. on Dance performance
- Assorted costume and props
- White Board and marker
- Performance Recordings
- Library
- Magazines
- Articles
- Journals
- Websites

METHODS OF ASSESSMENT AND EVALUATION:

The scheme of assessment is as follows:

1. **Course Work 60%**
   a. **Technical Achievement**
   (Entry-level skill & improvement:
   Transfer Cognitive knowledge to
   The physical 20%

   b. Mid-semester 20%
   c. Problem solving/Dance Making
   & Performance Task (Indv/group) 10%
   d. **Journal/Portfolio** 5%

Reflective Essay: Cumulative reflection of personal experience using journal as primary source. 5%

2. **Final Practical Examination** 40%

Exam Content:

a. Pre-prepared Studio class with set exercises and sequences learnt throughout the semester
b. Presentations/Performances

Total Marks 100%

Prescribed:

A-B-C of African Retentions in Jamaica and the Caribbean (Handout).

Berry-Gayle, A. *Caribbean Traditional Folk Forms Personal Notes Handout:(* Ring Game, Dinki Mini, Revival, Maypole).

Carty, H. (1988). *Folk Dances of Jamaica – An Insight*. Dance Books Ltd., London.

Hemmings, G. (2003). Discovering Africa in Jamaica (Lectures given Cheryl Ryman, published in the Sun. Gleaner, 23rdFeb. 2003).

Lewin, O. (2000). *Rock It Come Over: The Folk Music of Jamaica*. Kingston Jamaica: University of the West Indies Press, Print.

Noel. K., Ryman, C. & Noel, A. "*Some Caribbean and Cultural Forms Theatre Arts for CSEC with SBA, Study Guide & Exercises"* . Kingston: Carlong Publishers, 2013. Chp. Ring Games & Ring Play.

Penrod, J. & Plastino, J. (1980). *The Dancer prepares*. Mayfield Publishing Co. California.

Welch, A.K. Commonalities of African Dance.

References:

African Caribbean Institute, Roy West Building, Kingston.

Jamaica Journals – IOJ Publication Ltd.

Periodicals, articles, and reports re: Caribbean Cultural forms, history, and social development.

Jamaica Cultural Development Commission (JCDC).

Videotapes – EMC – School of Dance, CPTC, TVJ, CVM, JIS.

THE COUNCIL OF COMMUNITY COLLEGES OF JAMAICA

COURSE NAME:	Caribbean Traditional and Folk Dance Technique II
COURSE CODE:	DANC2202
CREDITS:	2
CONTACT HOURS:	90 (90 hours)
PRE-REQUISITE(S):	Caribbean Traditional and Folk Dance Technique1
CO-REQUISITE(S):	
SEMESTER:	IV

COURSE DESCRIPTION:

This course continues systematic training in the practice, understanding and appreciation of 'Folk' Dance as 'Classical' art, artistry, and pedagogy. It provides students' knowledge in Caribbean-based Folk Forms in Traditional and Folk Technique as introduced in semester 1. It serves to deepen the understanding of both African and European dance heritage. Emphasis is on origins, functions and meaning, significance and philosophy and a wide Traditional Folk dance techniques and styles to enhance movement efficiency, endurance, performance, rhythm skill and coordination, aesthetic of the cool, good memory. Creative expressions and musicality instrumentation included will also be integrated into class content. Lectures, compiling material, viewing of videos and engagement with field practitioners are central to studio work.

COURSE OUTCOMES:

Upon successful completion of this course, students should:

1. demonstrate intelligently improved practical applications of traditional core technique introduced in year 1 - body alignment, articulation, co-ordination, musicality etc. as floor work, center, and progression (to include concentration and memory).
2. understanding of the region's history with regards to the dance culture, cultural identification, dance forms and their location e.g. Jonkunnu, Masquerade, Carnival, Revival.
3. execute and perform confidently selected Jamaican and Caribbean folk dances and songs using their specific vocabulary, nuances, and music etc. and compilation of material.
4. conduct personal warm-up exercises before classes for improved strength, flexibility, and body conditioning.
5. discuss the meanings and functions of Caribbean traditional dance forms (social and religious) as well as to maintain knowledge and understanding of 'Core type' dances through oral, written, and physical communication.
6. maintain and exhibit transferrable interpersonal skills through positive values, work attitudes,

respect and tolerance towards peers and lecturers.

7. discuss dance terminologies and concepts, beliefs, philosophies taught in relation to Folk Culture.
8. converse with lecturer and peers in class, using correct dance terminologies.
9. perform movement combinations learnt throughout the semester with confidence and accuracy.
10. utilize library, basic interview techniques, YouTube, field trip experience etc. for mini research projects.
11. apply composition skills learnt for creativity, self-expression, and communication.
12. explore interconnections and common concepts/links between Dance and other performing Arts disciplines and theory courses.
13. promote understanding of traditional dance as artistry and classical expression by engaging the 'dancing spirit' or inner expressiveness.
14. evaluate progress using critical analysis, as well as to enhance communication skills through reading assignments, journaling and discussions.

GUIDE: Teaching Afro-Caribbean <u>Traditional and Folk Dance Forms is Flexible for 'Core' Content</u>:

Content and Suggested Method and Teaching Approach for 'Core. A flexible approach in relation to specific Dance Forms idiosyncrasies is recommended for teacher and to modify accordingly. Activities are applicable and reflect ALL units and Final examination and will NOT be repeated.

1. **Content:**

   Continuous manipulation of the general principles/characteristics of traditional folk-dance technique. Navigation and manipulation of Traditional & Folk dance vocabulary as new ideas and concepts to achieve movement expressions through structured routine in order to demonstrate understanding of the principles of movement vocabulary, musicality, and performance. Classes will be both theoretical and practical and include Body awareness, general traditional folk-dance principles and vocabulary, style, energy, nuances, music; instrumentation/sound system etc., performance skills, history and philosophy, movement aesthetics, costume and other elements and symbolic representations specific to a variety of dances in both pure and stylized versions.

A. 'Core' Content Breakdown are ongoing through practice and reviews and Applies to and Reflects ALL UNITS of work. A flexible approach is recommended for Emphasis on the breakdown and synthesis of Jamaican/Caribbean Traditional, and Folk Forms vocabulary/abstracts/excerpts and common patterns 'circle' angular/curve shapes etc., as the main teaching tool for teaching content are as follows.:

Afro-Caribbean principles/characteristics/style in relation to the Dance Forms
Functions of the Dance heritage:

i. Origins of and development of Selected Folk Dance Forms for Abstraction – E.g. Mento. Revival/Jonkunnu.
ii. Functions of cultural forms – Religious/Ritual and social.
iii. Functionaries/Practitioners -traditional and/or contemporary.
iv. Music and Instrumentation.
v. Movement and Aesthetics/style.
vi. Improvisation/skills of Individuality.
vii. Gestures and nuances.
viii. Meanings in cultural forms: Symbols and imagery.
ix. Philosophies/beliefs.
x. Performance modes within cultural forms.
xi. Relationship of cultural forms to theatre and popular culture.

2. Suggestion Method and Teaching approach for 'Core' Content:

'Core' Content Breakdown are ongoing through practice and reviews and Applies to and Reflects ALL UNITS of work. A flexible approach is recommended for Emphasis on the breakdown and synthesis of Jamaican/Caribbean Traditional and Folk Forms vocabulary/abstracts/excerpts and common patterns 'circle' angular/curve shapes etc. as the main teaching tool for teaching content.

3. Additional Caribbean Cultural Forms to be delineated in relation to the following pointers for use, among others:

Examples of Caribbean Traditional and Folk Dances are listed below:

i. Bele, Bruckins, Carnival, Dinki Mini, Ettu, Kumina. Johnkunno, Masquerade, Landship, Maypole, Quadrille, Ring Games, Stick fighting, the Wake Complex dances etc.

4. Principles/characteristics/style in relation to Caribbean Traditional and Folk Dance Forms:

i. Suggested Examples Folk Dance Movements Principles/Characteristics:

Movement Style/Aesthetics – Gestures, nuances, use of pelvis, isolation, poly movement and polyrhythm, low center of gravity, articulation of head, torso, feet, bounces, patterns, turns, breaks, elevation, posture/stance, paraphernalia, music – Songs, chants, rhythm/Instrumentation, formation/pattern, meaning etc.

1. Earth-centered movement/softened knees (being grounded/demi plie, i.e., developing an understanding of gravity and its place in the body's relationship to the ground, developing a connection with the ground by discovering the center and distribution of weight to pelvis).
2. Body awareness, control, and articulations of body parts (breathing and body mobilization).
3. Isolating different body parts and understanding the various exercises that target those areas, polymovements/rhythm, syncopation.
4. Body alignment and connectivity; locomotor and axial movements.
5. Use of space, effort, and dynamic qualities, to include combinations of free-flowing and bound movements.
6. Movement exploration and improvisation.
7. Rhythmic fluidity.
8. Torso isolation, undulations.
9. Pelvic articulations.
10. Gestures and nuances.
11. Beginning composition using themes and known movement vocabulary for selected forms.
12. Relationship aspects (using body parts, partners, group, props).
13. Internal and external focus associated with performance.
14. Overview Jamaican/Caribbean Folk culture.

5. Studio Work Structure/Format is also flexible:

Studio work lessons will be structured through ongoing practice and review throughout ALL units and will include Traditional and Folk Dance common patterns e.g. Circular formation, angular/curve shapes etc.: -

i. Standing:

- using basic exercises to develop Folk posture and stance, body alignment and articulation, lowered center of gravity, positions of feet, use of head, torso, pelvis, arms, weight transfer and balance, understanding how warm up affects muscle groups and prepare the whole body etc.

ii. Floor Work, Centre, and Progressions:

- to increase and develop strength, stretch and flexibility.
- for exploration and manipulation of vocab &skills learnt that will challenge the principles of memory, articulation.

iii. Performing Skills:

- to develop 'presentation' 'gestures and style', spatial & kinesthetic awareness, focus and high concentration, harnessing the 'dancing spirit' (total abandonment in concentration/in Sync with performance using combinations learnt and selected works, to include audio-visual production and includes ALL Units of work.

UNIT I - Development: Folk Principles and Traditions (15 hours)

Learner Outcomes:

Upon successful completion of this unit, students should be able to:

1. demonstrate increased knowledge of selected Jamaican/Caribbean 'Core type' traditional and folk dances through practice, discussion, journaling, and written assignments (Applicable throughout all units of work).

2. execute the principles of Folk dance technique e.g. Softened knees, being grounded, isolation & polyrhythmic movements, use of pelvis, coordination, posture, gesture, nuance, song, movement articulations, use of energy etc. through repetition and manipulation of dance routine.

3. compare the work of select Jamaica & Caribbean dance forms using basic research skills to access information, explore similarities and differences, and to interpret data through individual and/or group tasks.

4. promote understanding of traditional dance as artistry and classical expression by engaging the 'dancing spirit' or inner expressiveness to foster freedom and fullness of movement through integration of the body-mind-spirit connection.

5. manipulate Improvisational skills using theme, music, and other concepts as stimuli to create performance tasks as well as to compile on compact disc.

6. identify and demonstrate basic tones and rhythmic patterns for instrumentation and movement vocabulary for Mento folk music and dance form.

7. development and continuity linking to Dancehall using Traditional and folk as Source.

Content:

1. Afro-Caribbean Folk principles/vocabulary:

   - Developing Jamaican/Caribbean and African-Caribbean Traditional Folk Technique principles (general body awareness and control).

   - Emphasis on reinforcing movement principles and characteristics:

   a. Body – use of individual parts, polyrhythm, movement initiating from the hip (centrifugal quality), polycentric rhythm, shaking whole body (shimmy, percussive, syncopation etc.).
   b. Low centre of gravity, knees bent and relaxed, bare-footed.

c. Curves, lines, and shapes.
d. Style, grace.
e. Turns, jumps, breaks.
f. Prop e.g. Maypole pole etc.

2. **Review:** Consolidating Jamaican and Caribbean Folk Dances introduced in semester one as artistry and generative source for movement, preservation, and continuity e.g. Ring Game, Dinki Mini, Mento side brush steps, leggings, bessy down, grand chain etc.

3. **Overview of Mento and Maypole integration:**
- exhibit and maintain improved ability in executing the use of prop Maypole weaves/plaits, Mento dance, music, and instrumentation.

[N.B. Assignment 1 and/or peer teaching to be determined].

UNIT II - Development: Landship-Maypole Dance Connection and Development (20 hours)

Learner Outcomes:

Upon successful completion of this unit, students should be able to:

1. conduct personal warm-up exercises before classes for improved strength, flexibility, and body conditioning.

2. demonstrate increased knowledge of selected 'Core type' traditional and folk dances through practice, discussion, journaling, and written assignments. Compare movement etc., between Maypole and the Landship dance using basic research skills to access information, explore similarities and to interpret data through individual and/or group tasks regarding the characters, costumes, and use of paraphernalia.

3. discuss Landship's social and historical construct, including its geographic location and the Maypole-Landship connection and execute and describe three Landship steps confidently.

4. apply acquired knowledge by executing technical proficiency in performing both the Maypole, and Mento, including its music.

5. maintain and exhibit transferrable interpersonal skills through respect and tolerance towards peers and lecturers.

[N.B. Assignment 2 to be determined.]

Content:

(See Selected 'Core' Content Traditional and Folk Dance Teaching methodology & modify accordingly)

UNIT III – Caribbean Traditional Folk Faith-Based/Sacred Form: Revival/Cumina or (Other) in Jamaica (20 hours)

Learner Outcomes:

Upon successful completion of this unit, students should be able to:

1. articulate through a lecture-demonstration, verbal, written and graphics understanding of the region's history with regards to Faith-based religions and beliefs system e.g. Santaria (Cuba)Revival/Cumina etc. through individual/group research.

2. transfer acquired cognitive knowledge to the performing instrument/body, drawing on readings, life experience, observation, research, interview, environment etc. to reinforce or broaden their physical knowledge base of the Traditional form studied through individual/group presentation.

3. compare, distinguish and differentiate between three functionaries and their functions that you have studied in a selected Traditional Dance Form, and categorize distinct features of paraphernalia such as e.g. scissors, bell, colours, and apparel carried/used by them.

4. identify the musical instruments used in Revival.

5. demonstrate an intrinsic relationship between dance and music, props, dancers, musicians, form and function through practice, observation and discussions, peer teaching and feedback.

6. manipulate Improvisational skills using theme, music, and other concepts as stimuli to create a mini study, play confidently Two songs as an ensemble and to display transferrable interpersonal skills working together as a team.

Content:

(See Selected 'Core' Content Traditional and Folk Dance criteria and & modify accordingly)

Overview of Revival

1. Historical overview of 'core' type religion and dance form - origin, philosophy, Faith beliefs, cultural identification, and ritualization, development of Revival.
2. Mapping for geographical location.
3. Comparative study: Similarities and differences between both Revival Bands.

4. Practitioners (Functionaries and devotees).
5. Revival stylistic features and characteristics: Technique – body articulation and co-ordination, jumps, rolls, fall & recovery, percussive and vibratory energy qualities, gestures, nuances etc.
6. Symbology: Ritual items functions and meanings.
7. Movement vocabulary specific to functionaries, relationship to prop, partner, group.
8. Costume creation based on students' interpretation of the characters.
9. Manipulation of movement vocabulary and theme to develop mini phrases and for compilation.
10. Development, and continuity linking to Dancehall using Traditional and folk as Source.

Assignment: TBD

1. Transfer and build on acquired knowledge in comparative study of the two Revival bands using basic research skills to access information, explore similarities and differences, to interpret data through individual and/or group tasks, and apply terminologies learnt.

UNIT IV – Regional: Creolized/Social: Jonkunnu (Dance Theatre 1I) (20 hours)

Learner Outcomes:

Upon successful completion of this unit, students should:

1. demonstrate increased understanding of the region's history with regards to phases two and three Jonkunnu. (Creolized/Social dances may not be limited to Jonkunnu in this unit or course of work).
2. differentiate between phases/stages 2 and 3 Jonkunnu i.e. French 'Set girls and British influence, and describe 2 characters each from these eras.
3. execute intelligently improved practical applications of traditional technique based on safety and efficiency, concentration, and memory.
4. identify the distinguishing music feature in Jonkunnu and play with confidence the jonkunnu figures/rhythmic patterns.
5. demonstrate through mime, creativity by role-playing characters/figures in these periods.
6. create masks/costumes worn by Jonkunnu characters during the roots era.
7. make connection to jonkunnu with Visual and Performing Arts and Dancehall subculture.
8. apply physical and cognitive demonstration in continuity by linking e.g. Bruckins, Dancehall, other, using Traditional and Folk as Source.
9. manipulate Improvisational skills using theme, music, and other concepts as stimuli to create performance and audio-visual tasks.

Content:

(See Suggestion Notes on Core Content Traditional and Folk Dance Teaching methodology & modify accordingly)

Jonkunnu Dance Theatre Phases Two and Three: (Pt 11 may include Bruckins - An Overview)

1. Study the history and development, social and political construct of Roots Jonkunnu.
2. Mapping for geographical location.
3. Jonkunnu movement style and characteristics: Technique – body articulation and co-ordination, jumps, rolls, fall & recovery, percussive and vibratory energy qualities, gestures, nuances etc.
4. Study of stages 2 and 3 jonkunnu characters, significance, and meanings of symbols.
5. Movement vocabulary specific to characters/figures, relationship to prop, partner, group.
6. Masking and costume creation.
7. Role-play using mime through manipulation of known movement vocabulary and theme to create movement tasks and for developing dance-drama for audio-visual compilation.
8. Jonkunnu, Bruckins, Dancehall, and other forms of connections.

[N.B. Assignment to be determined.]

UNIT V – Development: Dance Theatre Explorations ll: Dancehall & Caribbean Traditional Folk Forms in Performance (15 hours)

Upon successful completion of this course, students should be able:

1. modify performance through critical analysis (self, peer, audience).
2. perform technical skills and movement sequences competently and with confidence.
3. perform the vocabulary specific to selected dance technique.
4. justify choices in movement selection for a performance.
5. connect with audience throughout a performance.
6. demonstration relationship skills in interaction with music, partner, audience, and props.

Content: for Performance

(See suggested Content Traditional and Folk Dance & modify accordingly)

This content is flexible and designed to inform the different types of techniques through a series of exercises using the elements of dance (B.A.S.T.E.).

1. Traditional and Folk Dance Forms.
2. Significance and values.
3. Performer/Audience Relationship.
4. Performance Etiquette.

5. Sequence Development:
    i. Create and perform complex movement phrases and sequences, including movements taught throughout the semester.
6. Critique / Evaluation

METHODS OF DELIVERY:

This is a practical studio and technique-based course which forms a part of evaluation procedures:

Demonstration, Observation Lecture/discussions and Note-taking/Journaling, Listening drills, Problem Solving/setting of task to develop creative dance and Music making skills, Audio-visual production/ E-Dance portfolio, Viewing and critiquing peer group presentations, Video to develop critical analysis of presentation, Field trips to cultural sites and activities, and theatre spaces and performance, included in instructional pedagogy, Guest lecturer/ Seminars by theatre and cultural practitioners, Research and library skills, Teachers networking and collaboration, attendance at Festivals, conferences/workshops, Participation in College, Community, and cultural organizations.

RESOURCE MATERIALS:

- Dance Studio for Lab sessions (wooden floor)
- Video cassette recorder
- Stereo System
- Musician/Master Drummer and Additional One /Two other Supporting Drummers
- Drums (Variety and specific to Dance Forms) for Class work and Live Performances/Productions including Practical Exams
- Live Drumming
- Collection of taped music – traditional folk
- Television/Laptop
- Access to Audio-Visual space
- Collection of DVD etc. on Dance performance
- Assorted costume and props
- White Board and marker
- Performance Recordings
- Library
- Magazines
- Articles
- Journals
- Websites

METHODS OF ASSESSMENT AND EVALUATION:

The scheme of assessment is as follows:

1. **Course Work 60%**

a. **Technical Achievement** (Entry-level skill & improvement: Transfer Cognitive knowledge to The physical	20%
b. Mid-semester	20%
c. Problem solving/Dance Making & Performance Task (Indv/group)	10%
d. **Journal/Portfolio**	5%

Reflective Essay: Cumulative reflection of personal experience using journal as primary source. 5%

2. **Final Practical Examination** 40%

Exam Content:

a. Pre-prepared Studio class with set exercises and sequences learnt throughout the semester.
b. Presentations/Performances.

Total Marks 100%

Prescribed:

A-B-C of African Retentions in Jamaica and the Caribbean (Handout).

Berry-Gayle, A. *Caribbean Traditional Folk Forms Personal Notes Handout*:(Ring Game, Dinki Mini, Revival, Maypole).

Carty, H. (1988) *Folk Dances of Jamaica – An Insight*. Dance Books Ltd., London.

Hemmings, G. (2003) Discovering Africa in Jamaica (Lectures given Cheryl Ryman, published in the Sun. Gleaner, 23rd Feb. 2003).

Lewin, O. *Rock It Come Over: The Folk Music of Jamaica*. Kingston Jamaica: University of the West Indies Press, 2000. Print.

Noel, K., Ryman, C. & Noel, A.. "*Some Caribbean and Cultural Forms Theatre Arts for CSEC with SBA, Study Guide & Exercises* . Kingston: Carlong Publishers, 2013. Print. Chp. Ring Games & Ring Play.

Penrod, J. & Plastino, J. (1980). *The Dancer prepares*. Mayfield Publishing Co. California.

Welch, A.K. Commonalities of African Dance.

References:

Jamaica Journals – IOJ Publication Ltd.

Periodicals, articles and reports re: Caribbean Cultural forms, history and social development.

African Caribbean Institute, Roy West Building, Kingston.

Jamaica Cultural Development Commission (JCDC).

Videotapes – EMC – School of Dance, CPTC, TVJ, CVM, JIS.

THE COUNCIL OF COMMUNITY COLLEGES OF JAMAICA

COURSE NAME:	Contemporary Jamaican Theatre
COURSE CODE:	DRAM2204
CREDITS:	2
CONTACT HOURS:	60 Hours (45 hours Practical, 15 hours Theory)
PRE-REQUISITE(S):	Improvisation for the Performer/Introduction to Drama and Introduction to Acting
CO- REQUISITE(S):	Acting 1
SEMESTER:	IV

COURSE DESCRIPTION:

This course explores contemporary Jamaican theatrical expression as it may be organized class, ethnicity, and cultural identity. This exploration will include the analysis of performances, scripts, and video documentation, as well as the invention of original documents of theatrical expression. The course will explore the origins of Jamaican theatre and its evolution contextualized by Jamaican history and sociopolitical development. The course will analyze the factors that impacted the development of a vibrant Jamaica theatrical genre. Through performance, students will participate in the staging of plays that will elucidate the creative nature of 20th century Jamaican theatre

COURSE OUTCOMES:

1. Upon successful completion of this course, learners will.
2. Know the origin of Jamaican.
3. Analyze the impact of colonialism on the Jamaican theatre.
4. Understand The evolution of community theatre in Jamaica.
5. Study The impact of Edna Manley College on Jamaican theatre.
6. Explore Excelsior Community College School of Performing Arts' vision of integrated Theatre.
7. Demonstrate understanding of Jamaican Roots Theatre as a Jamaican Farce.
8. Competently Stage a play to satisfy the Jamaican audience.

UNIT I – Origin of Jamaican Theatre (12 hours)

Learner Outcomes:

Upon successful completion of this unit, learners will be able to:

1. explain the earliest form of Jamaican theatre.
2. examine the factors that gave rise to the pantomime as one of the earliest modern theatre in Jamaica.
3. analyze the impact of Colonialism on the evolution of the Jamaican contemporary theatre.
4. identify the factors that propelled modern Jamaican Theatre.

Content:

1. Overview of contemporary Jamaican Theatre.
2. The evolution of the Jamaican pantomime.
3. Colonialism and the Jamaican theatre.
4. Factors that propelled the modern Jamaican theatre.

UNIT II – development of Theatre in Jamaica (18 hours)

Learner Outcomes:

Upon successful completion of this unit, learners will be able to:

1. explain the techniques used in staging the national pantomime.
2. demonstrate underrating of the role played by Marcus Garvey in early Jamaican Theatre.
3. stage a scene from a Jamaican Pantomime.
4. identify the earliest form of community theatre in post-colonial Jamaica.
5. stage a scene from a community theatre play.

Content:

1. The national pantomime
2. Garvey and the Jamaican Theatre
3. Community theatre in Jamaica
4. Elements of post-colonial Theatre in Jamaica

UNIT III – exploring elements of Jamaican theatrical traditions (12 hours)

Learner Outcomes:

Upon successful completion of this unit, learners will be able to:

1. determine the essential elements of a Jamaican Roots Play.
2. determine the essential elements of a Jamaican Pantomime.
3. explore the connections between dance hall culture and Jamaican roots plat.
4. employ creating theatre utilizing diverse Jamaican theatrical techniques.
5. create a scene utilizing Jamaican traditional folk forms.

Content:

1. Roots plays in Jamaica.
2. Techniques in pantomime.
3. Jamaica traditional forms in theatre.

UNIT IV – Theatre Venues in Jamaica (18 hours)

Learner Outcomes:

Upon successful completion of this unit, learners will be able to:

1. describe the structure of the Ward Theatre.
2. explain how Barn Theatre served as an incubator for small theatre groups.
3. examine the structure of the Little theatre as the second largest Theatre in Jamaica.
4. identify and describe at least three small theatre groups in Jamaica.
5. design a model for a vision of a Jamaican Theatre building.
6. stage a one-act Jamaican play.

Content:

1. The Ward Theatre
2. The Barn Theatre
3. Little Theatre movement
4. Small Theatres in Jamaica
5. Strategies in staging a Jamaica play
6. Vision of the Jamaican Theatre

METHODS OF DELIVERY:

1. Lectures
2. Case Study and Analysis
3. Participatory Activities
4. Demonstration
5. Role Play/dramatization
6. Research
7. Simulation
8. Performances

METHODS OF ASSESSMENT AND EVALUATION: Continuous assessment

1.	Director's Journal	10%
2.	Mid-term Examination	20%
3.	Class presentations	20%
4.	Rehearsal process	10%
5.	Final Presentation	40%

RESOURCE MATERIAL:

Prescribed:

Bennett Wycliffe, H. (2011).*The highlights of the performing Arts in the Twentieth Century*

University of the West Indies.

Recommended:

Hill, E. T. (1992). *The Jamaican Stage 1965-1900*. University Of Massachusetts press.

Mitchell, K. (2008). *The Director's Craft: A handbook for the theatre*. Routledge.

THE COUNCIL OF COMMUNITY COLLEGES OF JAMAICA

COURSE NAME:	Community Drama
COURSE CODE:	DRAM2304
CREDITS:	2
CONTACT HOURS:	60 hours (Practical 45, Theory 15)
PRE-REQUISITE(S):	Acting, Directing
CO-REQUISITE(S):	
SEMESTER:	IV

COURSE DESCRIPTION:

Community Drama investigates and queries broad questions about established dramatic practices in multi-cultural settings. A fundamental purpose of the course is to introduce learners to the power of applied drama in Caribbean and other contexts, looking at the way in which Community Drama provides frameworks for advocate change.

Learners will develop theatrical skills for use in the implementation and integration of dramatic strategies into community-based work. As a base for investigation, exploration and creation, learners will study, among other discourses, the impact of theatre of the oppressed in the Caribbean. Through workshops, discussion, research, field trips, and theatrics, learners will discover 'the inner landscape of the performing self' while gaining insight into and knowledge of the multi-faceted field of Theatre in the Community.

COURSE OUTCOMES:

Upon successful completion of this course, learners will be able to:

1. explain the role of applied drama in the 21st Century.
2. explain the relationship between drama education and community arts.
3. demonstrate a clear understanding of the didactic techniques in applied theatre.
4. use the performing Arts as a medium for Change.
5. analyze Community Issues.
6. plan and execute a community Drama Project.

UNIT I – Focus: Defining the Field of Community Drama (12 hours)

Learner Outcomes:

Upon successful completion of this unit, learners will be able to:

1. explain the concept of community drama.
2. examine the discipline of community drama.
3. describe the process of cultural development in society.
4. outline the historical factors of theatre in the community.
5. describe historical perspectives on theatre in the community.

Content:

1. Focus: Defining the Field.
2. Community Cultural Development:
   a. What is it?
   b. Who does it?
   c. Why?
   d. How?
3. Historical perspectives:
   a. A brief history of Theatre in the Community.

UNIT II – The Dramatic Process & its Application in the Didactic Setting (12 hours)

Learner Outcomes:

Upon successful completion of this unit, learners will be able to:

1. personalize the dramatic process.
2. explain the contextual nature of the elements of popular Theatre.
3. manipulate dramatic elements in the didactic process.

Content:

1. Reflections on the Drama Process:
   a. Learners' reflection on [their]learning.
2. Extending the learners' understanding of the elements of drama.
   a. The human context
   b. Focus, tension
   c. Contrast, symbol, ritual
   d. Time and place in drama when used in the playing and playmaking modes

3. Application to community drama techniques:
    a. Understanding the problem.
    b. Analyzing the cause of the problem.
    c. Examinee its effect on the community.
    d. Developing strategies to deal with the problem.

UNIT III – Investigation into Applied Theatre (12 hours)

Learner Outcomes:

Upon successful completion of this unit, learners will be able to:

1. explain the language/ concepts of the discipline.
2. state two types of applied theatre.
3. discuss two types of applied theatre.
4. explain the differences in the different types of applied theatre.

Content:

1. An Investigation of literature:
    a. Discussion
    b. Cultural diversity
    c. Cultural action
2. Applied theatre types:
    a. Theatre of the Oppressed/ Forum Theatre (Augusto Boal).
    b. "Labrish" Theatre (Dennis Scott).

UNIT IV – Human Factors in Applied Theatre (12 hours)

Learner Outcomes:

Upon successful completion of this unit, learners will be able to:

1. explain the psychological dynamics involved in understanding community issues.
2. explain the sociological issues involved in dealing with social issues.
3. present dramatic frameworks for working with various types of community groups.
4. identify at least three leadership styles appropriate with community groups.
5. state the role of the director/facilitator in theatre in the community.
6. apply the fundamental techniques of applied theatre framework to class and field scenarios.

Content:

1. Structured drama and community-based drama events.
2. The psychological dynamics involved in analyzing community problems.
3. Leadership styles appropriate for different community groups.
4. Theoretical and conceptual underpinnings of strategies employed in community animation.
5. The role of the director/facilitator in Theatre in the Community.

UNIT V – Project Development (12 hours)

Learner Outcomes:

Upon successful completion of this unit, learners should be able to:

1. manage the human and artistic element of a community drama project.
2. explain the technical elements that need to be considered when staging a community project event.
3. utilize theories explored in project development.
4. develop a realistic concept for community drama project.
5. create a project document for community drama event.
6. design a community drama workshop.
7. implement a community drama workshop.
8. prepare a budget for community drama project.
9. stage a community drama event.

Content:

1. Developing projects:
    a. Developing a project
    b. Concept development
    c. Investigating funding
    d. Planning workshops and rehearsals
2. Devising Event theatre/ Community Projects.
3. Developing a specific concept.
4. Brainstorming (What? Why? Where? With whom? For whom How?).
5. Budgeting.
6. Community project Implementation:
    a. Staging the Event

METHODS OF DELIVERY:

1. Lectures
2. Discussions
3. Field trips/work
4. Practical work
5. Demonstration
6. Research
7. Simulation
8. Community based activities
9. participation in College Performance/Production, Community, and Cultural organizations.

METHODS OF ASSESSMENT AND EVALUATION:

1. Research Essay	20%
2. Assessment/Assignment presentation	10%
3. Mid-semester Test	20%
4. Performance Project and Process Log-timelines, Presentation of activities associated with the process towards project completion (5 -10 pages and supporting documentation)	40%

Notes on Assessment: <u>Essay:</u>

Learners select and develop a research topic of interest from the general area of Community Theatre Theory and practice. The topic, once proposed and approved, should be developed into a research essay.

<u>Performance Project:</u>

Learner's individual contribution to the project will be assessed using the following criteria:

1. Participation and commitment(process).
2. Artistic development(skills).
3. Artistic achievement (performance standards).
4. Reflection and analysis (process report/performance critique).
5. Overall contribution.
6. Performance assessment will be conducted progressively, culminating on the day of performance. Assessors will be peers, guest tutors and course convener.

RESOURCE MATERIAL:

Prescribed:

Banham, M., Hill, E., & Woodyard, G. eds. (1994/2000). *The Cambridge Guide to African and Caribbean Theatre*. Cambridge, UK: Cambridge University Press.

Boal, A. (1985) *Theatre of the Oppressed* New York: Theatre Communications.

Cohen-Cruz, J. (2005). *Local Acts: Community-Based Performance in the United States*, Rutgers.

Cameron, N. (1993). *Fire on the Water: A Personal View of Theatre in the Community* Sydney: Currency Press.

Cohen-Cruz, J. & Schutzman, M. (Eds.). (1994). *Playing Boal: Theatre, Therapy, Activism*. London; New York: Routledge. 185-197.

Craig, S. (1980). *Dreams & Deconstructions: Alternative Theatre in Britain*. London: Amber Lane Press.

Di Cenzo, M. & Bennett, S. "*Women, Popular Theatre, and Social Action*: *Interviews with Cynthia Grant and the Sistren Theatre Collective*." Ariel 23.1 (January 1992): 73-94.

Fisher, B. (1994). *"Feminist Acts: Women, Pedagogy and Theatre of the Oppressed."*

Fotheringham, R. (Ed.). (1992). *Community Theatre in Australia*. Paddington, NSW: Currency Press.

Freire, P. (1970) *Pedagogy of the Oppressed* NY: Continuum.

Kershaw, B. (1992). *The Politics of Performance: Radical Theatre as Cultural Intervention*. London; New York: Routledge.

Recommended:

Boal, A. (1992). *Games for Actors and Non-Actors England*: Routledge.

Bolton, G. (1998). *Understanding classroom acting Stoke on Trent*: Trentham.

Bolton, G. (1992). *New Perspectives on Classroom Drama England*: Simon and Schuster.

Capelin, S. (Ed.). (1995). *Challenging the Centre: Two Decades of Political Theatre*.

Brisbane: Playlab Press.

Gibbons, Rawle. (1995). *Calypso Trilogy. Kingston*. JA: Ian Randle.

Itzin, C. (1980). *Stages in the Revolution: Political Theatre in Britain Since 1968*. London: Eyre Methuen.

Willett, J. (1998). *Brecht in Context*: Comparative.

THE COUNCIL OF COMMUNITY COLLEGES OF JAMAICA

COURSE NAME:	Creating Theatre
COURSE CODE:	PERF2302
CREDITS:	2
CONTACT HOURS:	60 (45 hours practical; 15 hours theory)
PRE-REQUISITE(S):	Introduction to Drama
CO-REQUISITE(S):	
SEMESTER:	III

COURSE DESCRIPTION:

A practical study of theatrical production by intensive research of historic and contemporary genres of performing arts disciplines and supervised technical projects which culminates in performances for a live audience. The course is designed to equip learners with cognitive and practical skills in developing their own appreciation for theatrical endeavours. Learners will apply techniques they have learned in prior acting, dance, music and technical classes to the research, rehearsal, and performance of a newly designed and fully realized theatrical production.

COURSE OUTCOMES:

Upon successful completion of this course, learners should be able:

1. demonstrate application of practical performance strategies for the stage.
2. demonstrate an awareness of applying research material to technical aspects of theatrical collaboration.
3. use different approaches to combine the art forms of music, dance, and drama.
4. evaluate the process for presenting various genres of performance on the stage.
5. identify the creative elements of a theatrical performance.
6. apply knowledge, skill, and competence in ensemble planning for production.
7. demonstrate skills acquired from previous acting, music, and dance classes.
8. create a theatrical production including acting, music and dance competencies.

UNIT I - Performance Arts History and Culture (14 hours)

Learner Outcomes:

Upon successful completion of this unit, learners should be able to:

1. describe important figures and performance movements in historical and political context.
2. compile documentation on political culture on respective performance disciplines.
3. examine the complexity and boundless possibilities representing historical performance styles in a modernist context.
4. collaborate in discussing historical findings on performance arts.
5. critique performances through observation of professional productions.
6. demonstrate advanced listening, imagination, and interactive skills.
7. develop communication abilities for performance through greater appreciation of Caribbean and other rituals and social events.
8. describe how performance reflects the cultural values of society and how it contributed to the enhancement of cultural growth.

Content:

1. Pioneers in Performance Arts history throughout various cultures.
2. Caribbean Rituals.
3. Interdisciplinary approaches in Performance Arts history.

UNIT II - Creating Processes (20 hours)

Learner Outcomes:

Upon successful completion of this unit, learners should be able to:

1. apply improvisational techniques to various stimuli/themes in the creating process.
2. demonstrate understanding of elements of theatre design.
3. execute Theatre creation processes.
4. collaborate with peers to execute problem solving task effectively.
5. demonstrate understanding of Performance Techniques.
6. evaluate concepts, ideas, and value of cultural expression in performance history.
7. combine the Performing Arts Disciplines in a Theatrical production.
8. critique the work of peers.

Content:

1. Improvisational Techniques as performance: Rehearsed, Spontaneous.
2. Elements of theatre design.
3. Performance techniques and structural devices.
4. Processes in creating theatre:
   - Stimuli for generating improvisation material.
   - Political framework in human societies.
   - Rituals.
5. Observation of artistic endeavors of their peers.
6. Collaborative processes.
7. Evaluation of concepts and ideas in performance history.
8. Valuing and placing cultural expression in dramatic context.

UNIT III – The Final Product: Devising and Creating Theatre (24 hours)

Learner Outcomes:

Upon successful completion of this unit, learners should be able to:

1. identify elements of dramatic structure.
2. work collaboratively with peers within different artistic disciplines and frameworks.
3. actively participate in class exercises developing students' listening, thinking, and responsive skills through improvisation.
4. utilize the opportunities arising from research and discussion processes to venture out into their own unique ambitions for collaborative invention.
5. identify ensemble skills and structural devices [explored in class] in at least one live professional production/performance.
6. publicly present newly devised performance.

Content:

1. Creating Theatre.
2. Collaborative Processes.
3. Observation and discussion of artistic endeavours of their peers.
4. Evaluation of concepts and ideas in performance history.
5. Valuing and placing cultural expression in dramatic context.
6. Public Performance(s) of Created Theatre.

METHODS OF DELIVERY:

This is a practical studio- based course which forms a part of evaluation procedures:

Demonstration, Observation Lecture/discussions and Note-taking,

Journaling/Portfolio, Problem Solving/setting, Audio-visual compilation, Viewing and critiquing peer group presentations, research, Field trips to cultural site/ theatre spaces and performance, Guest lecturer/ Seminars by theatre and cultural practitioners, Research and library skills, role play, simulation/Tableau, improvisation experiments and collaborative workshops, Performer-Audience interaction, Peer Teaching, Involvement in College Performance/Production, Community, and Cultural organizations.

METHODS OF ASSESSMENT AND EVALUATION: Continuous assessment

The scheme of assessment is as follows:

1. **Course Work 60%**

1. Journals/Portfolio	10%
2. Mid-semester examination	20%
3. Assessments & presentations	30%

2. **Final Practical 40%**

RESOURCE MATERIAL:

Prescribed:

Brockett, O.G. & Hildy, F.J. *History of the Theatre* (10th Ed.). Allyn & Bacon. Boal, A. (1992).

Games for Actors and Non-Actors England: Routledge.

Bolton, G. (1998). *Understanding classroom acting Stoke on Trent*: Trentham.

Bolton, G (1992). *New Perspectives on Classroom Drama England*: Simon and Schuster.

Capelin, S. (Ed.). (1995). *Challenging the Centre: Two Decades of Political Theatre*.

Brisbane: Playlab Press.

Gibbons, Rawle. (1995). *Calypso Trilogy. Kingston*. JA: Ian Randle.

THE COUNCIL OF COMMUNITY COLLEGES OF JAMAICA

COURSE NAME:	Critical Thinking
COURSE CODE:	CCRI1100
CREDITS:	1
CONTACT HOURS:	45 hours (45 hours practical)
PRE-REQUISITE(S):	None
CO-REQUISITE(S):	
SEMESTER:	III

COURSE DESCRIPTION:

This course provides learners with opportunities to learn about various critical thinkingconcepts. Topics include an introduction to logic, the uses of language, fallacies, and arguments. Language is covered in this course because language is used in the process of developing arguments. Language can be quite problematic when developing, reconstructing, and evaluating arguments.

COURSE OUTCOMES:

Upon successful completion of this course, learners will be able to:

1. explain various logics concepts.
2. explain various arguments concepts.
3. demonstrate skills in elementary inductive and deductive reasoning.
4. explain basic formal and informal fallacies of language and thought.
5. identify the components of arguments.
6. demonstrate the ability to create complex argument structures in verbal and written forms.

UNIT I – Introduction to Critical Thinking (6 hours)

Learner Outcomes:

Upon successful completion of this unit, learners will be able to:

1. explain various logics concepts.
2. differentiate between formal and informal logics.
3. describe the steps to identifying arguments.
4. evaluate arguments.

Content:

1. What is Logic?
2. The difference between formal and informal logic.
3. The relationship between logic and truth.
4. Basic logics terms – e.g. reasoning, sentence, proposition, explanation, argument,premise, conclusion, rhetoric.
5. Steps to Identifying Arguments.
6. Deductive and Inductive Arguments.
7. Evaluation of Arguments.

UNIT II - The Uses of Language (6 hours)

Learner Outcomes:

Upon successful completion of this unit, learners will be able to:

1. describe concepts related to the use of language.

Content:

1. Informative, Emotive, Directive
2. Vagueness
3. Ambiguity
4. Meanings of terms - Denotation and Connotation
5. Types of definitions – Lexical, Précising, Stipulative, Theoretical, Persuasive
6. Disagreements – real, apparent
7. Resolution of disagreements

UNIT III – Fallacies (6 hours)

Learner Outcomes:

Upon successful completion of this unit, learners will be able to:

1. explain the term ‘fallacy’.
2. examine various fallacy concepts.
3. differentiate the types of fallacies.

Content:

1. What is a fallacy?
2. Formal and Informal Fallacies.
3. Informal Fallacies Grouping.
4. Fallacies of Relevance.
5. Argument ad hominem.
6. Straw Person.
7. Accident.
8. Appeal to Emotion.
9. Fallacies of Presumption.
10. Fallacies of Ambiguity.
11. Fallacies of Weak Induction.

UNIT IV – Argument by Analogy (6 hours)

Learner Outcomes:

Upon successful completion of this unit, learners will be able to:

1. explain the uses of analogy.
2. identify an argument by analogy.
3. evaluate the various components of an argument.

Content:

1. Uses of analogy – argumentative function, explanatory function, descriptive function.
2. Identifying an Argument by Analogy.
3. Components to the analogical argument- focus, analogue.
4. Evaluating an Argument by Analogy.
5. Fallacious Argument by Analogy.
6. Refutation by Logical Analogy.
7. Inductive Generalization.

UNIT V – Causation (6 hours)

Learner Outcomes:

Upon successful completion of this unit, learners will be able to:

1. explain the term ‘causation’.
2. identify causal statements.
3. identify causal relationships.
4. examine common mistakes in assigning causal relationships.
5. describe Mill’s Methods.

Content:

1. What is causation?
2. Remote versus proximate cause.
3. Causal Statements.
4. Identification of Causal Relationships.
5. Common Mistakes in Assigning Causal Relationships.
6. Mill’s Methods: Method of Agreement, Method of Difference, Joint Method of Agreement and Difference, Method of Residues, Method of Concomitant Variation.

UNIT VI – Logics in Scientific Reasoning (6 hours)

Learner Outcomes:

Upon successful completion of this unit, learners will be able to:

1. solve problems using logics concepts.

Content:

1. Definition of Science.
2. Scientific Method (including the steps).
3. Laws of nature.
4. Evaluating Hypotheses.
5. Induction method of reasoning.

UNIT VII – Deduction/Formal Logic (6 hours)

Learner Outcomes:

Upon successful completion of this unit, learners will be able to:

1. distinguish between deductive and inductive arguments.

2. describe informal versus formal logic concepts.
3. use logics to solve problems.

Content:

1. Analysis of arguments – valid or invalid
2. Types of deductive logic - Classical/Propositional (Aristotelian) Logic, Modernsymbolic logic
3. Syllogism
4. Venn diagrams
5. Predicate Logic – existential, universal

METHODS OF DELIVERY:

1. Lecture
2. Group Discussion
3. Case Studies and Analysis
4. Peer Review
5. Independent Work
6. Demonstrations
7. Presentation
8. Research (web-based and texts)

METHODS OF ASSESSMENT AND EVALUATION:

1. Reasoning Quiz	10%
2. Portfolio (researched and written pieces)	15%
3. Presentations (Individual/group)	25%
4. Final Examination	50%

RESOURCE MATERIAL:

Prescribed

Copi, I. M. & Cohen, C. (2010). *Introduction to Logic*. (Latest edition).

New York:Macmillan.

Moore, B. N. & Parker, R. (2016). *Critical Thinking.* (Latest edition). McGraw-Hill.

THE COUNCIL OF COMMUNITY COLLEGES OF JAMAICA

COURSE NAME:	Daaancehall Ensemble and Production
COURSE CODE:	DANC2204
CREDITS:	1
CONTACT HOURS:	45 (Practical)
PRE-REQUISITE(S):	Introduction to Folk Dance Technique, Introductory Techniques in Dance
CO-REQUISITE(S):	
SEMESTER:	IV

COURSE DESCRIPTION:

Many traditional and folk-dance forms in the Caribbean are a result of two or more cultural dance forms coming together in an almost seamless fashion. So too is Jamaica's indigenous sub-culture, 'Daaancehaall' dance and music expression - captured and cultivated by the Inner-city 'Street' dancers' generation in and ever evolving socio-cultural and political space and time. Daaancehall continues to build upon itself through origin, development, evolution, and impact as Dance theatre that holds contextual exploration of thoughts and theories in cultural studies, such *as Identity, Globalization – 'Boundarylessness', 'Territoriality', '(In/) visibility or moving from 'Margin - Center' through* interplays of multiple performance and visual arts. Jamaican Daaancehaall demands to be explored and becomes important for us to investigate in this course, the ways Jamaican identity, movement vocabulary, language, music (including sound systems, fashion, its global appeal, philosophy – fusion, inclusion, exclusion, outlet for the honing of self-expression, and way its and other aesthetics such as car, motor cycle, food/drink have been navigated and manipulated in such processes as *'Resistance and Survival' and continuity*.

Learners will experience features/characteristics of Daaancehaall through studio work /contemporary spaces {hybrid choreographies} will be explored and supported by noted practitioners/guest lecturers, field trips/videos and traditional and folk-dance forms as a generic source of information. The emphasis is on movement and performance of these and other variances as important to the understanding of the Jamaican Daaancehall performer as the resulting synthesis of its multi-layers and transition into each other. Students will also engage in a process of on-going exploration, deconstruction and manipulation of the folk vocabulary to utilize in the composition of dance works. These dances works will be performed in studio and other space specific locations.

COURSE OUTCOMES:

Upon successful completion of this course, students should be able to:

1. show students understanding in the historical and socio-political underpinnings of Indigenous Jamaican Daaancehall – dance and music expression as Resistance, Survival, Continuity and a carrier of traditional and folk-dance culture, and to articulate the synergistic relationship between both forms of cultural expressions across the different periods.

2. contextualize thoughts and theories in Cultural Studies and to Dance theatre such as Identity, Jamaican Identity, Globalization - 'Boundarylessness', 'Territoriality', '(In/) visibility or moving from 'Margin - Center', among others in verbal, written, physical, audio-visual, graphical communication.

3. use the study of Jamaica's Popular/Street dance platform to facilitate growth, development, creativity and expression through continuous exploration and experimentation of the folk vocabulary. E.g. Produce a dance piece using the evolution of Jamaican Dancehall music in the 1980's.

4. demonstrate Daaancehall inclusive of the dance language and movement vocabulary, appropriate nuances, musicality, self-expression/individuality, other essential features/characteristics associated with the dance as a 'total package', as well as to develop technical, performance and interpretive skills safely, efficiently and in accordance with physical capabilities.

5. use the body as a performing instrument to connect through engagement of the senses, emotions and personality, appreciation of the body-mind-spirit: cognitive, social, spiritual, and physical aspects associated with the dance, the Fundamental Dance Elements: body awareness; the mechanics of correct body parts, actions, use of space, time, effort (B.A.S.T.E.).

6. apply research skills into the source of traditional, folk, and popular Daaancehall movement vocabulary and their correlations with traditional dances of Jamaica and other cultural background, and to break down and analyze both traditional and daaancehall movements.

7. justify the importance and validity of both Traditional, folk and popular/Daaancehall in the creation of knowledge production and consumption in new forms vis-a-vis the practices and production of popular in preserved and shared contemporary movement culture in Jamaica.

8. perform Daaancehall works/movement motif/phrases practice and produced in Jamaica's authentic setting/field, transferring it to studio/stage, and to appraise the deconstruction and manipulation of Daaancehall movement vocabulary toward the creation of new dance steps.

9. apply the importance of professionalism, respect and appreciation of the artistic and galvanizing/community building properties of Jamaica's indigenous popular dance forms and for others throughout class activities and performances.

GUIDE: Example Content and Suggested Method and Teaching Approach for 'Core' content. Subject to change specific Dance Forms idiosyncrasies and a flexible approach is recommended for teacher to modify accordingly. Activities are applicable and reflects ALL units and Final examination and will NOT be repeated.

Content:

1. Continuous manipulation of the general principles/characteristics of traditional folk technique. Navigation and manipulation of Traditional & Folk dance vocabulary as new ideas and concepts to achieve Daaancehall movement expressions, through structured routine in order to demonstrate understanding of the principles of movement vocabulary, musicality, and performance. Classes will be both theoretical and practical and include Body awareness, general traditional/folk /popular dance principles and vocabulary, style, energy, nuances, music; instrumentation/sound system etc., performance skills, history and philosophy, movement aesthetics, costume and other elements and symbolic representations specific to a variety of dances in both pure and stylized versions, including background in relation to the sources of influences and functions relative to dance style relative to Daaancehall.

Emphasis for Daaancehall will be placed on:

i. preparation of the body for the dancing space.
ii. articulation and execution of movements.
iii. nuances and gestures facial expression.
iv. musicality - including sound system.
v. inert-related skills such as psychic energy skills/movement intent or interpretation of style including performance along with the use of energy.
vi. body alignment, articulation with regards to Carriage of body in Daaancehall and coordination.
vii. interpretation and creativity – The Ambiance e.g. Fashion, crew, Style.
viii. other characteristics features of Daaancehall culture the Ambiance.
ix. Additional focus will be on Traditional Folk dance forms and other technical characteristics founded in the dance Forms being studied based on the intrinsic link to both dances.

NB: application using fundamental dance elements. Creative manipulation and abstraction or deconstruction of authentic material for artistic purposes will be explored and will use the

Fundamental Dance Elements: Body awareness/body actions, Use of Space, Time, Effort aspects (B.A.S.T.E.) for manipulation and performances/production.

General introduction in relation to the origin, style, philosophies/beliefs, aesthetics, and other elements specific to Daaancehall and Traditional dance forms. Vocabularies inclusive of dances in their purest forms, and abstract styles.

Suggested Method and Teaching approach for 'Core' Content:

'Core' Content Breakdown is ongoing through practice and repetition and applies to and Reflects ALL UNITS of work. A flexible approach is recommended for Emphasis on the breakdown and synthesis of Daaancehall, Jamaican/Caribbean Traditional and for dance fusions for vocabulary/abstracts/excerpt. Sense of community and common patterns 'circle' angular/curve shapes etc. are the main teaching tools for teaching content.

(See suggested Method and Approach for Teaching Afro-Caribbean Traditional and Folk Dance Forms as for use in the curriculum document. The information given is not limited to the listings, neither Dance forms, but also applies to any other Dance Forms/Styles, functions, and features. It is subject to change for Daaancehall characteristic and aesthetics features).

UNIT I – Genesis of Daaancehall: Understanding Daaancehall as a Historical, Social, Cultural & Political Construct and Popular Sub-culture and its influences in Jamaican Space (8 hours)

Learner Outcomes:

Upon successful completion of this unit, students should be able to:

1. articulate perspective(s) on the genesis of Dancehall in Jamaica.
2. assess the socio-political eras and influences/concepts/themes associated in the period/s.
3. relate ideas/concepts/themes/philosophy with formation of 'self' or re-emergence of 'the 'self' in relation to establishment of Daaancehall.
4. show the link between traditional popular and contemporary popular dance-music connection and compare the music-dance characteristics in the different genres.
5. explain the contributors/influencers/pioneers' use/impact regarding meanings performance skills, gestures and nuances, interpretation, and creativity on Jamaica's Dance-music culture.
6. infer traditional folk music-dance form as catalyst for the new development and continuity of the traditional in the popular Infer traditional folk music-dance form as catalyst for the new development and continuity of the traditional in the popular by fusing the Traditional with contemporary/popular movement and music.

7. demonstrate selected daaancehall steps with embodied understanding that foster freedom and fullness of movement through integration of the body-mind-spirit connection, interpretation along with nuances, musicality, and performance skills.
8. use technology to document "Dancehall" problem solving tasks, including creating dance works and research, and to display good dance etiquette, training discipline/professionalism, and acceptable attitudes, and to perform as part of an ensemble.

Content:

1. Understanding Folk historical and socio-political process and cultural construct in studying culture: - influences/concepts/themes and definition/terms e.g. Daaancehall, sub-culture, resistance and survival, identity, g*lobalization, territoriality. (In/) visibility 'from margin – Center'* agent and agency, catalyst, urban and rural, philosophies, belief systems esp. attitude towards self-definition.
   - Similarities/differences between Daaancehall space 'big yaad', 'zinc fence' street dance, urban – Kingston vs rural.

2. Etiquettes and attitudes to traditional folk forms general/personal in relation to Folk Dance Culture:
   a. Good Dance etiquettes eg. Warm up.
   b. Good Studio etiquettes eg. 'No eating/drinking in dance studio.
   c. General attitudes toward Folk Dance Forms, culture.
   d. Personal attitude toward Folk Dance Forms, culture.

3. Dance discipline/professionalism:
   a. Terms relating to work habits – eg. commitment to class.
   b. Ability to respond to and learn from correction, appreciate differences of opinion, and contribute positively to various settings.
   c. Terms relating to working with peers, Others – acceptable behaviours.

4. Historical perspectives of Jamaican Daaancehall:
   a. Situating Daaancehall in the scheme of things i.e. beginnings of the indigenous sub-culture Daaancehall in Jamaican landscape.
   - How did traditional folk get to be a part of or be absorbed by the popular in Jamaican landscape?
   b. Importance and validity of Traditional Jamaican dance in the creation Daaancehall.
   c. Characteristics of Jamaican Dancehall including symbolic gestures within Jamaican Dancehall.
   d. Dancehall steps and their meanings.

5. Practical Activity - Exploration of Daaancehall movement style:

General introduction in relation to the origin, style, philosophies/beliefs, aesthetics, and other elements specific to Daaancehall and Traditional dance forms. Vocabularies inclusive of dances in their purest forms, and abstract styles. Emphasis for Daaancehall will be placed on, but not limited to the following:
Also See Example Content and Suggested Method and Teaching Approach for 'Core' content. Subject to change specific Dance Forms idiosyncrasies and a flexible approach is recommended.

i. preparation of the body for the dancing space.
ii. articulation and execution of movements.
iii. nuances and gestures facial expression.
iv. musicality.
v. inert-related skills such as psychic energy skills/movement intent or interpretation of style including performance along with the use of energy.
vi. body alignment, articulation with regards to Carriage of body in Daaancehall and coordination.
vii. interpretation and creativity – The Ambiance eg. Fashion, crew, Style.
viii. other characteristics features of Daaancehall culture the Ambiance.
ix. Additional focus will be on Traditional Folk dance forms and other technical characteristics founded in the dance Forms being studied based on the intrinsic link to both dances.
x. Application using fundamental dance elements/Fundamental principles of Dance Training/Practice/Performance: Emphasis on selected movements for Studio work (B.A.S.T.E.) with Application to Folk Dance**:**

    i. Use of the Body
    ii. Action (eg. Types of movement – locomotor, axial, isolation, polyrhythm
    iii. Use of Space
    iv. Use of Time
    v. Use of Effort
    vi. Relationships Aspects
    vii. Exercises for Strength, Endurance, Flexibility intertwined in class through repetition

xii. Creative manipulation and abstraction or deconstruction of authentic material for artistic purposes will be explored also using (B.A.S.T.E.) for manipulation and performances/production. Students should be committed to perform as part of an ensemble.

UNIT II – Exploration of Select Jamaican Folk Dance Forms as Popular Dance Expression in its Space and Time, and the Era of Jamaican contemporary/Popular Music-dance Evolution (12 hours)

Learner Outcomes:

Upon successful completion of this unit, students should be able to:

1. examine the influence of culture on different genres on dance and to illustrate and vary styles associated with different genres and eras.
2. assess traditional folk forms that have served as a catalyst and artistry for the development of urban contemporary/popular music-dance as forms of cultural expression and apply previously learned technical information in the process of movement fusions.
3. connect the [historical] relationship between music and dance in Jamaican culture and identify the music forms that have been associated with traditional and popular forms. E.g. Mento Ska Rock Steady, Reggae.
4. demonstrate improved embodied knowledge of music/dance relationship to the execution of the associated movements to music.
5. justify the importance and value of Jamaican traditional dance in the forming of 'new forms'.
6. describe the Styles, dress, profiles, other features of the eras of Jamaican Popular music-dance forms.
7. assess the impact of the contributions of personages – artists, dancers, celebrities, rivalry other essential features.
8. perform various combinations and styles that foster increased freedom and fullness of movement along with concentration and memory skills in conjunction with the B.A.S.T.E. and make link with curricula and other related fields.

Content:

Content Teaching/Application for Traditional and Folk Music and Dance Forms is flexible and applies to ALL Units of work:

1. Terminologies/concepts/philosophies.
2. Socio -political and /or cultural content.
3. A brief history of Mento and transition to Ska popular Music forms.
4. Influencers/contributors and impact.
5. Song and instrumentation associated with the music.
6. Introducing Dance and Music: Mento and Ska popular dance forms.

Selected Dance Form with associated parts: Eg. (Folk) Mento footwork, bessy down, locating Ska in (Traditional) Revivalism religion-music-dance form - Press along step etc.

Emphasis on:

i. Form and Functions of the Dance
ii. Movement
iii. Music – Songs, chants, rhythm/Instrumentation

- *Improvisation Skills as an aspect of Folk Dance – Solo/Group:*

i. Exploration of movement through spontaneous/structured problem solving.
ii. Exploration with stimuli – movements, gestures, props, themes.
iii. Improvisation with partner/group.

Use of Space and kinesthetic awareness in relation to Dance Form:

i. Self and general space
ii. Levels
iii. Elevation
iv. Change of directions ¼ and ½ turns (Floor pattern)
v. Selected dance with combination phrases and sequences and Improvisation

Introduction to Dance Making/Composition and Presentation/Performance – Solo/Group:

i. Developing movement sequences and combinations.
ii. Problem Solving task – Creative application and Manipulation of Folk Form abstracts.
iii. Movement task (s)/Application and manipulation of movement combinations that will challenge the principles of memory and concentration.

- *Introduction to Observation skills and feedback – Solo/Group*

i. Critiquing
ii. Performance Etiquette

Performance and Application of production Elements - Solo/Group:

i. Problem Solving tasks - Movement combinations for class presentations/performances.
ii. Internal/External Performances: College events, Other.
iii. Performance Critique.

UNIT III – Traditional folk forms and Evolution of Jamaican Daaancehall in Performance: Popular sub-culture and Artistic Expression (13 hours)

Learner Outcomes:

Upon successful completion of this unit, students should be able to:

1. analyse correlate selected traditional folk forms with popular forms - influence of traditional culture as generic source for Daaancehall i.e. Forms and Functions, and their roles as agent and catalyst for the development of Jamaica's cultural expressions.

2. articulate proficiently both Daaancehall and traditional movements with informed knowledge of them and distinguish at least two (2) traditional and two (2) popular dance steps by executing similarities and differences in styles.

3. Integrate both traditional folk and contemporary/popular music-dance expression as a classic repertory, for constant exploration as well as new and innovative methods of moving.

4. demonstrate embodied knowledge of music/dance relationship as it relates to daaancehall and justify the importance and value of Jamaican traditional dance in the forming of 'new forms'.

5. describe the Styles, dress, profiles, other features of the eras of Jamaican Pop Music-dance forms, assess the impact of the contributions of personages – artists, dancers, celebrities, selectors, sound system and other essential features.

6. display an open and a non-judgmental mentality to allow pure patterns and movement to occur.

7. perform complex combinations that foster increased freedom and fullness of movement - along with concentration and memory skills in conjunction with the B.A.S.T.E. and make link with curricula and other related fields.

Content:

Content Teaching/Application for Traditional and Folk Music and Dance Forms is flexible and applies to ALL Units of work:

1. Contextualize understandings of the historical and socio-political movement in studying Daaancehall culture and space - and its application moving from *'from margin to Center'*, from downtown – uptown etc.
2. Terminologies/concepts/philosophies.
3. Socio -political and /or cultural content – Daaancehall Rituals, Grammy fi Jamaican.
4. Historical periods of the evolution and development – bling, flex, sound systems, gangster, celebrities, Food/drink, Lexus etc.
5. Influencers/contributors and impact of the decades 1980's 1990's –creating and names daaancehall steps, Daaancehall gone International – Carlene (Sexual prowess) – the Butterfly movement, Bogle (Bringing back 'man' from dancing in corner by self to center), e.g. the 'Bogle step', L-O-Y etc., (Black Roses posse).
6. Continuity of Traditional Folk dance forms as Catalysts for the development of Daaancehall created movement styles and forms of expressions.
7. Evo/Re-evolution periods of re-image and re-imaginations: 2000's along with the influences of C21st/millennium including - Industry fi Jamaica, Big Venues, Stage Shows, Elephant Man – Gully creeper, Signal di plane, Log on, new craze – Shoulder Fling.
8. Branding Jamaican Daaancehall: Daaancehall gone global –

9. From Street to Stage: Daaancehall choreographer/y - Danz Xpression fusions and inclusions, Daaancehall competition Dancin Dynamite (including Social Media platforms), JCDC.
10. Importance and validity of Traditional Jamaican dance in the creation of Daaancehall.
    a. Characteristics of Jamaican Daaancehall including symbolic gestures within the dance style.
    b. Dancehall steps and their meanings.
    c. Improvisation and exploration of the traditional folk to develop Daaacehall movement vocabulary.
11. Selected Dance Form with associated parts: Eg. Daaancehall and associated Traditional Folk Dance Forms as a constant exploration of classic repertory as well as new and innovative methods of moving.

    Emphasis on:

    i. Form and Functions of the Dance

    ii. Movement

    iii. Music – Songs, chants, rhythm/Instrumentation

    - *Improvisation Skills as an aspect of Folk Dance – Solo/Group:*

    iv. Exploration of movement through spontaneous/structured problem solving

    v. Exploration with stimuli – movements, gestures, props, themes

    vi. Improvisation with partner/group
12. Use of Space and kinesthetic awareness in relation to Dance Form:
    i. Self and general space
    ii. Levels
    iii. Elevation
    iv. Change of directions ¼ and ½ turns (Floor pattern)
    iv. Selected dance with combination phrases and sequences and Improvisation
13. Choreography/Composition and Presentation/Performance – Solo/Group:
    i. Developing movement sequences and combinations.
    ii. Problem Solving task – Creative application and Manipulation of Folk Form abstracts.

    iii. Movement task (s)/Application and manipulation of movement combinations that will challenge the principles of memory and concentration.

    v. Collaborative process as a single work or production.
    vi. Consolidation of repertory works and collaborative process from video/site visits/Guest lectures.

- *Consolidation of repertory works and collaborative process – Putting it all together*
    i. Street to studio/stage – how are they used?
    ii. Collaborative process as a single work or production
- *Introduction to Observation skills and feedback – Solo/Group*
    i. Critiquing
    ii. Performance Etiquette

14. Performance and Application of production Elements - Solo/Group:
    a. Problem Solving tasks - Movement combinations for class presentations/performances and Final Production.
    b. Internal/External Performances: College events, Other.
    c. Performance Critique.
15. Practical Activity – The Final Product Exploration of Daaancehall movement style: This is continuous throughout ALL units of work

General introduction in relation to the origin, style, philosophies/beliefs, aesthetics and other elements specific to Daaancehall and Traditional dance forms. Vocabularies inclusive of dances in their purest forms, and abstract styles. Emphasis for Daaancehall will be placed on, but not limited to the following:

Also See Example Content and Suggested Method and Teaching Approach for 'Core' content. Subject to change specific Dance Forms idiosyncrasies and a flexible approach is recommended for teacher to modify accordingly.

i. preparation of the body for the dancing space.
ii. articulation and execution of movements.
iii. nuances and gestures facial expression.
iv. musicality - including sound system.
v. inert-related skills such as psychic energy skills/movement intent or interpretation of style including performance along with the use of energy.
vi. body alignment, articulation with regards to Carriage of body in Daaancehall and coordination.
vii. interpretation and creativity – The Ambiance eg. Fashion and style, crew.
viii. other characteristics features of Daaancehall culture the Ambiance.
ix. Additional focus will be on Traditional Folk dance forms and other technical characteristics founded in the dance Forms being studied based on the intrinsic link to both dances.
x. Application using fundamental dance elements/Fundamental principles of Dance Training/Practice/Performance: Emphasis on selected movements for Studio work. (B.A.S.T.E.) with Application to Folk Dance**:**
    i. Use of the Body
    ii. Action (eg. Types of movement – locomotor, axial, isolation, polyrhythm
    iii. Use of Space
    iv. Use of Time
    v. Use of Effort
    vi. Relationships Aspects
    vii. Exercises for Strength, Endurance, Flexibility intertwined in class through repetition
xi. Creative manipulation and abstraction or deconstruction of authentic material for artistic purposes will be explored also using (B.A.S.T.E.) for manipulation and performances/production.

UNIT IV – The Creative Process and Ensemble Product: Daaancehall Session (10 hours)

Learner Outcomes:

Upon successful completion of this unit, students should be able to:

1. articulate verbal, written and graphics underlying philosophies associated with traditional folk and Jamaican Daaancehall culture movements, and modify performance through critical analysis (self, peer, audience).
2. perform proficiently selected correlated Daaancehall and traditional folk movements sequences with their distinct identifiable styles and other aesthetic features with confidence.
3. perform the movement vocabulary specific to the Jamaican Daaancehall culture, as well as stylistic features of the abstracted, and new created movement vocabulary.
4. justify the importance and value of Jamaican traditional dance in the forming of 'new forms'.
5. synthesize previous units including Daaancehall Ambiance and other aesthetics with intent, including relationship skills (use of body parts, partners, group, props, music etc)
6. modify and/or justify choices in movement selection for performance.
7. perform with confidence dance work(s) created during the semester, critique and modify presentation, and to enable connection with other performers and the audience throughout a performance.

Content:

This content is flexible and designed to inform the different types of techniques through a series of exercises using the elements of dance (B.A.S.T.E.) for Performance/Production

1. The Cultural Forms: Jamaican Traditional Folk and Daaancehall culture.
2. Political and / or cultural values.
3. Performance Etiquette.
4. Performer/Audience Relationship.
5. Sequence Development:
    - Create and perform a simple movement sequence including movements taught throughout the semester.
    - Critique / Evaluation.
    - Rehearsals/Preparation for End-of-Semester Production Putting it all together the principles/nuances, Jamaican/Caribbean Traditional Folk Dance Forms as generative source for dance routine.
    - Creative Works: Peer teaching, Choreography and Performance/Production.

METHODS OF DELIVERY:

This is a practical studio and technique-based course which forms a part of evaluation procedures:

Demonstration, Observation Lecture/discussions and Note-taking/Journaling, Listening drills, Problem Solving/setting of task to develop creative dance and Music making skills, Audio-visual production/ E-Dance portfolio, Viewing and critiquing peer group presentations, Video to develop critical analysis of presentation, Field trips to cultural sites and activities, and theatre spaces and performance, included in instructional pedagogy, Guest lecturer/ Seminars by theatre and cultural practitioners, Research and library skills, Teachers networking and collaboration, attendance at Festivals, conferences/workshops, Participation in College, Community, and cultural organizations.

RESOURCE MATERIALS:

- Dance Studio for Lab sessions (wooden floor)
- Video cassette recorder
- Stereo System
- Musician/Master Drummer and Additional One /Two other Supporting Drummers
- Drums (Variety and specific to Dance Forms) for Class work and Live Performances/Productions including Practical Exams
- Live Drumming
- Collection of taped music – traditional folk
- Television/Laptop
- Access to Audio-Visual space
- Collection of DVD etc on Dance performance
- Assorted costume and props
- White Board and marker
- Performance Recordings
- Library
- Magazines
- Articles
- Journals
- Websites

METHODS OF ASSESSMENT AND EVALUATION:

The scheme of assessment is as follows:
1. **Course Work** **60%**

a**. Technical Achievement**
(Entry level skill & improvement:

Transfer Cognitive knowledge to The physical	10%
b. Mid-semester	20%
c. Problem solving Choreography & Production Task (Indv/group)	20%
d. **Journal/Portfolio**	10%
2. **Final Practical Examination**	40%

Exam Content:

a. Pre-prepared Studio class with set exercises and sequences learnt throughout the semester.
b. Presentations/Performances.

Total Marks 100%

RESOURCE MATERIALS:

Prescribed:

Barnett, M. (2012). ed. *Rastafari in the Next Millennium*. Syracuse University Press.

Berry, A. M. (2003). *Cultural Identity and empowerment: Implications of Jamaican Traditional and Contemporary Dance forms for Human development*." MA thesis. State U of New York College at Brockport' *Chp 5: Dancehall a Traditional Root.*

Cooper, C. (1994). *Noises in the Blood: Orality, Gender, and the 'Vulgar' Body of Jamaican Popular Culture*. London: Macmillian Education.

Cooper, C. (2004). *Sound Clash.* Palgrave Macmillan.

Hope, D. (2006). *Inna Dancehall*. University of the West Indies Press.

Hope, D. P. (2010) *Man Vibes*: *Masculinities in Jamaican Dancehall*. Kingston & Miami: Ian Randle Publishers.

Levy. H. (2009) (Ed) *The African-Caribbean Worldview and the making of Caribbean Societies*. UWI Press, Mona, Jamaica.

Nettleford, R. (1993) *Inward Stretch Outward Reach: A voice from the Caribbean.* The Macmillan Press.

Dance Jamaica: The NDTC and Dance as Survival. The Macmillan Press. 1993.

Select Jamaica Journals on the Evolution of Jamaican Music.

Handouts:

http://webster.commnet.edu/mla/practical_guide.shtml

http://www.library.cornell.edu/resrch/citmanage/mla

Proposal Writing Guide, Wendy Carter, PhD

RECOMMENDED READING

Stolzoff, N. C. (2000) Wake *the Town and tell the People: Dance Hall Culture in Jamaica.* London: Duke UP.

THE COUNCIL OF COMMUNITY COLLEGES OF JAMAICA

COURSE NAME:	Directing
COURSE CODE:	DRAM2202
CREDITS:	2
CONTACT HOURS:	90 hours (90 hours practical)
PRE-REQUISITE(S):	Introduction to Drama, Introduction to Acting
CO-REQUISITE(S):	Acting I
SEMESTER:	IV

COURSE DESCRIPTION:

This course is a continuation of Introduction to Directing. It takes a more in-depth academic study and practical application of the art and craft of directing a play covering significant figures in the history of directing as well as various approaches and methods. Our focus will be on the director's craft: selecting and analyzing a script, developing an approach to the material, seeking inspiration, collaborating on the production, and honing rehearsal skills. Students will create short "dramatic events" in class; study texts as a group; and create a final scene and portfolio. Topics will include analysis and metaphor, casting, creating a design concept, working with actors, and staging.

COURSE OUTCOMES:

Upon successful completion of this course, learners will be able to:

1. explain the history of the modern director, and its relation to various traditions of world theatre.
2. analyze a text for dramatic action.
3. incorporate ideas and concepts from various art forms in order to analyze dramatic texts.
4. articulate an "approach" for the direction of a play text.
5. create a workable director' concepts.
6. articulate their vision to core theatre artists.
7. offer intellectual insight, constructive criticism, and effective direction to actors and designers.
8. explore creative solutions to immediate and ongoing rehearsal issues.
9. effectively stage a one act Caribbean play.
10. demonstrate an awareness of the responsibilities of an artist to society, and the responsibilities of a society to its artists.

UNIT I – Impact of modern director on the world Theatre tradition (18 hours)

Learner Outcomes:

Upon successful completion of this unit, learners will be able to:

1. explain at least two philosophies that impacted the development of Twentieth century theatre.
2. compare the similarities and differences in styles between selected theatre practitioners
3. evaluate the difference in techniques postulated by two leading Twentieth century directors.
4. demonstrate through presentation socio political impact of Brechtian theatre.
5. examine the different styles of theatre.
6. employ at least two different methods/philosophies/levers in a play.

Content:

1. Twentienth Century philosophies and theatre
2. Bertolt Brecht – Epic Theatre
3. Dario Fo – Theatre for Agitation
4. Peter Brook –The Empty Space
5. Jerzy Grotky- Towards a poor Theatre
6. Constantine Stanislavsky-Method acting

UNIT II – Elements of Directing (22 hours)

Learner Outcomes:

Upon successful completion of this unit, learners will be able to:

1. analyze a one act play.
2. create a director's concept.
3. create the moments and dramatic elements in a one act play.
4. apply principles of the directing processes to the one act play.
5. utilize the elements of theatre in directing a one act play.
6. select cast persons for roles in play.

Content:

1. Selecting the play
2. Interpreting the play
3. Creating a directors Concept

4. Casting of roles
5. Conducting Auditions
    a. Selection of person(s) suited for each role
6. Use of Theatre elements / flash back, aside, stage whisper
7. Monologue / dialogue / epilogue /prologue
8. Blocking
9. Levels

UNIT III – Staging the Play: Creating the Blue Print (25 hours)

Learner Outcomes:

Upon successful completion of this unit, learners will be able to:

1. determine the physical arrangement of characters in a ground plan to clearly illustrate the dramatic action of a play.
2. communicate character relationships in a play through effective composition.
3. employ composition techniques using diverse body positions and levels.
4. utilize composition techniques in applying diverse stage planes.
5. apply composition techniques in achieving diverse focus.
6. employ composition techniques using repetition and support when required.
7. display how the concepts of space and mass pertain to composition of a play.
8. create a master blocking plan for a one act play.

Content:

1. Communicating character relationships
2. Use of Composition techniques
3. Body positions and levels
4. Stage plane
5. Focus
6. Repetition and Support
7. Space and Mass in relation to Composition

UNIT IV - Staging the Play (25 hours)

Learner Outcomes:

Upon successful completion of this unit, learners will be able to:

1. direct actors to animate various body parts as integrated with the use of properties.

2. guide actors in emphasizing ideas or feelings through the effective use of properties.
3. motivate actors the use of properties as a tool for symbolic expression.
4. guide actors how to be selective and judicious in the use of properties.
5. use Picturization for effective impact.
6. guide actors how to be selective and judicious in the use of properties.
7. effectively stage climactic or intimate moments.
8. explore the use of triangulation.
9. coordinate all production elements : Creating an artistic whole.
10. ensure that all stage movements are motivated actions.
11. stage a one act play.

Content

1. Properties in Staging the Play
2. Effective selection and use of body parts in relation with Properties
3. Communication of ideas or feelings in relation to/with Properties
4. Properties as a tool for symbolic expression
5. What is picturization
6. Using triangulation
7. Blockings

METHODS OF DELIVERY:

1. Lectures
2. Case Study and Analysis
3. Participatory Activities
4. Demonstration
5. Role Play/dramatization
6. Research
7. Simulation
8. Performances

METHODS OF ASSESSMENT AND EVALUATION: Continuous assessment

1.	Director's journal	10%
2.	Mid-term Examination	20%
3.	Class presentations	20%
4.	Rehearsal process	10%
5.	Direct 20 minutes Two-Act Play (Final Presentation)	40%

RESOURCE MATERIAL:

Theatre space-outfitted with technical theatrical elements

Prescribed:

Hodge, Francis (1994). *Play Directing, Analysis, comments and style*. (latest ed.) Prentice Hall

Recommended:

Bogart. A. (2001).*A Director Prepares.* Routledge.

Hauser. F. (2009). *Notes on Directing: 130 Lessons in Leadership from the Director's Chair.* RCR Creative Press.

Hodge, F. & McLain, M. (2009). *Play directing: analysis, communication, and style* Allyn & Bacon.

Mitchell, K. (2008). *The Director's Craft: A handbook for the theatre*. Routledge.

Wilson, E. (2010). *The Theatre experience* (latest ed.) McGraw-Hill.

THE COUNCIL OF COMMUNITY COLLEGES JAMAICA

COURSE NAME:	Impact of the Performing Arts on Society
COURSE CODE:	PARS2101
CREDITS:	3
CONTACT HOURS:	45 hours (theory)
PRE-REQUISITE(S):	None
CO-REQUISITE(S):	
SEMESTER:	III

COURSE RATIONALE:

The need for performing arts in politics, business, manufacturing, teaching, other areas of industry and the wider society has shown the broad cross-cultural effects of infusing it, as part of their strategy and operations. The use of performance arts is made illustratively more visible by the last 5 political elections and the campaigns leading up to them. The people of a constituency or parish connect immediately with their culture through music, dance and drama. The message is in the performance and the performance carries the message effectively. The COVID-19 pandemic may have affected some areas of the performing arts, but the performances remain in all areas of social and political life. The psycho-social needs of workers is now an important aspect of top management. The counselling and training areas of businesses require a cognitive approach in which the emotional and other psychological needs of workers are targeted for development.

The main tool being used in training and development is the constructivist approach made popular by Lev Vygotsky. This method of teaching and learning makes use of the learners' culture in any interactive teaching and learning session. Many organizations are coming into the realization of the importance of the use of performing arts to connect with and motivate workers in organizations. A number of business programmes have included the performing arts as one of the main planks of their marketing tool to connect with large market niche of customers. The global recognition of most forms of Jamaica's culture is celebrated in the accolades given to music, drama, and dance products from "the rock". The impact of the performing arts on all aspect of Jamaican social and cultural life is in need of research and analysis to broaden its contribution to Jamaica's development.

COURSE DESCRIPTION:

This course provides the learners with broad and researched introduction to the impact of performing arts on Jamaican society. Each of the three (3) chosen areas of performing arts will be analyzed within the context of the Jamaican society and their impact on the social reality of the common man and woman. The analysis of performing arts will build on other courses in each of the three (3) chosen disciplines that explains their performative nature as well as the actors and

social reality that buttressed their performances. It was Nettleford (1993) who said, "**The creative imagination of literature** and **the performing arts,** which include **dance** and **drama**, joins with the most visible part of our aesthetics (**music, painting, pottery, language**) to form a vibrant and vivid aesthetic. The resulting aesthetic becomes enmeshed with the social reality of Caribbean life in the battle for space". This course will track and explain how the performing arts fill the lacuna in that battle for space espoused by Nettleford. The impact of the performing arts on Jamaicans; identity formation, economic, and political accommodation, psycho-social reality and nationhood and development, will be researched and analysed for student's didactic understanding within the course. The course will examine the use of the performing arts as areas of survivability in Jamaican society. According to Nettleford (1993) "The strength of our aesthetics emanates from the need to survive." The impact and use of the performing arts to create areas of inviolability in the life of Jamaicans will be explored for further sustainable development of the culture through the performing arts.

COURSE OUTCOMES:

At the end of the course, students should be able to:

1. Assimilate the 3 areas of performing arts to their impact of identity formation among Jamaicans.
2. Research and analyze the impact of the performing arts in helping Jamaican accommodate political parties and their behaviour in modern society 3. Explain the impact of the performing arts on the Jamaicans psycho-social reality.
4. Evaluate how the performing arts created an area of inviolability in the minds Jamaicans for creative imagination and survivability, from colonialism, marginalization, and exploitation.
5. Evaluate the use of the chosen three (3) areas of the performing arts in business, teaching, and other areas of Jamaican professional life.

UNIT 1 **(9 hours)**

Instructional Objectives (Each aligns with a course objective and targets higher-order skills)

Course Objective to which Instructional Objective is aligned	Instructional Objective	Instructional time (hours) suggested for objective	objective to be tested by Exam/Coursework
Identity formation	1. The use of the performing arts in helping to form/forge a Jamaican identity.		
	2. Analyzing Jamaican Sense of identity formation.		
	3. Analysing Jamaican Fact of identity formation and the contribution of the performing arts.		
	4. Understanding the creative imagination/performing arts on survivability in a 'New Normal' from colonialism, marginalization, and exploitation.		
	5. Identification of the performing arts in business, teaching, and other areas of Jamaican professional life.		

Content:

1.1 **Instructional Objective 1**

1.1.1 Content for Module Objective 1 – Historical contributions to the Jamaican identity.

1.1.2 Sub-Content – The complexity of a Jamaican identity.

1.1.3 Sub-Content – The cosmopolitan nature of the Jamaican identity.

1.2 **Instructional Objective 2**

1.2.1 Content for Module Objective 2 – Group identity formation.

1.2.2 Sub-content - Factors contributing to sense and fact of identity.

1.2.3 More content for module objective - The contribution of the performing arts to the collective fact of identity.

1.2.3.1 Sub-content - Contribution of Music.

1.2.3.2 Sub-content – Contribution of Drama.

1.2.3.3 Sub-Content – Contribution of Dance.

1.2.3.4 Sub-content – The theory and impact of performative arts.

1.2.3.5 Sub-content - Cultural representation and the performing arts.

1.2.3.5.1 Sub-content – Performing arts and survivability.

1.2.3.5.2 Sub-content – Performing arts - Crossing professional discourses.

Suggested Learning Strategies

- are guided by the question: Do we understand the definition of the complex term identity.
- Classroom discussion and concept mapping are strategies that are appropriate for reinforcing the knowledge, encouraging mastery of performance objectives, and by extension, the course, and programme objectives.
- This pedagogic method is appropriate to facilitate preferred ways of learning for a variety of students.
- This classroom method will also address the skills outlined in the institution's graduate profile.

Assessment Strategies

- This will help provide the groundwork for the coursework Assignment/research

Course Objective to which Instructional Objective is aligned	**Instructional Objective**	**Instructional time (hours) suggested for objective**	**Objective to be tested by Exam/ Coursework**
Research and analyze the impact of the performing arts and politics	1. Evaluating the use of Political Marketing by political parties.		
	2. Music as a major plank used by political parties to reach the masses.		
	3. Politics behaviour as drama.		
	4. The dance of the body in politics and its influence.		

UNIT 2 **(11 hours)**

Content:

2.1 **Instructional Objective 1**

2.1.1 Content for Instructional Objective 1 – Political marketing using the performing arts.

2.1.2 More content for Instructional objective - Performing arts and the Jamaican psyche.

2.1.2.1 Sub-content – Politics and artist.

2.1.2.2 Sub-content – Does art imitate life in political performances.

2.1.3 More Content for Instructional objective 1 – Political enclave the rich cultural environment.

2.2 **Instructional Objective 2 – Music and the masses**

2.2.1 Content for Instructional Objective 2 – The golden era of reggae music 1970s to 1980s.

2.2.1.1 Sub-content – The international reach of reggae by Bob Marley, Burning Spear, Third World, Peter Tosh etc.

2.2.1.2 Sub-content – The challenging acceptance of reggae music.

2.2.1.3 Sub-Content – The use of reggae music in politics.

2.2.1.4 Sub-content - Music and socio-political content.

2.3.1.1 **Instructional Objective 3 -** Politics behaviour as drama

2.3.1.2 Sub-content - Dramatizing social reality.

2.3.1.3 Sub-content – Marginalized and daily performative behaviour for survival.

2.3.1.4 Sub-Content – Politics as drama.

2.3.1.5 Sub-Content – Drama as social capital.

2.3.1.6 Sub-Content – Drama and alternative governance structure.

2.4.1.1 **Instructional Objective 4 - The dance and the body in politics**

2.4.1.2 Sub-Content – The contributions of the perpetual Dancehall sessions.

2.4.1.2.1 Sub-Content – Political statement/s of the body and clothing.

2.4.1.2.2 Sub-Content – Linking Popular dance in Traditional/Folk.

2.4.1.3 Sub-Content – The rise of dance groups as methods of economic survival.

2.4.1.4 Sub-Content – Cultural dynamisms - The neutrality of dance performances in polarized politics.

2.4.1.5 Sub-Content - Dance and psycho-socio-political content.

Suggested Learning Strategies

- Group discussions with students demonstrating the performative use of dance in political discussions in Jamaica. Students will be encouraged to start preparing for their research assignment on Dance, Drama, Music.

Course Objective to which Instructional Objective is aligned	Instructional Objective	Instructional time (hours) suggested for objective	Objective to be tested by Exam/ Coursework
Performing arts impact on the Jamaicans psycho-social reality.	1. The constant battle for space.		
	2. Performing arts as tools for community development.		
	3. Performing arts as tools for human development.		

- The constructivist approach will be appropriate to facilitate preferred ways of learning for a variety of students.
- This approach will also address the skills outlined in the institution's graduate profile.

Assessment Strategies

- This would normally be coursework in the form of video critique/case study students preparing research proposal/creative concept to be linked to the Final Creative/Practical project.

UNIT 3 (8 hours)

Content

3.1. Instructional Objective 1 - The constant battle for space

3.1.1.1 More content for Instructional objective – Performing arts and the life of the marginalized.

3.1.1.2 Sub-content – Music as a vehicle of self-expression.

3.1.1.3 Sub-content – Drama as daily expressions.

3.1.1.4 More Content for Instructional objective 1 – Dance as a bodily expression of the

social reality.

3.2.1.1 Instructional Objective 2 - Performing arts as tools for community development.

3.2.1.2 Content for Instructional Objective 2 – Performing arts the metaphors of actual living.

3.2.1.3 Sub-content – Making the imagination real and community happy.

3.2.1.4 Sub-content – Urban renewal through performing arts.

3.3.1.1 Instructional Objective 3 - Performing arts as tools for human development.

3.3.1.2 More content for Instructional objective - Performing arts and human expression of self.

3.3.1.3 Sub-content – Human development through the arts.

Suggested Learning Strategies

- Preparation for course research. Discussion and guidance of the various section of the performance art to be researched. Instructional exercises planned and executed.
- This is in keeping with the preferred ways of learning for a variety of students.
- This will address the skills outlined in the institution's graduate profile.

Assessment Strategies

- This would normally be coursework Assignment/research.

UNIT 4 **(9 hours)**

Course Objective to which Instructional Objective is aligned	Instructional Objective	Instructional time (hours) suggested for objective	Objective to be tested by Exam/Coursework
Creative imagination and survivability	1. The historical remnants of slavery, colonialism marginalization.		
	2. The inner peace of creativity.		
	3. Expressions of inviolability.		

Content:

4.1.1.1 **Instructional Objective 1 - The exploitative past.**

4.1.1.2 Content for Instructional Objective 1 – Rhythm.

4.1.1.3 Content for Instructional objective 1- Dance as part of the African DNA.

4.1.1.4 More content for Instructional objective 1 - The relationship between Africans and rhythms.

4.1.1.5 Sub-content – Music as resistance.

4.1.1.6 Sub-content – Drama and motif.

4.2.1.1 **Instructional Objective 2 – The inner peace of creativity**

4.2.1.2 Content for Instructional Objective 2 – Performing arts as demarginalization.

4.2.1.3 More content for Instructional Objective 2 – Performing arts as spiritual expression.

4.2.1.3.1 Sub-content – Performing arts and mental confidence.

4.3.1.1 **Instructional Objective 3 - Arts as expressions of inviolability**

4.3.1.2 Content for Instructional Objective 2 – The strong sense of self expression.

4.3.1.3 Sub-content Creativity as Edutainment.

Suggested Learning Strategies

- Additional information for course research. Discussion and guidance of the various section of the performance art to be researched. Instructional exercises planned and executed.
- This is in keeping with the preferred ways of learning for a variety of students.
- This will address the skills outlined in the institution's graduate profile.

Assessment Strategies

- This would normally be coursework Assignment/research.

UNIT 5 **(8 hours)**

Course Objective to which Instructional Objective is aligned	**Instructional Objective**	**Instructional time (hours) suggested for objective**	**Objective to be tested by Exam/Coursework**
The performing arts in business, teaching, and other areas of Jamaican professional life.	1. The performing arts and business.		
	2. The performing arts and the constructivist style of teaching.		
	3. The performing arts and professions and professionalism.		
	4. Cultural and Artistes dynamism in crises.		

Content

5.1.1.1 **Instructional Objective 1 – The performing arts and business.**

5.1.1.2 Content for Instructional Objective 1 – Marketing use of all three (3) chosen areas of the performing arts.

5.1.1.3 More content for Instructional objective 1 – Corporate sponsorship and use of performing arts.

5.2.1.**1** **Instructional objective 2 – The performing arts and teaching**

5.2.1.2 Content for Instructional objective 2- Lev Vygotsky's Constructivist approach to teaching.

5.2.1.3 More content for Instructional objective 2 – Online teaching and the performing arts.

5.3.1.1 **Instructional objective 3 – The performing arts, COVID-19 and other professions.**

5.3.1.2 Content for Instructional objective 3 – Online platforms and performing from home.

5.4.1.3 Content for Instructional objective 3 – Performing arts relevance a crisis eg. (Pandemic, other).

METHODS OF DELIVERY:

This course will be administered through the delivery of lectures and interactive processes covering a wide range of topics designed to facilitate practical application opportunities for teaching/learning. Lectures/Discussions, Guest lecturer/Seminars by theatre and cultural practitioners, Participatory activities, critiquing peer group presentations, Interview, Research and library skills, Presentation (Individual/Group), Project, (Group), Research (web-based and text), Problem Solving, simulation, Case Studies, Audio-Video Presentations/critiquing, Field visits, Performer-Audience interaction, involvement in College Performance/Production, Community, and Cultural organizations.

RESOURCE MATERIALS:

- Tablet/Smart Board and Marker
- Smart Television/Laptop
- Access to Audio-Visual space/equipment
- Collection of Performance recordings on Dance, Music, Drama performances
- Library

- Articles: Magazines, newspaper, journals etc
- Websites
- Video cassette recorder
- Stereo System
- Musician/Master Drummer

METHODS OF ASSESSMENT AND EVALUATION: Continuous assessment

The scheme of assessment is as follows:

Course work 100%

1.	Essay/Reflective Journal	10%
2.	Research concept/proposal (Ind/Group) Activities associated with the process towards Project completion	10%
3.	Test (Mid Term)	20%
4.	Video/Film analysis (Ind/Group)	10%
5.	Case Study/Field Report (Group)	10%
4.	Practical/presentation - Final Research project (Group)	40%

RESOURCE MATERIAL

Prescribed

Banham, M., Hill, E., Woodyard, G. eds. (1994/2000). *The Cambridge Guide to African and Caribbean Theatre*. Cambridge, UK: Cambridge University Press.

Beckford, O.W. (2008). *The sociology of the Jamaican dancehall: Transcending conflict, embracing webs of significance*: (Three-part series published in the Jamaican Sunday Herald: February 24 – March 1, March 2-8, March 9-15, 2008).

Berry, A. M. (1993) "*Dancehall - A Traditional Root*." Paper presented at Lecture Demonstration for Dance Education Project Presentation. Edna Manley College of the Visual and Performing Arts. EMCVPA – School of Dance, Jamaica.

Bolland, O.N. (Ed.). (2004). *The birth of Caribbean civilization: A century of ideas about culture and identity, nation, and society*. Kingston and Miami: Ian Randle Publishers.

Gridley, M. C. (2012). ***Jazz Styles*** (latest edition) Pearson Education.

Hope, D. (2006). *Inna di Dancehall: Popular Culture and the Culture of Identity in Jamaica*. Mona: UWI Press.

Kershaw, B. (1992). ***The Politics of Performance: Radical Theatre as Cultural Intervention*.** London; New York: Routledge

Moore, B. N. & Parker, R. (2016). *Critical Thinking.* (Latest edition). McGraw-Hill.

Nettleford, Rex M. (2003). *Caribbean cultural identity: The case of Jamaica. An essay in cultural dynamics*. Kingston: Ian Randle Publishers.

(1985). Dance Jamaica: Cultural Definitions and Artistic Discovery: The National Dance Theatre Company of Jamaica.

Petgrave, K. (2009). *Education, Race and Respectability in Jamaica, circa the 1938 Labour Rebellion*. In Levy, H. (Ed). The African-Caribbean worldview and the making of Caribbean society. Kingston: University of the West Indies.

Sanders, D. S. (2006). *Law and Business of the Entertainment Industries* (5 th ed). Santa Barbara, CT: Praeger., CA anta.

Sonder, M. (2005). Events and Entertainment Production. New Jersey, NJ: Wiley.

Whylie., Marjorie A.G. (2005). *Our Musical Heritage: The Power of the Beat*. The Grace Kennedy Foundation Lecture, 2005. https://www.gracekennedy.com/images/lecture/gkf_-lecture-power-of-the-beat.pdf

Yudkin, Jeremy (2010) *Understanding Music* (latest edition) Prentice Hall: New Jersey Machils, Joseph & Forney, Kristine (2007) *The Enjoyment of Music* (latest edition) W.W. Norton & Company: New York.

Recommended:

Alleyne, M. (2001). *The construction and representation of race and ethnicity in the Caribbean. Kingston*: University of the West Indies Press.

Berry, A. M. (1993). *The Use of Dance to Improve Discipline in a Traditional High School*. (Diploma Thesis – Dance in Education, EMCVPA – School of Dance, Jamaica.

Bilby, K. (1985). The Caribbean as a Musical Region. In Sidney Mintz and Sally Price, Caribbean Contours. Baltimore and London: John Hopkins Press.

Chevannes, B. *Forging a Black identity In: New West Indian Guide/ Nieuwe West-Indische Gids* 66 (1992), no: 3/4, Leiden, 241-244. This PDF-file was downloaded from http://www.kitlv-journals.nl

Cooper, C. (1994). Noises in the Blood: Orality, gender, and the vulgar body of Jamaican popular culture. London: Macmillan Educational.

Freire, P. (1970) *Pedagogy of the Oppressed* NY: Continuum.

Geertz, C. (1994). *Thick description: Towards an interpretive theory of culture*. In M. Martin and L. McIntyre (Eds.), Readings in the philosophy of social science (pp. 213-231). Cambridge, MA: MIT Press.

Macionis, J., & amp; Plummer, K. (2002). *Sociology: A Global Introduction*. Essex: Prentice Hall.

Noel. K., Chery R. & Alafia, N. (2013) "*Some Caribbean and Cultural Forms Theatre Arts for CSEC with SBA, Study Guide & Exercises* . Kingston: Carlong Publishers.

Pattison., P. (2010) *Writing Better Lyrics* (second edition). Writer's Digest Books.

Perricone, J. (2018). *Great Songwriting Techniques.* Oxford University Press.

Sloat, S. Ed. *Caribbean Dance from Abakua to Zouk: How Movement Shapes Identity*. (2002). University Press of Florida

Stanley, N. S. (2010). *Dancehall: From slave ship to ghetto*. Ottawa: University of Ottawa Press. Baltimore: Johns Hopkins University.

Stewart, K. (2002). "*So wha, Mi nuh fi live to?": Interpreting violence in Jamaica through the dancehall culture*. Ideaz, Vol. 1, No. 1.

Stolzoff, N. (2000). *Wake the Town and Tell the People: Dancehall Culture in Jamaica*. Durham, NC: Duke University Press.

Weiss, D.H. (1988) Creative *Problem Solving*. New York: American Management Association.

Welsh-Asante, K. (Ed.). (1994). *The African aesthetics: Keeper of the traditions*. Westport, CT: Praeger Publishers.

Websites

1. The Grantsmanship Center: www.tgci.com

2. The National Arts Marketing Project: www.artsmarketing.org

3. Overview of Theatre Production: www.abtt.co.uk/pages/home/homeframes.html

4.Theatre Communications Group: www.tcg.org

THE COUNCIL OF COMMUNITY COLLEGES OF JAMAICA

COURSE NAME:	Improvisation for the Performer
COURSE CODE:	PERF1102
CREDITS:	1
CONTACT HOURS:	45 (45 hours practical)
PRE-REQUISITE(S):	
CO-REQUISITE(S):	
SEMESTER:	I

COURSE DESCRIPTION:

This course as a core component of the creative process is designed to give students in performing arts the experience of self-discovery and self-expression through interaction and exploration of movement. It provides a space for students to experiment with different forms to arrange movement creatively while increasing one's awareness of the relationship between the cognitive, affective and psychomotor aspects of learning. It teaches students how to respond to external and internal stimuli as well as to foster an attitude of curiosity and investigation complementary to composition and education courses.

This course will utilize collaborative movement exercises, game structures, and group experiments. The aim is to provide foundational work in physical and spatial awareness. The aim is to provide foundational work to encourage students to increase expressive range and to experiment with new and exciting approaches to communicating ideas through the performing arts.

COURSE OUTCOMES:

Upon successful completion of this course students should be able to:

1. Explore body and spatial awareness which supports and enhances performance in performing arts to make connections between the three domains of learning.
2. Generate and create movement based on different types of stimuli.
3. Demonstrate inter-relationship skills as a team with other students as co-creators and ensemble members.
4. Apply skills learned to the relevant aspects of one's respective art form.
5. Utilize improvisation skills in performing arts processes and performances.
6. Demonstrate the ability to objectively critique peer's work

UNIT I – General Awareness in Improvisation for Performing Arts (10 hours)

Learner Outcomes:

Upon successful completion of this unit, learners will be able to:

1. demonstrate body and spatial awareness.
2. demonstrate an awareness of the relationship between the cognitive, affective, and psychomotor aspects of the brain.
3. collaborate well with peers in shared spaces.
4. describe and explain the importance of "Serious Play", games, etc.
5. facilitate peers' investigations through movement and sound interaction.
6. critique peer's presentations and performances.

Content:

1. Improvisation: Definition and Concepts, Types of Improvisation and Types of Techniques.
2. Body Awareness: Playfulness, Openness and Readiness.
3. Connecting the Mind, Body and Spirit (Cognitive, Psychomotor and Affective).
4. Trust and Collaboration: Individual vs. Group Improvisation.
5. "Serious Play"
6. Sounds in Improvisation.
7. Critique.

UNIT II – Improvisational Techniques and Processes (9 hours)

Learner Outcomes:

Upon successful completion of this course students should be able to:

1. categorize elements within selected stimuli.
2. demonstrate movement, sound, and speech in response to selected stimulus.
3. utilize selected stimuli for individual, partner and group improvisational processes.
4. demonstrate creative use of different paraphernalia selected by peers, as stimuli for both structured and spontaneous improvisation processes while working with a partner or within group improvisational.

Content:

1. Types of Stimuli and their Layers (Visual, Tactile, Etc.)
2. Improvisational Techniques.
3. Movement Exploration: Individual.
4. Movement Exploration: Group.
5. Peer's Exploration of Stimuli.
6. Improvisation as Spontaneous Composition.
7. Improvisation in Space – Outdoor, Indoor.

UNIT III – Collaboration and Accompaniment in Improvisation (13 hours)

Learner Outcomes:

Upon successful completion of this unit, students should be able to:

1. experiment with elements chosen by peers within a given task as a point of contact along with other stimuli within and without the established workspace during an improvisation's activity.
2. demonstrate support of peer improvisations ideas/themes through collaborative work by contributing sound, speech, or movement in problem solving activity.
3. evaluate ways/s in which elements in group improvisations relate to one another.
4. differentiate between supporting, competing with, or overpowering peer improvisations.

Content:

1. Sounds in Improvisation: Partner/Group.
2. Movement Exploration: Mirroring.
3. Partner/Small Group Exploration: Creation and Accompaniment (Spontaneous/Structured).
4. Improvisation as Rehearsed Composition.
5. Improvisation in Space – Outdoor, Indoor and Alternate.
6. Sounds in Presentation.

UNIT IV – Improvisation and Performance (11 hours)

Learner Outcomes:

Upon successful completion of this unit, students should be able to:

1. demonstrate practical understanding of individual versus group improvisations.
2. utilize class material to practice improvisation in performance.
3. demonstrate multiple modes of self-expression for presentation.
4. construct improvisational pieces for performance.
5. perform artistic work with dynamics.
6. critique peer's performances.

Content:

1. Overall Review.
2. Stimulus for Performance.
3. Modes of Self Expression and Presentation.
4. Audience Connection and Interaction.
5. Critique in Performance.

METHODS OF DELIVERY:

1. Lecture/Discussion and Critique
2. Experiments in Improvisation
3. Journaling/portfolio
4. Demonstrations: Lecturer, students
5. Field Trip including Dance Shows
6. Peer Teaching and Demonstration
7. Performer-Audience interaction
8. Simulation/Tableau
9. Research
10. Guest Lecturers
11. Video and audio
12. Presentations/Performances

METHODS OF ASSESSMENT AND EVALUATION:

The scheme of assessment is as follows:

1. Course Work 60%	
a**. Work habit**	
(Entry level skill & improvement: Transfer Cognitive knowledge to The physical	5%
b. Mid-semester	20%
c. Problem solving/Dance Making & Performance Task (Indv/group)	30%
d. **Journal**	5%
2. **Final Practical Examination**	40%
Total Marks 100%	

RESOURCE MATERIAL:

- Dance Studio
- Video
- Stereo System
- White Board
- Performance Recordings
- Library
- Magazines
- Articles
- Journals
- Websites

Prescribed:

Johnston, K. (1987) *Impro: Improvisation and the Theatre.* Routledge.

Nachmanovitch, S. (1991). *Free Play: Improvisation in Life and Art.* Tarcher.

Handouts:

http://webster.commnet.edu/mla/practical_guide.shtml

http://www.library.cornell.edu/resrch/citmanage/mla

THE COUNCIL OF COMMUNITY COLLEGES OF JAMAICA

COURSE NAME:	Injury and Prevention
COURSE CODE:	PERF2404
CREDITS:	2
CONTACT HOURS:	60hours (15 hours Theory, 45 hours Practical)
PRE-REQUISITE(S):	
CO-REQUISITE(S):	None
SEMESTER:	III

COURSE DESCRIPTION:

This course seeks to provide learners with knowledge and insights of the interrelationships between the performing arts and injuries in relation to the principles of Science to enhance healthy living and lifestyle practices. It also provides insights of the principles of dance science and dance medicine in order to facilitate overall body maintenance, optimize performance as well as for career longevity. It seeks to deepen the learners understanding and appreciation of their bodies' full potential through an introductory but concise approach of their body's skeletal and muscular structures, injury prevention, treatment and rehabilitation. Various techniques, such as conditioning for strength, endurance, flexibility, strategies for overcoming unsafe habits, motor imagery, weight and resistance training enable praxis. Additionally, the basic principles of nutrition in the maintenance of good health provide opportunity for learners to prepare specific meal for the performer, to understand their nutritional value, and the impact of the knowledge they would acquire to be employed in almost any everyday situation.

COURSE OUTCOMES:

Upon successful completion of this course, learners will be able to:

1. explain basic the interrelationship between dance science, medicine, and injury prevention.
2. apply various somatic and conditioning approaches in order to minimize injuries and to aid in recovery/rehabilitation in any given situations.
3. conduct a simple physical screening test of skeletal deviation, evaluate and document changes in one's physical conditioning and performance.
4. assess common everyday injuries, arts practice related injuries that may result from various situations, which is not limited to physical conditions and plan the appropriate conditioning and rehabilitation programme.
5. manage risk factors associated with dance training and performance.
6. discuss nutritional requirements and their importance to the body generally, to the performing artistes, and in the prevention of injuries.

7. assess a meal consume purely for personal habit and subsequently plan and prepare the ideal meal for healthy living as well as the ideal meal for the performing artistes.
8. describe and execute exercises geared toward preparing the body for performance.
9. employ various apparatus, equipment, and exercises to condition the body in compliance with safety standards.

UNIT I – Pre-Test Body Screening and Conditioning Project (12 hours)

Learner Outcomes:

Upon successful completion of this unit, students should be able to:

1. explain the basic concepts and definitions relating to injury prevention as associated with the Science, as well as concepts and terminologies that investigates injuries incurred by dancers in such occupation as dance science and dance medicine.

2. explain the basic terminology related to anatomy, physiology, nutrition as relevant to work in the field of the Performing Arts.

3. conduct physical body screening/evaluation for skeletal misalignments for pre-and post-tests identify structural misalignments of the body and its relation to common habits e.g. Anatomical and/or, pedestrian, drama, music, and dance performance.

4. document pre-test observations, research corrective exercises that are used to deal with dance injuries.

5. explain the rudiments and the benefits of each exercise selected for conditioning purpose, and use various apparatus, equipment, and exercises to test and condition the body in accordance with safety requirements

6. distinguish the basic organs and structural units of the body and discuss the structure and functions accordingly i.e. musculoskeletal, cardio- respiratory systems and implications relating types of injuries, rehabilitation and recovery processes.

7. apply the knowledge acquired to co-relate other body systems for example neuromuscular.

Content:

NB: A Flexible Approach is Recommended throughout all units of work

1. Introduction – Dance Injury and Prevention
   a. Dance medicine as an important field of study, and related terminologies, concepts, theories.
   b. General in class/studio observation of the body at rest and in motion as preparation leading towards Pre-test Observations and assessments.
   c. Problem solving task: Conducting Pre-test Observations, document findings.

d. Research Corrective exercise: Personal Conditioning programmed with follow-up practical application.

UNIT II – Understanding Anatomy and Physiology (14 hours)

Learner Outcomes:

Upon successful completion of this unit, students should be able to:

1. explain the basic concepts and definitions relating to the structures and functions of the body, e.g. (links to Content).
2. discuss why anatomy and physiology are important to health and the performing artiste.
3. distinguish between the structures of the human body:
   a. Structure type; Skeleton - location, organization, functions
   b. Structure type; Joint, Cartilage, Ligament, Tendon - location, organization, functions
   c. Structure type; Spine, Pelvis - location, organization, functions
   d. Structure type; Muscle - location, organization, functions
4. differentiate between types of main tissues: Location, structure, functions.
5. connect understanding of different body systems eg nervous system:
   a. Musculoskeletal
   b. Cardiovascular
   c. Cardio- respiratory circulatory activities to produce movement, and in movement efficiency

Content:

1. Anatomy and physiology: Why is this important to everyone and especially the performing artistes?
2. **A. i**. Structural units: Skeletal, Muscular, Cardiorespiratory, Cardiovascular system etc.
   Focus the Human Skeletal structure and Organization a connective tissue structure and function of the he human skeleton as a unit, bone and function, ligaments, cartilages, joint other connective and functions.
   - Appendicular skeleton -Upper and lower extremities
   - Axial skeleton – skull, vertebrae, ribs, sternum
   - Skeletal system/Bones Classification and structure of bone
   - Bone formation, growth and repair
   - Factors influencing bone formation
   - Growth of bones
   - Ossification of bone
   - Bones and their functions, bones as lever system

   ii. Articular system/Joints: Classification, structure, functions
   - Types of Joint movements – flexion/extension, rotation etc

   NB: Select Body structure/bony framework and composition e.g., arms and legs - Exercises for developing powerful, articulate arms & hands – e.g. Thera-Band strengthening of biceps, latissimus dorsi,

- Pelvis and hips - exploring and improving turnout on the mat to increase flexibility for performing arts classes, include simple somatic techniques and dance exercises. Relaxation and flexibility of turnout support areas (back, hamstrings, inner thighs, hip flexors, feet)
    a. Postural alignment and misalignment
    b. Correct and incorrect body positioning and demonstration of dance movement e.g. 2nd position demi plie, leg held in 90-degree extension

iii. Types and functions of cartilages

iv. The Muscular System a connective tissue
-Types: location, Origin, insertion, structure, functions of muscles,
The muscular system:- location, functions
- Musculature: fibres and types
- Structure and action of skeletal muscle
- Physiology of muscle contraction
- Muscle-bone interaction -Types of muscle contractions and movements they produce
- Roles of muscles (movers, stabilizers) – flexors/extensors, abductors/adductors

v. Tendons and ligaments

vi. Posture – (Link with unit 1)
-Definition Reviewed
- Maintenance
- Importance to the body as a whole
- Common musculoskeletal malalignment and how to adjust for best results (Unit 1)

vii. Neuromuscular pain/receptor – basics of neural integration and movement production

B. i. Cardio-respiratory systems at work: structure and function
- Definitions and terminologies
- Structure and function
- Oxygen exchange and Cardio-respiratory systems
- Factors affecting cardio-respiratory rate (Can dance help or injure?)
- Exercise and the Cardio-respiratory response (Breathing & Fluidity – abdominal breathing & thoracic breathing – Pilates principles on 'Breath work')
- Cardiovascular system and rehabilitation in relation to the performer/non-performer

ii. The Brain Function and Protection
- Benefits of exercise to the brain, Review Spine
- Respiratory system processes - types of respiration, inhalation/exhalation ventilation, structures for breathing, regulation of respiration, Importance of breath
- Muscle efficiency during aerobic and anaerobic exercises
- Introducing Somatics/Pilates principle on 'Stamina'; *HUNDREDS* (Improves breathing and circulation and warms up your muscles)

NB: Post-Test Screening Results and comparison with Pre-Test Findings needs to be done in this Unit as the period 4/6 weeks would overlap.

UNIT III – Nutrition & the Performing Artistes, Other Causes of Injuries, Prevention and Care (16 hours)

Learner Outcomes:

Upon successful completion of this unit, students should be able to:

1. identify factors that affect food intake and habits, and assess the contribution of the nutrients to the body and healthy living.
2. demonstrate how the understanding of nutrients formulate a balanced meal.
3. Analyse various types of challenges/needs related to food consumption, dieting and the performing artistes – causes and types of injuries related to food intake.
4. discuss the importance of food groups in planning a regular meal, and the ideal meal for the Performing Arts artistes and develop basic competencies in diagnosis, causes, treatments, rehabilitation and prevention for various types of injuries (may interact with professionals).
5. examine Performing Arts related injuries from various perspectives - physiological, nutritional, environmental, technique and training, biochemical, occupational, psychological and social (Some injuries are also not unique to performers).
6. analyze preventive methods of injury prevention inclusive of awareness building, massage, healthy eating, sleep and the '3E's' injury prevention framework etc.
7. explain the importance of nutrition in the prevention of injuries and how the body can function effectively and efficiently when properly nurtured and apply dietary approaches for optimising physical performance.
8. prepare the food and compare based on personal eating habits and the ideal meal.
9. assess risk factors associated with training and performance injuries – Drugs abuse.
10. compare regular intake of food based on personal eating habits for periods of 3 to 7 days, for the performer, relate to drugs.

Content:

Nutrition and Substance Use and Abuse:

Nutrition and the Performer

a. Importance of nutrition, nutritional assessment and requirements.
b. Ways in which injuries may be minimized.
c. Implications of eating based on personal habits.
d. Importance of proper diet in preventing injuries.
e. Ideal meal for the Performer, Ideal meal for other performers/non-performers.
f. Diet and dieting – its impact on performer's body.
g. Nutritional disorder - how we can reduce cravings/habits?

Other related injuries: (Various perspectives incl Drug Abuse)

a. Implications of other related injuries on the performer (physical preparation peer/instructor pressure, drug use & abuse, muscular, dance environment etc.)
b. Preventive and therapeutic approaches to minimize injury

c. Impact of Drug and alcohol use/abuse on the body and recovery process.
d. Treatment for drug and alcohol addiction.
e. pharmaceutical drug or medicine etc.

UNIT IV - Healing, Wellness and Holistic Living (16 hours)

Learner Outcomes:

Upon successful completion of this unit, students should be able to:

1. recognize the signals given by body and know when to stop to avoid an injury, and if and injury occur to apply the R.I.C.E. treatment etc. accordingly.
2. create a mitigation plan for proper rehabilitation in relation to immediate and follow up care should the need arise (general and specific) from various perspectives - physiological, nutritional, environmental, technique and training, biochemical, occupational, psychological and social (Some injuries are also not unique to performers).
3. select and demonstrate the appropriate treatment option as a case study on a peer or family member for immediate/long term injury along with enumerating suggested Preventive and therapeutic approaches to minimize injury.
4. demonstrate awareness of Nutritional Therapy in Addiction Treatment and Recovery as well as the role of wellness in Addiction Treatment (Cause consequence Treatment for drug and alcohol addiction).
5. use various apparatus and equipment and interact with professionals.
6. maintain a fit, healthy and balanced body and perform specific conditioning training
7. engage Somatics/Pilates principles as therapeutic approaches/methods, and Yoga as movement and therapy.
8. utilize Performing Arts as therapy to improve/restore breathing and circulation to optimize cardiorespiratory fitness, to improve movement challenges associated with stroke, as well as other risk factors.

Content:

1. Inflammation process and healing.
2. Inflammation and healing process, types of injuries e.g. joint injury.
3. Identifying types, evaluating and treating selected injuries performer incur (general and specific).
4. Identifying types, evaluating and treating dance injuries (general and specific).
5. Treatment of injuries Immediate and follow up care – Rehabilitation.
6. Types of therapeutic/physiotherapy treatment.
7. Basic massage technique.
8. Performing Arts as Therapy, and other modes eg. Yoga as movement therapy, to facilitate the reduction of risk factors associated with performance/other injuries)
9. Treatment and recovery for drug and alcohol addiction.
10. Nutritional Therapy - Explain Nutritional Therapy in Addiction Treatment and Recovery.
11. Understand the Effects drugs use/abuse and of Balanced Nutrition.
12. Signs of emotional suffering; know the symptoms and ask for help.

The five signs of suffering: Know the symptoms and ask for help

Link to Practicum:

1. Observing peers in studio classes.
2. Applying theatrical knowledge in technique classes.
3. Interacting with professionals (field research e.g. physiotherapist).
4. Treatment of injuries – linking case study to class and otherwise (may be personal/group).

METHODS OF DELIVERY:

1. Lectures/Discussions
2. Demonstration
3. Practical(lab)Work including screening body and personal conditioning programme
4. Research - Independent work/partner/group
5. Observation/Feedback
6. DVD Presentation You Tube
7. Guest/Resource personnel
8. Students Presentations
9. Field visits – Physiotherapy clinic, gym
10. Problem Solving/Case Studies
11. Food planning and preparation

METHODS OF ASSESSMENT AND EVALUATION:

Course work:	**60%**
Written	
1 Assignment Group	10%
Mid Semester Assessment	20%
Practical	
Pre-Test and Post – Test Indv	20%
Food diary and Meal Preparation ind/Part	20%
1 Assignment indv/Group	10%

Final Examination 20%

Suggested but not limited Assignments

Report/Reflective paper & Lab infor (Massage workshop, Field visits)

Case Study – Food diary and Practical Meal preparation

Comparative study or Interview on a Success story of a performer living with injuries and conditioning process engaged

Self-directed project first Aid injury of peer's, family member, other
General/current environmental factors affecting one's health/well-being Eg. COVID -19, flu virus, affecting the lung and the heart (cardio-respiratory systems), Other related factors impacting the body, movement and performance stroke, stress, other disorders

Recommended Readings:

Arnheim, D. (1986). *Dance injuries, their prevention and care*. New Jersey: Princeton Book Company

Berardi, G. (1991). *Finding balance.* Illinois: New Jersey: Princeton Book Company.

Clippenger, K.S. (2007) *Dance Anatomy & Kinesiology*. Human Kinetic.

Germain, B.C. (2007). *Anatomy of Movements*. Revised Ed. Eastland Press. Inc.

Franklin, E. N. *Conditioning for Dance*. Illinois: Human Kinetics.

Ministry of health foodguidelines://www.moh.gov.jm/edu-resources/food-based-dietary-guidelines-for-jamaica/

Robergs, R. A. & Roberts, O. S. (2000). *Fundamental principles of exercise physiology for fitness, performance and health*.

Ryan, A. & Stephens, R.E. *The Dancer's complete guide to healthcare and a long career*. Chicago: Brown Books.

Solomon, R., Solomon, J. & Cerny Minton, S. (2005). *Preventing Dance Injuries.* latest ed. Illinois: Human Kinetics.

Wells, K. & Luttgens, K. (1997). *Kinesiology: Scientific basis of human motion*.

THE COUNCIL OF COMMUNITY COLLEGES OF JAMAICA

COURSE NAME:	Instrumental Skills: Keyboard, Guitar, or Hand Drums
COURSE CODE:	ISMU1202
CREDITS:	2
CONTACT HOURS:	60 Hours (45 Hours Practical; 15 Hours Theory)
PRE-REQUISITE(S):	Music Theory
CO-REQUISITE(S):	
SEMESTER:	II

COURSE DESCRIPTION:

This course is designed to ground learners with basic knowledge of a chosen instrumental skill: keyboard, guitar and/or hand drum. Learners will acquire basic competency in skills set based on instrument chosen, and in all instances will be incorporate music theory and practice. They will also create simple rhythmic composition including ensemble work that may link to practical classes and are essential to all musicians, performers and educators.

Keyboard:

Learners will be engaged in the rudiments of keyboard skills. They will play major and minor scales (natural, harmonic and melodic) up to two sharps and flats, chord progression, primary chords and intervals. They will also acquire knowledge of transpositions using the understanding of intervals. A simple composed/notated piece of music will be included in the process, which the learner(s) will perform at the end of the semester. This will also develop self-respect, respect for others and hone problem-solving skills through individual and group activities.

Guitar:

Learners will be engaged in the rudiments of guitar skills. They will play major and minor scales (natural, harmonic and melodic) up to two sharps and flats, chord progression, primary chords and intervals. They will also acquire knowledge of transpositions using the understanding of intervals. A simple composed/notated piece of music will be included in the process, which the learner(s) will perform at the end of the semester. This will also develop self-respect, respect for others and hone problem-solving skills through individual and group activities.

Hand Drums:

Learners will have the opportunity to play hand drums such as the conga drum, and will form the basis for majority of the different genres of music. It provides learners with basic drumming technique, to identify, play and perform individually and as an ensemble at the end of the semester. This will also develop self-respect, respect for others and hone problem-solving skills through individual and group activities.

COURSE OUTCOMES:

Upon successful completion of this course, learners should be able to:

1. perform a piece of music written on a score that will be studied from memory for keyboard and guitar learners.
2. execute scales and chords using the correct fingering for keyboard and guitar learners.
3. explore primary chords for major and minor keys for keyboard and guitar.
4. sight read a piece/song from a lead sheet for keyboard and guitar.
5. present a piece of music by way of transposition on keyboard and guitar.
6. demonstrate correct fingering for keyboard and guitar.
7. perform rhythms on hand drums and associate them with religious and cultural influences.
8. apply correctly on hand drums, the correct techniques and tones.
9. accompany Jamaican songs with different Jamaican rhythms on hand drums.
10. arrange five Jamaican rhythms in any order and produce a flow in tempo, time and dynamics.
11. research the history of keyboard instruments, guitar and hand drums.

Keyboard **58 hours**

UNIT I - Introduction to the Keyboard **(8 hours)**

Learner Outcomes:

Upon successful completion of this unit, learners should be able to:

1. identify the pattern of the keys on the keyboard.
2. discuss the history of keyboard instruments.
3. illustrate finger number on either hand when playing the keyboard.
4. display correct posture when sitting at a keyboard both in practice and performance.
5. describe the “5 finger positioning” for keyboard instruments.
6. operate instrument with correct fingering for keyboard.
7. demonstrate hand-eye coordination on the keyboard.

Content:

1. Black and white keys.
2. Number of notes (in music) on a keyboard instrument.
3. Finger numbers
4. Finger positions
5. Keyboard etiquettes including posture, performance, care of self and instrument, etc.

UNIT II - Scales (16 hours)

Learner Outcomes:

Upon successful completion of this unit, learners should be able to:

1. classify each pitch of the scale with numbering. (1, 2, 3…)
2. place fingers on keyboard in a "5 finger position".
3. apply formula of a major scale. T-T-S-T-T-T-S (T – for tone, S – for semi-tone).
4. demonstrate scale using #2 as well as solfege: do, re, mi, fa, so, la, ti, do.
5. play the following scales – 2 octave separate hands – C, F and G Majors and Minors (natural, harmonic and melodic) on both treble and bass clefs – legato and staccato.
6. play scales using eighth notes, half notes, quarter notes and whole notes.
7. play scales using the correct fingering.
8. perform scales hand separately and hands together in similar motion.

Content:

1. Scale degree
2. Tone and Semi-tone
3. Solfege
4. Octaves
5. C, F, G Major and Minor on Treble and Bass clef
6. Eight notes, quarter notes, half notes and whole notes
7. Fingering
8. Legato and staccato

UNIT III - Chords (17 hours)

Learner Outcomes:

Upon successful completion of this unit, learners should be able to:

1. demonstrate chords in root position using the 5-finger position with fingers 1-3-5.
2. integrate chords according to degrees of scales.

3. identify scale degree numbers in each chord of a key.
4. interpret primary chords in keys of C, F and G majors and minors (natural, harmonic and melodic).
5. play primary chords in a simple time rhythm.
6. illustrate chords in first and second inversions on the keyboard with correct fingering.

Content:

1. Chord fingering
   a. Open/Closed chords
   b. Voicing
2. Scale/Chord degrees
3. Primary chords
4. Rhythm
5. Inversions

UNIT IV - Sight Reading and Transposition (17 hours)

Learner Outcomes:

Upon successful completion of this unit, learners should be able to:

1. explain the concepts sight reading, transposition.
2. explore the Grand Staff and align notes on the staff accordingly.
3. sight Read a Grand Staff (Treble and Bass clefs) of a simple piece and play it on the keyboard.
4. play a piece with elements of music: dynamics, articulation, etc.
5. interpret the key signature for a given piece and apply chords appropriately.
6. transpose an 8-bar melody up or down a major or minor 3rd as well as to play chords for accompaniment with the correct inversions.
7. sight read a piece/song using lead sheet/chord symbols.

Content:

1. What is Transposing?
2. Grand Staff
3. Sight Reading from a Grand Staff
4. Key interpretation
5. Transposing at different intervals

6. Lead sheet/Chord symbol reading

Guitar 58 hours

UNIT I - Introduction to the Guitar (8 hours)

Learner Outcomes:

Upon successful completion of this unit, learners should be able to:

1. identify the pattern of the fret board of the guitar.
2. assess the similarities and differences between the keyboard and the guitar.
3. tune the guitar of 6 strings from the first string and memorise the order of sound and letter name.
4. distinguish the pitches for each string on the guitar as it gets shorter.
5. illustrate finger numbers for the dominant hand and decide which finger matches the fret number.
6. discuss the fret numbers (first, second, third or 1, 2, 3, etc) with the understanding of playing chords in the correct position.
7. display correct posture when playing a guitar both in practice and performance.

Content:

1. Fret board
2. Similarities and differences with keyboard
3. Guitar tuning
4. Pitches of fret board
5. Finger numbering
6. Guitar etiquettes including posture, performance, care of self and instrument, etc.

UNIT II - Scales (16 hours)

Learner Outcomes:

Upon successful completion of this unit, learners should be able to:

1. classify each pitch of the scale with numbering. (1, 2, 3…)
2. place fingers on keyboard in a "4-finger position".
3. apply formula of a major scale. T-T-S-T-T-T-S (T – for tone, S – for semi-tone).
4. demonstrate scale using #2 as well as solfege: do, re, mi, fa, so, la, ti, do.
5. play the following scales – 2 octave – C, F and G Majors and Minors (natural, harmonic and melodic) on both treble and bass clefs – legato and staccato.

6. play scales using eighth notes, half notes, quarter notes and whole notes.
7. play scales using the correct fingering.

Content:

1. Scale degree
2. Tone and Semi-tone
3. Solfege
4. Octaves
5. C, F, G Major and Minor on Treble Clef
6. Eight notes, quarter notes, half notes and whole notes
7. Fingering
8. Legato

UNIT III - Chords (17 hours)

Learner Outcomes:

Upon successful completion of this unit, learners should be able to:

1. demonstrate open chords and barre chords.
2. integrate chords according to degrees of scales.
3. identify scale degree numbers in each chord of a key.
4. interpret primary chords in keys of C, F and G majors and minors (natural, harmonic and melodic).
5. play primary chords in a simple time rhythm.
6. illustrate chords in first and second inversions on the keyboard with correct fingering.

Content:

1. Chord fingering
   a. Open/Barre chords
   b. Voicing
2. Scale/Chord degrees
3. Primary chords
4. Rhythm
5. Inversions

UNIT IV - Sight Reading and Transposition (17 hours)

Learner Outcomes:

Upon successful completion of this unit, learners should be able to:

1. explain the concepts sight reading, transposition.
2. explore the Treble Staff and identify notes accordingly.
3. sight Read selected pieces and play it on the guitar.
4. perform a piece with elements of music: dynamics, articulation, etc.
5. interpret the key signature for a given piece and apply chords appropriately.
6. transpose an 8-bar melody up or down a major or minor 3rd as well as to play chords for accompaniment with the correct inversions.
7. sight read a piece/song using lead sheet/chord symbols.

Content:

1. Transposition
2. Sight Reading from a Treble Staff
3. Key Signature
4. Key interpretation
5. Transposing at different intervals
6. Lead Sheet/Chord symbol reading

Hand Drums 58 hours

UNIT I - Introduction to Hand Drums: History and Principles of Percussion Instruments (18 hours)

Learner Outcomes:

Upon successful completion of this unit, learners should be able to:

1. discuss a brief overview of the history of Jamaica Folk culture.
2. distinguish between two drum practitioners/musicians and their contributions to music as master drummers.
3. identify and illustrate at least three percussion instruments.
4. outline the development of traditional Jamaican folk music both popular and social/religious (principles and techniques).
5. demonstrate an appreciation towards and respect of music instruments, and correct

principle/technique from playing the hand drum, etc.

6. analyse the difference between bass, tones, tip and slap sounds on hand drum.
7. display correct posture when playing a hand drum both in practice and performance.

Content:

1. Definitions and terminologies.
2. Care and security of the self and instrument.
3. History and developments of Traditional Jamaican folk culture, music and hand drums.
4. Contribution of Jamaican musicians and drum practitioners.
5. Pictographs of percussion instruments.
6. Simple design: exploration of percussion instruments.

UNIT II - Principles and techniques of instrumentation and musicality (20 hours)

Learner Outcomes:

Upon successful completion of this unit, learners should be able to:

1. identify different percussion instruments and their associated rhythms, language and utterances.
2. demonstrate stance and hand positions for percussion instruments.
3. demonstrate and hone basic skills on the principles and technique of traditional percussion instruments.
4. play the conga drums using the correct drum technique.
5. identify and play simple rhythms at sight and sound of utterances and language of the drum.
6. document drum language — notations, utterances and songs created.
7. differentiate between two types of rhythm patterns used in ceremonies and distinguish the difference between a song and chant.
8. play select rhythm with accompanying song to develop coordination and flow traditional and contemporary/popular.
9. compare one similarity and difference between rhythmic style of one traditional and contemporary/popular music.
10. demonstrate at least three of five traditional Jamaican rhythms on the conga drum.

Content:

1. Types of percussion instruments.
2. Principles and techniques of the hand drum and other percussion instruments.

3. Body stance and hand positions of the drum.
4. Tonal areas of the drum.
5. Tonal areas of the percussion instruments.
6. Language: sound, utterance and simple rhythm (at sight).
7. Notation: drum, language, utterance, chant, song.
8. Rhythmic accompaniment and songs (to include meaning and interpretation).
9. The Rhythms: Mento, Dinki Mini/Gerreh, Tambu, Rasta/Nyabinghi, Bruckins, Revival, Jonkunno, Kumina, Ettu and Reggae/Dancehall.
10. The Songs: e.g. Mento medley, Breda ram goat, Tambu, etc.
11. Relationship between Traditional and contemporary/popular music-dance forms.

UNIT III - Performance/Ensemble Skills - Mixed Ensemble Repertoire (20 hours)

Learner outcomes:

Upon successful completion of this unit, learners should be able to:

1. demonstrate basic skills and techniques using different tonal areas of the drum and other percussion instruments.
2. demonstrate increased appreciation towards and respect of music instruments, and correct principle/technique from playing the hand drum, etc.
3. analyse the meaning of simple song lyrics, nuances, breaks, style relative to select music forms.
4. demonstrate at least three of five traditional Jamaican rhythms on the conga drum (to incorporate other percussion instruments) to create an ensemble.
5. demonstrate the 'Break' and rhythm of one piece as solo or ensemble work with confidence.
6. explore interconnections and common links in musicality in Jamaica's folk culture through music (may include dance)
7. display appreciation with regards to treatment and care of music instruments.

Content:

1. Tonal areas of the drum and other percussion instruments.
2. Jamaican Folk/Traditional Song and Dance (traditional and creative).
3. Drum language, utterances etc.
4. Improvisation Technique on percussion instruments including 'Breaks'.
5. Notation of rhythms.
6. Rhythmic accompaniment and songs; meaning and interpretation.
7. Relationship between traditional and contemporary/popular Jamaican music-dance folk culture.
8. The Rhythms and songs: Recap for repertoire, performance and ensemble work.
9. Integrating song and dance as ensemble/mixed ensemble.

METHODS OF DELIVERY:

This is a practical studio and technique based course that forms a part of evaluation procedures. Demonstration, discussions and note-taking/journaling, music vocabulary and listening drills, problem solving/setting of task to develop creative and music making skills, critiquing peer/ group presentations, video to develop analytical approach to learning, field trips are included in instructional pedagogy. Collaboration with dance classes also forms a part of the experience.

METHODS OF ASSESSMENT AND EVALUTION:

Keyboard

Course work	**60%**
3 Practical Presentations (ind/group)	30%
Research assignment/problem solving	10%
Written Midterm	20%
Final Exam	**40%**

Guitar

Course work	**60%**
3 Practical Presentations (ind/group)	30%
Research assignment/problem solving	10%
Written Midterm	20%
Final Exam	**40%**

Hand Drums

Course work	**60%**
3 Practical Presentations (ind/group)	30%
Research assignment/problem solving	10%
Written Midterm	20%
Final Exam	**40%**

Prescribed:

Bastien, J. S. (1999). *Piano for Adults Book 1*. Neil A. Kjos Music Company

Ferrante, Damon (2017). *Piano Book for Adult Beginners: Teach Yourself How to Play Famous Piano Songs, Read Music, Theory & Technique.* Steeplechase Arts

Marshall, John. (2000). *Hand Drums for Beginners: An Easy Beginning Method*. Alfred Music Publishing

Markus, M. & Galeota, J. (2016). *Beginning Djembe: Essential Tones, Rhythms, & Grooves*. Berklee Press.

Palmer, W. A., Manus Morton, L. & Vick, A. (1994). *The Complete Book of Scales, Chords, Arpeggios and Cadences*; Alfred's Basic Piano Library; Alfred Music Publishing

_____ (2002) *Alfred's Basic Piano Library Lesson Book, Bk 1A.* Alfred Music.

Parker, Ben. (2012). *How To Play Guitar: A Complete Guide for Absolute Beginners - Level 1*. Kyle Craig Publishing.

RECOMMENDED TEXT:

Brewster, David M. (2004). *Teach Yourself to Play Guitar: A Quick and Easy Introduction for Beginners.* Hal Leonard; Standard edition

Hall, L. (2001). Jamaica Land We Love, A Collection of Patriotic, National and Folk Songs of Jamaica

Sweeney, Patrick. (2009). *Drum Atlas: Jamaica: Your passport to a new world of music*. Alfred Music; Pap/Com edition

The New Millennium Series (2014) *New Millennium Grade 1 Piano Conservatory Canada.* Novus Via Music Group.

imslp.org

Conservatory Canada Piano (Book)

Guitar for Beginners (Book)

Hand Drums for Beginners (Book)

THE COUNCIL OF COMMUNITY COLLEGES OF JAMAICA

COURSE NAME:	Introduction to Acting
COURSE CODE:	DRAM1210
CREDITS:	2
CONTACT HOURS:	**60 hours (15 Theory 45 Practical)**
PRE-REQUISITE(S):	Introduction to Drama
CO-REQUISITE(S):	Improvisation for the Performer
SEMESTER:	II

COURSE DESCRIPTION:

This course is designed to provide an introduction to the basics of stage acting rooted in Stanislavski. Students will gain basic skills in acting, analyzing, and a working vocabulary of theatre terms. Students will develop an understanding of, and appreciation for, the craft of acting and the art of theatre. Discover the person as a performer and gain confidence on stage through theatre games, exercises, monologues, and scene work. The course will culminate with a final presentation of a scene

COURSE OUTCOMES:

Upon successful completion of this course, you should:

1. create and present theatre and performance events using applied knowledge about basic production processes.
2. identify principles of creative thinking (conceptualization, problem solving and synthesis) and apply them to the creation and evaluation of theatre
   demonstrate an understanding of the collaborative nature of theatre and performance.
3. demonstrate proper work habits and professional etiquette appropriate for theatre and performance.
4. describe and practice a number of different performance techniques.
5. construct informed assessments of the quality of work in theatre and the related arts.
6. apply critical thinking (analysis, comparison and contrast, evaluation) in preparing

texts for performance.

7. value and apply various theoretical perspectives to texts and performances.
8. demonstrate effective speech and presentation skills.
9. Act in a short scene directed by the teacher

UNIT I - INTRODUCTION, THEATER GAMES, STAGE DIRECTIONS, VOCAL AND PHYSICAL WARM-UPS/ANALYSIS (12 hours)

Learner Outcomes:

Upon successful completion of this unit, learners will be able to:

1. use games to warm up body soul and voice.
2. demonstrate the positions on stage.
3. explain the purpose of each warm up activity.

Content:

1. Tools for the actor
2. Games
3. Stage positions and stage directions
4. Preparing the tools

UNIT II - CHARACTER OBSERVATIONS AND ANALYSIS (12 hours)

Learner Outcomes:

Upon successful completion of this unit, learners will be able to:

1. use PIMPS to analyze a character in a monologue.
2. create an emotional tracer for a character in a monologue.
3. write a one page analysis of a studied character.
4. play the role of the studied character in a monologue.

Content:

1. Elements of a monologue.
2. Emotional tracer

3. Character analysis

UNIT III - CREATING THE ROLE (18 hours)

Learner Outcomes:

Upon successful completion of this unit, learners will be able to:

1. use PIMPS to analyze a character in a short scene.
2. create an emotional tracer for a character in a short scene.
3. write a one-page analysis of a studied character.
4. explain how an identified character in a play relate to his/her environment and other characters.
5. play the role of the studied character in a short scene.
6. compare the method of acting developed by Stanislavsky with Brechtian methods.

Content:

1. Elements of a character.
2. The emotional tracer.
3. Character and his environment.
4. Stanislavsky method acting.
5. Bertolt Brecht epic theatre.

UNIT IV - REHEARSAL AND PERFORMANCE (16 hours)

Learner Outcomes:

Upon successful completion of this unit, learners will be able to:

1. execute warm up activities relevant to a prescribed role.
2. effectively transform the written information in a script to the stage.
3. competently interpret the instructions of the director and own them.
4. fully embody a character from a short scene.
5. observe practices for working with the director.
6. observe practices for working with the technical.
7. present on stage a character that is interesting and believable.

Content:

1. From paper to stage.

2. Becoming the character.
3. Guidelines for working with a director.
4. Guidelines for working with technical crew.
5. Performance techniques.

METHODS OF DELIVERY:

1. Guest Lectures
2. Discussions
3. Theatre Visits and Reports
4. DVD and other recorded Materials
5. Presentations
6. Dramatizations
7. Role Play
8. Research

METHODS OF ASSESSMENT AND EVALUATION: Continuous assessment

1. Class Presentations 30%
2. Mid Semester 20%
3. Journal /Portfolio 10%
4. Final Practical Examination 40%

RESOURCE MATERIALS:

1. Audio visual equipment
2. Write board
3. Studio space

Prescribed Text :

Hornby, R. (2000). *The End of Acting.* Applause Books.

Recommended Texts:

Stanislavski, K.C. (1989). *An Actor Prepares.* Routledge.

Wells, L. K., (2003). *The Articulate Voice*: *An Introduction to Voice and Diction*.

Allyn & Bacon. latest ed.

Waxberg, C. (1998). *The Actor's Script*: *Script Analysis for Performer*, Heineman Drama Paperback.

THE COUNCIL OF COMMUNITY COLLEGES OF JAMAICA

COURSE NAME:	Introduction to Directing
COURSE CODE:	DRAM2302
CREDITS:	2
CONTACT HOURS:	90 hours practical
PRE-REQUISITE(S):	Introduction to Drama, Introduction to Acting
CO-REQUISITE(S):	Acting I
SEMESTER:	III

COURSE DESCRIPTION:

This course is designed to introduce learners the fundamentals of directing: composition, pasteurization, movement, rhythm, and pantomimic dramatization. While participating in theoretical and practical sessions, the learners will be able to use acquired knowledge to effectively direct a short play from script, idea, or any other stimulus.

COURSE OUTCOMES:

Upon successful completion of this course, learners will be able to:

1. explain the emergence of the director as a central functionary in Western Theatre.
2. prepare an analysis of a play script for Directing.
3. audition and cast actors for a production of a one act play.
4. stage a short excerpt from a play.
5. discuss an interpretation for staging a short play.
6. demonstrate knowledge of how the director brings all of the various elements of the theatre experience together into a unified whole.

UNIT I – The Director: History and Role (18hours)

Learner Outcomes:

Upon successful completion of this unit, learners will be able to:

1. explain the role and responsibilities of a stage director.
2. chart the evolution of the director in in Western Theatre.

3. present the research findings on the approaches of at least two prominent directors.

Content:

1. The Director- historical overview in the Western Tradition.
2. Roles and responsibilities of a director.
3. Significant Directors and their contributions in the Western Theatre.

UNIT II – Analyzing a Script (18 hours)

Learner Outcomes:

Upon successful completion of this unit, learners will be able to:

1. demonstrate meaningful script analysis from a directorial perspective.
2. illustrate a written directorial concept.
3. distinguish previous and present action.
4. determine the polar attitudes of the main characters.
5. analyze dialogue in regard to word choice, phrasing, sentence structure, imagery and any other particular characteristics.
6. analyze dialogue in regard to word choice, phrasing, sentence structure, imagery and any other particular characteristics.
7. determine the dramatic action within the dialogue.

Content:

1. Script Analysis (Themes, statements).
2. Production concept and application.
3. Dramatic action and Spinal action.
4. Marking of and Beat analysis.
5. Tempo-rhythms.
6. Character analysis.

UNIT III - Auditions and Casting (12 hours)

Learner Outcomes:

Upon successful completion of this unit, learners will be able to:

1. advertise and promote auditions within the performing arts student population.
2. manage group auditions.
3. assume an objective point of view when assessing the performance of the auditioning learners.

4. evaluate the potential of the auditioning students.
5. weigh the variables in order to select the best person for each role.

Content:

1. Organizing Audition
2. Advertising and Promotion of Auditions.
3. Conducting the audition
4. Individual
5. Group
6. Casting:
   a. Selection of person(s) suited for each role

UNIT IV- Directing a Scene from a Play (21 hours)

Learner Outcomes:

Upon successful completion of this unit, learners will be able to:

1. direct an excerpt from a play.
2. create meaningful moments.
3. conduct organized rehearsals.

Content:

1. Directing a one act play:
   a. Interpreting the play.
   b. Use of Theatre elements / flash back, aside, stage whisper.
   c. Monologue / dialogue / epilogue /prologue.
   d. Working with stage manager.
   e. Conducting rehearsals.
2. Dress and Technical Rehearsals.

METHODS OF DELIVERY:

1. Lectures
2. Tutorials
3. Participatory Activities
4. Demonstration
5. Simulation
6. Role Play

METHODS OF ASSESSMENT AND EVALUATION: Continuous assessment

1.	Director's Journal/Portfolio	15%
2.	Mid Semester assessment	20%
3.	Direct a 10-minute piece (Role Play)	25%
4.	Direct a scene from a play (**Final Presentation**)	40%

RESOURCE MATERIALS:

Theatre space-outfitted with technical theatrical elements.

Prescribed:

Hodge, Francis (1994). *Play Directing, Analysis, comments, and style*. (latest ed.) Prentice Hall.

Recommended:

Hodge, F., & McLain, M. (2009). *Play directing: Analysis, Communication and Style.* *Allyn* & Bacon.

Wilson, E. (2010). *The Theatre Experience* (latest ed.) McGraw-Hill.

THE COUNCIL OF COMMUNITY COLLEGES OF JAMAICA

COURSE NAME:	Introduction to Drama
COURSE CODE:	DRAM1101
CREDITS:	3
CONTACT HOURS:	75 hours (30 hours theory, 45 hours practical)
PRE-REQUISITE(S):	None
CO-REQUISITE(S):	
SEMESTER:	I

COURSE DESCRIPTION:

The course will introduce the learners to an understanding of the origin of theatre from a European and African perspective. It will engender a process of exploration of the elements of theatre and an appreciation for culture and audience appeal. The learners will also be exposed to the characteristic of the various types of stage.

COURSE OUTCOMES:

Upon successful completion of this course, learners will be able to:

1. identify elements of theatre.
2. explain drama from the European and African prospective.
3. describe dramatic structure, its importance, convention, and components.
4. identify the different types of stage spaces, their historical development and the advantages and disadvantages of each stage.
5. explain how the subject, purpose, and point of view of a play affects the live theatre experience.
6. analyze the various theatrical genres of theatre.
7. demonstrate the ability to craft a dramatic moment.

UNIT I – What is Drama? (12 hours)

Learner Outcomes:

Upon successful completion of this unit, learners will be able to:

1. explain the term drama from a European and African context.
2. assess the differences between European and African definitions of drama.
3. explain the origins of drama from a European and African context.
4. explain the important of rituals in the birth of drama.

Content:

1. The definition of Drama.
2. The elements of Drama: Character, Environment, Objective, Obstacle, Action.
3. The birth of Drama in Europe.
4. The birth of Drama in Africa.

UNIT II - Principles of Dramatic Structure (14hours)

Learner Outcomes:

Upon successful completion of this unit, learners will be able to:

1. explain the term dramatic structure and its importance in a play.
2. describe the essentials of dramatic structure.
3. list and describe the conventions of dramatic structure.
4. use terminologies associated with theatrical names, terms, and jargon related to dramatic structure.

Content:

1. Aristotle's 3 parts view and Freytag's pyramid.
2. Conventions of dramatic structure:

UNIT III – Stage Structure and Technical Theatre (16hours)

Learner Outcomes:

Upon successful completion of this unit, learners will be able to:

1. identify the various divisions of the stage.
2. differentiate between the types of stages, benefits, and disadvantages of each type.
3. explain how the playing space affects the production and audience.
4. describe examples of scenic, costume, lighting, and sound design in everyday life and how they differ for the stage.

Content:

1. Positions of the stage and terminologies associated with blockings.
2. Various types of stage:
    a. Proscenium arch stage, its history and its advantages and disadvantages.
    b. The arena stage, its history and its advantages and disadvantages.
    c. The thrust stage, its history and its advantages and disadvantages.
    d. Created or found space, its history, purpose, and qualities.
    e. Alternate types of stage spaces and their qualities.
3. Space and its implication for theatre design and experience.
4. The purpose of lighting sound, costume, and scenery in the theatre.

UNIT IV –Theatre Appreciation (15hours)

Learner Outcomes:

Upon successful completion of this unit, learners will be able to:

1. explain the "message" of a play.
2. describe the various purposes of the theatrical events.
3. explain how each point of view affects the perceptions of the audience during a production.
4. explain how the dramatist's personal point of view affects the perceptions of the director and other theatre practitioner.

Content:

1. Audience psychology.
2. The impact on the audience of the actors' portrayal of emotion.
3. The impact on the actor of the audience's response.
4. A society's culture and how it impacts art and vice versa.
5. Definition of important terms associated with purpose and point of view.

UNIT V - Genres of the Theatre (18hours)

Learner Outcomes:

Upon successful completion of this unit, learners will be able to:

1. describe the various genres of the theatre.
2. compare the various genres of theatre.
3. demonstrate various genres by performances.

Content:

1. Tragedy
2. Comedy
3. Farce
4. Roots: Jamaican farce which merges African and European performance styles)
5. Melodrama
6. Musical Theatre

METHODS OF DELIVERY:

1. Guest Lectures
2. Discussions
3. Theatre Visits and Reports
4. DVD and other recorded Materials
5. Presentations
6. Dramatizations
7. Role Play
8. Research

METHODS OF ASSESSMENT AND EVALUATION: Continuous assessment

1. Complete group presentations 10%

2. Journal/Portfolio 10%

3. Research assignment 20%

4. Mid Semester Assessment 20%

5. Final Practical Examination 40%

RESOURCE MATERIALS:

a. Audio visual equipment
b. Write board
c. Studio space

Prescribed:

The Theatre Experience: Edwin Wilson.

Recommended:

Cohen, R. (2007). *Theatre* (Sixth Edition). McGraw- Hill.

Coldewey J. C. & Streitberger, W.R. (2000) *Drama: Classical to Contemporary.* Prentice Hall.

Martin Banham, (2008). *A History of Theatre in Africa.* Cambridge University Press.

Stanislavski, C. (1989) *An Actor Prepares*. Rutledge.

Wilson, E. & Goldfarb, A. (2011). *Living Theatre: a history of theatre.* McGraw- Hill.

THE COUNCIL OF COMMUNITY COLLEGES OF JAMAICA

COURSE NAME:	Introduction to Folk Dance Technique I
COURSE CODE:	DANC1115
CREDITS:	3
CONTACT HOURS:	75
PRE-REQUISITE(S):	None
CO-REQUISITE(S):	
SEMESTER:	I

COURSE DESCRIPTION:

This course introduces foundation training in Folk Technique Forms and Functions. It incorporates intelligent organization of the cognitive, social, spiritual and physical aspects through the foundational principles of movement for skills development and performance to beginning dance students. It is designed to provide knowledge of understanding folk movements on their bodies, the Caribbean cultural space and cultural relevance in understanding of the cultural heritage, which influences development of Jamaican culture, Caribbeaness and influences on popular dance forms.

Movement principles/vocabulary having West African influences, basic technical and improvisational skills as a generative source to execute movement abstracts from select Jamaican/Caribbean traditional 'Core' type Dance Forms - its language, origins, functions and functionaries, music, movement and meanings, underlying philosophies etc will be explored using body action, time, space, time, effort aspects (B.A.S.T.E.) elements of Dance.

Classes comprise set sequences and routines emphasizing correct body stance and posture, earth-centered movement/softened knees, feet positions-parallel, turn-out, Congo/flat, turns, breaks, simple jumps, rhythmic skills, body articulations, gestures, songs/chants, partner and group relationships, breathing skills, common patterns, dance making, and other elements associated with the Folk Dance tradition including drumming. Students will also develop research and problem-solving skills through individual and group activities - compiled for audio-visual purposes and to make links with curricula and other related fields of study.

COURSE OUTCOMES:

Upon successful completion of this course, students should be able to:

1. demonstrate through oral, written, or graphical presentation of ideas, understanding of the socio-cultural, historical, religious, political history, philosophies/beliefs, its movement heritage in the Jamaican/Caribbean space, and contribution to development of contemporary use and cultural identity.

2. demonstrate accurately Fundamental Dance Elements: body awareness; the mechanics of correct body parts, actions, use of space, time, effort (B.A.S.T.E.), using the language of dance, terminologies/vocabularies for specific terms related to performance, style, range of dynamics and movement patterns, directions of Traditional and Folk Dances.

3. practice and develop competently foundation Folk Dance Techniques/principles required to execute movement combinations, phrases and sequences taught through selected dances, with embodied understanding of the African Dance aesthetics as generic sources for movements. Emphasis on movements and gestures, musicality and performance, aesthetics/style, isolation and polyrhythm, turns, breaks, use of pelvis, circle formation, breathing technique.

4. use the body as a performing instrument to connect through engagement of the senses, emotions and personality, appreciation of the body-mind-spirit: cognitive, social, spiritual and physical aspects associated with foundational elements of performance.

5. develop appreciation for Cultural forms through awareness by participating in the creating process, performing, producing, the influences of Traditional and Folk Dance Forms and how they are influenced by the values and history of Caribbean society.

6. reflect on progress and growth in performing simple mini studies taught using Afro-Caribbean aesthetics/style at the barre/floor and center work, progression/moving in space as Solo/Group, working with props, and develop interpersonal and problem-solving skills.

7. integrate elementary principles of Dance making, interconnection between Dance and instrumentation/Music to develop self-expression, creativity and communication, and links to other Performing Arts disciplines and theory classes.

8. apply the importance of training discipline/professionalism associated with Dance, concentration, memory skills and use techniques learnt safely, efficiently and in accordance with physical capabilities throughout class activities and performances.

GUIDE: Teaching Afro-Caribbean <u>Traditional and Folk Dance Forms is Flexible for 'Core' Content</u>:

Content and Suggested Method and Teaching Approach for 'Core. A flexible approach in relation to specific Dance Forms idiosyncrasies is recommended for teacher and to modify accordingly. Activities are applicable and reflects ALL units and Final examination and will NOT be repeated.

1. CONTENT

Continuous manipulation of the general principles/characteristics of traditional folk-dance technique. Navigation and manipulation of Traditional & Folk dance vocabulary as new ideas and concepts to achieve movement expressions through structured routine in order to demonstrate understanding of the principles of movement vocabulary, musicality and performance. Classes will be both theoretical and practical and include Body awareness, general traditional folk-dance principles and vocabulary, style, energy, nuances, music; instrumentation/sound system etc., performance skills, history and philosophy, movement aesthetics, costume and other elements and symbolic representations specific to a variety of dances in both pure and stylized versions.

A. 'Core' Content Breakdown are ongoing through practice and reviews and Applies to and Reflects ALL UNITS of work. A flexible approach is recommended for Emphasis on the breakdown and synthesis of Jamaican/Caribbean Traditional and Folk Forms vocabulary/abstracts/excerpts and common patterns 'circle' angular/curve shapes etc. as the main teaching tool for teaching content are as follows.:

Afro-Caribbean principles/characteristics/style in relation to the Dance Forms

Functions of the Dance heritage:

i. Origins of and development of Selected Folk Dance Forms for Abstraction – E.g. Mento. Revival/Jonkunnu.
ii. Functions of cultural forms – Religious/Ritual and social.
iii. Functionaries/Practitioners -traditional and/or contemporary.
iv. Music and Instrumentation.
v. Movement and Aesthetics/style.
vi. Improvisation/skills of Individuality.
vii. Gestures and nuances.

viii. Meanings in cultural forms: Symbols and imagery.
ix. Philosophies/beliefs.
x. Performance modes within cultural forms.
xi. Relationship of cultural forms to theatre and popular culture.

Overall Focus on the Body with breakdown of skills – Specific and with Variations by Dance Teacher to Teaching of the Content.

B. Suggested Examples Folk Dance Movements Principles/Characteristics: Movement Style/Aesthetics – Gestures, nuances, use of pelvis, isolation, polymovement and polyrhythm, low center of gravity, articulation of head, torso, feet, bounces, patterns, turns, breaks, elevation, posture/stance, paraphernalia, music – Songs, chants, rhythm/Instrumentation, formation/pattern, meaning etc.

i. Use of breathing technique to improve fluidity, flexibility of movements, and spatial qualities e.g. range of movement.
ii. Earth-centered movement/softened knees (being grounded/demi plie i.e. developing an understanding of gravity and its place in the body's relationship to the ground, discovering the center & distribution of weight to pelvis).
iii. Body awareness, control, and articulations of body parts (breathing and body mobilization).
iv. Body alignment and connectivity; locomotor and axial movements.
v. Use of space, effort and dynamic qualities, to include combinations of free flowing and bound movements.
vi. Movement exploration and improvisation.
vii. Rhythmic fluidity, instrumentation, and musicality for Each Dance form.
viii. Torso isolation, undulations, Pelvic articulations.
ix. Gestures and nuances.
x. Beginning composition using themes and known movement vocabulary.
xi. Relationship aspects (using body parts, partners, group, props etc) for Each Dance Form.
xii. Internal and external focus associated with performance.
xiii. Jamaican/Caribbean Folk Dance Forms (used for movement abstractions).
xiv. Internal and external focus associated with performance.
xv. Jamaican/Caribbean Folk Dance Forms (used for movement abstractions).

C. <u>Studio Structure/format</u> is also *flexible:*

i. Standing (Barre/Floor - staggered formation):

- using basic exercises to develop Folk posture and stance, body alignment and articulation, lowered center of gravity, positions of feet, use of head, torso, pelvis, arms, weight transfer and balance, turns, jumps and aerial work, understanding how warm up affects muscle groups and prepare the whole body etc.

ii. Floor Work, Centre and Progression/Moving in space

- to increase and develop strength, stretch and flexibility.
- for exploration and manipulation of vocabulary &skills learnt that will challenge the principles of memory, articulation.

iii. Performing Skills

- to develop 'presentation' 'gestures and style', spatial & kinesthetic awareness, focus and high concentration harnessing the dancing spirit/ in sync with performance using combinations learnt. Audio-visual production is included.

UNIT I – Understanding the Historical, Social, Cultural & Political History of Folk Dance Heritage and its Influences in Jamaica/Caribbean Space (25 hours)

Learner Outcomes:

Upon successful completion of this unit, students should be able to:

1. apply Dance language, concepts/terminologies in the execution and communication of Folk Dance techniques, beliefs, philosophies, worldview, cosmology, symbology, meanings movement principles, historical development, and develop respect and positive attitudes towards traditional folk forms taught in relation to Folk Dance culture.

2. explain the historical developments, influences of Folk Dance movement heritage and techniques with embodied understanding of the African Dance aesthetics as generic sources for movement in the Jamaica/Caribbean context.

3. demonstrate general awareness of the body; its movement capabilities in relation to correct alignment, strength and flexibility, balance, coordination, movement control, and spatial orientation and understanding of foundational technique/principles and characteristics for Caribbean traditional/folk dance forms.

4. demonstrate basic body alignment, articulations, and co-ordinate at least 2 body parts moving simultaneously and with confidence, apply concentration and memory skills through class activities: theory and performances and critique dance performance/concert using appropriate vocabulary/concepts/terminologies.

5. exhibit the mechanics and elements of select traditional/folk dances with emphasis on execution - gesture, music styles, relationship skills, phrasing and musicality, use of breath style and using elementary composition skills learnt for self-expression, creativity and communication.

6. display good dance etiquette, training discipline/professionalism to various settings, acceptable attitudes with peers in problem solving tasks.

7. perform simple combinations that foster freedom and fullness of movement through integration of the body-mind-spirit connection, interpretation along with concentration and memory skills.

Content:

1. Definition of concepts, terminologies/principles, philosophies, beliefs, worldview, symbology, meanings. Example Definitions:
    a. Terminologies and concepts
    b. Philosophies, belief systems
    c. Meanings, symbols
    d. Technique safety

2. Etiquettes and attitudes to traditional folk forms general/personal in relation to Folk Dance Culture:
    a. Good Dance etiquettes e.g. Warm up
    b. Good Studio etiquettes e.g. 'No eating/drinking in dance studio
    c. General attitudes toward Folk Dance Forms, culture
    d. Personal attitude toward Folk Dance Forms, culture

3. Dance discipline/professionalism:
    a. Terms relating to work habits – e.g. commitment to class
    b. Ability to respond to and learn from correction, appreciate differences of opinion, and contribute positively to various settings
    c. Terms relating to working with peers, Others – acceptable behaviours

4. Folk Dance Forms and heritage in Jamaican/Caribbean space.
    a. History and the socio-cultural and political influences of the Dance heritage and peoples in Jamaican/Caribbean context
    b. Sources/Influences –
    c. Folk Dance practitioners

d. Pioneers and Contributors to the development of Dance Theatre - Jamaica
e. Afro-Caribbean Folk Dance Principles, Characteristics, Vocabularies
f. Common Forms and Patterns in Folk Dances, e.g. Circle – floor and air patterns

5. Fundamental principles of Dance Training/Practice/Performance: Emphasis on selected movements for Studio work/class from the fundamental Elements of Dance – (B.A.S.T.E.) with Application to Folk Dance**:**
   i. Use of the Body.
   ii. Action (e.g. Types of movement – locomotor, axial, isolation, polyrhythm).
   iii. Use of Space.
   iv. Use of Time.
   v. Use of Effort.
   vi. Relationships Aspects.
   vii. Exercises for Strength, Endurance, Flexibility intertwined in class through repetition.

6. ***Note: Instructor to APPLY*** Teaching Methodology and Structure for Introductory Folk Dance. ***The Overall Focus on dance students discovering and becoming aware of what their bodies can do in space,*** for example:

   a. Processes and elements of Improvisation by responding to various stimuli e.g. Music, movement and spatial exploration.

   b. **Apply here the Suggested Examples Folk Dance Movements Principles/Characteristics *with breakdown of skills – Specific and with Variations by Dance Teacher to Teaching of the Content:***

   c. May also include material listed as follow: the following as well.

      1. Body Awareness - alignment and folk stance/posture.
      2. Earth-centered movement/Groundedness (relaxed knees), Bounces in place and travelling.
      3. Articulation of isolated body parts – e.g. isolation of head, shoulders in place and travelling.
      4. Language: principles/characteristics, beliefs/philosophies etc specific to chosen dances Terminologies and concepts, taught in relation to Folk culture.
      5. Legwork – Congo/ Ball foot work or Festival or African bure step.
      6. Weight transfer and balancing skills – Introduce advance and retreat, 'Balance' Quadrille step.
      7. Other locomotors and axial movements, style, energy etc.
      8. Changes in direction (1/4 turn).
      9. Common patterns – (floor, air).

10. Skills of Improvisational – Individuality/imagination, creativity, Spontaneity.
11. Musicality: rhythmic skills, Instrumentation, song/chant.
12. Relationship aspects (to music, using body parts, partners, props etc.)
13. Movement task(s) including Performance skills.

APPLY Suggestions Guide accordingly, but is not limited to Examples given at 'C' on *Studio Structure/format:*

A. **Studio Structure/format is also *flexible and will NOT be repeated hereafter:***

i. **Standing (Barre/Floor - staggered formation):**

- using basic exercises to develop Folk posture and stance, body alignment and articulation, lowered center of gravity, positions of feet, use of head, torso, pelvis, arms, weight transfer and balance, turns, jumps and aerial work, understanding how warm up affects muscle groups and prepare the whole body etc.

ii. Floor Work, Centre and Progression/Moving in space

- to increase and develop strength, stretch and flexibility.
- for exploration and manipulation of vocabulary &skills learnt that will challenge the principles of memory, articulation.

iii. Performing Skills

- to develop 'presentation' 'gestures and style', spatial & kinesthetic awareness, focus and high concentration harnessing the dancing spirit/ in sync with performance using combinations learnt. Audio-visual production is included.

[N.B. Assignment to be determined.]

UNIT II – Understanding Space and Effort Actions in Performing Folk/Traditional Dance Technique (20 hours)

Learner Outcomes:

Upon successful completion of this unit, students should be able to:

1. apply foundational technique/principles and characteristics for Caribbean/traditional folk-dance forms using breathwork to improve flexibility and spatial qualities eg. range of movement, levels, directional change etc. in dance while demonstrating the action and for performance.

2. display good dance etiquette (punctuality, attire and ability to take constructive criticism).

3. demonstrate competently patterns in space using the torso, arms, and the Pelvis for figure of eight floor pattern (Quadrille dance) in self-space.

4. manipulate general space with/without partners using selected steps from a chosen folk form and demonstrate the aesthetic qualities associated to the forms - Congo step, pedestrian and dance walks Camp Style Quadrille basic walk/step, Revival run, Bele Congo step.

5. explore Turns, weight transfer and balance: – low level, Festival turn, Congo/African bure step turn, elevation/jumps - e.g. tuck, star and directional change at center floor and in progression in a safe and efficient way.

6. explore isolation and poly rhythmic movements while articulating flexibility, strength, and coordination based on movement potential and physical capabilities.

7. perform simple combinations that foster increased freedom and fullness of movement along with concentration and memory skills.

8. make links with curricula and other related fields.

Content:

1. Philosophy, concepts, beliefs etc Good Dance etiquettes and attitudes in class and to traditional folk forms general/personal in relation to Folk Dance Culture.

2. Fundamental principles of Dance Training/Practice/Performance: Emphasis on selected movements for Studio work/class from the fundamental Elements of Dance – (B.A.S.T.E.)**:**
3. Use of the Body –Body Action: isolation, simultaneous and successive movements
4. Action (eg. Types of movement – locomotor, axial, isolation, polyrhythm
5. Use of Space
6. Use of Time
7. Use of Effort
8. Relationships Aspects
9. Exercises for Strength, Endurance, Flexibility

NOTE: Instructor to APPLY Teaching Methodology and Structure for ***'Core' content*** **Afro-Caribbean principles/characteristics/style for breakdown and synthesis in relation to Jamaican/Caribbean Folk** Dance heritage ***specifically for*** **the Selected Dance** Forms/Folk Dance heritage for Abstraction, ac***cordingly, but is not limited to Examples Suggested:***

NB: Traditional and Folk abstraction of selected Dance Form E.g. Camp Style Quadrille 'Balance' step, Mento floor pattern etc. Revival dance form /Jonkunnu.

Overall Focus on the Body with breakdown of skills – Specific to Dance Form with chosen elements by Dance Teacher to the Teaching of the Content for Abstraction – E.g. Movement, music etc. of the selected Form:

1. Selected Dance Form for Abstraction: E.g. Quadrille 'Balance' step, Mento floor pattern Revival /Jonkunnu Phase 1 dance form.
2. Emphasis on:
    i. Form and Functions of the Dance
    ii. Movement
    iii. Music – Songs, chants, rhythm/Instrumentation
3. *Improvisation Skills as an aspect of Folk Dance – Solo/Group:*
    a. Exploration of movement through spontaneous/structured problem solving.
    b. Exploration with stimuli – movements, gestures, props, themes.
    c. Improvisation with partner/group.
4. Use of Space and kinesthetic awareness in relation to Dance Form:
    a. Self and general space
    b. Levels
    c. Elevation
    d. Change of directions ¼ and ½ turns
    e. Congo step, Quadrille walk, Revival run travelling to cover grounds, other Folk abstraction
5. Introduction to Dance Making/Composition and Presentation/Performance – Solo/Group:
    a. Developing movement sequences and combinations:
        i. Problem Solving task – Creative application and Manipulation of Folk Form
        ii. abstracts
        iii. Movement task (s)/Application and manipulation of movement combinations that will challenge the principles of memory and concentration.
    b. *Introduction to Observation skills and feedback – Solo/Group*
        i. Critiquing
        ii. Performance Etiquette
6. Performance and Application of production Elements - Solo/Group:
    a. Problem Solving tasks - Movement combinations for class presentations/performances.
    b. Internal/External Performances: College events, Other
    c. Performance Critique

[N.B. Assignment to be determined (Mid Sem & group project.]

UNIT III – Understanding Integration of Folk Dance & Music: Jamaican Folk/ Folk Rhythm, Song, Chant and Dance (25 hours)

Learner Outcomes:

Upon successful completion of this unit, students should be able to:

1. differentiate between two types of percussion instruments.
2. play the correct technique for playing the drum and play two (2) different tonal areas of the drum.
3. analyze the meaning of a simple song lyrics, nuances, style associated to select dance forms.
4. identify the music for one traditional dance, play the accompanied rhythm and sing the associated song, , integrating both song and dance.
5. incorporate at least two percussion instruments along with the drum to create an ensemble accompaniment to selected dance form music and compile material.
6. explore interconnections and common links in musicality in Jamaica's folk tradition through music and dance esp. Contemporary music forms (e.g. Revival, Dancehall, Reggae etc.).

Content:

Content Teaching/Application for Traditional and Folk Music and Dance Forms is flexible and applies to ALL Units of work:

1. **MUSIC**: Instrumentation/rhythmic skills, Song, Chant:

    i. Types, care and safety for self and music instruments.
    ii. Tonal areas of the drum.
    iii. Jamaican folk/traditional songs (traditional and creative).
    iv. Percussive instruments for select folk dance forms – Philosophy, concepts, beliefs etc.
    v. Good Music-Dance etiquettes and relationship with dance and music.
    vi. Integrating song and dance.
    vii. Music/Drumming, breaks, Songs, chants, rhythm/Instrumentation.
    viii. Difference between song and chant.
    viii. Relationships between traditional and contemporary/popular music-dance

forms and compilation of class material.

- *Improvisation Skills as an aspect of Folk Dance and Music –Group:*
  - Exploration of movement through spontaneous/structured problem solving with partner/group dance/music
  - Exploration of music solo/group problem solving task
- *Introduction to Observation skills and feedback - Group*
  i. Performance critiquing
  ii. Problem Solving task – Group practice Drumming

2. Fundamental principles of Dance Training/Practice/Performance: Emphasis on selected movements for Studio work/class from the fundamental Elements of Dance – (B.A.S.T.E.)**:**
   i. Use of the Body –Body Action: isolation, simultaneous and successive movements.
   ii. Action (e.g. Types of movement – locomotor, axial, isolation, polyrhythm).
   iii. Use of Space.
   iv. Use of Time.
   v. Use of Effort.
   vi. Relationships Aspects.
   vii. Exercises for Strength, Endurance, Flexibility.

3. Introduction to Dance Making/Composition and Presentation/Performance – Solo/Group:
   a. Developing movement sequences and combinations.
   b. Problem Solving task – Creative application and Manipulation of Folk Form abstracts.

4. Production and Application of production Elements - Solo/Group:
   i. Problem Solving tasks - Movement combinations for class presentations/performances.
   ii. Internal/External Performances: College events, Other.

UNIT IV – Understanding Relationship and Performance using Folk/Traditional Dance Technique (20 hours)

Learner Outcomes:

Upon successful completion of this unit, students should be able to:

1. articulate verbal, written and graphics underlying philosophies associated with movements modify performance through critical analysis (self, peer, audience).
2. perform technical skills and movement sequences and rhythms competently and with confidence.
3. perform the vocabulary specific to selected dance technique.

4. synthesizing previous units including - aesthetic of the cool/subtle, intense, energetic, relationship skills (using body parts, partners, group, props etc).
5. justify choices in movement selection for a performance.
6. perform with confidence their dance work(s) created during the semester using the principles/nuances, of Jamaican/Caribbean Traditional Folk Dance Form for End-of-Semester Presentation.
7. connect with audience throughout a performance.
8. demonstrate relationship skills in interaction with music, partner, audience, props.

Content:

This content is flexible and designed to inform the different types of techniques through a series of exercises using the elements of dance (B.A.S.T.E.) for Performance/Production

1. Performer/Audience Relationship
2. Performance Etiquette
3. Sequence Development:
    iii. Create and perform a simple movement sequence including movements taught throughout the semester.
    iv. Critique / Evaluation
    v. Rehearsals/Preparation for End-of-Semester Presentation of pre-pared class sequences (using the principles/nuances, Jamaican/Caribbean Traditional Folk Dance Forms as generative source for dance routine.
    vi. Creative Works: Peer teaching, Choreography and Performance/Production.

METHODS OF DELIVERY:

This is a practical studio and technique-based course which forms a part of evaluation procedures: Demonstration, Observation Lecture/discussions and Note-taking/Journaling, listening drills, Problem Solving/setting of task to develop creative dance and Music making skills, Audio-visual

production/ E-Dance portfolio, Viewing and critiquing peer group presentations, Video to develop critical analysis of presentation, Field trips to cultural sites and activities, and theatre spaces and performance, included in instructional pedagogy, Guest lecturer/ Seminars by theatre and cultural practitioners, Research and library skills, Teachers networking and collaboration, attendance at Festivals, conferences/workshops, Participation in College, Community, and cultural organizations.

RESOURCE MATERIALS:

- Dance Studio for Lab sessions (wooden floor)
- Video cassette recorder
- Stereo System
- Musician/Master Drummer and Additional One /Two other Supporting Drummers
- Drums (Variety and specific to Dance Forms) for Class work and Live Performances/Productions including Practical Exams
- Live Drumming
- Collection of taped music – traditional folk
- Television/Laptop
- Access to Audio-Visual space
- Collection of DVD etc on Dance performance
- Assorted costume and props
- White Board and marker
- Performance Recordings
- Library
- Magazines
- Articles
- Journals
- Websites

METHODS OF ASSESSMENT AND EVALUATION:

The scheme of assessment is as follows:
1. **Course Work 60%**

a**. Technical Achievement**
(Entry level skill & improvement:
Transfer Cognitive knowledge to
The physical 20%

b. Mid-semester 20%
c. Problem solving/Dance Making
& Performance Task (Indv/group) 10%
d. **Journal/Portfolio** 5%

Reflective Essay: Cumulative reflection of personal experience using journal as primary source 5%

2. **Final Practical Examination** 40%

Exam Content:

a. Pre-prepared Studio class with set exercises and sequences learnt throughout the Semester.
b. Presentations/Performances.

Total Marks 100%

Prescribed:

A-B-C of African Retentions in Jamaica and the Caribbean (Handout supply by lecturer).

Berry-Gayle, A. *Caribbean Traditional Folk Forms handouts*: (Ring Game, Dinki Mini, Revival, Maypole).

Carty, H. (1988) *Folk Dances of Jamaica – An Insight.* Dance Books Ltd., London.

Hemmings, G. (2003) *Discovering Africa in Jamaica* (Lectures given Cheryl Ryman, published in the Sun. Gleaner, 23rdFeb. 2003).

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Noel, K., Ryman, C.& Noel, A. "*Some Caribbean and Cultural Forms Theatre Arts for CSEC with SBA, Study Guide & Exercises* . Chp. Ring Games & Ring Play Kingston: Carlong Publishers, 2013. Print.

Penrod, J. & Plastino, J. (1980). *The Dancer prepares.* Mayfield Publishing Co. California.

Welch, A.K. Commonalities of African Dance.

Whylie, Marjorie. Rhythm package (EMCVPA Library)

References:

African Caribbean Institute, Roy West Building, Kingston.

Graduate Thesis and Papers on Dance Education and Dance Theatre, – EMC Library.

Jamaica Journals – IOJ Publication Ltd.

Periodicals, articles and reports re: Caribbean Cultural forms, history and social development.

Jamaica Cultural Development Commission (JCDC).

Videotapes – EMC – School of Dance, CPTC, TVJ, CVM, JIS

THE COUNCIL OF COMMUNITY COLLEGES OF JAMAICA

COURSE NAME:	Introduction to Folk Dance Technique II
COURSE CODE:	DANC1204
CREDITS:	2
CONTACT HOURS:	90 (Practical 90 hours)
PRE-REQUISITE(S):	Introduction to Folk Dance Technique I
CO-REQUISITE(S):	
SEMESTER:	II

COURSE DESCRIPTION:

Introduction to Folk Dance Technique II seeks to refine foundation training in Folk Dance Technique's forms and functions connecting the cognitive, social, spiritual, and physical aspects to the technical including Improvisation processes as part of Folk Dance performance tradition. It increases understanding through the history of the cultural space, cultural relevance; occupation, importation and colonization, particularly the shaping of Caribbeaness. and comprises more sequencing performance application of the basic principles/characteristics learned in Semester 1. It furthers development and practice of abstractions from select 'Core' type Caribbean Traditional/ Folk culture progressing to a higher sense of pride and competency level of the students' knowledge and experience as they develop an appreciation for self, others and society based on the impact of the Cultural forms and identification, influences on popular dance forms, and influences on making links with other related fields, both theory and practice.

By using the body as a performing instrument, and for communication, students will engage experience correct body stance/posture, earth-centered/groundedness, articulation of feet, arms, torso, pelvis, turns, breaks, jumps, rhythmic skills including drumming, gestures/nuances, songs/chants, call and response, relationship skills, common patterns, and other features associated with the Traditional and Folk aesthetics common to Afro-Caribbean Traditional and Folk Dances and aesthetics. Students will further hone problem-solving skills through individual and group activities, compile audio-visuals for future references and 'Core' type Dance Forms - its language, origins, functions and functionaries, music, movement and meanings, underlying philosophies etc further explorations using body action, time, space, time, effort (B.A.S.T.E.) aspects/elements of Dance with emphasis on their own progress and growth through studying Jamaica/Caribbean Folk Dance heritage.

COURSE OUTCOMES:

Upon successful completion of this course students should:

1. describe terminologies, history concepts and philosophy associated with specific Caribbean traditional and folk with reference to specific terms relating to performance, style, and movement pattern.

2. apply improved proficiency of simple body awareness skills; correct body alignment, co-ordination and articulations two body parts moving simultaneously and gracefully in space through engagement of body-mind-spirit (total self) connection, increased range of motion, dynamics and musicality.

3. utilize historical findings in Caribbean Cultural Dance forms to guide future developments and to develop an appreciation of self, other, differences, and society, and through participation in the creating process by performing, producing, and peer teaching the values, impact and influences of the history of Jamaican Dance Theatre in Caribbean/Jamaican society.

4. combine breathing technique while executing Caribbean traditional/folk dances and African Dance aesthetics as generic sources of movements and apply elementary principles to dance and music making to develop creativity, self-expression, and communication through music-dance integration, and make connection of Performing Arts disciplines to theory classes. (***Applicable through all units of work***).

5. exhibit principles of dance making/simple mini movement studies by applying the use of choreographic devices and visual designs for theme development through organization: phrasing, sequencing, transition, repetition, appraisal and evaluation, and perform the piece/s with embodied understanding intelligently, safely and efficiently.

6. apply the discipline of training and knowledge of coordinating and working within a team displaying performance etiquette through positive and objective appraisal of peers throughout class activities and presentations

GUIDE: Teaching Afro-Caribbean <u>Traditional and Folk Dance Forms is Flexible for 'Core' Content</u>:

Content and Suggested Method and Teaching Approach for 'Core. A flexible approach in relation to specific Dance Forms idiosyncrasies is recommended for teacher and to modify accordingly. Activities are applicable and reflects ALL units and Final examination and will NOT be repeated.

A. 'Core' Content Breakdown are ongoing through practice and reviews and Applies to and Reflects ALL UNITS of work. A flexible approach is recommended for Emphasis on the breakdown and synthesis of Jamaican/Caribbean Traditional and Folk Forms vocabulary/abstracts/excerpts and common patterns 'circle' angular/curve shapes etc. as the main teaching tool for teaching content are as follows.:

Afro-Caribbean principles/characteristics/style in relation to the Dance Forms

Functions of the Dance heritage:

i. Origins of and development of Selected Folk Dance Forms for Abstraction – E.g. Mento, Revival/Jonkunnu.
ii. Functions of cultural forms – Religious/Ritual and social.
iii. Functionaries/Practitioners -traditional and/or contemporary.
iv. Music and Instrumentation.
v. Movement and Aesthetics/style.
vi. Improvisation/skills of Individuality.
vii. Gestures and nuances.
viii. Meanings in cultural forms: Symbols and imagery.
ix. Philosophies/beliefs.
x. Performance modes within cultural forms.
xi. Relationship of cultural forms to theatre and popular culture.

Overall Focus on the Body with breakdown of skills – Specific and with Variations by Dance Teacher to Teaching of the Content.

B. Suggested Examples Folk Dance Movements Principles/Characteristics: Movement Style/Aesthetics – Gestures, nuances, use of pelvis, isolation, polymovement and polyrhythm, low center of gravity, articulation of head, torso, feet, bounces, patterns, turns, breaks, elevation, posture/stance, paraphernalia, music – Songs, chants, rhythm/Instrumentation, formation/pattern, meaning etc.

i. Use of breathing technique to improve fluidity, flexibility of movements, and spatial qualities e.g. range of movement.
ii. Earth-centered movement/softened knees (being grounded/demi plie i.e. developing an understanding of gravity and its place in the body's relationship to the ground, discovering the center & distribution of weight to pelvis).
iii. Body awareness, control, and articulations of body parts (breathing and body mobilization).

iv. Body alignment and connectivity; locomotor and axial movements.
v. Use of space, effort, and dynamic qualities, to include combinations of free flowing and bound movements.
vi. Movement exploration and improvisation.
vii. Rhythmic fluidity, instrumentation, and musicality for Each Dance form.
viii. Torso isolation, undulations.
ix. Pelvic articulations.
x. Gestures and nuances.
xi. Beginning composition using themes and known movement vocabulary.
xii. Relationship aspects (using body parts, partners, group, props etc.) for Each Dance Form.
xiii. Internal and external focus associated with performance.
xiv. Jamaican/Caribbean Folk Dance Forms (used for movement abstractions).
xv. Internal and external focus associated with performance.
xvi. Jamaican/Caribbean Folk Dance Forms (used for movement abstractions).

C. <u>Studio Structure/format</u> is also *flexible:*

i. **Standing (Barre/Floor - staggered formation):**

- using basic exercises to develop Folk posture and stance, body alignment and articulation, lowered center of gravity, positions of feet, use of head, torso, pelvis, arms, weight transfer and balance, turns, jumps and aerial work, understanding how warm up affects muscle groups and prepare the whole body etc.

ii. Floor Work, Centre and Progression/Moving in space

- to increase and develop strength, stretch and flexibility.
- for exploration and manipulation of vocabulary &skills learnt that will challenge the principles of memory, articulation.

iii. Performing Skills

- to develop 'presentation' 'gestures and style', spatial & kinesthetic awareness, focus and high concentration harnessing the dancing spirit/ in sync with performance using combinations learnt. Audio-visual production is included.

UNIT I – Contextualizing Socio-historical, cultural and Political influence the Folk Dance Heritage in Jamaican/Caribbean society 25 hours)

<u>Learner Outcomes:</u>

Upon successful completion of this unit, students should be able to:

1. demonstrate an appreciation of the aesthetic ways of knowing about Caribbean cultural Dance Forms - socio-cultural, historical, religious, political history, philosophies/beliefs, and contribution to development of contemporary use and cultural identification, in addition to theoretical application in the Jamaican/Caribbean space.

2. compare influences of Two Folk Dance Forms as heritages and Dance techniques as embodied knowledge in the Jamaica/Caribbean space and general improvement of the folk body: alignment, articulations, and co-ordinate of more than one body parts moving simultaneously, confidently, and safely.

3. demonstrate increased understanding of elements from select traditional/folk dances with emphasis on gesture, music styles, relationship skills, phrasing and musicality, style, use of space etc. by applying the mechanics of correct body parts, actions, use of space, time, effort (B.A.S.T.E.), using the language of dance, terminologies/vocabularies for specific terms related to performance/style, symbology and meanings, and movement patterns in Traditional and Folk Dances.

4. use the body as a performing instrument to connect through engagement of the senses, emotions and personality, appreciation of the body-mind-spirit: cognitive, social, spiritual and physical aspects associated with foundational elements of performance including concentration and memory skills through class activities, performances and to reflect on progress and growth in Solo performance using Afro-Caribbean aesthetics/style at the barre/floor and center work, progression/moving in space.

5. demonstrate good dance etiquette, training discipline/professionalism to various settings, by displaying acceptable attitudes with peers in problem solving tasks, and build interpersonal skills by sharing and being receptive to ideas and willingness to participate presentations/productions as a team member.

Content:

1. Dance discipline/professionalism:

    i. Terms relating to work habits – e.g. commitment to class.
    ii. Ability to respond to and learn from correction, appreciate differences of opinion, and contribute positively to various settings.
    iii. Terms relating to working with a team – acceptable behaviours.

2. Technique Safety and studio etiquettes: Body awareness, breath, spatial awareness, etc.

3. Dance language: Definition of concepts, terminologies/principles, philosophies, beliefs, worldview, symbology, meanings. Example Definitions:

a. Terminologies and concepts
b. Philosophies, belief systems
c. Meanings, symbols

4. Reviewing Folk Dance Forms and heritage in Jamaican/Caribbean space:
    i. History and the socio-cultural and political influences of the Dance heritage and peoples in Jamaican/Caribbean context.
    ii. Sources/Influences
    iii. Folk Dance practitioners.
    iv. Pioneers and Contributors to the development of Dance Theatre – Jamaica.
    v. Afro-Caribbean Folk Dance Principles, Characteristics, Vocabularies.
    vi. Common Forms and Patterns in Folk Dances, e.g. Circle – floor and air patterns.
    vii. Jamaican/Caribbean Folk Dance movements, songs, rhythms in popular dance practices.

5. Fundamental principles of Dance Training/Practice/Performance: Emphasis on selected movements for Studio work/class from the fundamental Elements of Dance – (B.A.S.T.E.) with Application to Folk Dance**:**
    i. Use of the Body e.g. articulation and Action.
    ii. Use of Space e.g. levels, direction etc.
    iii. Use of Time – e.g. Rhythmic qualities.
    iv. Use of Effort e.g. Percussive, sustained.
    v. Relationships Aspects e.g. To body parts, music/musician, props, others.
    vi. Exercises for Strength, Endurance, Flexibility intertwined in class through repetition.
    vii. Selected Folk Dance Forms in Jamaica/Caribbean e.g. Figures 1and 2 Quadrille, Ring Play/Game, Dinki Mini, Revival.

6. ***NOTE: Instructor to APPLY*** Teaching Methodology and Structure for Introductory Folk Dance. ***The Overall Focus on dance students discovering and becoming aware of what their bodies can do in space,*** for example:

    a. Processes and elements of Improvisation by responding to various stimuli eg. Music, movement and spatial exploration.

    b. **Apply here the Suggested Examples Folk Dance Movements: Principles/Characteristics *with breakdown of skills – Specific and with Variations by Dance Teacher to Teaching of the Content:***

    c**.** ***May also include material listed as follow: the following as well.***

i. Body Awareness - alignment and folk stance/posture.
ii. Earth-centered movement/Groundedness (relaxed knees), Bounces in place and travelling.
iii. Articulation of isolated and poly movements body parts – e.g. isolation of head, shoulders, pelvis, toes (Cumina abstract).
iv. In place and travelling, Folk walks straight and in plié using torso and arms.
v. Language: principles/characteristics, beliefs/philosophies etc specific to chosen dances.
vi. Terminologies and concepts, taught in relation to Folk culture.
vii. Legwork – Congo/ Ball foot work or Festival or African bure step.
viii. Legwork - Congo Step, Ball/festival bure step, hinge pelvis heel step (Bruckins abstract).
ix. Weight transfer and balancing skills – Quadrille step figure 1.
x. Other locomotors and axial movements, style, energy etc.
xi. Changes in direction (1/4, 1/2 , ¾ turns).
xii. Common patterns – (floor, air).
xiii. Skills of Improvisational – Individuality/imagination, creativity, Spontaneity.
xiv. Musicality: rhythmic skills, Instrumentation, song/chant.
xv. Relationship aspects (to music, using body parts, partners, props etc.).
xvi. Movement task(s) including Performance skills.

APPLY Suggestions accordingly, but is not limited to Examples given at 'C' on *Studio*

Structure/format:

B. Studio Structure/format is also *flexible and will NOT be repeated hereafter:*

i. Standing (Barre/Floor - staggered formation):

- using basic exercises to develop Folk posture and stance, body alignment and articulation, lowered center of gravity, positions of feet, use of head, torso, pelvis, arms, weight transfer and balance, turns, jumps and aerial work, understanding how warm up affects muscle groups and prepare the whole body etc.

ii. Floor Work, Centre and Progression/Moving in space:

- to increase and develop strength, stretch and flexibility.
- for exploration and manipulation of vocabulary &skills learnt that will challenge the principles of memory, articulation.

iii. Performing Skills:

- to develop 'presentation' 'gestures and style', spatial & kinesthetic awareness, focus and high concentration harnessing the dancing spirit/ in sync with performance using combinations learnt. Audio-visual production is included.

[N.B. Assignment to be determined.]

UNIT II – Spatial Exploration and Effort Actions in Performing Folk/Traditional Dance Technique (20 hours)

Learner Outcomes:

Upon successful completion of this unit, students should be able to:

1. review use of space factors taught in previous unit safely and efficiently based on movement potential and physical capabilities and to improve flexibility and spatial qualities e.g. range of movement, levels, directional change etc. in dance while demonstrating the action and for performance.

2. demonstrate proficiently patterns in space using the body e.g. Pelvis, and self-space using figure of eight floor pattern, changing directions, and use known self-space pattern movement to explore figure 8 pattern in space the with a partner in general space.

3. travel and cover grounds using Congo step, dance run, may include Landship (Barbados) as movement combinations.

4. navigate different Turns with ease – low, medium, high levels, Festival turn, Congo/African bure step turn with directional change, and introduce ¾, and full turn.

5. explore elevation and levels by executing simple jumps e.g. tuck, star, rolls etc. and make link with curricula and other related fields.

6. compositional task(s) and perform simple combinations that foster increased freedom and fullness of movement along with concentration, memory and to give feedback and take constructive criticism.

Content:

1. Philosophy, concepts, beliefs etc. Good Dance etiquettes and attitudes in class and to traditional folk forms general/personal in relation to Folk Dance Culture:

2. Fundamental principles of Dance Training/Practice/Performance: Emphasis on selected movements for Studio work/class from the fundamental Elements of Dance –

(B.A.S.T.E.) and kinesthetic awareness in relation to Dance**:**

i. Use of the Body –Body Action: isolation, simultaneous and successive movements.
ii. Action (e.g. Types of movement – locomotor, axial, isolation, polyrhythm).
iii. Use of Space – self and general space, levels, elevation, directional change ¼, ½ , ¾, Full turn, Elevation - simple jumps (tuck, star, toe touch etc.), Articulation of arms movement with Patterns in space.
iv. Use of Time – fast/slow.
Use of Effort - bounces in place/travelling.
vi. Relationships Aspects.
vii. Exercises for Strength, Endurance, Flexibility Congo step, Quadrille walk, Revival run travelling to cover grounds, other Folk abstraction.

3. ***NOTE: Instructor to APPLY*** Teaching Methodology and Structure for ***'Core' content*** **Afro-Caribbean principles/characteristics/style for breakdown and synthesis in relation to Jamaican/Caribbean Folk** Dance heritage ***specifically for*** **the Selected Dance** Forms/Folk Dance heritage for Abstraction, ac***cordingly, but is not limited to Examples Suggested:***

NB: Traditional and Folk abstraction of selected Dance Form E.g. Review Camp Style Quadrille figure 1, Revival dance form/Jonkunnu Phase 11.

Overall Focus on the Body with breakdown of skills – Specific to Dance Form with chosen elements by Dance Teacher to the Teaching of the Content for Abstraction – E.g. Movement, music etc. of the selected Form:

a. Selected Dance Form for Abstraction: E.g. Quadrille figure 2, Mento, Revival /Jonkunnu Phase II dance form.
Emphasis on:
i. Form and Functions of the Dance
ii. Movement
iii. Music – Songs, chants, rhythm/Instrumentation.

- *Improvisation Skills as an aspect of Folk Dance – Solo/Group:*
i. Exploration of movement through spontaneous/structured problem solving.
ii. Exploration with stimuli – movements, gestures, props, themes.
iii. Improvisation with partner/group.
iv. Application, manipulation, performance skills and other dance elements on content taught.

4. Introduction to Dance Making/Composition and Presentation/Performance – Solo/Group:
a. Developing movement sequences and combinations:
i. Problem Solving task – Creative application and Manipulation of Folk Form abstracts.

ii. Movement task (s)/Application and manipulation of movement combinations that will challenge the principles of memory and concentration.

- *Introduction to Observation skills and feedback – Solo/Group*
  i. Critiquing
  ii. Performance Etiquette

5. Performance and Application of production Elements - Solo/Group:
   i. Problem Solving tasks - Movement combinations for class presentations/performances.
   ii. Internal/External Performances: College events.
   iii. Other Performance Critique.

[N.B. Assignment to be determined (Mid Sem & group project.]

UNIT III – Integration of Folk Dance and Music: Jamaican Folk/Traditional Rhythm, Song, Chant and Dance II (25 hours)

Learner Outcomes:

Upon successful completion of this unit, students should:

1. review safety for self, others, and music instruments.
2. play all tonal areas on the drum and one folk/traditional song or chant with confidence.
3. exhibit improved body stance and correct technique while playing all instruments or dancing.
4. examine and interpret the meaning of song lyrics, nuances, style, technique, and rudiments relative to select dance forms.
5. sing/chant one new Folk/traditional song and play the accompanied rhythm with group for selected associated integrating and dance for compilation.
6. improvise on one percussion instruments with confidence in ensemble work and when accompanying peers' performance.
7. explore interconnections and common links in musicality in Jamaica's folk tradition through music and dance esp. Contemporary music forms (e.g. Revival, Dancehall, Reggae etc.)

Content:

1. Hand and Body positions for playing percussive instruments.

2. Jamaican Folk/Traditional Song and Dance (traditional and creative).
3. Percussive instruments for select dance forms.
4. Drumming and chanting (may include writing original lyrics), and compiling class material separate or combined in both dance and music forms on a compact disc.
5. Play specific rhythms on appropriate instruments.
6. Integrating song and dance.
7. Improvisation Technique on percussion instruments.
8. Relationship between Folk/traditional and contemporary/popular music-dance forms.

UNIT IV - Connecting Relationships and Performance in Folk/Traditional Dance Technique (20 hours)

Learner Outcomes:

Upon successful completion of this unit, students should be able to:

1. exhibit improvement in their movement capabilities based on safety and efficiency and

   perform proficiently the vocabulary specific to selected dance technique.

2. articulate 4 traditional/folk movement principles and characteristics verbally, written and graphically as well as the underlying philosophies associated with movements through critical analysis (self, peer, audience).

3. perform technical skills and movement sequences and rhythms competently as Solo/lead both dancing and drumming with confidence as well as to perform proficiently the vocabulary specific to selected dance technique: Movement qualities, 2 different turns and breaks, nuances, gestures etc.

4. create original lyrics for chants etc. and play at least one song and accompanied rhythm correctly with selected dance form for peer's work(s) created during the semester and for compilation.

5. synthesizing previous units including - aesthetic of the cool/subtle, intense, energetic, relationship skills (using body parts, partners, group, props etc.) and justify choices in movement selection for a performance.

6. perform with confidence their dance work(s) created during the semester using the principles/nuances, of selected Jamaican/Caribbean Traditional Folk Dance Form for End-of-Semester Presentation.

7. link and compare Folk and Traditional Dance music, rhythm, practice, and its influence on popular dance form (Dancehall movements and music influences in Folk dance heritage and culture).

8. demonstrate relationship skills in interaction with fellow dancers, music/musicians, props, and audience throughout a performance.

Content:

This content is flexible and designed to inform the different types of techniques through a series of exercises using the elements of dance (B.A.S.T.E.) for Performance/Production.

1. Performer/Audience Relationship.
2. Performance Etiquette.
3. Sequence Development:
    i. Create and perform a simple movement sequence including movements taught throughout the semester.
    ii. Critique / Evaluation.
    iii. Rehearsals/Preparation for End-of-Semester Presentation of pre-pared class sequences (using the principles/nuances, Jamaican/Caribbean Traditional Folk Dance Forms as generative source for dance routine.
    iv. Creative Works: Choreography and Performance/Production.

METHODS OF DELIVERY:

This is a practical studio and technique-based course which forms a part of evaluation procedures:

Demonstration, Observation Lecture/discussions and Note-taking/Journaling, Listening drills, Problem Solving/setting of task to develop creative dance and Music making skills, Audio-visual production/ E-Dance portfolio, Viewing and critiquing peer group presentations, Video to develop critical analysis of presentation, Field trips to cultural sites and activities, and theatre spaces and performance, included in instructional pedagogy, Guest lecturer/ Seminars by theatre and cultural practitioners, Research and library skills, Teachers networking and collaboration, attendance at Festivals, conferences/workshops, Participation in College, Community, and cultural organizations.

RESOURCE MATERIALS:

- Dance Studio for Lab sessions (wooden floor)
- Video cassette recorder
- Stereo System
- Musician/Master Drummer and Additional One /Two other Supporting Drummers
- Drums (Variety and specific to Dance Forms) for Class work and Live Performances/Productions including Practical Exams
- Live Drumming
- Collection of taped music – traditional folk
- Television/Laptop
- Access to Audio-Visual space
- Collection of DVD etc on Dance performance
- Assorted costume and props
- White Board and marker
- Performance Recordings
- Library
- Magazines
- Articles
- Journals
- Websites

METHODS OF ASSESSMENT AND EVALUATION:

The scheme of assessment is as follows:
1. Course Work 60%

a. **Technical Achievement**
(Entry level skill & improvement:
Transfer Cognitive knowledge to
The physical 20%

b. Mid-semester 20%
c. Problem solving/Dance Making
& Performance Task (Indv/group) 10%
d. **Journal/Portfolio** 5%
Reflective Essay: Cumulative reflection
of personal experience using journal as
primary source 5%

2. Final Practical Examination 40%

Total Marks 100%

Exam Content:

a. Pre-prepared Studio class with set exercises and sequences learnt throughout the semester.
b. Presentations/Performances.

Total Marks 100%

Prescribed:

A-B-C of African Retentions in Jamaica and the Caribbean (Handout supply by lecturer).

Berry-Gayle, A. *Caribbean Traditional Folk Forms* (Personal Notes Handout: Ring Game, Dinki Mini, Revival, Maypole).

Carty, H. (1988) *Folk Dances of Jamaica – An Insight*. Dance Books Ltd., London.

Hemmings, G. (2003) *Discovering Africa in Jamaica* (Lectures given Cheryl Ryman, published in the Sun. Gleaner,23rdFeb. 2003)

Lewin, O. (2000). *Rock It Come Over: The Folk Music of Jamaica*. Kingston Jamaica: University of the West Indies Press, Print.

Noel, K., Ryman, C. & Noel, A. (2013). "Some Caribbean Cultural Forms Ring Games & Ring Play." *Carlong Theatre Arts for CSEC with SBA, Study Guide & Exercises* . Kingston: Carlong Publishers, Print.

Penrod, J. & Plastino, J. (1980). *The Dancer prepares*. Mayfield Publishing Co. California.

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Periodicals, articles, and reports re: Caribbean Cultural forms, history and social development.

Jamaica Cultural Development Commission (JCDC).

Videotapes – EMC – School of Dance, CPTC, TVJ, CVM, JIS.

THE COUNCIL OF COMMUNITY COLLEGES OF JAMAICA

COURSE NAME:	Introduction to Jamaican Pop Ensemble – Band
COURSE CODE:	JBEP1203
CREDITS:	2
CONTACT HOURS:	60 Hours (45 hours Practical; 15 hours Theory)
PRE-REQUISITE(S):	Music Theory
CO-REQUISITE(S):	
SEMESTER:	II

COURSE DESCRIPTION:

This course is designed to expose leaners to play and sing in a band featuring Jamaican Pop music. The ensemble comprises of musical instruments such as piano/keyboard, drum set, guitar (bass and electric/acoustic) and other percussion instruments. Learners will sing and play songs from different eras; Mento, Ska, Rocksteady and Reggae and will include the history of each genre throughout the semester. They will also be engaged in arranging music to suit musical performances as well as to develop life skills.

COURSE OUTCOMES:

Upon successful completion of this course, learners should be able to:

1. develop an understanding of the history of Mento, Ska, Rocksteady and Reggae.
2. demonstrate an understanding of playing rhythms for the eras of music on different instruments.
3. incorporate modern Jamaican Pop songs by remixing originals.
4. perform with assigned instruments a variety of rhythms from Mento, Ska, Rocksteady and Reggae
5. arrange and perform a group of songs from different eras for presentation to an audience.
6. research the history of Jamaican Pop music.

UNIT I - Understanding Mento in Jamaica Pop Ensemble (15 hours)

Learner Outcomes:

Upon successful completion of this unit, learners should be able to:

1. discuss the history of Mento and the contributions of various musicians.
2. display by clapping rhythms of instruments heard in a Mento band.
3. identify the instruments included in mento.
4. reproduce mento rhythmic patterns for piano, bass (rhumba box), drum (trap set) and hand drums.
5. play selected Mento songs on assigned instruments.
6. create with partner/group (band members) to produce pieces as an ensemble.

Content:

1. History of Mento.
   a. Overview of the origin of Mento
   b. Influences of mento rhythms
   c. Contributors to the genre
2. Mento rhythms.
   a. Introduction to utterance patterns for instruments
   b. Demonstration on rhythmic patterns
3. Mento songs - e.g.
   a. Hol' him Joe
   b. Linstead Market
   c. Long Time Gyal
4. Instrumentation.
   a. Acoustic guitar
   b. Banjo
   c. Hand drums
   d. Rhumba box

UNIT II - Understanding Ska in Jamaica Pop Ensemble (15 hours)

Learner Outcomes:

Upon successful completion of this unit, learners should be able to:

1. discuss the history of Ska and the contributions of various musicians including musical ideas/styles

2. display by clapping rhythms of instruments heard in a Ska band.
3. identify the instruments included in Ska.
4. reproduce Ska rhythmic patterns and timing for piano/keyboard, bass guitar, drum (trap set), horns.
5. play selected Ska songs on assigned instruments.
6. create with partner/group (band members) to produce pieces as an ensemble.
7. sight read Ska rhythm for keyboard, guitar (bass and electric) and drum set.

Content:

1. Overview of Ska music
   a. Origin
   b. Contributors to the genre
   c. Dances
   d. Influences/Influencers
2. Musicians in Ska - e.g.
   a. Skatalites
   b. The Wailers
3. Instruments included in Ska
4. Rhythmic patterns
5. Timing in rhythm
6. Sight Reading

UNIT III - Understanding Rocksteady in Jamaica Pop Ensemble (14 hours)

Learner Outcomes:

Upon successful completion of this unit, learners should be able to:

1. discuss the history of Rocksteady and the contributions of various musicians including musical ideas/styles
2. discourse conversations on Rocksteady: tempo and rhythmic changes, etc.
3. display by clapping rhythms of instruments heard in a Rocksteady band.
4. identify the instruments included in Rocksteady.
5. reproduce Rocksteady rhythmic patterns and timing for piano/keyboard, bass guitar, drum (trap set), horns.
6. play selected Rocksteady songs on assigned instruments.
7. create with partner/group (band members) to produce pieces as an ensemble.
8. sight read Rocksteady rhythm for keyboard, guitar (bass and electric) and drum set.

Content:

1. Brief overview of Rocksteady
    a. The cause and change in style of Jamaican pop music.
    b. Contributors to the genre
2. Musicians – e.g.
    a. Jackie Jackson (bassist)
    b. Alton Ellis
    c. Hopeton Lewis
3. Rhythms
4. Instruments
5. Timing in rhythm
6. Sight Reading

UNIT IV - Understanding Reggae in Jamaica Pop Ensemble (14 hours)

Learner Outcomes:

Upon successful completion of this unit, learners should be able to:

1. describe the transition the different eras of Jamaican Pop music from Mento to Reggae.
2. trace the history of Reggae and the contributions of various musicians including musical ideas/styles.
3. evaluate the success of Reggae music.
4. display by clapping rhythms of instruments heard in a Reggae band.
5. identify the instruments included in Reggae.
6. reproduce Reggae rhythmic patterns and timing for piano/keyboard, bass guitar, drum (trap set), horns.
7. play selected Reggae songs on assigned instruments as well as connecting songs through the different eras.
8. create with partner/group (band members) to produce pieces as an ensemble.
9. sight read Reggae rhythm for keyboard, guitar (bass and electric) and drum set.

Content:

1. Evolution of Reggae
    a. Overview of the history of Reggae music
    b. Ideas from which Reggae music
2. Musicians – e.g.
    a. Bob Marley
    b. Dennis Brown
    c. Marcia Griffiths
3. Instruments

4. Timing in rhythm
5. Instrumentation
6. Sight Reading

METHODS OF DELIVERY:

1. Lectures/Discussions
2. Guest Lecturers
3. Field Trips
4. Presentations
5. Demonstration
6. Observation
7. Practice Exercises
8. Simulation
9. Peer review
10. Keyboard
11. Bass Guitar
12. Acoustic and/or Electric Guitar
13. Drum Set
14. Hand drums
15. Percussion instruments
16. Research

METHODS OF ASSESSMENT AND EVALUATION: continuous assessment

3 Practical assessment	30%
Portfolio	10%
Mid-semester written	20%
Final Exam	40%

PRESCRIBED TEXT:

Beckford, O.W. (2008). *The sociology of the Jamaican dancehall: Transcending conflict, embracing webs of significance:* (Three-part series published in the Jamaican Sunday Herald: February 24 – March 1, March 2-8, March 9-15, 2008).

Hope, D. (2006). *Inna Dancehall*. University of the West Indies Press

Lewin, Olive. (2000). *Rock It Come over: The Folk Music of Jamaica.* University Press of the West Indies.

RECOMMENDED TEXT:

Thompson, Dave (2002). *Reggae and Caribbean Music.* Backbeat Books.

Winterson, J., Nickol, P. & Bricheno, T. (2003). *Pop Music - The Text Book.* London: Peters Edition.

THE COUNCIL OF COMMUNITY COLLEGES OF JAMAICA

COURSE NAME:	Introductory Techniques in Dance I
COURSE CODE:	DANC1111
CREDITS:	2
CONTACT HOURS:	90
PRE-REQUISITE(S):	None
CO-REQUISITE(S):	
SEMESTER:	I

COURSE DESCRIPTION:

This course is designed to introduce students to basic and fundamental dance techniques as preparatory training for beginning movers in the Caribbean space. It incorporates intelligent organization of the cognitive, social, spiritual and physical aspects through the foundational elements of contemporary modern and classical ballet dance techniques, principles, history and vocabulary. Basic principles of alignment, flexibility, placements of arm and feet, movement qualities and rhythmic patterns are introduced as the building blocks for success in mastery of simple combinations and repertory. Classes comprise barre, floor, progression and centre work, which develop the technical and performance skills of the students.

COURSE OUTCOMES:

Upon successful completion of this course, students should be able to:

1. demonstrate basic body awareness in relation to correct alignment, balance, coordination and spatial orientation of contemporary modern and classical ballet dance techniques.

2. practice and develop basic competency in classical ballet and contemporary modern dance techniques and demonstrate concentration and memory skills throughout exercises.

3. apply body awareness and the mechanics of classical ballet and contemporary modern dance techniques safely and efficiently at the barre, on the floor, in progression and in center work with embodied understanding of simple movement combinations.

4. understand the importance of the use of breath, strength, flexibility, coordination, rotation and movement control in execution and reproduction of movement phrases competently.

5. understand the historical development of classical ballet and contemporary modern and their relationship to the performing arts in the Caribbean space.

6. interpret movement, skills and themes through phrasing, spatial awareness, musicality, range of dynamics and performance.

7. evaluate dance performance/concert using appropriate vocabulary/concepts.

8. apply the importance of the discipline in training and professionalism in dance.

9. connect through engagement, the appreciation of the body-mind-spirit: cognitive, social, spiritual and physical aspects in the foundational elements of performance.

UNIT I - Understanding Dance - Classical Ballet and Contemporary Modern Dance (20 hours)

Learner Outcomes:

Upon successful completion of this unit, students should be able to:

1. demonstrate basic body awareness in relation to correct alignment, balance, coordination and spatial orientation of classical ballet and contemporary modern dance techniques.

2. apply concepts and terminology of classical ballet and contemporary modern dance techniques in the execution and communication of techniques.

3. explain the historical development and influences of dance techniques in the Jamaica/Caribbean context.

4. compare the different styles and techniques in classical ballet and contemporary modern dance techniques and execute selected technique taught in a safe, intelligent, and efficient way.

5. demonstrate the mechanics of classical ballet and contemporary modern dance techniques safely and efficiently at the barre, on the floor, in progression and in center work with embodied understanding of use of breath and execution of movement and movement combinations.

6. explain the importance of good dance etiquette and professionalism to various settings.

7. critique dance performance/concert using appropriate vocabulary/concepts/terminologies.

8. perform simple combinations that foster freedom and fullness of movement through integration of the body-mind-spirit connection, interpretation along with concentration and memory skills.

Content:

This content is flexible and designed to inform the different types of techniques through a series of exercises using the aspects of dance (B.A.S.T.E.).

1. Course outline, objectives and assessment of the course will be discussed.
2. Technique Safety: Body awareness, breath, spatial awareness, etc.
3. Explain how the historical development of dance techniques influences current dance practices.
4. Definition and terminology of classical ballet and contemporary modern dance movements.
5. Brief history of classical ballet and contemporary modern dance.
   i. Style and technique of Ballet Technique eg. Cechetti, Vaganova, etc.
   ii. Style and technique of Contemporary Dance e.g. Fall and Recovery.
   iii. Style and technique of pioneers for each dance technique.eg. L' Antionette Stines, Loie Fuller, Mary Wigman, Martha Graham, Katherine Dunham, etc.
   iv. Selected theatre companies of dance in the Caribbean/in Jamaica.
6. The importance of good dance etiquette and professionalism to the creative industry.
   i. punctuality, attire, and ability to respond to and learn from correction.
   ii. ability to respond to and learn from correction, appreciate differences of opinion, and contribute positively to the atmosphere of the class.
7. Performance: selected movement skill/ simple combinations on the barre, in the center and across the floor showing awareness of the fundamental principles of dance through practice, and concentration and memory skills .

UNIT II - Understanding Dance Techniques - Classical Ballet and Contemporary Modern Dance (25 hours)

Learner Outcomes:

Upon successful completion of this unit, students should be able to:

1. use breathing techniques to improve flexibility and range of movement in dance while demonstrating the action and for performance.

2. display good dance etiquette (punctuality, attire, and ability to take constructive criticism).

3. demonstrate correct body alignment, turnout, balance, movement articulation, lift in the torso, joint actions at the hip, shoulder, knee etc.

4. demonstrate correct execution of techniques taught at the barre, on the floor and in progression in a safe and efficient way.

5. explore isolation and poly rhythmic movements while articulating flexibility, strength, and coordination.

6. perform simple combinations that foster increased freedom and fullness of movement along with concentration and memory skills.

7. make links with curricula and other related fields.

Content:

This content is flexible and designed to inform the different types of techniques through a series of exercises using the elements of dance (B.A.S.T.E.).

1. Exploration of training and knowledge of classroom etiquette and application of technique safety.

2. Breathing Techniques and Movement Coordination.

3. Demonstration and discussion of each technique. (classical ballet, and contemporary modern dance).

4. Demonstration of selected style for each technique.

5. Performance and development of dance phrases and sequence that will allow for the expression of creativity.

6. Posture, Strength, and Body Alignment :
    i. Articulation of body parts through isolation, simultaneous and successive movements.
    ii. Strength and Flexibility.

7. Sequence Development.

8. Concentration and Memory Skills.

Barre/ Floor / Progression :

1. Breathing Sequences
2. Head Rolls
3. Port de Bras (movements of the arm)
4. Positions of the feet 1st-5th
5. Releve
6. Plies 1 – 3rd - demi plie and grand plie
7. Hip Rolls
8. Fondu
9. Frappe
10. Attitude Swings
11. Attitude Swings into extension
12. Battement Tendus- Devant, A la Seconde, Derriere
13. Battement Degage
14. Ronde Jambe
15. Battement Developpe
16. Grand Battement- Devant, Ala Seconde, Derriere
17. Introduction to Sautes
18. Spotting
19. Sequence

UNIT III - Understanding Spatial Exploration and Performance (25 hours)

Learner Outcomes:

Upon successful completion of the unit, students should be able to:

1. describe the importance of understanding use of space in dance performance.
2. express spatial qualities using barre, on the floor, in progression and in the center.
3. performing movement phrases and sequences.
4. perform simple movement combinations with intent and confidence.
5. demonstrate relationship skills individually, with audience, with a partner/groups and with props.
6. evaluate dance performance for spatial exploration that foster increased freedom and fullness of movement along with concentration and memory skills.

Content:

This content is flexible and designed to inform the different types of techniques through a series of exercises using the elements of dance (B.A.S.T.E.).

1. Use of space:
    a. Definition of terms.
    b. Importance of Application of training and knowledge of classroom etiquette and application of technique safety.
2. Exploration of Spatial Elements.
3. Body Action: isolation, simultaneous and successive movements.
4. Movement Combinations and Performance.
5. Performance Critique.
6. Performance Etiquette.
7. Sequence Development and Presentation.
8. Concentration and Memory Skills.

Barre/ Floor/ Progression/ Centre:

1. 1st Port de bras
2. 2nd Port de bras (male and female)
3. Positions of the feet 1st-5th
4. Releve
5. Frappe
6. Plies: 1st – 3rd - demi plie and grand plie
7. Battement Tendus- Devant, A la Seconde, Derriere
8. Battement Degage and Coupe

9. Battement tendus with transfer of weight – training exercise
10. Battement tendus with transfer of weight – set exercise
11. Dance Walk
12. Sautes
13. Soubresauts and changements
14. Echappes sautés to 2nd and changement
15. Step and Hop forward and back – Free movement
16. Ronde Jambe
17. Battement Developpe
18. Grand Battement- Devant, A la Seconde, Derriere
19. Fall and recovery
20. Contraction and Release

21. Turns – ¼, ½, full – with and without change of direction
22. Basic attitude turns
23. Prances, Gallops, Triplets
24. Leaps and Jumps
25. Movement Combination

UNIT IV - Understanding Performance Techniques in Basic Classical Ballet and Contemporary Modern Dance (20 hours)

Learner Outcomes:

Upon successful completion of this unit, students should be able to:

1. modify performance through critical analysis (self, peer, audience).
2. perform technical skills and movement sequences competently and with confidence.
3. perform the vocabulary specific to selected dance technique.
4. justify choices in movement selection for a performance.
5. connect with audience throughout a performance.
6. demonstration relationship skills in interaction with music, partner, audience, props.

Content:

This content is flexible and designed to inform the different types of techniques through a series of exercises using the elements of dance (B.A.S.T.E.).

1. Form and significance.
2. Movement Creation/Dance Making: using combined movements taught throughout the semester incorporating correct musicality, phrasing and style etc.
    i. Basic Elements of creating simple dance sequences/phrases, composition.
    ii. Concentration and Memory.
    iii. Relationship Skills.
3. Performance and safety skills including performance etiquette.
4. Performer/Audience Relationship.
5. Sequence Development:
    vii. Create and perform a simple movement sequences/phrases including movements taught throughout the semester.
    viii. Creative Works: Choreography and Performance/Production including Theatre Craft skills.
6. Observation/Critique.

METHODS OF DELIVERY

This is a practical studio and technique-based course which forms a part of evaluation procedures: Demonstration, Observation Lecture/discussions and Note-taking/Journaling, Listening drills, Problem Solving/setting of task to develop creative dance and Music making skills, Audio-visual production/ E-Dance portfolio, Viewing and critiquing peer group presentations, Video to develop critical analysis of presentation, Field trips to cultural sites and activities, and theatre spaces and performance, included in instructional pedagogy, Guest lecturer/ Seminars by theatre and cultural practitioners, Research and library skills, Teachers networking and collaboration, attendance at Festivals, conferences/workshops, Participation in College, Community, and cultural organizations.

RESOURCE MATERIAL:

- Dance Studio for Lab sessions (wooden floor).
- Live Piano Music for Ballet Technique.
- Musician/Master Drummer and Additional One /Two other Supporting Drummers for Live drumming.
- Drums (Variety and specific to Contemporary Modern Dance Technique) for Class work and Live Performances/Productions including Practical Exams.
- Video cassette recorder
- Stereo System
- Collection of taped music – Ballet, Modern, Popular, other
- Television/Laptop
- Access to Audio-Visual space

- Collection of DVD etc on Dance performance
- Assorted costume and props
- White Board and marker
- Performance Recordings
- Library
- Magazines
- Articles
- Journals
- Websites

METHODS OF ASSESSMENT AND EVALUATION:

The scheme of assessment is as follows:

1. Course Work 60%

a**. Technical Achievement**
(Entry level skill & improvement:
Transfer Cognitive knowledge to
The physical 20%

b. Mid-semester 20%
c. Problem solving/Dance Making
& Performance Task (Indv/group) 10%
d. **Journal/Portfolio** 5%

Reflective Essay: Cumulative reflection
of personal experience using journal as
primary source 5%

2. **Final Practical Examination** 40%

Exam Content:

a. Pre-prepared Studio class with set exercises and sequences learnt throughout the semester

b. Presentations/Performances

Marks 100%

REQUIRED READINGS:

Cheney, G. 1988. *Basic concepts in Modern Dance: A Creative Approach.* Princeton, New York.

Franklin, E. (1996). *Dance Imagery for Technique and Performance.* Human Kinetics, Illinois.

Franklin, E. N. (2004). Chapters 2 and 15. *Dance Imagery for Technique and Performance*. Illinois: Human Kinetics.

Grant, G. (1967). *Technical Manual and Dictionary of Classical Ballet*. Dover Publications, New York.

Hammond, S. (1993). *Ballet Basics*. Mayfield Publishing Company. Palo Alto, CA.

Kassing, G. & D. Jay. 1998**.** *Teaching Beginning Ballet Technique***.** Human Kinetics, USA.

Penrod, J. & Plastino, J. (1980). *The Dancer Prepares*. Mayfield Publishing Co. California.

Schrader, C. (1986). *A Sense of Dance.* Human Kinetics, Illinois.

Recommended reading

Crickmay, C. & Tufnell, M. (2002) *Body, Space, Image*. Hampshire: Dancebooks Ltd., 48 - 60.

Franklin, E. N. (2004). *Dance Imagery for Technique and Performance*. Illinois: Human Kinetics, Chapters 2 and 15.

Penrod, J. (1998). *The Dancer Prepares.* Mayfield Publishers, USA.

THE COUNCIL OF COMMUNITY COLLEGES OF JAMAICA

COURSE NAME:	Introductory Techniques in Dance II
COURSE CODE:	DANC1203
CREDITS:	2
CONTACT HOURS:	90 Hours
PRE-REQUISITE(S):	Introductory Techniques in Dance I
CO-REQUISITE(S):	
SEMESTER:	II

COURSE DESCRIPTION:

Introductory Techniques in Dance II continues to enable beginning dance students to experience a variety of dance techniques which are part of the dance tradition in Caribbean context. It seeks to refine foundational techniques studied in semester 1 and further develop both technical and performance skills of the learner and provide an intellectual stimulating experience through contemporary modern and classical ballet dance techniques which is an essential step, progressing towards acquiring junior level competency, as well as intelligent organization of the cognitive, social, spiritual and physical aspects. history, vocabulary, Basic principles of alignment, flexibility, placements of arm and feet, movement qualities and rhythmic patterns will be explored as the building blocks for success in the mastery of simple combinations of the genres. Studio work comprises barre, floor, progression and center work, enhances problem solving skills through individual and group activities – compile for audio-visual purposes, to excite students about dance and to make links with other related fields of study.

COURSE OUTCOMES:

Upon successful completion of this course students should be able to:

1. demonstrate increased body awareness in executing contemporary modern dance and ballet techniques in relation to correct alignment, balance, coordination and spatial orientation and analyze the mechanics of the movements learnt.

2. summarize the history, development, impact of classical ballet and contemporary modern dance and their influences on related dance practices in the Jamaica/Caribbean, and to develop an appreciation according to the idiosyncrasies to the different dance forms.

3. demonstrate technical competency in strength, flexibility, coordination, rotation, and movement control by engaging effective and efficient breathing skills/techniques in the execution and reproduction of movement phrases/sequences and combinations.

4. practice and develop technical proficiency in classical ballet and contemporary modern dance techniques and demonstrate concentration and memory skills throughout exercises done at the barre, on the floor, in progression and center work.

5. assess peers' presentations objectively and critique dance performance/concert using appropriate vocabulary/concepts.

6. understand and appreciate the discipline of training and knowledge of dance and performance etiquette (punctuality, attire, ability to respond to and learn from correction, appreciate differences of opinion and contribute positively when working with others.

7. create simple mini movement studies by engaging problem solving techniques in utilizing both genres and perform the piece/s with embodied understanding intelligently, safely, and efficiently.

8. connect through engagement, and the appreciation of the body-mind-spirit: cognitive, social, spiritual, and physical aspects in the foundational elements of performance.

9. interpret movement, skills and themes through phrasing, spatial awareness, musicality, range of dynamics during presentations/performances and apply the discipline in training and professionalism in dance.

UNIT I - Introduction to Contemporary Modern Dance and Classical Ballet Techniques (20hours)

Learner Outcomes:

Upon successful completion of this unit, students should be able to:

1. apply the concepts, terminologies and principles of classical ballet and contemporary modern and jazz techniques.

2. compare the movement similarities and differences between the styles of classical ballet, and contemporary modern dance techniques.

3. demonstrate improved body awareness in relation to correct alignment, balance, coordination and spatial orientation of classical ballet, contemporary and modern dance techniques by engaging effective and efficient breathing skills/techniques in the execution and reproduction of movement phrases/sequences and combinations.

4. perform simple combinations that foster increased freedom and fullness of movement along with concentration and memory skills.

5. differentiate between at least (2) two rhythmic qualities.

6. display improved relationship skills with a partner/group or with props during problem solving tasks and exhibit positive and acceptable ethics at all times.

7. create simple dance making tasks and perform the piece/s with embodied understanding intelligently and to show relationship skills with music, paraphernalia, others, and audience.

8. demonstrate technical skills, presentations, and performances safely and efficiently.

Content:

This content is flexible and designed to inform the different types of techniques through a series of exercises using the elements of dance (B.A.S.T.E.). Studio work lessons will be structured through ongoing practice and review throughout and will include additional combinations and variations in various exercises throughout all units.

1. Course outline, objectives and assessment of the course will be discussed.

2. Technique Safety and studio etiquette: Body awareness, breath, spatial awareness, etc.

3. Historical development of dance techniques influences current dance practices.

4. Definition/Concepts/terminologies etc.

5. Review Style and technique of Ballet and contemporary Modern and pioneers.
   i. Style and technique of Contemporary Dance e.g. Contraction and Release, Fall and Recovery.
   ii. punctuality, attire, and ability to respond to and learn from correction.

iii. ability to respond to and learn from correction, appreciate differences of opinion and contribute positively to the atmosphere of the class.

6. Body Awareness, Posture and Alignment:
   i. Articulation of body Parts through isolation, simultaneous and successive movements.

7. Feet Articulation:
   i. Parallel and Turnout

8. Concentration and Memory Skills.

9. Rhythmic Qualities.

10. Relationship Skills.

11. Performer/Audience Relationship.

12. Balance, Strength, and flexibility.

13. Selected Styles and Techniques of Classical Ballet, Modern dance in the Caribbean.

Barre/ Floor:

NB : There will be added combinations and variations for each exercise.

1. Breathing Sequences
2. Head Rolls
3. Port de Bras (movement of the arms)
4. Positions of the feet 1st-5th
5. Releve
6. Plies 1 – 5th - demi plie and grand plie
7. Hip Rolls
8. Fondu
9. Frappe
10. Attitude Swings with variations
11. Attitude Swings into extension
12. Battement Tendus- Devant, A la Seconde, Derriere
13. Battement Degage
14. Ron de Jambe

15. Battement Developpe
16. Grand Battement- Devant, A la Second, Derrie
17. Sautes
18. Spotting and Turns with variations
19. Contraction and Release
20. Fall and Recovery

21. Sequence and Performance: selected movement skill/ simple combinations on the barre, in the center and across the floor showing increase awareness of the fundamental principles of dance through practice, and concentration and memory skills.

UNIT II - Introduction to Classical Ballet, Contemporary Modern Dance Techniques (25 hours)

Learner Outcomes:

Upon successful completion of this unit, students should be able to:

1. differentiate between the principles and concepts of selected dance techniques and perform simple combinations of classical ballet and contemporary modern dance techniques safely and efficiently.
2. execute various weight shifting exercises from single to double support at different levels and Develop trust exercises with partner and in groups to initiate lifts.
3. demonstrate and discuss increased understanding of correct body alignment, turnout, balance, movement articulation and lift in the torso, etc. in each dance form and explore ways of moving through space (dynamic qualities, levels, directions, etc.).
4. demonstrate correct execution of techniques, such as, isolation and poly rhythmic movements while articulating flexibility, strength, and coordination.
5. display increased technical proficiency with ballet and contemporary modern dance and apply knowledge to other Performing Arts subjects and related disciplines.
6. create simple dance making tasks and perform the piece/s with embodied understanding that foster increased freedom of movement, creativity, concentration, and memory skills, along with musicality, relationship skills with music, paraphernalia, others, and audience.
7. display good classroom etiquette (punctuality, ability to respond to corrections and attire etc.)
8. assess peers' presentations objectively and critique dance performance/concert using appropriate vocabulary/concepts.

Content:

This content is flexible and designed to inform the different types of techniques through a series of exercises using the elements of dance (B.A.S.T.E.). Studio work lessons will be structured through ongoing practice and review throughout and will include additional combinations and variations in various exercises throughout all units.

1. Intricate Combinations and Complex Rhythms
2. Technique Safety
3. Concentration and Memory
4. Performance Skills
5. Theatre Craft
6. Relationship Skills
7. Space and Dynamics

Barre/ Floor/ Progression :

NB : There will also be added combinations and variations for each exercise.

1. Breathing Sequences
2. Head Rolls
3. Port de Bras (movement of the arms)
4. Positions of the feet 1st-5th
5. Releve
6. Plies 1 – 5th - demi plie and grand plie
7. Hip Rolls
8. Fondu
9. Frappe
10. Attitude Swings with variations
11. Attitude Swings into extension
12. Battement Tendus- Devant, A la Seconde, Derriere
13. Battement Degage
14. Ron de Jambe
15. Battement Developpe
16. Grand Battement- Devant, A la Seconde, Derrie
17. Sautes
18. Spotting and Turns with variations
19. Contraction and Release
20. Fall and Recovery

21. Sequence and Performance: selected movement skill/ simple combinations on the barre, in the center and across the floor showing increased awareness of the fundamental principles of dance through practice, and concentration and memory skills.

UNIT III - Introduction to Spatial Exploration and Performance (25 hours)

Learner Outcomes:

Upon successful completion of the unit, students should be able to:

1. develop grace, style, technical coordination, and control when performing ballet movement phrases.
2. breakdown and peer teach exercises geared towards preparing the body for movement.
3. perform more spatially challenging movement combination using dynamics and flow safely and execute floor, centre and travelling routines with knowledge of the subtle nuances of the techniques being taught.
4. assess the mechanics of executing ¼, ½ and full turns and explore ways of moving through space using dynamic qualities, levels, directions etc.
5. display improved relationship skills individually, with audience, with a partner/groups and with props and appropriate rhythmic skills and musicality in relation to the techniques taught.
6. demonstrate the discipline of training and knowledge of dance and performance etiquette i.e. punctuality, attire, ability to respond to and learn from peer critique, appreciate differences of opinion and contribute positively as leader or follower.
7. apply knowledge to other Performing Arts subjects and related disciplines.
8. create simple but challenging dance making tasks and perform the piece/s with embodied understanding that foster increased freedom of movement, creativity, concentration and memory skills, along with musicality, relationship skills with music, paraphernalia, others, and audience.

Content:

This content is flexible and designed to inform the different types of techniques through a series of exercises using the elements of dance (B.A.S.T.E.). Studio work lessons will be structured through ongoing practice and review throughout and will include additional combinations and variations in various exercises throughout all units

1. Movement combinations using various levels, directions, and planes in space.

2. Turns.
3. Elevation/ Body lift (laying down, sitting, standing, or moving through space).
4. Movement Combinations using various levels.
5. Musicality Phrasing, dynamics, accents, and pulse.
6. Performance Skills Performer/Audience Relationship.

Barre/ Floor/ Progression/ Centre:

NB : There will also be added combinations and variations for each exercise.

1. Breathing Sequences
2. Head Rolls
3. Port de Bras (movement of the arms)
4. Positions of the feet 1st-5th
5. Releve
6. Plies 1 – 5th - demi plie and grand plie
7. Hip Rolls
8. Fondu
9. Frappe
10. Attitude Swings with variations
11. Attitude Swings into extension
12. Battement Tendus- Devant, A la Seconde, Derriere
13. Battement Degage
14. Ron de Jambe
15. Battement Developpe
16. Grand Battement- Devant, A la Seconde, Derrie
17. Sautes
18. Spotting and Turns with variations
19. Contraction and Release
20. Fall and Recovery
21. Sequence and Performance: selected movement skill/ simple combinations on the barre, in the center and across the floor showing increase awareness of the fundamental principles of dance through practice, and concentration and memory skills.

UNIT IV- Performance Techniques in Classical Ballet and Contemporary Modern Dance Techniques
(20 Hours)

Upon successful completion of this unit, students should be able to:

1. execute confidently technical skills in Modern Contemporary and Classical ballet techniques taught positions and m modify performance through critical self, peer, lecturer and/or audience analysis.
2. execute combined sequences with emphasis on musicality, phrasing, and style, competently and with confidence.
3. manipulate techniques to create mini sequences/phrases as solos and teamwork through demonstration of relationship skills in interaction with partner, music, audience, props.
4. utilize basic elements of production in performance (performance etiquette).
5. integrate basic elements of theatre craft (props, stage craft, instrumentation and etc.)
6. perform more spatially challenging movement combinations by justifying the choices in movement selection for a performance.
7. practice and apply cognitive process to practical skill by projecting and connecting with the audience throughout a performance.
8. execute floor, centre and travelling routines with increased knowledge of the subtle nuances of modern contemporary and classical ballet techniques.
9. observe and appraise peer presentations.

Content:

This content is flexible and designed to inform the different types of techniques through a series of exercises using the elements of dance (B.A.S.T.E.). Studio work lessons will be structured through ongoing practice and review throughout. This unit will also include additional combinations and variations with each task.

1. Form and significance.
2. Movement Creation/Dance Making: using combined movements taught throughout the semester incorporating correct musicality, phrasing, and style etc.
    i. Basic Elements of creating simple dance sequences/phrases, composition.
    ii. Concentration and Memory.
    iii. Relationship Skills.
3. Performance and safety skills including performance etiquette.
4. Performer/Audience Relationship.
5. Sequence Development:
    ix. Create and perform a simple movement sequences/phrases including movements taught throughout the semester.
    x. Creative Works: Peer teaching, Choreography and Performance/Production including Theatre Craft skills.

6. Observation/Critique

METHODS OF DELIVERY:

This is a practical studio and technique-based course which forms a part of evaluation procedures: Demonstration, Observation Lecture/discussions and Note-taking/Journaling, Listening drills, Problem Solving/setting of task to develop creative dance and Music making skills, Audio-visual production/ E-Dance portfolio, Viewing and critiquing peer group presentations, Video to develop critical analysis of presentation, Field trips to cultural sites and activities, and theatre spaces and performance, included in instructional pedagogy, Guest lecturer/ Seminars by theatre and cultural practitioners, Research and library skills, Teachers networking and collaboration, attendance at Festivals, conferences/workshops, Participation in College, Community, and cultural organizations.

RESOURCE MATERIAL:

- Dance Studio for Lab sessions (wooden floor)
- Live Piano Music for Ballet Technique
- Musician/Master Drummer and Additional One /Two other Supporting Drummers for Live drumming
- Drums (Variety and specific to Contemporary Modern Dance Technique) for Class work and Live Performances/Productions including Practical Exams
- Video cassette recorder
- Stereo System
- Collection of taped music – Ballet, Modern, Popular, other
- Television/Laptop
- Access to Audio-Visual space
- Collection of DVD etc on Dance performance
- Assorted costume and props
- White Board and marker
- Performance Recordings
- Library
- Magazines
- Articles
- Journals
- Websites

METHODS OF ASSESSMENT AND EVALUATION:

The scheme of assessment is as follows:

1. Course Work 60%

a**. Technical Achievement**

(Entry level skill & improvement: Transfer Cognitive knowledge to The physical 20%

b. Mid-semester 20%

c. Problem solving/Dance Making & Performance Task (Indv/group) 10%

d. **Journal/Portfolio** 5%

Reflective Essay: Cumulative reflection of personal experience using journal as primary source 5%

2. **Final Practical Examination** 40%

Exam Content:

a. Pre-prepared Studio class with set exercises and sequences learnt throughout the semester.

b. Presentations/Performances.

Total Marks 100%

Required Readings:

Cheney, G. (1988). *Basic concepts in Modern Dance: A Creative Approach.* Princeton, New York.

Guarino L. & Oliver, W. (2014) *Jazz Dance: History of the Roots and Branches*. University Press.

Penrod, J. & Plastino, J. 1980. *The Dancer Prepares*. Mayfield Publishing Co. California.

Scholarship Online

Schrader, C. 1986. *A Sense of Dance.* Human Kinetics, Illinois.

Recommended reading

Crickmay, C. & Tufnell, M. (2002) *Body, Space, Image*. Hampshire: Dancebooks Ltd., 48 - 60.

Franklin, E. N. (2004). Chapters 2 and 15. *Dance Imagery for Technique and Performance*. Illinois:

Human Kinetics.

Penrod, J. (1998). *The Dancer Prepares.* Mayfield Publishers, USA.

THE COUNCIL OF COMMUNITY COLLEGES OF JAMAICA

COURSE NAME:	Jamaican Percussion Ensemble
COURSE CODE:	MUSC2106
CREDITS:	2
CONTACT HOURS:	90 hours
PRE-REQUISITE(S):	
CO-REQUISITE(S):	
SEMESTER:	III

COURSE DESCRIPTION:

This course is designed to broaden learners' knowledge of rudiments Jamaican Percussion Ensemble. The origins of Jamaican Folk Music utilizing, hand drums such conga, djembe, bongos, and other percussions like shakers, guiro, claves, etc. Learners will have an opportunity to experiment with each instrument and different Jamaican Traditional rhythms that are influenced by African cultures and Jamaican religions/beliefs. Mento, Rasta, Calypso, Kumina, Revival, Dinki Mini throughout the semester. The ensemble will present its arrangements of these rhythms and also of its own compositions for evaluation.

COURSE OUTCOMES:

Upon successful completion of this course, learners should be able to:

1. develop an understanding of the influences and history of Jamaican traditional rhythms.
2. develop an understanding the technique African musicians utilise while performing the rhythms.
3. compare similarities and differences between each rhythm.
4. apply knowledge of technique acquired by listening and observing Jamaican musicians.
5. integrate various rhythms and/or songs of the Jamaican culture.
6. apply principles of composition and improvisation music renditions.
7. critique the group performance at the end of the rehearsal and performance.
8. produce rhythms that could be substituted instead of the one(s) chosen.

UNIT I - History of Jamaican Traditional Folk Rhythms (10 hours)

Learner Outcomes:

Upon successful completion of this unit, learners should be able to:

1. subsidize a brief history of how Jamaican folk music.
2. examine African retentions in popular music scenes in Jamaica.
3. name countries of the African Continent from which Jamaican folk music are influenced.
4. classify Jamaican rhythms by stating the African nation from which they are derived.
5. associate cultures of the Jamaican society with Africa.
6. explain how religion contributed to Jamaican folk music.
7. execute movements demonstrating a selected folk category.
8. describe how language is used in music and the importance of the use of dialect.

Content:

1. What is folk music? Example
   a. Historical overview of the origin of folk and Jamaican folk
   b. The originators of Jamaican folk music
   c. Contributors of folk music
   d. The influence of folk music culture
2. Characteristics of folk music
3. Origins of Jamaican folk music. (Taino, African, European, Indian, Chinese, American)
4. Categories of folk music.
5. Music and storytelling in folk culture including language

UNIT II - Rhythms and their influences (30 hours)

Learner Outcomes:

Upon successful completion of this unit, learners should be able to:

1. discuss the influences of West African music on the Jamaican musical landscape
2. examine African retentions on the popular music scenes in Jamaica.
3. describe instruments included in Caribbean Latin ensemble.
4. identify sounds and rhythms of percussion instruments from a particular Caribbean Latin ensemble.
5. transcribe rhythms of different instruments heard in a piece on manuscript.
6. demonstrate by clapping the rhythm of a named percussion instrument used in a Caribbean Latin ensemble.
7. reproduce by drumming rhythms from given country of the Caribbean Latin countries.

8. break down the rhythms with their religious influences.

Content:

1. African origins and influences
2. Balance and blend
3. Instrumental techniques
4. Transcription
5. Importance of Religion in folk music

UNIT III - Performance and Ensemble of Repertoire (30 hours)

Learner Outcomes:

Upon successful completion of this unit, learners should be able to:

1. reproduce the Jamaican folk rhythms mento, tambo, revival, Dinki mini, Kumina and Rasta by utterance pattern.
2. play Jamaican folk rhythms on hand drum(s) using the correct technique and tones.
3. incorporate other percussion instruments like the claves, etc. and play a rhythm that would suit the specific rhythm.
4. create an infusion of Jamaican folk rhythms as an ensemble repertoire.
5. demonstrate attitudes required in the rehearsal space as well as to assess peer at the end of the rehearsal and performance.
6. stage a performance to an audience.

Content:

1. The Warm-up: Mental/Physical/Aural/Vocal
2. Rehearsal: Whole group/Sections
3. Listening recorded performances
4. Jamaican Folk rhythms
5. Utterance patterns
6. Instrumentation
7. Song and performance
8. Blended music

UNIT IV - Introduction to Caribbean Latin Music (18 hours)

Learner Outcomes:

Upon successful completion of this unit, learners should be able to:

1. discuss the culture and influences of Colombia, Mexico, Panama in Jamaican Percussion Ensemble.

2. demonstrate the rhythmic patterns of each instrument played in a Caribbean Latin ensemble.
3. identify three to five instruments that are played in a Caribbean Latin ensemble: congas, bongos, shakers, claves, marimba, maracas, cowbell.
4. fuse Caribbean Latin rhythms in Jamaican ensemble works.
5. discuss the impact of 'outside cultural influences' on Caribbean music.
6. produce their own rhythm and include both Jamaican Folk and/or Caribbean Latin music with composition.

Content:

1. Caribbean Latin culture
2. Caribbean Latin instruments and rhythms
3. Popular Caribbean rhythms
4. Survey of American popular music in the Caribbean music
5. Infusion of Jamaican and Caribbean Latin culture
6. Composition

METHODS OF DELIVERY:

1. Demonstration
2. Lectures
3. Guest Lectures
4. Listening and Analysis
5. Field Trips
6. Music vocabulary and listening drills.
7. Communication
8. Critiquing peer/group participation
9. Collaboration with peers, others
10. Case Study
11. Portfolio/Journal
12. Research

METHODS OF ASSESSMENT AND EVALUATION: Continuous assessment

Coursework assignment	10%
Mid-semester (Written)	20%
3 Individual presentations	30%
Final Practical Exam (indiv and group)	40%

Prescribed:

A-B-C of African Retentions in Jamaica and the Caribbean (Handout supply by lecturer)

Asante kariamu Welch. Commonalities of African Dance.

Lewin, O. (2000). *Rock It Come over: The Folk Music of Jamaica.* University Press of the West Indies.

Noel, K. (2013). *Caribbean Theatre Arts for CSEC with SBA, Study Guide & Exercises*. Kingston: Carlong Publishers.

RECOMMENDED TEXT:

Carty, H. (1988) Folk Dances of Jamaica - An Insight. Dance Books Ltd., London.

Dexter, N. & Taylor, G. (2007). *Mango Time – Folk Songs of Jamaica*. Kingston: Ian Randle Publisher

Keith, N., Ryman, C. & Noel, A. "Some Caribbean Cultural Forms"

Lewin, O. Collection Handouts (EMCVPA Library)

Marshall, J. (2000). *Hand Drums for Beginners: An Easy Beginning Method*. Alfred Music Publishing

Markus, M., Galeota, J. (2016). *Beginning Djembe: Essential Tones, Rhythms, & Groove*s. Berklee Press

Murray, T. (1952). *Folk Songs of Jamaica*. Oxford University Press

Whylie, M. A.G. (2005). *Our Musical Heritage: The Power of the Beat*. The Grace Kennedy Foundation Lecture, 2005. https://www.gracekennedy.com/images/lecture/gkf_-lecture-power-of-the-beat.pdf

_____ Rhythm package (EMCVPA Library)

THE COUNCIL OF COMMUNITY COLLEGES OF JAMAICA

COURSE NAME:	Jamaican Daaancehall Culture
COURSE CODE:	DANC2103
CREDITS:	3
CONTACT HOURS:	75
PRE-REQUISITE(S):	
CO-REQUISITE(S):	
SEMESTER:	III

COURSE DESCRIPTION:

Upon successful completion of this unit, students should be able to:

Jamaican Daaancehall culture, captured and cultivated by Inner-city generation of 'Street' dancers is designed to give the learner formal knowledge and training in Jamaica's indigenous popular subculture, and ever evolving twenty first century/new millennium Dance and Music expression - Daaancehall. It/Daaancehall commands contextual exploration of thoughts and theories in cultural studies, such *as Identity, Globalization – 'Boundarylessness', 'Territoriality', '(In/) visibility or moving from 'Margin - Center'* as a representation of Dance theatre. Rooted primarily in traditional and folk dance forms, and influences of the socio-political impulses over different eras, Daaancehall bolsters a distinct Jamaican Identity, evolves since the 1980's, is constant communication through dance, and its essential characteristics/features pertinent to the vestiges of Daaancehall culture is paramount to 'Resistance, Survival and Continuity, and becomes important for us to investigate.

Contextual understandings of Jamaican Daaancehall; movement vocabulary and dance steps from 1980's through 2000's, fashion/style, music (including sound system) and the Daaancehall' 'space', language, practitioners and celebrities, history, including its magnetic global appeal, philosophy – fusion, inclusion, exclusion, outlet for the honing of self-expression, and way its aesthetics features such as car and motorbike, food/drink, among others have been navigated and manipulated will be explored and supported by noted practitioners/guest lecturers, field trips/videos. Traditional and folk dance forms as a generic source of information forms part of this engagement. The emphasis is on movement and performance of these and other variances as important to the understanding of the Jamaican Daaancehall performer and transition into each other. Students will also engage in ongoing exploration and manipulation of the folk vocabulary and Dancehall in the dance making process for

presentation/performance.

COURSE OUTCOMES:

Upon successful completion of this course, students should be able to:

1. demonstrate understanding in the historical and socio-political underpinnings of Indigenous Jamaican Daaancehall – dance and music expression as Resistance, Survival, Continuity and a carrier of traditional and folk dance culture, and to articulate the synergistic relationship between both forms of cultural expressions across the different periods.

2. contextualize thoughts and theories in Cultural Studies and to Dance theatre such as Identity, Jamaican Identity, Globalization - 'Boundarylessness', 'Territoriality', '(In/) visibility or moving from 'Margin - Center', among others in verbal, written, physical, audio-visual, graphical communication.

3. use the experiential perspective on Jamaica's Popular/Street dance platform to facilitate growth, development, creativity, and expression through continuous exploration and experimentation of the folk vocabulary. E.g. Produce a dance piece using the evolution of Jamaican Dancehall music in the 1980's

4. demonstrate Daaancehall inclusive of the dance language and movement vocabulary, appropriate nuances, musicality, self-expression/individuality, other essential features/characteristics associated with the dance as a 'total package', as well as to develop technical, performance and interpretive skills safely, efficiently and in accordance with physical capabilities.

5. use the body as a performing instrument to connect through engagement of the senses, emotions and personality, appreciation of the body-mind-spirit: cognitive, social, spiritual, and physical aspects associated with the dance, the Fundamental Dance Elements: body awareness; the mechanics of correct body parts, actions, use of space, time, effort (B.A.S.T.E.).

6. apply research skills into the source of traditional, folk and popular Daaancehall movement vocabulary and their correlations with traditional dances of Jamaica and other cultural background, and to break down and analyze both traditional and daaancehall movements.

7. perform Daaancehall works/movement motif/phrases practice and produced in Jamaica's authentic setting/field, transferring it to studio/stage, and to appraise the deconstruction

and manipulation of Daaancehall movement vocabulary toward the creation of new dance steps.

8. apply the importance of professionalism, respect and appreciation of the artistic and galvanizing/community building properties of Jamaica's indigenous popular dance forms, and for others, throughout class activities and performances.

9. justify the importance and validity of both Traditional, folk and popular/Daaancehall in the creation of knowledge production and consumption in new forms vis-a-vis the practices and production of popular in preserved and shared contemporary movement culture in Jamaica.

Guide: Example Content and Suggested Method and Teaching Approach for 'Core' content. Subject to change specific Dance Forms idiosyncrasies and a flexible approach is recommended for teacher to modify accordingly. Activities are applicable and reflects ALL units and Final examination and will NOT be repeated.

CONTENT

1. Continuous manipulation of the general principles/characteristics of traditional folk technique. Navigation and manipulation of Traditional & Folk dance vocabulary as new ideas and concepts to achieve Daaancehall movement expressions, through structured routine in order to demonstrate understanding of the principles of movement vocabulary, musicality and performance. Classes will be both theoretical and practical and include Body awareness, general traditional/folk /popular dance principles and vocabulary, style, energy, nuances, music; instrumentation/sound system etc., performance skills, history and philosophy, movement aesthetics, costume and other elements and symbolic representations specific to a variety of dances in both pure and stylized versions, including background in relation to the sources of influences and functions relative to dance style relative to Daaancehall.

   Emphasis for Daaancehall will be placed on:

   i. preparation of the body for the dancing space.
   ii. articulation and execution of movements.
   iii. nuances and gestures facial expression.
   iv. musicality - including sound system.
   v. inert-related skills such as psychic energy skills/movement intent or interpretation of style including performance along with the use of energy.
   vi. body alignment, articulation with regards to Carriage of body in Daaancehall and coordination.
   vii. interpretation and creativity – The Ambiance e.g. Fashion, crew, Style.

viii. other characteristics features of Daaancehall culture the Ambiance.
ix. Additional focus will be on Traditional Folk dance forms and other technical characteristics founded in the dance Forms being studied based on the intrinsic link to both dances.

NB: application using fundamental dance elements. Creative manipulation and abstraction or deconstruction of authentic material for artistic purposes will be explored and will use the Fundamental Dance Elements: Body awareness/body actions, Use of Space, Time, Effort aspects (B.A.S.T.E.) for manipulation and performances/production.

General introduction in relation to the origin, style, philosophies/beliefs, aesthetics, and other elements specific to Daaancehall and Traditional dance forms. Vocabularies inclusive of dances in their purest forms, and abstract styles.

1. **Suggested Method and Teaching approach for 'Core' Content:**

'Core' Content Breakdown is ongoing through practice and repetition and applies to and Reflects ALL UNITS of work. A flexible approach is recommended for Emphasis on the breakdown and synthesis of Daaancehall, Jamaican/Caribbean Traditional and for dance fusions for vocabulary/abstracts/excerpt. Sense of community and common patterns 'circle' angular/curve shapes etc. are the main teaching tools for teaching content.

(See suggested Method **and Approach for Teaching Afro-Caribbean Traditional and Folk Dance Forms as for use in the curriculum document. The information given is not limited to the listings, neither Dance forms, but also applies to any other Dance Forms/Styles, functions, and features. It is subject to change for Daaancehall characteristic and aesthetics features).**

UNIT I – Origin of Daaancehall: Understanding Daaancehall as a Historical, Social, Cultural & Political Construct and Popular Sub-culture and its influences in Jamaican Space (15 hours)

Learner Outcomes:

Upon successful completion of this unit, students should be able to:

1. articulate perspective(s) on the origin's of Daaancehall in Jamaica -Form and Functions.
2. assess the socio-political eras and influences/concepts/themes associated in the period/s.
3. relate ideas/concepts/themes/philosophy with formation of 'self' or re-emergence of 'the 'self' in relation to establishment of Daaancehall.

4. show the link between traditional popular and contemporary popular dance-music connection and compare the music-dance characteristics in the different genres.
5. explain the contributors/influencers/pioneers use/impact regarding meanings, performance skills, gestures and nuances, interpretation, and creativity on Jamaica's Dance-music culture.
6. infer traditional folk music-dance form as catalyst for the new development and continuity of the traditional in the popular by fusing the Traditional with contemporary/popular movement and music.
7. demonstrate selected daaancehall steps with embodied understanding that foster freedom and fullness of movement through integration of the body-mind-spirit connection, interpretation along with nuances, musicality, and performance skills.
8. use technology to document "Dancehall" problem solving tasks, including creating dance works and research, and to display good dance etiquette, training discipline/professionalism, and general acceptable attitudes.

Content:

1. Understanding Folk historical and socio-political process and cultural construct in studying culture: - influences/concepts/themes and definition/terms e.g. Daaancehall, sub-culture, resistance and survival, identity, g*lobalization, territoriality. (In/) visibility 'from margin – Center'* agent and agency, catalyst, urban and rural, philosophies, belief systems esp. attitude towards self-definition.

- Similarities/differences between Daaancehall space 'big yaad', 'zinc fence' street dance, urban – Kingston vs rural.

2. Etiquettes and attitudes to traditional folk forms general/personal in relation to Folk Dance Culture:
    a. Good Dance etiquettes e.g. Warm up.
    b. Good Studio etiquettes e.g. 'No eating/drinking in dance studio.
    c. General attitudes toward Folk Dance Forms, culture.
    d. Personal attitude toward Folk Dance Forms, culture.

3. Dance discipline/professionalism:
    a. Terms relating to work habits – e.g. commitment to class
    b. Ability to respond to and learn from correction, appreciate differences of opinion and contribute positively to various settings.
    c. Terms relating to working with peers, Others – acceptable behaviours.

4. Historical perspectives of Jamaican Daaancehall: Form and Functions
    a. Situating Daaancehall in the scheme of things i.e. beginnings of the indigenous sub-culture Daaancehall in Jamaican landscape

- How did traditional folk get to be a part of or be absorbed by the popular in Jamaican landscape?

    a. Importance and validity of Traditional Jamaican dance in the creation Daaancehall.
    b. Characteristics of Jamaican Daaancehall including symbolic gestures within the dance style.
    c. Dancehall steps and their meanings.

5. Practical Activity - Exploration of Daaancehall movement style: This is continuous throughout ALL units of work.

General introduction in relation to the origin, style, philosophies/beliefs, aesthetics, and other elements specific to Daaancehall and Traditional dance forms. Vocabularies inclusive of dances in their purest forms, and abstract styles. Emphasis for Daaancehall will be placed on, but not limited to the following:

Also See Example Content and Suggested Method and Teaching Approach for 'Core' content. Subject to change specific Dance Forms idiosyncrasies and a flexible approach is recommended for teacher to modify accordingly.

i. preparation of the body for the dancing space.
ii. articulation and execution of movements.
iii. nuances and gestures facial expression.
iv. musicality - including sound system.
v. inert-related skills such as psychic energy skills/movement intent or interpretation of style including performance along with the use of energy.
vi. body alignment, articulation with regards to Carriage of body in Daaancehall and coordination.
vii. interpretation and creativity – The Ambiance e.g. Fashion, crew, Style.
viii. other characteristics features of Daaancehall culture the Ambiance.
ix. Additional focus will be on Traditional Folk dance forms and other technical characteristics founded in the dance Forms being studied based on the intrinsic link to both dances.
x. Application using fundamental dance elements/Fundamental principles of Dance Training/Practice/Performance: Emphasis on selected movements for Studio work (B.A.S.T.E.) with Application to Folk Dance**:**

    a. Use of the Body
    b. Action (e.g. Types of movement – locomotor, axial, isolation, polyrhythm).
    c. Use of Space.

d. Use of Time.
e. Use of Effort.
f. Relationships Aspects.
g. Exercises for Strength, Endurance, Flexibility intertwined in class through repetition.

xi. Creative manipulation and abstraction or deconstruction of authentic material for artistic purposes will be explored also using (B.A.S.T.E.) for manipulation and performances/production.

UNIT II – Exploration of Select Jamaican Folk Dance Forms as Popular Dance Expression in its Space and Time, and the Era of Jamaican contemporary/Popular Music-dance Evolution (20 hours)

Learner Outcomes:

Upon successful completion of this unit, students should be able to:

1. examine the influence of culture on different genres on dance and to illustrate and vary styles associated with different genres and eras.
2. assess traditional folk forms that have served as a catalyst for the development of urban contemporary/popular music-dance as forms of cultural expression.
3. connect the [historical] relationship between music and dance in Jamaican culture and Identify the music forms that have been associated with traditional and popular forms. E.g. Mento Ska Rock Steady, Reggae.
4. demonstrate embodied knowledge of music/dance relationship to the execution of the movements with associated popular music.
5. justify the importance and value of Jamaican traditional dance in the forming of 'new forms'.
6. describe the Styles, dress, profiles, other features of the eras of Jamaican Popular Music-dance forms.
7. assess the impact of the contributions of personages – artists, dancers, celebrities, other essential features.
8. perform simple combinations that foster increased freedom and fullness of movement along with concentration and memory skills in conjunction with the B.A.S.T.E. and make link with curricula and other related fields.

Content:

1. Content Teaching/Application for Traditional and Folk Music and Dance Forms is flexible and applies to ALL Units of work:

    1. Terminologies/concepts/philosophies.
    2. Socio -political and /or cultural content.
    3. A brief history of Mento and transition to Ska popular Music forms.
    4. Influencers/contributors and impact.
    5. Song and instrumentation associated with the music.
    6. Introducing Dance and Music: Mento and Ska popular dance forms.

    a. Selected Dance Form with associated parts: E.g. (Folk) Mento footwork, bessy down, locating Ska in (Traditional) Revivalism religio-music-dance form - Press along step etc.
    Emphasis on:
        i. Form and Functions of the Dance.
        ii. Movement.
        iii. Music – Songs, chants, rhythm/Instrumentation.
        - *Improvisation Skills as an aspect of Folk Dance – Solo/Group:*
            i. Exploration of movement through spontaneous/structured problem solving.
            ii. Exploration with stimuli – movements, gestures, props, themes.
            iii. Improvisation with partner/group.

2. Use of Space and kinesthetic awareness in relation to Dance Form:
        i. Self and general space
        ii. Levels
        iii. Elevation
        iv. Change of directions ¼ and ½ turns (Floor pattern)
        v. Selected dance with combination phrases and sequences and Improvisation

3. Introduction to Dance Making/Composition and Presentation/Performance – Solo/Group:
        i. Developing movement sequences and combinations
        ii. Problem Solving task – Creative application and Manipulation of Folk Form
            i. abstracts
        iii. Movement task (s)/Application and manipulation of movement combinations that
            i. will challenge the principles of memory and concentration
    - *Introduction to Observation skills and feedback – Solo/Group*
            i. Critiquing
            ii. Performance Etiquette

4. Performance and Application of production Elements - Solo/Group:

4.1 Problem Solving tasks - Movement combinations for class presentations/performances.
4.2 Internal/External Performances: College events, Other.
4.3 Performance Critique.

UNIT III – Traditional folk forms and Evolution of Jamaican Daaancehall: Popular sub-culture and Artistic Expression

(25 hours)

Learner Outcomes:

Upon successful completion of this unit, students should be able to:

1. analyse correlate selected traditional folk forms with popular forms - influence of traditional culture and Daaancehall i.e. Forms and Functions of the dances.

2. articulate proficiently both daaancehall and traditional movements with informed knowledge of them and distinguish at least two (2) traditional and two (2) popular dance steps by executing similarities and differences in style.

3. assess traditional folk forms as generic source for contemporary/popular music-dance, and their roles as agent and catalyst for the development of Jamaica's cultural expressions.

4. demonstrate embodied knowledge of music/dance relationship as it relates to daaancehall.

5. justify the importance and value of Jamaican traditional dance in the forming of 'new forms'.

6. describe the Styles, dress, profiles, other features of the eras of Jamaican Pop Music-dance, Forms, assess the impact of the contributions of personages – artists, dancers, celebrities, selectors, sound system and other essential features.

7. perform simple combinations that foster increased freedom and fullness of movement along with concentration and memory skills in conjunction with the B.A.S.T.E. and make link with curricula and other related fields.

8. display an open and a non-judgmental mentality to allow pure patterns and movement to occur.

Content:

Content Teaching/Application for Traditional and Folk Music and Dance Forms is flexible and applies to ALL Units of work:

1. Contextualize understandings of the historical and socio-political movement in studying Daaancehall culture and space - and its application moving from *'from margin to Center'*, from downtown – uptown etc.
2. Terminologies/concepts/philosophies.
3. Socio -political and /or cultural content – Daaancehall Rituals, Grammy fi Jamaicax.
4. Historical periods of the evolution and development – bling, flex, sound systems, gangster, celebrities, spontaneity, Food/drink, bragging – motor bike, Lexus etc.
5. Influencers/contributors and impact of the decades 1980's 1990's –creating and names daaancehall steps, Daaancehall gone International – Carlene (Sexual prowess) – the Butterfly movement, Bogle (Bringing back 'man' from dancing in corner by self to center), e.g. the 'Boogle step, L-O-Y etc., (Black Roses posse).
6. Continuity of Traditional Folk dance forms as Catalysts for the development of Daaancehall created movement styles and forms of expressions.
7. Evo/Re-evolution periods of re-image and re-imaginations: 2000's along with the influences of C21st/millennium including - Industry fi Jamaica, Big Venues, Stage Shows, Elephant Man – Gully creeper, Signal di plane, Log on, new craze – Shoulder Fling.
8. Branding Jamaican Daaancehall: Daaancehall gone global –
9. From Street to Stage: Daaancehall choreographer/y - Danz Xpression fusions and inclusions, Daaancehall competition Dancin Dynamite (including Social Media platforms), JCDC.
10. Importance and validity of Traditional Jamaican dance in the creation Daaancehall
    a. Characteristics of Jamaican Daaancehall including symbolic gestures within the dance style.
    b. Dancehall steps and their meanings.
11. Selected Dance Form with associated parts: E.g. Daaancehall and associated Traditional Folk Dance Forms.

Emphasis on:

i. Form and Functions of the Dance
ii. Movement
iii. Music – Songs, chants, rhythm/Instrumentation

- *Improvisation Skills as an aspect of Folk Dance – Solo/Group:*

i. Exploration of movement through spontaneous/structured problem solving.
ii. Exploration with stimuli – movements, gestures, props, themes.
iii. Improvisation with partner/group.

12. Use of Space and kinesthetic awareness in relation to Dance Form:
    i. Self and general space
    ii. Levels
    iii. Elevation
    iv. Change of directions ¼ and ½ turns (Floor pattern)
    v. Selected dance with combination phrases and sequences and Improvisation
13. Introduction to Dance Making/Composition and Presentation/Performance – Solo/Group:
    i. Developing movement sequences and combinations.
    ii. Problem Solving task – Creative application and Manipulation of Folk Form abstracts.
    iii. Movement task (s)/Application and manipulation of movement combinations that will challenge the principles of memory and concentration.
    - *Introduction to Observation skills and feedback – Solo/Group*
        i. Critiquing
        ii. Performance Etiquette
14. Performance and Application of production Elements - Solo/Group:
    a. Problem Solving tasks - Movement combinations for class presentations/performances.
    b. Internal/External Performances: College events, Other.
    c. Performance Critique.
15. Practical Activity - Exploration of Daaancehall movement style: This is continuous throughout ALL units of work.

General introduction in relation to the origin, style, philosophies/beliefs, aesthetics, and other elements specific to Daaancehall and Traditional dance forms. Vocabularies inclusive of dances in their purest forms, and abstract styles. Emphasis for Daaancehall will be placed on, but not limited to the following:

Also See Example Content and Suggested Method and Teaching Approach for 'Core' content. Subject to change specific Dance Forms idiosyncrasies and a flexible approach is recommended for teacher to modify accordingly.

i. preparation of the body for the dancing space.
ii. articulation and execution of movements.
iii. nuances and gestures facial expression.
iv. musicality - including sound system.
v. inert-related skills such as psychic energy skills/movement intent or interpretation of style including performance along with the use of energy.

vi. body alignment, articulation with regards to Carriage of body in Daaancehall and coordination.
vii. interpretation and creativity – The Ambiance e.g. Fashion and style, crew.
viii. other characteristics features of Daaancehall culture the Ambiance.
ix. Additional focus will be on Traditional Folk dance forms and other technical characteristics founded in the dance Forms being studied based on the intrinsic link to both dances.
x. Application using fundamental dance elements/Fundamental principles of Dance Training/Practice/Performance: Emphasis on selected movements for Studio work (B.A.S.T.E.) with Application to Folk Dance**:**
    i. Use of the Body.
    ii. Action (e.g. Types of movement – locomotor, axial, isolation, polyrhythm).
    iii. Use of Space.
    iv. Use of Time.
    v. Use of Effort.
    vi. Relationships Aspects.
    vii. Exercises for Strength, Endurance, Flexibility intertwined in class through repetition.

xi. Creative manipulation and abstraction or deconstruction of authentic material for artistic purposes will be explored also using (B.A.S.T.E.) for manipulation and performances/production.

UNIT IV –Creative Process and Product: - Relationship and Performance using Indigenous Jamaican Daaancehall Culture (15 hours)

Learner Outcomes:

Upon successful completion of this unit, students should be able to:

1. examine selected traditional folk forms and Jamaican popular Daaancehall in regards to influence of culture on the different genres, and all the parts related to the dances - the Forms and their Functions.
2. perform competently selected correlated Daaancehall and traditional folk movements sequences with their distinct identifiable styles and other aesthetic features with confidence
3. execute and perform the movement vocabulary specific to the Jamaican Daaancehall culture, include relationship skills (music, use of body parts, partners, group, props etc.)
4. justify the importance and value of Jamaican traditional dance in the forming of 'new

forms'.

5. perform with confidence dance work(s) created during the semester, critique and modify presentation, and to enable connection with other performers and the audience throughout a performance.

Content:

This content is flexible and designed to inform the different types of techniques through a series of exercises using the elements of dance (B.A.S.T.E.) for Performance/Production.

1. Jamaican Daaancehall culture
2. Political and / or cultural values
3. Performance Etiquette
4. Performer/Audience Relationship
5. Sequence Development:
    i. Create and perform a simple movement sequence including movements taught throughout the semester.
    ii. Critique / Evaluation
    iii. Rehearsals/Preparation for End-of-Semester Production Putting it all together the principles/nuances, Jamaican/Caribbean Traditional Folk Dance Forms as generative source for dance routine.
    iv. Creative Works: Peer teaching, Choreography and Performance/Production.

METHODS OF DELIVERY:

This is a practical studio and technique-based course which forms a part of evaluation procedures: Demonstration, Observation Lecture/discussions and Note-taking/Journaling, Listening drills, Problem Solving/setting of task to develop creative dance and Music making skills, Audio-visual production/ E-Dance portfolio, Viewing and critiquing peer group presentations, Video to develop critical analysis of presentation, Field trips to cultural sites and activities, and theatre spaces and performance, included in instructional pedagogy, Guest lecturer/ Seminars by theatre and cultural practitioners, Research and library skills, Teachers networking and collaboration, attendance at Festivals, conferences/workshops, Participation in College, Community, and cultural organizations.

RESOURCE MATERIALS:

- Dance Studio for Lab sessions (wooden floor)
- Video cassette recorder

- Stereo System
- Musician/Master Drummer and Additional One /Two other Supporting Drummers
- Drums (Variety and specific to Dance Forms) for Class work and Live Performances/Productions including Practical Exams
- Live Drumming
- Collection of taped music – traditional folk
- Television/Laptop
- Access to Audio-Visual space
- Collection of DVD etc on Dance performance
- Assorted costume and props
- White Board and marker
- Performance Recordings
- Library
- Magazines
- Articles
- Journals
- Websites

METHODS OF ASSESSMENT AND EVALUATION:

The scheme of assessment is as follows:

1. Course Work 60%

a**. Technical Achievement**
(Entry level skill & improvement:
Transfer Cognitive knowledge to
The physical 20%
b. Mid-semester 20%
c. Problem solving/Dance Making
& Performance Task (Indv/group) 10%
d. **Journal/Portfolio** 5%
Reflective Essay: Cumulative reflection of personal experience using journal as primary source. 5%

2. **Final Practical Examination** 40%

Exam Content:

a. Pre-prepared Studio class with set exercises and sequences learnt throughout the semester.
b. Presentations/Performances.

Total Marks 100%

RESOURCE MATERIAL:

Prescribed:

Barnett, M. ed. *Rastafari in the Next Millennium*. Syracuse University Press, 2012.

Berry, A. M. (2003). Cultural Identity and empowerment: Implications of Jamaican Traditional and Contemporary Dance forms for Human development." MA thesis. State U of New York College at Brockport' *Chp. 5: Dancehall a Traditional Root.*

Cooper, C. (1994). *Noises in the Blood: Orality, Gender, and the 'Vulgar' Body of Jamaican Popular Culture*. London: Macmillian Education.

Cooper, C. (2004). *Sound Clash.* Palgrave Macmillan.

Hope, D. (2006). *Inna Dancehall*. University of the West Indies Press.

Hope, D. P. (2010.) *Man Vibes*: *Masculinities in Jamaican Dancehall*. Kingston & Miami: Ian Randle Publishers.

Levy. Horace. (Ed) *The African-Caribbean Worldview and the making of Caribbean Societies*. UWI Press, Mona, Jamaica. 2009.

Nettleford, R. *Inward Stretch Outward Reach: A voice from the Caribbean.* The Macmillan Press. 1993.

_____.*Dance Jamaica: The NDTC and Dance as Survival*. The Macmillan Press. 1993.

Select Jamaica Journals on the Evolution of Jamaican Music

Handouts:

http://webster.commnet.edu/mla/practical_guide.shtml

http://www.library.cornell.edu/resrch/citmanage/mla

Proposal Writing Guide, Wendy Carter, PhD

RECOMMENDED READING

Stolzoff, N. C. *Wake the Town and tell the People: Dance Hall Culture in Jamaica.* London:

Duke UP, 2000.

THE COUNCIL OF COMMUNITY COLLEGES OF JAMAICA

COURSE NAME:	Jamaica Daaancehall Music Culture
COURSE CODE:	MUSC2101
CREDITS:	2
CONTACT HOURS:	90 Hours
PRE-REQUISITE(S):	
CO-REQUISITE(S):	
SEMESTER:	III

COURSE DESCRIPTION:

Many traditional and folk music forms in the Caribbean are a result of two or more cultural forms coming together in an almost seamless fashion. So too is Jamaica's indigenous sub-culture, 'Daaancehaall' music expression - captured and cultivated by the Inner-city 'Street' performers' generation in and ever evolving socio-cultural and political space and time. Daaancehall music continues to build upon itself through origin, development, evolution and impact as dancehall music holds a contextual exploration of thoughts and theories in cultural studies, such *as Identity, Globalization – 'Boundarylessness', 'Territoriality', '(In/) visibility or moving from 'Margin - Center' through* interplays of multiple performance and visual arts.

Jamaican Daaancehaall music culture demands to be explored and becomes important for us to investigate in this course, the ways Jamaican identity, lyrics/language, music (including sound systems), fashion, its global appeal, philosophy – fusion, inclusion, exclusion, outlet for the honing of self-expression, and way its and other aesthetics such as car, motor cycle, food/drink have been navigated and manipulated in such processes as *'Resistance and Survival' and continuity*.

Learners will experience features/characteristics of Daaancehaall music through practical activities/performances. Contemporary spaces will be explored and supported by noted artists/guest lecturers, videos and traditional and folk music forms as a generic source of information. The emphasis is on performance of these and other variances as important to the understanding of the Jamaican Daaancehall music performer as the resulting synthesis of its multi-layers and transition into each other. Students will also engage in a process of on-going exploration, deconstruction and manipulation of the folk vocabulary to utilize in the composition of dance works. These dances works will be performed in studio and other space specific locations.

COURSE OUTCOMES:

Upon successful completion of this course, learners should be able to:

1. research and expound on the evolution of Jamaican Music.
2. highlight the transition of Jamaican Music into Dancehall music.
3. investigate the influences of the Dancehall music culture.
4. discuss the contributors to the dancehall music culture (vocalists, producers, etc.).
5. explain from where Jamaican "Dancehall" music culture was derived.
6. appraise artists' uses of Jamaican music and analyse how Dancehall music was established.
7. arrange a number of songs and build a repertoire using the evolution of Jamaican Dancehall music.
8. using materials or technology to explain a Jamaican "Dancehall" setting, both old school and modern.
9. perform Jamaican "Dancehall" songs by other artistes and/or of their own.
10. demonstrate understanding regarding ownership, copyright and basic marketing for copyrighted material.

UNIT I - The Evolution of Jamaican Daaancehall Music (28 hours)

Learner Outcomes:

Upon successful completion of this unit, learners should be able to:

1. discuss the term "Dancehall" (Daaancehall); history, influences, social significance and purpose of the genre etc.
2. assess the evolution of Jamaican Pop Music; the eras from which people used to perform to where it is now.
3. discourse on the derivative of Jamaican Daaancehall music.
4. categorise Jamaican musicians and producers who gave recognition/promote dancehall music.
5. deliberate how Jamaican Daaancehall music has become the way it is today.
6. demonstrate in performance the difference between Deejay and Sing-jay.
7. compare influential artists and musicians and their contribution to Jamaican music as well as those has/had influences on Jamaica Daaancehall.
8. research the evolution of Jamaica's music.

Content:

1. What is a Dancehall? Example:
   a. Historical overview of the origin of Dancehall and Jamaican Dancehall
   b. The originators of the word Dancehall

c. Contributors of Dancehall music
d. The influence of Dancehall music culture

2. Evolution of Jamaica Pop Music.
   a. The beginning of the music, recordings specifically, in Jamaican culture
   b. Mento
   c. Ska
   d. Rocksteady
   e. Reggae
   f. Dancehall
3. How Jamaican Daaancehall music exists.
   a. Artistes who contributed to the genre in the Jamaica society
   b. Names of "Riddims" (instrumentals) in Daaancehall music.
4. Musicians and Producers
   a. Instruments used for specific sounds
   b. Effects (FX) from mixing and mastering records
   c. Digital Vinyl System (turntable)
5. Deejay and Sing-jay
   a. Similarities and Differences
   b. Deejay artistes e.g. 'King' Yellow man, Ninja Man, Bounty Killa, Lady Saw
   c. Sing-jay e.g. Beenie Man, D'angel, Buju Banton
   d. Specificity of artistes tone and their influences\

UNIT II - Jamaican Daaancehall Music Culture (30 hours)

Learner Outcomes:

Upon successful completion of this unit, learners should be able to:

1. describe the dressing and setting of how musicians used to portray in different eras of Jamaican Pop Music.
2. review the influence and impact of dancehall through audio-visual technology.
3. infer the influences of reggae music on the Dancehall music culture.
4. embody the styles and profiles of a celebrity of selected era/s of Jamaican Music.
5. explain how dancehall became a genre of music in Jamaica and around the world.
6. produce fashion of Jamaican Dancehall music artistes from in selected eras.
7. demonstrate selected Jamaican Dancehall artistes' performance style.

Content:

1. What is Dancehall music influenced by?
    a. How artistes were inclined to deejay or sing-jay on “riddims” that were merely just a Reggae sound.
    b. Naming specific artistes of the each era of dancehall music.
2. Profiles of vocalists, musicians and producers (celebrities)
    a. Where they were born and raised
    b. Who their parents are/were
    c. How and when they got into music
    d. If they were discovered, how, when and where
    e. Record deals, etc
3. Styles of the Jamaican Dancehall from era to era
    a. Riddims
    b. Vocal agility
    c. “Freestyle” (improvisation)
    d. Production
    e. Vinyl Records
4. Dancehall as a genre.
5. Fashion in the Dancehall
    a. Wearing baggy clothes
    b. Bell foot jeans
    c. Clarks (Desert, Wallabies, Bank Robbers)
    d. Wearing dress shirts only using one button
    e. Flat top fade

UNIT III - Making Daaancehall Music (30 hours)

Learner Outcomes:

Upon successful completion of this unit, learners should be able to:

1. analyse songs by various Jamaican Dancehall music artistes and portray how the artiste would perform the song.
2. deejay or Sing-jay Jamaican Dancehall songs from eras of the ‘80s, ‘90s to present.
3. write lyrics for five (5) songs according to a theme.
4. deejay or Sing-jay said lyrics and perform these songs in various styles of a Dancehall music performer.
5. create and compose rhythms and music styles of the songs written.
6. perform s songs according to the feel and vibration of the rhythms created.
7. dress and set up with an ambience that would suit performance.

Content:

1. Impersonating Jamaican Dancehall artistes
    a. Dressing like specific Jamaica Dancehall artistes
    b. Sounding or trying to sound like the specific artistes
2. Song writing
    a. Writing in styles of artistes
    b. Writing originals
3. Deejay and Sing-jay in different styles
4. Arranging and Composing
5. Performance
6. Fashion

METHODS OF DELIVERY:

1. Lectures/Discussions
2. Guest Lecturers (e.g. practitioners, producers, event managers, etc)
3. Listening activities
4. Dressing the part of each session
5. Simulations
6. Audio-visual and social media links (Videos and recordings)
7. Performance
8. Field trips (recording studios)
9. Critique and peer reviews
10. Case Study and analysis
11. Research

METHODS OF ASSESSMENT AND EVALUATION:

2 Presentations (indv/group)	20%
1 Case Study/Project	10%
Journal/Portfolio	10%
Mid-semester test (written)	20%
Final Exam:	40%
a. Practical	20%
b. Written	20%

Prescribed:

Beckford, O.W. (2008). *The sociology of the Jamaican dancehall: Transcending conflict, embracing webs of significance:* (Three part series published in the Jamaican Sunday Herald: February 24 – March 1, March 2-8, March 9-15, 2008)

Hope, D. (2006). *Inna Dancehall*. University of the West Indies Press

_____. (2010) *Man Vibes*: *Masculinities in Jamaican Dancehall*. Kingston & Miami: Ian Randle Publishers

Nettleford, R. M. (2003). *Caribbean cultural identity: The case of Jamaica*. An essay in cultural dynamics. Kingston: Ian Randle Publishers.

Sanders, D. S. (2006). *Law and Business of the Entertainment Industries (5th ed).* Santa Barbara, CT: Praeger., CA anta

Sonder, M. (2005). *Events and Entertainment Production.* New Jersey, NJ: Wiley.

RECOMMENDED READING:

Kershaw, B. (1992). *The Politics of Performance: Radical Theatre as Cultural Intervention*. London; New York: Routledge

Stolzoff, N. C. *Wake the Town and tell the People: Dance Hall Culture in Jamaica.* London: Duke UP, 2000

Whylie, M. A.G. (2005). *Our Musical Heritage: The Power of the Beat*. The Grace Kennedy Foundation Lecture, 2005.

https://www.gracekennedy.com/images/lecture/gkf_-lecture-power-of-the-beat.pdf

THE COUNCIL OF COMMUNITY COLLEGES OF JAMAICA

COURSE NAME:	Movement Therapy
COURSE CODE:	MOVT2201
CREDITS:	2
CONTACT HOURS:	60 hours (45 hours Practical, 15 hours Theory)
PRE-REQUISITE(S):	Introduction to Psychology
CO-REQUISITE(S):	
SEMESTER:	IV

COURSE DESCRIPTION:

Dance/movement therapy, a creative arts therapy, is rooted in the expressive nature of dance itself. Dance is the most fundamental of the arts, involving a direct expression and experience of oneself through the body. It is a basic form of reliable communication, and as such it is an especially effective medium for therapy. Based in the belief that the body, the mind and the spirit are interconnected, dance/movement therapy is defined by the American Dance Therapy Association as "the psychotherapeutic use of movement as a process that furthers the emotional, cognitive, social and physical integration of the individual."

COURSE OUTCOMES:

Upon successful completion of this course, learners should be able to:

1. demonstrate understanding of the uses of movement/dance as a tool for therapeutic engagement.
2. apply and appreciate the values in the uses of movement/dance as a tool for therapeutic engagement.
3. recognize and develop appreciation of therapeutic values in intervention.
4. understand insights into the application and process of therapy using dance/movement as the catalyst.
5. prepare the Self: body-mind-spirit for psychophysical action, and to present new discoveries through psychophysical action.
6. recognize the value of the Performing Arts in Therapy and as Therapy - Music, Dance and Drama.
7. make links to the value of the Visual art in Therapy and as Therapy.
8. understand and make connections with other modalities to dance/movement therapy.

9. demonstrate understanding of Psychology as Scientific Exploration and distinguish Modalities of Psychology.

UNIT I – Introduction to Dance/Movement Therapy, Ethical and Certification Considerations (6 hours)

NB: A Flexible Approach is Recommended throughout all units of work

Learner Outcomes:

Upon successful completion of this course, learners should be able to:

1. define in their own words an understanding of Dance/Movement as Therapy.
9. demonstrate a fair level of competence in applying a process of intervention and treatment using Dance/Movement.
10. demonstrate principles of therapeutic interaction as defined throughout the course.
11. utilize principles learnt as a means of self-evaluation to allow for higher levels of transitioning and or growth.
12. explain the protocols relating to dance therapy Therapeutic Processes defined.

Content:

1. Defining Movement, Body and Dance Therapy.
2. Clear parameters for therapeutic involvement and interaction: Ethical considerations.
3. Survey: Arts and Human development.
4. Understanding certification, regulatory parameters in movement/dance therapy and scope for further study.

UNIT II – Introduction to Somatics - Definitions and Protocols (10 hours)

Learner Outcomes:

Upon successful completion of this unit, learners should be able to:

1. examine the history of Somatics and Body Soma Types.
2. describe individual Body Types Defined – personally redefining own body typography.
3. demonstrate adjustments to facilitate healthy body image/types.
4. outline an overview of kinesiology.
5. identify perceived limitations of the body in dance/movement and discuss Somatic informing dis-ease.

6. restrain possibilities of thought and how thought impacts processes, seen and unseen through the physical perspective.
7. explain Different modalities: Feldenkrais; Touch-Therapy.

Content:

1. Overview of the history of Somatics
2. Body Types
3. Factors which facilitate healthy body image/types
4. Fundamentals of kinesiology
5. Perceived limitations of the body
6. Modalities in Dance Therapy
7. Somatic
8. Factors relating to Dis-ease

UNIT III – History of the Arts in Therapy (18 hours)

Learner Outcomes:

Upon successful completion of this unit, learners should be able to:

1. discuss the Arts in Therapy; Music, Dance, Drama, Visual art
2. explore Therapy in each modality:
   a. Dance Therapy
   b. Drama Therapy
   c. Music Therapy
   d. Visual Art Therapy
3. explore Other modalities e.g. Yoga as movement and therapy

Content:

NB: This unit is open to Resource personnel where possible

1. Therapy in the Performing Arts:
   a. Dance Therapy
   b. Drama Therapy
   c. Music Therapy
2. Therapy in Visual Art
3. Therapy in Other modalities to maintain a fit, healthy and balanced body and perform specific conditioning training.

UNIT IV- Psychotherapy and Applied Psychology - Applications to Self-Study Exploration Processes and Development (18 hours)

Learner Outcomes:

Upon successful completion of this unit, learners should be able to:

1. explain Psychology as Scientific Exploration and distinguish modalities of Psychology.
2. explain Psychotherapy as critical underpinnings to understanding treatment and Psychosomatics.
3. utilize appropriate methodologies and strategies to improve movement challenges as well as other risk factors.

Content:

1. Psychology as Scientific Exploration
2. Modalities of Psychology
3. Psychotherapy and Psychosomatics

UNIT V- Active and Live Demonstrations: Student-led (Guided) Seminar on Therapeutic Application (6 hours)

Learners Outcomes:

Upon successful completion of this unit, learners should be able to:

1. conduct overview of self and others.
2. apply Mode, Method as overview.
3. assimilate Kinesiology concepts.
4. Plan and execute Active and live Seminar on Therapeutic applications.

Content:

1. Overview/Review of self and others.
2. Concepts of kinesiology.
3. Seminar-led Therapeutic Applications through dance/Movement.
4. Active and live demonstrations.

METHODS OF DELIVERY

Lectures and discussions, Practical activities, Dance Studio for Lab sessions (wooden floor Guest lecturers, Audio Visual aids - presentations/observations, field trips, Student Presentations, individual

and Collaborative/Group work, Critique and peer reviews, research, Case study, Field Trips – Site

visit and interacting with professionals, websites, journals, Problem solving tasks and students' presentations, Journaling(student must maintain a transient journal), Self-study documentation and portrait through movement, Final Project – process documentation towards project completion. Final Portfolio with course content and journals as i]course audit ii] final submission.

NB: Items to carry – a towel/yoga mat [every class], an egg [by week 2], playdough [by week 4]
Fieldtrip

1.Students must do one fieldtrip visit with a dance/movement or therapeutic movement practitioner/therapist and be a participant/observer in their groups
- Write **(***minimum length three pages typed and double spaced)* about this fieldtrip visit cataloging your experiences. To be included in final portfolio

METHODS OF ASSESSMENT AND EVALUATION: continuous

Coursework	**60%**
Journal	10%
Portfolio (Final Submission)	10%
Mid Term (Written)	20%
4 Problem Solving Tasks	20%
Final Exam Practical	**40%**
(Lecture-Demonstration)	30
Written Outline of Final Self-study in movement	10%

NB: Students are expected to maintain a transient journal

Conduct - A Five (5) minutes Self-study and portrait through movement of material covered within the course:

i. A lecture demonstration of one of the Movement Therapy Approaches covered in the course e.g. Somatics/Pilates/Yoga/ Feldenkrais.
ii. Guidelines will be provided **[Exam/Final]** **during the exam students will be given a scenario to replicate using their chosen method.
iii. Submit an Outline of final self-study in movement.

Suggested but not limited Assignments

-Activity: Self-evaluation and self-study phrasing and development [12 count base signatures]
- Self-study development: movement phrasing with dynamics added [8 count addition]
- Students at this stage should know their own body types and what is best as an

overall approach to their own physical effectiveness; body type quiz and evaluation
-Self –study exploration and development with the included application of any known therapeutic movement practitioner or practice.
-A portfolio of all explorations during the course is the submitted post final exam.

RESOURCE MATERIAL:

Prescribed:

Feldenkrais, M. (2009). *Awareness Through Movement: Easy-to-do Health Exercise to Improve Your Posture, Vision, Imagination and Personal Awareness*. Reprint Edition. HarperOne.

Meekums, B. (2002). *Dance Movement Therapy: A Creative Psychotherapeutic Approach*. First Edition. London, England. SAGE Publications Limited

Olson, A. (2004) *Body Stories: A Guide to Experiential Anatomy*. Universal Press of New England

Wade, C. & Tavris, C. (2010). *Psychology* (latest ed). Upper New Saddle, NJ: Pearson Education.

Website:

http://www.adta.org/Resources/Documents/Scope of Practice Definition for DMT. American Dance Therapy Association. (n.d.). Scope of Practice Definition for Dance/Movement Therapy.

https://www.goodtherapy.org/learn-about-therapy/types/dance-movement-therapy#:~:text=Dance movement therapy usually referred, physical and social integration.

www.youtube.com Dancing with Recovery: Dance/Movement Therapy and you

Recommended Reading:

Robergs, R. A. & Roberts, O.S. (2000). *Fundamental principles of exercise physiology for fitness, performance, and health*.

Franklin, E. (1996). *Dynamic Alignment Through Imagery*, Human Kinetics

Steinman, L. (1986). The Knowing Body. Shambala Boston. USA.

THE COUNCIL OF COMMUNITY COLLEGES OF JAMAICA

COURSE NAME:	Movement Studies and Composition
COURSE CODE:	DANC2203
CREDITS:	2
CONTACT HOURS:	60 hours (45 hours Practical; 15 hours Theory)
PRE-REQUISITE(S):	Improvisation for the Performer
CO-REQUISITE(S):	Introductory Techniques in Dance 1 & II and Introduction to Folk Dance Technique 1 & II
SEMESTER:	IV

COURSE DESCRIPTION:

This course will explore the concept of movement and its importance to the learningexperience. This course will enable students to formulate, integrate, observe, analyze, apply, and development movements studies for performance. Students will develop an understanding of the four major components of Laban Movement Analysis (LMA): Body, Effort, Shape and Space, relationships which can be applied in both artistic and educational situations.

The principles of dance composition will be explored through the principles of form and structure that inform all artistic/aesthetics process. The creative process - movement invention, creative movement development using Laban's theories and principles, choreographic structuring and the development of analytical skills required of dance. Class concentrates on exploring composition through improvisation; assigned movement studies; active engagement in a critical evaluation process and observation of Choreographer's works (local and International) for additional knowledge and insights into the art of choreography. The creation of solo/group composition also applies in this course.

COURSE OUTCOMES:

Upon successful completion of this course, students should be able to:

1. develop an understanding of the laws of motion and their relationship to dance.
2. know methodologies for development and understanding of the creative process andanalytical

skills, using Laban's Movement Principles.
3. understand the basic elements of movement using Laban techniques.
4. understand how to apply creative skills for exploration and development of newmovement vocabulary role-play and problem-solving activities.

UNIT I - Motion and Movement exploration/analysis (14 hours)

Learner Outcomes:

Upon successful completion of this unit, students should be able to:

1. demonstrate physical laws of motion through proper body alignment as theydevelop new movement vocabulary.
2. demonstrate the use of Laban theories in dance techniques and vocabularies bycomparing, contrasting, and summarizing to make informed decisions.
3. demonstrating that they have an understanding of the role of basic elements ofdance movement example effort, force, shape.
4. utilize and manipulate effort and shape concepts in movement analysis.
5. demonstrate the elements of the creative process through movement exploration.
6. Develop an understanding of exploration and improvisation process.
7. Employ the fundamental elements of dance (B.A.S.T.E.) for presentation.

Content:

1. The Physical Laws of Motion
   a. Gravity, Force, Balance, Momentum

2. Movement Analysis
   a. Laban theories
   b. Basic Elements of Movement
   c. The body, effort, space and relationships awareness
   d. Effort / shape concepts

3. The creative process
   a. Stimuli
   b. Idea
   c. Exploration and Improvisation
   d. Decision

UNIT II - Movement Technique (18 hours)

Learner Outcomes:

Upon successful completion of this unit, students should be able to:

1. demonstrate the use of movement exploration with others to release intuitivemovement possibilities.
2. improvise, create, and perform dances based on own ideas and concepts from othersources example traditional forms.
3. utilize and manipulate various structures and/or forms of dance vocabularydevelopment.

Content

1. Movement and the Environment:
    a. Development vocabulary for Dance

2. Analysis of traditional forms to develop new techniques and vocabulary.

UNIT III - Expressive Qualities of Movement (10 hours)

Leaner Outcomes:

Upon successful completion of this unit, students should be able to:

1. refine and articulate the use of the human body as a tool for communication(Movement expression).
2. examine and describe the role of the dance as an expressive art form.
3. employ the use of improvisation (free and structured) to discover and generatemovement.
4. employ and interpret the use of creative and critical thinking to explore movementpossibilities within a given structure or problem to determine the best course of action.
5. demonstrate the use of concentration and focus as part of the role of a performer ofdance.

Content:

1. Transition from Movement to Dance Sequence
    a. The study of Movement Expression

2. The Expressive Qualities of Movement
    a. The emotions – experiencing, expressing
    b. Feeling
    c. Further application of the elements of improvisation / exploration
    d. Basic performance skills

UNIT IV - Composition Basics (16 hours)

Learner Outcomes:

Upon successful completion of this unit, students should be able to:

1. utilize Improvisation Techniques as applied to the creative process.
2. demonstrate movement ideas and develop into a motif, sequences, phrases and employing the fundamental elements of dance for presentation.
3. explain the basic principles of composition, various styles and idiom of movement vocabulary to create mini dance studies.
4. describe the choreographic form as relate to Rudolph Laban's theories and principles.
5. create movement studies that use the tools of choreography and connect to one's personal artistic voice.
6. articulate and develop the intent and motivation behind personally developed workdescribe methods of the choreographic process.

Content:

1. Improvisation as a tool for dance composition - Examining the various stimuli that can be used to create vocabulary including Themes from everyday movement.
2. Explore Motif and phrase development and manipulation of ideas using (B.A.S.T.E.).
3. Sequence development linking transitions shading of movements and sequencing.
4. Create solo/ small group works exploring the AB and ABA Choreographic Devices, others.
5. Art of composition and performance using all the supporting elements for a production.

METHODS OF DELIVERY:

This is a practical studio and technique-based course which forms a part of evaluation procedures: Demonstration, Observation Lecture/discussions and Note-taking/Journaling - of course work activity plus acquired related information, Listening drills, Problem Solving/setting of task to develop creative dance and Music making skills, Audio-visual production/ Dance portfolio, Viewing and critiquing peer group presentations, Video to develop critical analysis of presentation and knowledge and insights into the composition process, Field trips to theatre spaces and performance, included in instructional pedagogy, Guest lecturer/ Seminars by theatre and cultural practitioners, Research and library skills, Teachers networking and collaboration, attendance at Festivals, conferences/workshops, Participation in College, Community, and cultural organizations.

METHODS OF ASSESSMENT AND EVALUATION:

Course Work	**60%**
Group Problem Solving Tasks (Practical)	10%
Individual Problem Solving Tasks (Practical)	15%
Critique	5%
Journal/Portfolio	5%
Chapter Summary	5%
Mid Semester Test	20%
Examination	**40%**
Practical Examination	20%
Written	20%

RESOURCE MATERIAL:

Prescribed:

Cone, T. P. & Cone, S. (2004). *Teaching Children Dance* 2nd edition. HumanKinetics; 2 edition.

Doubler, M.N.H.(1998). *Dance A Creative Art Experience,* University of WisconsinPress.

Preston-Dunlop, V.(1980). *A Handbook for Modern Educational Dance.* MacDonald & Evans.

Stinson, S. (1988). *Dance for Young Children – Finding the Magic in Movement.*

Gilbert, A. G. & Smith, H. P. (1992). *Creative Dance for All Ages: A ConceptualApproach*. Amer Alliance for Health Physical

Recommended:

Franklin, E. (1996). *Dynamic Alignment Through Imagery*, Human Kinetics.

Cheney, G. (1989). *Basic Concepts in Modern Dance*, Princeton Book Co. Publishers.

Schrader, C. A. (1996). *A Sense of Dance – Exploring Your Movement Potential,Human Kinetics.*

THE COUNCIL OF COMMUNITY COLLEGES OF JAMAICA

COURSE NAME:	Music Theory
COURSE CODE:	MUSC1111
CREDITS:	2
CONTACT HOURS:	45 hours Theory; 15 hours Practical
PRE-REQUISITE(S):	
CO-REQUISITE(S):	
SEMESTER:	I

COURSE DESCRIPTION:

This course is designed to introduce learners to the fundamentals of music who will acquire knowledge in the elements of music such as melody, rhythm, harmony, among others. It includes ear-training through scales, tonality, chords, keys, accidentals, time signatures in simple and compound time and notation. Knowledge about music symbols such as *p* for piano, *f* for forte, and other symbols will also be taught in sight reading from sheet music. Learners will apply the knowledge gained throughout the duration of the course.

COURSE OUTCOMES:

Upon successful completion of this course, learners should be able to:

1. articulate their understanding of the elements of music.
2. explore melodies in major and minor keys with time signatures.
3. demonstrate awareness of rhythms in different time signatures.
4. construct scales with and without key signatures and accidentals.
5. develop sight reading skills from music scores.
6. analyse simple and compound time of pieces of music.
7. construct effectively chords on music staff.
8. understand how to construct notes on staff in each lines and spaces.

UNIT I - Introduction to Fundamentals of Music (13 hours)

Learner Outcomes:

Upon successful completion of this unit, learners should be able to:

1. identify the elements of sound.
2. construct a definition for music in their own words
3. discuss the letters of the music alphabet.
4. identify and define elements of music in a piece or song
5. discuss the lines and spaces of a musical staff.
6. identify the clef on a musical staff and give reasons why how the clef got its name.
7. demonstrate treble and bass clefs.

Content:

1. Elements of sound and the definition of music
   a. Timbre, pitch, etc.
   b. Music definition e.g. an art, beautiful …with rhythm, etc.
2. Elements of music
   a. Dynamics
   b. Texture
   c. Form
   d. Melody
   e. Harmony, etc
3. Music Alphabet
   - A, B, C, D, E, F, G
4. Introduction to the musical staff

UNIT II - Rhythm (15 hours)

Learner Outcomes:

Upon successful completion of this unit, learners should be able to:

1. identify and names note value giving both British and American names.
2. discuss the history of composition and note values.
3. construct notes correctly on staff in each lines and spaces.
4. connect note values with time signatures of simple and compound time.
5. draw barlines where they should be constructed in pieces of music.

6. identify time signature of a composed piece of music.
7. compose rhythms using the rhythm clef based on time signatures of simple and compound time.

Content:

1. Note Values
2. History of composition
3. Writing notes on a line or space
4. Time Signatures
   a. Simple Time
   b. Compound Time
5. Bars and barlines
6. Rhythm compositions

UNIT III - Key, Key Signatures, Scales and Melody (15 hours)

Learner Outcomes:

Upon successful completion of this unit, learners should be able to:

1. utilize terminologies/concepts in relation to key and key signature in music.
2. discuss tones and semi-tones (whole step and half step).
3. construct a formula to remember key signatures.
4. construct the order key signatures on the staff for treble and bass clefs.
5. employ two different scales based on key signature.
6. demonstrate scale movement by degree on the staff.
7. practice using accidentals on music staff correctly.
8. label keys and scales up to five out of seven sharps and flats.
9. classify tonality of keys and scales.
10. compose melodies of at least 4 bars in keys up to five out of seven sharps and flats with or without key signature.

Content:

1. Key Signature
   a. Sharps
   b. Flats
2. Tone and semi-tones
   a. Symbols e.g. T – tone, S – semi-tone
3. Scales
   a. Major

b. Minor (natural, harmonic, melodic)
c. Degrees – 1, 2, 3, etc. and/or tonic, supertonic, submediant, etc.

4. Accidentals
   a. Sharp (#)
   b. Flat (♭)
   c. Natural (♮)
5. Composition with clefs

UNIT IV - Intervals and Chords (15 hours)

Learner Outcomes:

Upon successful completion of this unit, learners should be able to:

1. define intervals in their own words.
2. differentiate between harmonic and melodic intervals.
3. identify intervals by ear and by composition from score.
4. construct harmonic and melodic intervals on music staff with or without key signature.
5. discuss the meaning of a chord.
6. construct a chord on a musical staff.
7. differentiate between major and minor chords on a staff with or without key signature.
8. discuss primary chords of any given key.
9. compose rhythmic pattern using chords in at least five keys.
10. demonstrate root position, 1st and 2nd inversions of chords on musical staff.

Content:

1. Intervals
   a. Skip
   b. Leaps
   c. Going up or down
   d. Using scale degrees
2. Chords
   a. Major
   b. Minor
   c. Composition
   d. Harmonies and arpeggios
3. Primary Chords
4. Inversion of Chords

METHODS OF DELIVERY:

1. Lectures/Discussions
2. Guest Lecturers
3. Presentations
4. Demonstration
5. Observation
6. Practice Exercises
7. Simulation
8. Music Composition
9. Final Project (process documentation towards project completion)
10. Research (indv/group)

METHODS OF ASSESSMENT AND EVALUATION:

3 Presentations (indv/group)	30%
2 Composition assignments	10%
Mid Semester Written	20%
Final Examination	
a. Final Project (process documentation)	20%
b. Written	20%

Prescribed:

Cook, D. F. (2003). *Conservatory of Canada Theory for Students Book 2*, Waterloo Music.

Do Re Mi Studios. (2020). *10 Beginner Sight Singing Exercises*.

https://www.doremistudios.com.au/beginner-sight-singing-exercises/.

Kostka, S. M. & Payne, D. (2004). *Tonal harmony, with an introduction to twentieth-century music*.

Boston: McGraw-Hill.

RECOMMENDED TEXT:

Telfer, N. (1992). *Successful Sight Singing Book 1* Neil A. Kjos Music Company.

THE COUNCIL OF COMMUNITY COLLEGES OF JAMAICA

COURSE NAME:	Music Theory in Practice
COURSE CODE:	MUSC2203
CREDITS:	2
CONTACT HOURS:	30 hours Theory
PRE-REQUISITE(S):	Music Theory; Song Writing
CO-REQUISITE(S):	
SEMESTER:	IV

COURSE DESCRIPTION:

This course is designed to enhance learners' compositional skills but with a twist; using technology. Learners will be able to use software and apps to compose and transcribe originals and already composed pieces respectively. The software would include Musescore and/or Sibelius (notation software) and Garageband and/or Reason (recording software). Each software is based on the devices they may have or those that are provided. This course should be able to assist future producers, assistant producers, singers, instrumentalists and educators.

COURSE OUTCOMES:

Upon successful completion of this course, learners should be able to:

1. compose/transcribe by writing/construct notes by hand to develop an understanding of note placement.
2. transcribe other composers' songs in the same or different key.
3. understand space between note values and barlines.
4. appreciate notation with or without keyboard.
5. execute a song without key signature.
6. assess a melody and state its tonality; major or minor.
7. compose and compile an original piece on the computer software.

UNIT I - Introduction to Composing with technology (8 hours)

Learner Outcomes:

Upon successful completion of this unit, learners should be able to:

1. articulate the use of technology in production.
2. explore the software and devices for music composition.
3. combine music and computer knowledge to compose on the programmes.
4. insert text such as Title, Sub-title and Composer from either start up screen or in the blank space where it is supposed to be.
5. use keyboard shortcuts for note values, rest and other textual information that may be on a score.
6. insert musical score with other textual symbols to enhance a score in their own interest.
7. utilize key signatures, time signatures, clefs, etc. for easier access to understand the movement of a piece.
8. input note in the right places on the staff on provided software.
9. construct lead sheet/chord symbols where applicable.
10. apply suitable instrument and voice parts in compositions.

Content:

1. Introduction to computer composing software
   a. Use of Musescore or Sibelius to compose
   b. Note placements
   c. Musical symbols and their usage
2. Staves
3. Note Values
4. Textual information for an ideal score
5. Keyboard shortcuts for e.g.
   a. For note input
   b. Lyric input
   c. Chord input
6. Score information
7. Lead sheet and Chords

UNIT II - Transcription (8 hours)

Learner Outcomes:

Upon successful completion of this unit, learners should be able to:

1. understand how transcription and dictation in music are similar.
2. input textual information for sections such as the composer's and lyricist's name.
3. input notes on pre-prepared score using the mouse and using the keypad on screen.
4. manipulate software using keyboard shortcuts with buttons such as Ctrl, Alt, Shift and numbers to create melodies or input text.
5. identify lyrics with note value and correct timing
6. add chord/lead sheet symbols where applicable.

Content:

1. What is transcription?
   a. Description(s) of how to write/arrange other people's music by ear
   b. How do musician use an existing piece of sheet music and write exactly what is there using the software.
   c. Entering Dynamics
   d. The instrument(s) for which the music is written.
   e. The composer's and/or lyricist's name(s)
   f. Symbols
2. Note input
   a. Using specific clefs for specific types of note input (treble, bass, C-clef, rhythm clef)
   b. The 'N' key used for note input
3. Lyrics input
   a. Note value of lyrics/word or the syllable of…
   b. Ctrl + L for lyric input
4. Shortcuts
   a. Using the computer's keyboard to quickly manipulate what you need to input the variables in the software.
   b. Letters of the music alphabet on the keyboard
5. Chord/Lead sheet symbols
   a. Symbols example – C (lead sheet symbol) or I (chord symbol)

UNIT III - Composition (12 hours)

Learner Outcomes:

Upon successful completion of this unit, learners should be able to:

1. produce an original melody with lyrics and compose it on Musescore/Sibelius.
2. select a key and include key signature in Musescore/Sibelius.
3. demonstrate chord progression of the written melody.
4. apply chords where necessary and then construct using chord/lead sheet symbols.

5. formulate chords on grand staff using one bass note and form the chords in the treble for chord progression.
6. add harmonies to the melody using the grand staff.
7. insert dynamics, articulation, sectionals and other symbols (textual information) when applicable.

Content:

1. Song writing
2. Melody writing
3. Harmony
4. Chords
5. Lead sheet
6. Grand Staff
7. Musical Symbols
8. Textual information

METHODS OF DELIVERY:

1. Lectures/Discussions
2. Guest Lecturers
3. Presentations
4. Demonstration
5. Observation
6. Practice Exercises
7. Simulation
8. Project - Music Composition (indv/group)
9. Worksheets
10. Audio and tape evaluations
11. Research
12. Desktop Computer/Laptop
13. Reason/Garage Band
14. Musescore/Sibelius
15. Manuscript
16. Marker
17. Whiteboard
18. Whiteboard eraser

METHODS OF ASSESSMENT AND EVALUATION:

1. Presentations (indv/group) 20%

2. Mid Semester Written 20%
3. Portfolio 10%
4. Composition/software assignments (indv/group) 10%
5. Final Examination
   a. Process documentation - software 20%
   b. Written 20%

REQUIRED TEXT:

Cook, D. F. (2003). *Conservatory of Canada Theory for Students Book 2*, Waterloo Music.

Hosken, D. (2014). *An Introduction to Music Technology 2nd Edition*. Routledge.

Kostka, S. M. & Payne, D. (2004). *Tonal harmony, with an introduction to twentieth-century music*. Boston: McGraw-Hill.

Schoenberg, A., Strang, G. & Stein, L. (1999). *Fundamentals of Musical Composition.* 5th edition Faber & Faber; 3507.

https://musescore.org/en/download

https://www.avid.com/sibelius

RECOMMENDED TEXT:

Eric (1989). *ABRSM Music Theory in Practice Grades 2 & 3*

LaBerta, C. *Computers Are Your Future, Introductory*, 12/E. Prentice Hall.

https://www.apple.com/lae/mac/garageband/

THE COUNCIL OF COMMUNITY COLLEGES OF JAMAICA

COURSE NAME:	Playwriting
COURSE CODE:	DRAM2303
CREDITS:	2
CONTACT HOURS:	60 hours (15 hours theory; 45 practical)
PRE-REQUISITE(S):	None
CO-REQUISITE(S):	None
SEMESTER:	III

COURSE DESCRIPTION:

This course focuses on the process of writing a Play, from the conception of a dramatic idea to the completion of a final draft. Students will be engaged in the process of exploring exercises in dialogue, character development, improvisation, conflict and structure as essential components of the course. Student will complete the writing of a ten minutes play for assessment and critique.

COURSE OUTCOMES:

Upon successful completion of this course, learners should be able to:

1. Write story outlines for plays.
2. Write character profiles.
3. Write dialogue suiting the play's characters.
4. Analyze a structurally dramatic (or weak) play.
5. Use principles of playwriting to write short plays.
6. Identify the main genres of drama.
7. Write a short play.

UNIT I – The Story (14) hours)

Learner Outcomes:

Upon successful completion of this unit, learners be able to:

1. Identify twenty sources of story ideas.
2. Identify the main components of a play's storyline.
3. Improvise moments from the storyline.
4. Describe three components of a story – problem, complication, solution.
5. Differentiate between a situation and the problem arising from it.
6. Write story outline.

Content:

1. Subject, Theme/Message
2. Sources of story ideas
3. Problem, Complication, Solution
4. Setting
5. Irony
6. Story Exposition
7. Twists and Reversals
8. Time – Duration
9. Story conflicts: Man against Nature/God/fate/machine
10. Dramatic Genres – comedy, tragedy, melodrama, farce/roots, etc.

UNIT II – The Characters (10 hours)

Learner Outcomes:

Upon successful completion of this unit, learners be able to:

1. Write profiles of realistic characters.
2. Create contrasting characters.
3. Create characters that grow and/or change over time.
4. Explain characters' life motivations.
5. Place characters in stressful/conflict-filled situations.

Content:

1. The PIMPS technique of characterization.
2. Growth and change in character.
3. Motivation/Need/Objective.

4. Character flaws.
5. Character conflicts: man against himself/man/society.

UNIT III – The Structure (16) hours)

Learner Outcomes:

Upon successful completion of this unit, learners be able to:

1. Write scene by scene a properly structured play outline.
2. Create two interesting incidents for a play.
3. Juxtapose the incidents for maximum dramatic effect.
4. Create a strong climax through appropriate set-ups and play-off.
5. Write dialogue that is euphonious/poetic.
6. Use a variety of types of dialogue in a scene.

Content:

1. Overall structure: Beginning, Middle, End.
2. Plotting the incidents in the story.
3. Structuring the story into beats, scenes, acts.
4. Creating rising action and suspense.
5. Creating the Crisis (decision/turning point).
6. Designing set-ups and the climax.
7. Dialogue in characterization.

UNIT IV – Workshop Dramaturgy (18) hours)

Learner Outcomes:

Upon successful completion of this unit, learners be able to:

1. Critique the play drafts of peers.
2. Revise their own drafts.
3. Critique at least one published plays.
4. Present final draft of a short play.

Content:

1. Dramaturgy of the first versions of students' plays.
2. Reading of published play.
3. Guidelines for critiquing a play.

METHODS OF DELIVERY

1. Demonstration
2. Group Activities

3. Dramatizations
4. Presentations
5. Observation
6. Peer Review Activities
7. Workshops

METHODS OF ASSESSMENT AND EVALUATION: Continuous assessment

1. Individual Presentations	20%
2. Assignment - Short play (written – 3-5 pages)	20%
3. Mid Semester Assessment	20%
4. Final Project (Playwriting – 10-15 pages)	40%

Final Assessment:

Panel assessment of Story for final project. Characters, Structure, Dialogue

RESOURCE MATERIAL:

Prescribed:

Dorif, J. (2010) *Introduction to Playwriting*, Writers University.

Hodge, Francis (1994). *Play Directing, Analysis, Comments and Style*. (latest ed.) Prentice Hall

Noel, K. & Hypolite, K. Caribbean Drama. Carlong

Tom Sawyer, in Storytelling: *How to write stories that will grab and hold you audience, successful screenwriter, novelist, playwright, publisher*: Writers University 01/01/2010.

Trevor Rhone's *Old Story Time, Two Can Play* and *School's Out***.**

Walcott, Derrick. (Jan. 1, 1971) Dream on Monkey Mountain. Farrar, Straus, and Giroux.

INSTRUCTIONAL MATERIALS

1. Audiovisual equipment
2. Write board
3. Studio space

THE COUNCIL OF COMMUNITY COLLEGES OF JAMAICA

COURSE NAME:	Principal Instrument I
COURSE CODE:	MUSC2311
CREDITS:	2
CONTACT HOURS:	90 Hours Practical
PRE-REQUISITE(S):	Instrumental Skills: Keyboard, Guitar or Hand Drums and Vocal Skills
CO-REQUISITE(S):	
SEMESTER:	III

COURSE DESCRIPTION:

The course is designed to have learners continue their instrument of choice from first year with more intense and challenging material such as scored pieces, musical skills (scales, rhythm, melody, harmony etc.) to broaden their musical knowledge, understanding and performance skills. The instruments of choice are Keyboard/Piano, Guitar, Hand Drums and Voice as their Principal Instrument of study.

COURSE OUTCOMES:

Upon successful completion of this course, learners should be able to:

1. illustrate basic skills and techniques for chosen instrument.
2. critique two contrasting pieces by melodic, harmonic and/or rhythm patterns for keyboard/piano and guitar.
3. analyse pieces by carefully listening to the timing, tempo, dynamics, etc.
4. produce a rhythmic pattern from selected instrument: piano, guitar, hand drum, voice.
5. sight-read a musical piece from a single line treble staff, grand staff or rhythms clef staff.
6. interpret musical pieces and reproduce the mood of the composer based on the dynamics of the piece.
7. employ conversations about instrument literature from different eras - from the past to modern.
8. perform a composed piece from any era of music – classical, romantic and modern period.

Keyboard/Piano 88 hours

UNIT I - Scales (30 hours)

Learner Outcomes:

Upon successful completion of this unit, learners should be able to:

1. produce scales according to scale formula.
2. place fingers on keyboard in a "5 finger position".
3. apply the formula of a major scale. T-T-S-T-T-T-S (T – for tone, S – for semi-tone)
4. demonstrate scale using solfege for major and minor (natural, harmonic and melodic) scales.
5. play the following scales – 2 octave separate hands – C, F, G, Db, C#m and B major and Bm – legato and staccato
6. play scales using eighth notes, half notes, quarter notes and whole notes
7. play chromatic scales using the correct fingering
8. perform scales hand separately, hands together in similar motion and contrary.

Content:

1. Scale degree
2. Tone and Semi-tone
3. Solfege
4. Octaves
5. C, F, G, Db, C#m and B major and Bm
6. Chromatic scales
7. Eight notes, quarter notes, half notes and whole notes
8. Fingering
9. Legato and staccato

UNIT II - Chords (30 hours)

Learner Outcomes:

Upon successful completion of this unit, learners should be able to:

1. apply chords in root position using the 5-finger position with fingers 1-3-5.
2. integrate chords according to degrees of scales.
3. demonstrate scale degree numbers in each chord of a key.
4. interpret primary chords in keys of E, B and Eb majors and minors.
5. play primary chords in a simple and compound time rhythm.

6. illustrate chords in first and second inversions on the keyboard with correct fingering.

Content:

1. Chord fingering
2. Scale degrees
3. Primary chords
4. Rhythm
5. Inversions

UNIT III - Sight Reading and Transposition (28 hours)

Learner Outcomes:

Upon successful completion of this unit, learners should be able to:

1. review the concepts sight reading, transposition.
2. explore the Grand Staff and align notes on the staff accordingly.
3. sight Read a Grand Staff (Treble and Bass clefs) of a simple piece and play it on the keyboard.
4. play a piece with elements of music: dynamics, articulation, etc.
5. interpret the key signature for a given piece and apply chords appropriately.
6. transpose an 8-bar melody up or down a major or minor 3rd as well as to play chords for accompaniment with the correct inversions.
7. sight read a piece/song using lead sheet/chord symbols.

Content:

1. What is Transposing?
2. Grand Staff
3. Sight Reading from a Grand Staff
4. Key interpretation
5. Transposing at different intervals
6. Lead sheet/Chord symbol readings

Guitar 88 hours

UNIT I - Scales (30 hours)

Learner Outcomes:

Upon successful completion of this unit, learners should be able to:

1. discuss pitches of scalar movement with numbering. (1, 2, 3…).
2. place fingers on guitar in a "4 finger position".
3. apply the formula of a major scale. T-T-S-T-T-T-S (T – for tone, S – for semi-tone).
4. demonstrate scale using #2 as well as solfege for major and minor (natural, harmonic and melodic) scales.
5. play the following scales – 2 octave – C, F, G and A Majors and Minors on both treble and play them legato.
6. play scales using eighth notes, half notes, quarter notes and whole notes.
7. play chromatic scales using the correct fingering.

Content:

1. Scale degree
2. Tone and Semi-tone
3. Solfege
4. Octaves
5. C, F, G and A Majors and Minors
6. Eight notes, quarter notes, half notes and whole notes
7. Fingering
8. Legato and Staccato

UNIT II - Chords (30 hours)

Learner Outcomes:

Upon successful completion of this unit, learners should be able to:

1. demonstrate chords: open chords, bar chords for both major and minor keys.
2. arrange chords according to degrees of scales.
3. identify scales degree numbers in each chords of a key.
4. apply primary chords using open chords and bar chords.
5. interpret primary chords in keys of C, F and G majors and minors.
6. play primary chords in a simple time rhythm.

7. illustrate open and bar chords in root position, first and second inversions on the guitar with correct fingering.

Content:

1. Chord fingering
1. Scale degrees
2. Primary chords
3. Rhythm
4. Inversions

UNIT III - Sight Reading and Transposition (28 hours)

Learner Outcomes:

Upon successful completion of this unit, learners should be able to:

1. explain the concepts sight reading, transposition.
2. sight Read a music score with a Treble Staff of a simple piece and play it on the guitar.
3. demonstrate a selected scored piece learnt from memory.
4. play a piece with elements of music: dynamics, articulation, etc.
5. interpret the key signature for a given piece and apply chords appropriately.
6. transpose an 8-bar melody up or down a major or minor 2nd as well as to play chords for accompaniment with the correct inversions.
7. sight read a piece/song using lead sheet/chord symbols.

Content:

1. What is Transposing?
1. Staff
2. Sight Reading from a Staff
3. Key interpretation
4. Transposing at different intervals
5. Lead sheet/Chord symbol readings.

Hand Drums 88 hours

UNIT I - Hand Drums: Modes of Expression (28 hours)

Learner Outcomes:

Upon successful completion of this unit, learners should be able to:

1. discuss the overview of the history of hand drums.
1. compare at least two drum practitioners/musicians and their contributions to music as master drummers.
2. identify and illustrate three percussion instruments played with hand drums.
3. review the development of traditional Jamaican folk music both popular and social/religious (principles and techniques).
4. increase appreciation towards and respect of music instruments, and correct principle/technique from playing the hand drum, etc.
5. analyze the difference between bass, tones, tip and slap sounds on hand drum.

Content:

1. Definitions and terminologies
1. Care and security of the self and instrument
2. History and developments of Traditional Jamaican Popular and secular music
3. Jamaican musician and drum practitioners
4. Pictographs of percussion instruments
5. Simple design: exploration of percussion instruments.
6. Tones on the hand drums

UNIT II - Principles and techniques of instrumentation and musicality (30 hours)

Learner Outcomes:

Upon successful completion of this unit, learners should be able to:

1. distinguish different percussion instruments and their associated rhythms, language and utterances.
2. demonstrate stance and hand positions for percussion instruments.

3. demonstrate and hone basic skills on the principles and technique of traditional percussion instruments.
4. play the conga drums using the correct drum technique.
5. identify and play simple rhythms at sight, sound of utterances and language of the drum.
6. document drum language — notations, utterances and songs created.
7. differentiate between two types of rhythm patterns used in ceremonies and distinguish the difference between a song and chant.
8. play selected rhythm with accompanying song to develop coordination and flowy traditional and contemporary/popular.
9. compare two similarities and differences between rhythmic style of one traditional and contemporary/popular music.
10. perform effectively five traditional Jamaican rhythms on the conga drum.

Content:

1. Types of percussion instruments.
2. Principles and techniques of the hand drum and other percussion instruments.
3. Body stance and hand positions of the drum.
4. Tonal areas of the drum and other percussion instruments.
5. Language and performance: sound, utterance and simple rhythm (at sight).
6. Notation: drum, language, utterance, chant, song.
7. Rhythmic accompaniment and songs (to include meaning and interpretation).
8. The Rhythms: Mento, Ska, Dinki Mini, Tambu, Buru, Rasta/Nyabinghi Coromantee/Maroon, Bruckins, Gerreh, Revival, Jonkunno, Kumina, Ettu, Reggae, Dancehall, etc.
9. Songs: e.g. Slide, Mongoose, ska medley, Breda ram goat, Tambu, etc.
10. Relationship between Traditional and contemporary/popular music-dance forms.
11. Music collaboration and integration: Folk and Modern Technique Classes.

UNIT III - Performance Skills - Ensemble and Mixed Ensemble Repertoire (30 hours)

Learner outcomes:

Upon successful completion of this unit, learners should be able to:

1. demonstrate with accuracy improved skills and techniques using different tonal areas of the drum and sounds of other percussion instruments.
2. display appreciation with regards to treatment and care of music instruments.
3. analyse the meaning of simple song lyrics, nuances, breaks, style relative to select music forms.
4. identify the music for five (5) traditional music-dance forms, play the accompanied rhythm and sing the associated song integrating both.

5. incorporate other percussion instruments along with the drum to create an ensemble accompaniment to selected dance-music form integrating both song and dance.
6. refine and hone improvisational skills on at least one percussion instruments and play with accuracy, confidence, and flow in ensemble work.
7. explore interconnections and common links in musicality in Jamaica's folk culture through music (may include dance).

Content:

1. Tonal areas of the drum and other percussion instruments including improvisation.
2. Jamaican Folk/Traditional Song and Dance (traditional and creative).
3. Drum language, utterances etc.
4. Improvisation Technique on percussion instruments.
5. Notation (may include original lyrics).
6. Rhythmic accompaniment and songs; meaning and interpretation.
7. Relationship between traditional and contemporary/popular Jamaican music-dance folk culture.
8. The Rhythms and songs: Recap for repertoire, performance and ensemble work.
9. Music collaboration and integration: Folk Technique class.
10. Integrating song and dance as ensemble/mixed ensemble.

Voice **88 hours**

UNIT I - Sight Reading and Modulation **(30 hours)**

Learner Outcomes:

Upon successful completion of this unit, learners should be able to:

1. explain the concepts sight reading.
2. sight Read a music score with a Treble Staff of a song and sing it.
3. sing a selected song across any genre of music.
4. perform selected songs with elements of music: dynamics, articulation, etc.
5. interpret the key signature for a given composed song and apply appropriately.
6. modulate within at least one (1) semi-tone up by ear or sight reading.
7. apply knowledge of vocal techniques and posture.

Content:

1. Terminologies/concepts/principles in relation to Sight Reading
2. Sight Reading from a Staff
3. Key interpretation
4. Modulation

5. Sight reading and song connection

UNIT II - Vocal Techniques and Expression (28 hours)

Learner Outcomes:

Upon successful completion of this unit, learners should be able to:

1. utilize breath control especially for sustained notes.
2. practice vocal exercises and warm up before performing a song(s).
3. apply head and chest voices with correct posture when singing.
4. breathe at the correct places for phrases of a variety of songs.
5. apply acquired knowledge by articulating words with clarity during performance.
6. express feelings of emotions for during performance of selected songs.
7. execute fundamentals in singing techniques.

Content:

1. Breath work articulations e.g. longer breaths, breath placement.
2. Articulation of words.
3. Performance style.
4. Warm up techniques and exercises.
5. Head and chest voices.
6. Body awareness and Posture for singing.

UNIT III - Performance (30 hours)

Learner Outcomes:

Upon successful completion of this unit, learners should be able to:

1. analyze performances of selected songs by a variety of singers – original and covers.
2. perform selected songs from any genre of music and celebrities by own interpretation.
3. apply correct vocal techniques when performing selected songs.
4. perform composed/scored songs from memory.
5. arrange with improvisation selected songs from any genre of music.
6. stage a performance to an audience.

Content:

1. Different style of performers.
2. Improvising and interpretation of selected songs.
3. Vocal technique application.
4. Singing from a music score.

5. Musical arrangement of selected and/or original songs.
6. Planning, preparing and presenting a performance.
7. Performance and audience connection.

METHODS OF DELIVERY

1. Demonstrations
2. Guest Lectures
3. Field trips
4. Videos of techniques and performances
5. Interviews
6. Performances
7. Journaling
8. Peer review
9. Case Study
10. Research
11. Keyboard
12. Hand drum

METHODS OF ASSESSMENT AND EVALUATION: Continuous

2 Sight reading Assignments	15%
Journal/ Reflective essay	10%
Presentations of selected and scored songs	15%
Midterm Written	20%
Final Exam	40%

RECOMMENDED TEXTS:

Bastien, J. S. (1999). *Piano for Adults Book 1*. Neil A. Kjos Music Company.

Bos, N. (2017) *Singing 101: Vocal Basics and Fundamental Singing Skills for All Styles and Abilities (How to Sing).* StudioBos.

Chalo, E. & Kumor, F. (2001). *Drum Circle: A Guide to World Percussion.* Alfred Music.

Palmer, W. A., Morton, M. & Lethco, A. V. (1994). *The Complete Book of Scales, Chords, Arpeggios and Cadences*; Alfred's Basic Piano Library; Alfred Music Publishing

_____ (2002) *Alfred's Basic Piano Library Lesson Book, Bk 1A.* Alfred Music.

THE COUNCIL OF COMMUNITY COLLEGES OF JAMAICA

COURSE NAME:	Principal Instrument II
COURSE CODE:	MUSC2204
CREDITS:	2
CONTACT HOURS:	75 hours (45 hours practical; 30 hours theory)
PRE-REQUISITE(S):	Principal Instrument I
CO-REQUISITE(S):	
SEMESTER:	IV

COURSE DESCRIPTION:

This course is designed to be a continuation Principal Instrument I. Learners will continue their instruments with intermediate studies of music. More challenging material for the greater improvement and understanding of melodies, harmonies and rhythms. The instruments are Keyboard/Piano, Guitar, Hand Drums and a choice of the Voice if so wished to be a vocalist.

COURSE OUTCOMES:

Upon successful completion of this course, learners should be able to:

1. illustrate basic skills and techniques for chosen instrument.
2. critique two contrasting pieces by melodic, harmonic and/or rhythm patterns for keyboard/piano and guitar.
   analyze pieces by carefully listening to the timing, tempo, dynamics, etc.
3. reproduce the rhythmic pattern from selected instrument: piano, guitar, hand drum, voice.
4. sight-read a musical piece from a single line treble staff, grand staff or rhythms clef staff.
5. interpret musical pieces and reproduce the mood of the composer based on the dynamics of the piece.
6. discuss instrument literature from different periods that represents various musical styles.
7. perform a composed piece from any era of music – classical, romantic and modern period.

Keyboard/Piano 73 hours

UNIT I - Scales (25 hours)

Learner Outcomes:

Upon successful completion of this unit, learners should be able to:

1. review 5 finger position on the keyboard.
2. apply the formula of a major scale. T-T-S-T-T-T-S (T – for tone, S – for semi-tone).
3. demonstrate scale using solfege for major and minor (natural, harmonic and melodic) scales.
4. play the following scales – 3 octaves separate hands – A, D, E, F#, Eb and Ab major and A minor – legato and staccato.
5. play scales using sixteenth, eighth notes, half notes, quarter notes and whole notes.
6. play scales using the correct fingering.
7. perform scales hand separately, hands together - similar motion and contrary motion.

Content:

1. Scale degree
2. Tone and Semi-tone
3. Solfege
4. Octaves
5. A, D, E, F#, Eb and Ab major and A minor
6. Eight notes, quarter notes, half notes and whole notes
7. Fingering
8. Legato and staccato

UNIT II - Chords (24 hours)

Learner Outcomes:

Upon successful completion of this unit, learners should be able to:

1. apply chords in root position using the 5-finger position with fingers 1-3-5.
2. integrate chords according to degrees of scales.
3. demonstrate scale degree numbers in each chord of a key.
4. interpret primary chords in keys of Ab, F#, and A majors and minors.
5. play primary chords in a simple and compound time rhythm.
6. illustrate chords in first and second inversions on the keyboard with correct fingering.

Content:

1. Chord fingering
2. Scale degrees
3. Primary chords
4. Rhythm
5. Inversions

UNIT III - Sight Reading and Transposition (24 hours)

Learner Outcomes:

Upon successful completion of this unit, learners should be able to:

1. discuss the concepts sight reading, transposition.
2. manipulate the Grand Staff and alignment of notes.
3. sight Read a Grand Staff (Treble and Bass clefs) of an intermediate piece and play it on the keyboard.
4. play an intermediate piece with elements of music: dynamics, articulation, etc.
5. interpret the key signature for a given piece and apply chords appropriately.
6. transpose a 16-bar melody up or down a major or minor 3rd as well as to play chords for accompaniment with the correct inversions.
7. sight read a piece/song using lead sheet/chord symbols.

Content:

1. Grand Staff
2. Sight Reading from a Grand Staff
3. Key interpretation
4. Transposing at different intervals
5. Lead sheet/chord symbol readings.

Guitar 73 hours

UNIT I - Scales (25 hours)

Learner Outcomes:

Upon successful completion of this unit, learners should be able to:

1. apply knowledge of pitches of scalar movement with numbering. (1, 2, 3…)

2. place fingers on guitar in a “4 finger position”.
3. apply the formula of a major scale. T-T-S-T-T-T-S (T – for tone, S – for semi-tone).
4. demonstrate scale using solfege for major and minor (natural, harmonic and melodic) scales.
5. play the following scales – 2 octave – D, E, B and F# Majors and Minors on treble and play them legato.
6. play scales using sixteenth notes, eighth notes, half notes, quarter notes and whole notes.
7. play scales using the correct fingering.

Content:

1. Scale degree
2. Tone and Semi-tone
3. Solfege
4. Octaves
5. D, E, B and F# Majors and Minors
6. Eight notes, quarter notes, half notes and whole notes
7. Fingering
8. Legato and Staccato

UNIT II - Chords (24 hours)

Learner Outcomes:

Upon successful completion of this unit, learners should be able to:

1. demonstrate chords: open chords, bar chords for both major and minor keys.
2. arrange chords according to degrees of scales.
3. identify scales degree numbers in each chords of a key.
4. apply primary chords using open chords and bar chords
5. interpret primary chords in keys of D, E, B and F# Majors and Minors.
6. play primary chords in a simple time rhythm.
7. illustrate chords in root position, first and second inversions on the guitar with correct fingering.

Content:

1. Chord fingering
2. Scale degrees
3. Primary chords
4. Rhythm

5. Inversions

UNIT III - Sight Reading and Transposition (24 hours)

Learner Outcomes:

Upon successful completion of this unit, learners should be able to:

1. apply the concepts sight reading, transposition.
2. sight Read a music score with a Treble Staff of a intermediate piece and play it on the guitar.
3. demonstrate a selected scored piece learnt from memory.
4. play an intermediate piece with elements of music: dynamics, articulation, etc.
5. interpret the key signature for a given piece and apply chords appropriately.
6. transpose a 16-bar melody up or down a major or minor 2nd as well as to play chords for accompaniment with the correct inversions.
7. sight read a piece/song using lead sheet/chord symbols.

Content:

1. Staff
2. Sight Reading from a Staff
3. Key interpretation
4. Transposing at different intervals
5. Lead sheet/Chord symbol readings

Hand Drums 73 hours

UNIT I - Hand Drums: Modes of Expression (24 hours)

Learner Outcomes:

Upon successful completion of this unit, learners should be able to:

1. discuss a brief overview of the history of hand drums.
2. name at least one drum practitioner/musician.
3. identify and illustrate three percussion instruments played with hand drums.
4. outline the development of traditional Jamaican music both popular and secular (principle and technique).

5. demonstrate an appreciation towards and respect of music instruments, and correct principle/technique from playing the hand drum, etc.
6. compare the difference between bass, tones, tip and slap sounds on hand drum.

Content:

1. Definitions and terminologies.
2. Care and security of the self and instrument.
3. History and developments of Traditional Jamaican Popular and secular music.
4. Jamaican musician and drum practitioners.
5. Pictographs of percussion instruments.
6. Simple design: exploration of percussion instruments.
6. Tones on the hand drums.

UNIT II - Principles and techniques of instrumentation and musicality (24 hours)

Learner Outcomes:

Upon successful completion of this unit, learners should be able to:

1. distinguish different percussion instruments and their associated rhythms, language andutterances.
2. demonstrate stance and hand positions for percussion instruments.
3. demonstrate and hone basic skills on the principles and technique of traditional percussion instruments
4. play the conga drums using the correct drum technique.
5. identify and play simple rhythms at sight, sound of utterances and language of the drum.
6. document drum language — notations, utterances and songs created.
7. differentiate between two types of rhythm patterns used in ceremonies and distinguish the difference between a song and chant.
8. play selected rhythm with accompanying song to develop coordination and flowy traditional and contemporary/popular.
9. compare two similarities and differences between rhythmic style of one traditional and contemporary/popular music.
10. perform effectively at least three of five traditional Jamaican rhythms on the conga drum

Content:

1. Types of percussion instruments.
2. Principles and techniques of the hand drum and other percussion instruments.

3. Body stance and hand positions of the drum.
4. Tonal areas of the drum and other percussion instruments.
5. Language and performance: sound, utterance and simple rhythm (at sight).
6. Notation: drum, language, utterance, chant, song.
7. Rhythmic accompaniment and songs (to include meaning and interpretation).
7. The Rhythms: Mento, Ska, Dinki Mini, Tambu, Buru, Rasta/Nyabinghi Coromantee/Maroon, Bruckins, Gerreh, Revival, Jonkunno, Kumina, Ettu, Reggae, Dancehall, etc.
8. Songs: e.g. Slide, Mongoose, ska medley, Breda ram goat, Tambu, etc.
9. Relationship between Traditional and contemporary/popular music-dance forms.
10. Music collaboration and integration: Folk and Modern Technique Classes.

UNIT III - Performance Skills - Ensemble and Mixed Ensemble Repertoire (25 hours)

Learner outcomes:

Upon successful completion of this unit, learners should be able to:

1. demonstrate with accuracy improved skills and techniques using different tonal areas of the drum and sounds of other percussion instruments.
2. display appreciation with regards to treatment and care of music instruments.
3. analyse the meaning of simple song lyrics, nuances, breaks, style relative to select music forms.
4. identify the music for five (5) traditional music-dance forms, play the accompanied rhythm and sing the associated song integrating both.
5. incorporate other percussion instruments along with the drum to create an ensemble accompaniment to selected dance-music form integrating both song and dance.
6. refine and hone improvisational skills on at least one percussion instruments and play with accuracy, confidence and flow in ensemble work.
7. explore interconnections and common links in musicality in Jamaica's folk culture through music (may include dance).

Content:

1. Tonal areas of the drum and other percussion instruments including improvisation.
2. Jamaican Folk/Traditional Song and Dance (traditional and creative).
3. Drum language, utterances etc.
4. Improvisation Technique on percussion instruments.
5. Notation (may include original lyrics).
6. Rhythmic accompaniment and songs; meaning and interpretation.
7. Relationship between traditional and contemporary/popular Jamaican music-dance folk culture.
8. The Rhythms and songs: Recap for repertoire, performance and ensemble work.
9. Music collaboration and integration: Folk Technique class.
10. Integrating song and dance as ensemble/mixed ensemble.

Voice 73 hours

UNIT I - Sight Reading and Modulation (24 hours)

Learner Outcomes:

Upon successful completion of this unit, learners should be able to:

1. utilize sight reading techniques.
2. sight Read a music score with a Treble Staff of selected songs and sing it.
3. sing a selected song across any genre of music.
4. perform selected songs with elements of music: dynamics, articulation, etc.
5. interpret the key signature for a given composed song and apply appropriately.
6. modulate within at least two (2) semi-tone up by ear or sight reading.
7. apply knowledge of vocal techniques and posture.

Content:

1. Techniques in Sight Reading
2. Sight Reading from a Staff
3. Key interpretation
4. Modulation
5. Sight reading and song connection

UNIT II - Vocal Techniques and Expression (24 hours)

Learner Outcomes:

Upon successful completion of this unit, learners should be able to:

1. utilise breath control especially for sustained notes.
2. practise vocal exercises and warm up before performing a song(s).
3. apply head and chest voices with correct posture when singing.
4. breathe at the correct places for phrases of a variety of songs.
5. apply acquired knowledge by articulating words with clarity during performance.
6. express feelings of emotions for during performance of selected songs.
7. manipulate fundamentals in singing techniques.

Content:

1. Breath work articulations e.g. longer breaths, breath placement
2. Articulation of words
3. Performance style
4. Warm up techniques and exercises
5. Head and chest voices.
6. Body awareness and Posture for singing.

UNIT III - Performance (25 hours)

Learner Outcomes:

Upon successful completion of this unit, learners should be able to:

1. analyse performances of selected songs by a variety of singers – original and covers.
2. perform selected songs from any genre of music and celebrities by own interpretation.
3. apply correct vocal techniques when performing selected songs.
4. perform composed/scored songs from memory
5. arrange with improvisation selected songs from any genre of music.
6. stage a performance to an audience.

Content:

1. Different style of performers.
2. Improvising and interpretation of selected songs.
3. Vocal technique application.
4. Singing from a music score.
5. Musical arrangement of selected and/or original songs.
6. Planning, preparing and presenting a performance.
7. Perform audience connection.

METHODS OF DELIVERY

1. Demonstrations
2. Guest Lectures
3. Field trips
4. Videos of techniques and performances
5. Interviews
6. Performances
7. Journaling
8. Peer review
9. Case Study
10. Research

11. Keyboard
12. Hand drum

METHODS OF ASSESSMENT AND EVALUATION: Continuous

2 Sight reading Assignments	15%
Journal/Reflective essay	10%
Presentations of selected and scored songs	15%
Midterm Written	20%
Final Exam	40%

PRESCRIBED TEXTS:

Bastien, J. S. (1999). *Piano for Adults Book 1*. Neil A. Kjos Music Company.

Bos, N. (2017). *Singing 101: Vocal Basics and Fundamental Singing Skills for All Styles and Abilities (How to Sing).* StudioBos

Chalo, E. & Kumor, F. (2001). *Drum Circle: A Guide to World Percussion.* Alfred Music.

Palmer ,W. A., Manus, M. & Lethco, A. V. (1994). *The Complete Book of Scales, Chords, Arpeggios and Cadences*; Alfred's Basic Piano Library; Alfred Music Publishing.

_____ (2002) *Alfred's Basic Piano Library Lesson Book, Bk 1A.* Alfred Music.

Recommended Texts:

Grades 1 and 2 Piano and Guitar composed books.

Singing 101: Vocal Basics and Fundamental Singing Skills for All Styles and Abilities (How to Sing).

Chalo, E. & Kumor, F. (2001). *Drum Circle: A Guide to World Percussion.*

THE COUNCIL OF COMMUNITY COLLEGES OF JAMAICA

COURSE NAME:	Song Writing
COURSE CODE:	MUSC2105
CREDITS:	2
CONTACT HOURS:	30 hours theory
PRE-REQUISITE(S):	Music Theory
CO-REQUISITE(S):	
SEMESTER:	III

COURSE DESCRIPTION:

This course focuses on the process of writing songs for different genres. Learners will be engaged in the process of the elements of music, rhyming, assonance, and other aspects of theory in music. They will create lead sheets and also gain knowledge in recording their songs through music production software Reason as well as to compose their melodies on composing software Musescore or Sibelius which are software for technological notation. Additionally, they will document files of recordings and lyrics of complete songs on hardware such as Compact Disks (CD) or flash drive for assessment and critique in the teaching-learning process.

COURSE OUTCOMES:

Upon successful completion of this course, learners should be able to:

1. demonstrate song writing skills.
2. utilize song using the musical element of form.
3. distinguish between form and components of a song.
4. notate songs with lead sheet/chord symbols.
5. use technology and instrumentation in composing and arranging of songs.
6. perform original songs in at least three musical genres.
7. transcribe melodies to existing music.
8. demonstrate understanding regarding ownership, copyright and basic marketing for copyrighted material.

UNIT I - First Considerations: Form and Components of a Song (9 hours)

Learner Outcomes:

Upon successful completion of this unit, learners should be able to:

1. describe concepts related to Song Writing.
2. identify essential elements of an existing song.
3. listen to three types of songs and explain the process of writing for such song.
4. discuss of the musical element of form and identify at least three of the seven types of form.
5. listen to two selected songs and distinguish their forms.
6. discourse at least four components of a song.
7. document lyrics for any genre and put melody and rhythm to it.

Content:

1. The concepts of song writing
2. Elements of a song – e.g.
   a. Tempo
   b. Rhythm
   c. Pitch
3. Music Element – Form; e.g.
   a. Strophic
   b. Binary
   c. Ternary
   d. Theme and Variations
4. Types of song – e.g.
   a. Birthday songs
   b. Patriotic songs
   c. Holiday songs
5. Components of a song- e.g.
   a. Verse
   b. Pre-chorus
   c. Chorus
   d. Bridge
6. Composing lyrics for documentation

UNIT II - Creative Process, Lyrical Proficiency and Song Writers (9 hours)

Learner Outcomes:

Upon successful completion of this unit, learners should be able to:

1. explain terminologies/concepts; e.g. metre, assonance, rhyme, alliteration and melodic fragments.
2. create lyrics, rhythms, melody and apply components of a song.
3. interpret the metre of a song.
4. identify through listening the lyrical components of a song.
5. discuss at least five (5) song writers across five (5) genres of music.
6. create a jingle, or a hook for a song
7. create a 32-bar melody with two fragments to signify a new movement in the flow of the music.

Content:

1. Metre
2. Rhyme
3. Assonance
4. Alliteration
5. Creation of melodic fragments, hook and jingle
6. Lyrics
7. Song Writers – e.g.
   a. Bob Marley
   b. Chris Brown
   c. Jay-Z

UNIT III - Composing, Recording and Music Business (10 hours)

Learner Outcomes:

Upon successful completion of this unit, learners should be able to:

1. compose at least two songs using different stimuli with the use of software.
2. review lead sheet and construct a piece for existing melodies and songs.
3. work with peers to create melodies and lyrics for songs for individual and ensemble.
4. utilize software to record composed original songs.
5. critique work created by peers and other song writers.
6. summarize the major elements of Jamaica Copyright Law in relation to songs.
7. explain copyright ownership of any piece of art.
8. explore basic marketing, promotion and sales activities for copyrighted songs.

9. how to use copyrighted songs for benefits.

Content:

1. Idea conceptualization for songs
    a. Personal experiences
    b. Books, poetry, prose, etc.
    c. Movies
    d. Music
2. Sight Read lead sheet
3. Collaborative approach (peers, song writers, singers)
4. Software composition and recording
5. Critiquing
6. Copyright
    a. Infringements
    b. Poor man's copyright
    c. Publishing
    d. Marketing

**All units will incorporate the software mentioned in the "Course Description".*

METHODS OF DELIVERY:

1. Lectures
2. Guest Lecturers
3. Listening activities
4. Presentations
5. Interviews
6. Simulation
7. Demonstration
8. Case Study
9. Project/Research
10. Portfolio
11. Song Writing Activities
12. Peer Review
13. Performances
14. Technology – CD, Flash Drive

METHOD OF ASSESSMENT AND EVALUATION: Continuous assessment

Presentations (indv/group)	30%
Portfolio	10%
Mid-Semester (Written)	20%

Final Examination
c. Final Project 20%
(Compilation of recordings and lyrics
Of songs)
d. Final Written 20%

PRESCRIBED TEXT:

Jack (2018). *Great Songwriting Techniques.* Oxford University Press.

Pattison, P. (2010). *Writing Better Lyrics* (second edition). Writer's Digest Books Perricone.

Sanders, D. S. (2006). *Law and Business of the Entertainment Industries (5th ed).* Santa Barbara, CT:

Praeger., CA anta.

RECOMMENDED TEXT:

Zollo, P. (2003). *Songwriters On Songwriting: Revised And Expanded*. Da Capo Press.

THE COUNCIL OF COMMUNITY COLLEGES OF JAMAICA

COURSE NAME:	Techniques in Dance I
COURSE CODE:	DANC2104
CREDITS:	2
CONTACT HOURS:	90
PRE-REQUISITE(S):	Introductory Techniques in Dance
CO-REQUISITE(S):	
SEMESTER:	III

COURSE DESCRIPTION:

Techniques in Dance I is designed to help students to further develop dance techniques as a continuing training for intermediate movers in the Caribbean space. It incorporates intelligent organization of the cognitive, social, spiritual and physical aspects through the intermediate elements of classical ballet, contemporary modern and jazz techniques, principles, history and vocabulary. Intermediate principles of alignment, flexibility, placements of arm and feet, movement qualities and rhythmic patterns are to reap the building blocks for success in mastery of combinations and repertory. Classes comprise barre, floor, progression and centre work, for further development of the technical and performance skills of the students. As a studio class, it is devoted to presentation of information and sequences, which are performed immediately. Skills are developed sequentially through rigorous practice where refinement of anatomical placement and articulation, dynamics, and the development of physical strength and flexibility are emphasized and explored.

COURSE OUTCOMES:

Upon successful completion of this course, students should be able to:

1. demonstrate at the intermediate level body awareness in relation to correct alignment, balance, coordination and spatial orientation of classical ballet, contemporary modern and jazz techniques.

2. apply body awareness and the mechanics at the intermediate level of classical ballet, contemporary modern and jazz techniques safely and efficiently at the barre, on the

floor, in progression and in centre work with embodied understanding of simple movement combinations.

3. demonstrate the importance of the use of breath, strength, flexibility, coordination, rotation and movement control in execution and reproduction of movement phrases competently.

4. differentiate the historical development of classical ballet, contemporary modern and jazz and their relationship to the performing arts.

5. interpret movement, skills and themes through phrasing, spatial awareness, musicality, range of dynamics and performance.

6. demonstrate concentration and memory skills throughout exercises.

7. evaluate dance performance/concert using appropriate vocabulary/concepts.

8. appreciate the importance of the discipline of training and professionalism in dance.

9. appreciate the body-mind-spirit connection: cognitive, social, spiritual, and physical aspects through the foundational elements of performance.

10. demonstrate musicality, phrasing, spatial awareness in modern ballet and jazz dance.

11. demonstrate literacy in the language of modern ballet and jazz dance.

12. evaluate and recognize body alignment and movement as pertaining to the various ballet, modern and jazz dance aesthetics in self and others.

This content is flexible and designed to inform the different types of techniques through a series of exercises using the aspects of dance (B.A.S.T.E.).

1. On the barre, in the center and across the floor showing awareness of the fundamental Course outline, objectives and assessment of the course will be discussed.
2. Technique Safety: Body awareness, breath, spatial awareness, etc.
3. Explain how the historical development of dance techniques influences current dance practices.
    i. Definition and terminology of classical ballet, contemporary modern and jazz movements.
    ii. Brief history of classical ballet, contemporary modern and jazz dance.
    iii. Style and technique of Ballet Technique eg. Cechetti, Vaganova, etc.
    iv. Style and technique of Contemporary Dance e.g. Fall and Recovery contraction.
    v. Style and technique of Jazz e.g. Matt Mattox.
    vi. Style and technique of pioneers for each dance technique. e.g. L' Antionette Stines, Loie Fuller, Mary Wigman, Martha Graham, Katherine Dunham, Matt Mattox etc.
    vii. Selected theatre companies of dance in the Caribbean/in Jamaica.

4. The importance of good dance etiquette and professionalism to the creative industry.
    i. punctuality, attire, and ability to respond to and learn from correction.
    ii. ability to respond to and learn from correction, appreciate differences of opinion, and contribute positively to the atmosphere of the class.
5. Performance: selected movement skill/ simple combinations principles of dance.
6. Concentration and Memory Skills.

Unit I - Ballet Modern and Jazz Over View (20 hours)

Learner Outcomes:

Upon successful completion of this unit, students should be able to:

1. demonstrate awareness in relation to correct alignment, balance, coordination and spatial orientation of classical ballet, contemporary modern and jazz techniques.
2. use concepts and terminology of classical ballet, contemporary modern and jazz in execution and communication of techniques.
3. identify the difference in the styles and techniques of classical ballet, contemporary modern and jazz techniques.
4. explain and discuss how the historical development of dance techniques influences current dance practices.
5. explain and discus the importance of good dance etiquette and professionalism to the creative industry.
6. perform complex combinations that foster freedom and fullness of movement along with concentration and memory skills.
7. explain concepts and terminologies of Modern/Contemporary ballet and jazz Dance
8. describe the works of two (2) Modern Contemporary Dance pioneer e.g. Martha Graham two (2)Ballet and two jazz pioneers.
9. critique the biographical work of two (1) Caribbean Dance Theatre company e.g. Pearl Premus, Ivy Baxter, Rex Nettleford, Hazel Johnston, L'Antoinette Stines and one (1) non-Caribbean Theatre company.
10. demonstrate specific technique of the selected dance pioneers.
11. demonstrate teamwork with peers/groups displaying tolerance and cohesiveness.
12. demonstrate good body alignment, turn out and lift of the body sitting, standing, ortravelling.
13. review the importance of various warm up techniques to dance training.
14. Identify various muscle groups and the muscle action experienced in motion and at rest.
15. perform movement combinations in modern ballet and jazz dance practices.
16. demonstrate further improvement of correct posture and alignment.
17. conduct personal warm up exercises and develop a warmup routine for each genre.

Content:

Introduction: **This content is flexible and designed to inform the different types of techniques through a series of exercises using the aspects of dance (B.A.S.T.E.).**

1. Course outline, objectives and assessment of the course will be discussed.
2. Goals for the course.
3. Concepts/Definition and Terminology.

4. An overview of Modern ballet and jazz dance history.
5. Style and technique of Modern, ballet and jazz Dance pioneers including the Caribbean.
6. Modern ballet and jazz Dance works or Theatre of the Caribbean and non-Caribbean.
7. Definitions of Modern Ballet and jazz Dance - What is modern dance? example- How modern ,ballet and jazz dance isviewed today.
8. Purpose of ballet modern and jazz dance - How dance fits into our culture as recreation, an art form,an educational medium, a social activity, a therapeutic activity.
9. The barre, in the center and across the floor showing awareness of the fundamental Course outline, objectives and assessment of the course will be discussed.
10. Technique Safety: Body awareness, breath, spatial awareness, etc.
11. Explain how the historical development of dance techniques influences current dance practices.
    a. Definition and terminology of classical ballet, contemporary modern and jazz movements.
    b. Brief history of classical ballet, contemporary modern and jazz dance.
    c. Style and technique of Ballet Technique eg. Cechetti, Vaganova, etc.
    d. Style and technique of Contemporary Dance e.g. Fall and Recovery contraction.
    e. Style and technique of Jazz e.g. Matt Mattox.
    f. Style and technique of pioneers for each dance technique. e.g. L' Antionette Stines, Loie Fuller, Mary Wigman, Martha Graham, Katherine Dunham, Matt Mattox etc.
    g. Selected theatre companies of dance in the Caribbean/in Jamaica.
12. The importance of good dance etiquette and professionalism to the creative industry.
    a. punctuality, attire and ability to respond to and learn from correction.
    b. ability to respond to and learn from correction, appreciate differences of opinion, and contribute positively to the atmosphere of the class.
13. Performance: selected movement skill/ simple combinations principles of dance.
14. Concentration and Memory Skills.

Introduction to Warm-up techniques/ Pre-class rituals:

1. Holistic Exercises: - Relaxing, concentration, visualizing, imagery etc.
2. Breathing patterns with exercise.
3. Use of proper muscle group for elasticity.
4. Use of control muscular activity.

Re *Floor work aimed at:*

1. Discovering muscles and joints of the body.
2. Parallel and turned-out leg positions.
3. Articulation, pointe, and flex of the feet.
4. Articulation of the arms.
5. Warming up the spine, legs, and hips.
6. Integrate breathing and movement.

Barre work aimed at highlighting the principles of:

1. Postural alignment.
2. Weight placement/ stance.
3. Centering/core stability.
4. 'Squaredness' of shoulders and hips.
5. Strengthening of the feet.
6. Parallel and turned -out feet positions, standing.
7. Basic arm positions.
8. Spinal roll up and down into flat back.
9. Plies, tendus, demi-pointe, brushes in parallel positions.
10. Introduction to contraction and release of pelvis.
11. Stretch and strengthening exercises at the barre.
12. Contractions.
13. relationship between flexibility and tension.

UNIT II - Technical skills for Ballet Modern Contemporary and Jazz Dance (25hours)

Learner Outcomes:

Upon successful completion of this unit, learners will be able to:

1. demonstrate correct breath work in technical training.
2. execute parallel and turn out positions.
3. execute demi and full plies.
4. differentiate between parallel and turn out position.
5. differentiate between demi plie and full plie.
6. differentiate between a releve and tendu.
7. perform flat back and contraction.
8. perform flat back and contraction from a plie exercise.
9. demonstrate travel across the floor using various travelling steps e.g. prance andgallop.
10. demonstrate locomotor steps over distance in space and travelling across the

floorusing different dance steps.
11. work with peers in dance practices.
12. demonstrate safe, intelligent and efficient ways of moving.
13. Practice and develop technical proficiency with ballet, contemporary modern dance and jazz dance.

Content:

This content is flexible and designed to inform the different types of techniques through a series of exercises using the aspects of dance (B.A.S.T.E.).

(**Technical proficiency with ballet, contemporary modern dance and jazz dance)**

Content:

Floor work:

1. Warm up series
2. Graham Based
3. Yoga Based
4. Pilates- Based class
5. General floor work

Centre:

1. Demi-plies into full plies.
2. parallel and turn- out in all positions.
3. Flat back into releve.
4. Types of contraction and torso mobility.
5. Deep contractions into balances on both legs.
6. Exercises for strength, stretch and flexibility (Isolation and Poly rhythm).
7. Spirals.
8. Fall and Recovery Exercise.
9. Spotting exercises leading into turns.
10. Attitude into extension.

Progressions:

1. Basic but varied dance walks in first position parallel.
2. Basic but varied dance walks in first position turn-out.
3. Releve.
4. Prance, Gallop.
5. Spotting and turns.
6. Battement.
7. Balance with attitude.

8. Combination of sequence.

UNIT III – Strength, Flexibility and Endurance Conditioning I (25 hours)

Learner Outcomes:

Upon successful completion of this unit, learners will be able to:

1. use the barre in technical training to develop strength, coordination, and flexibility.
2. apply floor work to barre, standing, centre and progression, and barre work.
3. travel across using more complex technical skills.
4. perform flat back and contraction from a plie exercise.
5. execute correctly a full plie from 1st- 3rd position.
6. develop stretch and strength from practice of various exercises.
7. perform a triplet in various directions at the center and across the floor.
8. work cohesively with peers.
9. demonstrate safe, intelligent and efficient ways of moving.

Content:

This content is flexible and designed to inform the different types of techniques through a series of exercises using the elements of dance (B.A.S.T.E.).

Content:

Floor Work:

1. Graham- based floor exercises
2. Coccyx balances
3. Core strengthening

Barre Work:

1. Prances
2. Side bends
3. Leg swings
4. Leg brushes into lifts
5. Introduction of Attitude line in parallel and turn-out

Centre Work:

1. Preparations for jump
2. Jumps from one foot to two feet
3. Jumps from one foot to one feet

Progression:

1. Run, skip, Prance
2. Triplets
3. Leg Lift
4. Jump from one foot to two feet etc
5. Leg Swings
6. Turns

UNIT IV - Presentation/Performance Mode (20 hours)

Learner Outcomes:

Upon successful completion of this unit, learners will be able to:

1. apply the technical skills, memory and focus for performance.
2. prepare physically and mentally for performance.
3. demonstrate movement skills and combinations with peers.
4. demonstrate intent and focus in all aspects of work.
5. peer review dance performances.
6. perform dances contributed by peers.
7. interpret musicality through dance movements.

Content:

Introduction: **This content is flexible and designed to inform the different types of techniques through a series of exercises using the aspects of dance (B.A.S.T.E.).**

1. Breathing, relaxation, and warm up series for presentation/performance
2. Torso mobility, spiral and contraction
3. Swings
4. Turns
5. Movement Combination
6. Peer Demonstration
7. Peer Teaching
8. Critical analysis of Presentation Dance Recital

METHODS OF DELIVERY:

1. Demonstration
2. Peer Reviews
3. Critical Analysis of Presentation
4. Dance recital
5. Practice Exercises
6. Role Play
7. Observation
8. Performance
9. Live Dance Recital Attendance

METHODS OF ASSESSMENT AND EVALUATION: Continuous assessment

1. Courseworks:	60%
a. Technical Achievement	40%
b. Commitment- Self-Discipline, Attitude, Punctuality	10%
c. Peer teaching assignments	05%
d. Journal	05%
2. Final Examination	40%
a. Technical Achievement	40%

RESOURCE MATERIALS:

Prescribed:

Cheney, G. (1988). *Basic concepts in Modern Dance: A Creative Approach.* Princeton, New York.

Cohan, R. (1986). *The Dance Workshop.* Simon and Schuster, New York Kinetics, Illinois.

Jacob, E. (1978). *Dancing, a guide for the dancer you can be.* Addison-Wesley Publishing, New York.

Penrod, J. & Plastino, J. (1998). *The Dancer Prepares.* Mayfield Publishing Co. California.

Recommended:

Penrod, J. (1998). *The Dancer Prepares.* Mayfield Publishers, USA.Schrader, C. (1986). *A Sense of Dance.* Human.

METHODS OF ASSESSMENT AND EVALUATION:

Course Work	**60%**
Technical Achievement	**40%**

Mastery and level of improvement, control, Strength, flexibility, understanding

(Mid-semester Evaluation – 15%)

Working habits	10%

Commitment, Self-discipline, Attitude, Personal

Initiative, Application of corrections, tutorials, punctuality

Journal	5%

Entries inclusive of evaluation of at least two classes every week.

Essay	5%

End –of- semester Evaluation

- Mastery of skills	35%
- Improvement	5%
Total Marks	100%

Exam Content:
Set exercises and sequences learnt during the semester
Presentation

RESOURCE MATERIAL:

- **Dance Studio**
- **Video**
- **Stereo System**
- **White Board**
- **Performance Recordings**
- **Library**
- **Magazines**

- **Articles**
- **Journals**
- **Websites**

REQUIRED READINGS:

Cheney, G. 1988. *Basic concepts in Modern Dance: A Creative Approach.* Princeton, New York.

Franklin, E.(1996). *Dance Imagery for Technique and Performance.* Human Kinetics, Illinois.

Franklin, E. N. (2004).Chapters 2 and 15. *Dance Imagery for Technique and Performance*. Illinois: Human Kinetics.

Grant, G. (1967). *Technical Manual and Dictionary of Classical Ballet*. Dover Publications, New York.

Guarino L., Oliver, W. (2014) *Jazz Dance: History of the Roots and Branches*. University Press Scholarship Online.

Hammond, S. (1993). *Ballet Basics*. Mayfield Publishing Company. Palo Alto, CA.

Kassing, G. & D. Jay. 1998**.** *Teaching Beginning Ballet Technique***.** Human Kinetics, USA.

Penrod, J & Plastino, J. 1980. *The Dancer Prepares*. Mayfield Publishing Co. California .

Schrader, C. 1986. *A Sense of Dance.* Human Kinetics, Illinois.

<u>Recommended reading</u>

Crickmay, C. & Tufnell, M. (2002) *Body, Space, Image*. Hampshire: Dancebooks Ltd., 48 - 60.

Franklin, E. N. (2004). *Dance Imagery for Technique and Performance*. Illinois: Human Kinetics, Chapters 2 and 15.

Penrod, J. (1998). *The Dancer Prepares.* Mayfield Publishers, USA.

THE COUNCIL OF COMMUNITY COLLEGES OF JAMAICA

COURSE NAME : Techniques in Dance II

COURSE CODE : DANC2201

CREDITS: 2

CONTACT HOURS: 90

PRE-REQUISITE(S): Techniques in Dance I

CO-REQUISITE(S):

SEMESTER: IV

COURSE DESCRIPTION:

Techniques in Dance II allows students to continue to experience a variety of dance techniques for intermediate movers in the Caribbean space. It seeks to refine foundational techniques learned in semester I and further develop the technical and performance skills of the dance student. It further incorporates intelligent organisation of the cognitive, social, spiritual and physical aspects through classical ballet, contemporary modern and jazz techniques, principles, history and vocabulary. Principles of alignment, flexibility, placements of arm and feet, movement qualities and rhythmic patterns are with more complexity as the building blocks for success in mastery of advance combinations and repertory. Classes comprise barre, floor, progression and centre work, which will further develop the technical and performance skills of the students. This course further proposes to excite students about dance and other related fields of study.

COURSE OUTCOMES:

Upon successful completion of this course students should:

1. develop Demonstrate increased body awareness e.g. Correct alignment, balance, coordination, spatial orientation (BASTE) dance aspects in relation to ballet, contemporary modern and jazz techniques.
2. reproduce Analyse and explain the mechanics of classical ballet, contemporary modern and jazz techniques learnt.
3. utilize knowledge of the history and development of classical ballet, contemporary modern and jazz techniques in relation to each other and develop an appreciation for classical ballet, contemporary modern and jazz techniques.

4. develop incorporating the use of breath in execution and reproduction of movement phrases competently as well as awareness in strength, flexibility, coordination, rotation, and movement control.
5. engage in the composition of simple movement combinations comprising classical ballet, contemporary modern and/or jazz dance techniques.
6. show development of Demonstrate concentration and memory skills throughout, and to include theoretical information.
7. understand effective use of the fundamental principles of dance at the barre, on the floor, in progression and in centre work with embodied understanding of simple movement combinations.
8. develop critical thinking skills through peer observation and appraisal presentations using appropriate vocabulary and to acquire continued positive attitude when working with others.
9. display body-mind-spirit connection in performance.
10. promote interpretation skills Demonstrate a sense of through phrasing, spatial awareness, musicality, range of dynamics and performance.
11. engaged in practicing technique safety in an intelligent and efficient way.
12. understand and appreciate the discipline of training and knowledge of dance and performance etiquette (punctuality, attire, ability to respond to and learn from correction, appreciate differences of opinion and contribute positively to the atmosphere of the class).
13. integrate knowledge of the history of classical ballet, contemporary modern and jazz including other subjects, related occupational fields and other aspects of life.

UNIT I - Classical Ballet, Contemporary Modern and Jazz Techniques III (20hours)

Learner Outcomes:

Upon successful completion of this unit, students will be able to:

1. apply the concepts, terminologies and principles of classical ballet, contemporary modern and jazz techniques.
2. compare the movement similarities and differences between the styles of classical ballet, contemporary modern and jazz techniques.
3. demonstrate improved body awareness in relation to correct alignment, balance, coordination and spatial orientation of classical ballet, contemporary modern and jazz techniques.
4. display technique safety in an intelligent and efficient way.
5. perform complex combinations that foster increased freedom and fullness of movement along with concentration and memory skills.
6. differentiate between at least (2) two rhythmic qualities.
7. display improved relationship skills with a partner/group or with props during problem solving tasks.
8. display improved relationship skills with an audience.

Content:

This content is flexible and designed to inform the different types of techniques through a series of exercises using the elements of dance (B.A.S.T.E.). There will also be added combinations and variations for each exercise.

1. Floor Work:
   a. Recap and adding on to floor work from semester 1.
   b. Passé Developpé leg work.
   c. 4th position using contractions and spirals.
   d. Lateral reaches in 2nd position… adding swings and torso spirals.
2. Barre Work aimed at reinforcing the principles of:
   a. Postural alignment.
   b. Weight placement/ stance/ balance.
   c. Centering/core stability.
   d. 'Squaredness' of shoulders, ribcage, and hips.
   e. full plies and 3rd position feet.
   f. Tendus with plies and weight transfer – activating the feet in the return to centre.
   g. Stretch and strengthening exercises at the barre.
3. Progressions:
   a. Triplets – forward, sideways, backwards.
   b. African Triplets.
   c. Port-de-bras series added to ballet ,modern and jazz walks – forward, sideways.

(25 hours)

UNIT II Classical Ballet, Contemporary Modern and Jazz Dance Techniques IV (25 hours)

Spatial Awareness through Movement

Learner Outcomes:

Upon successful completion of this unit, learners will be able to:

1. demonstrate level s and directions using various spatial awareness.
2. perform a Passe, attitude, arabesque and Rond de Jambe at the barre and center.
3. perform a Passe, attitude, arabesque and Rond de Jambe as combination movements and in progression.
4. demonstrate the principles of a correct jump from preparation to elevation–flight.
5. execute spinal and pelvic contractions.
6. perform a battement at the barre and in motion.
7. display increased technical proficiency with ballet, contemporary modern dance, and jazz dance.
8. perform complex combinations of classical ballet, contemporary modern and jazz dance techniques safely and efficiently.

Content:

This content is flexible and designed to inform the different types of techniques through a series of exercises using the elements of dance (B.A.S.T.E.). There will also be added combinations and variations for each exercise.

Floor Work:

1. Fall and Recovery using contractions and breath.
2. Coccyx balance.
3. Core strengthening.
4. Increasing leg and spine flexibility.
5. Leg raises on the side and the back.
6. Rond de Jambe enl'air.
7. $4^{th}$and 5th position demi-plies and tendus.
8. Ronde Jambe.
9. Dunham flat back exercises.
10. Jumps in 1st and 2nd positions.
11. Piques Battements from Lunge position.

Barre:

1. Passé developpé exercises.
2. Introduction to the attitude line.
3. Introduction to the arabesque line.
4. Attitude swings from first position.
5. Leg swings.
6. Battements from 1st position.
7. Attitude line in parallel and turn-out.
8. Preparations for jump.
9. Jumps from two feet to two feet.
10. Jumps from two feet to one foot.

Centre Work:

1. Arm and leg combinations using relevé, passé, developpé.
2. Jumps from two feet to two feet.
3. Jumps from two feet to one foot.

Progression:

1. Gallops.
2. Twisting to floor -adding rolls.
3. Preparation for Grand Jete.

4. Traveling Battements.
5. Jumps in 1st and 2nd positions.
6. Simple chaine turns.
7. Grand jetés – front and side.
8. Stag leaps
9. Grand Battements – front, side, back
10. Leg swings

UNIT III - Weight, Support, Flexibility Strength and Endurance Conditioning

Learner Outcomes:

Upon successful completion of this unit, learners will be able to:

1. demonstrate improved use of breath and muscle joint coordination.
2. use the barre in technical training to develop strength, coordination, and flexibility.
3. apply knowledge from floor work to barre, standing, centre and progression.
4. execute correctly a flat back and contraction from a plie exercise.
5. execute correctly a full plie from 1st- 5th position.
6. perform a triplet in various directions at the center and across the floor.
7. demonstrate flexibility, strength, coordination from practice of various exercises.
8. perform fall and recovery exercises with confident.
9. develop trust exercises with partner and in groups.
10. work cohesively with peers and give objective feedback from presentations.
11. demonstrate safe, intelligent and efficient ways of moving.
12. reproduce movement phrases effectively and efficiently.

Content:

This content is flexible and designed to inform the different types of techniques through a series of exercises using the elements of dance (B.A.S.T.E.). There will also be added combinations and variations for each exercise.

1. Graham- based floor exercises
2. Coccyx balances
3. Core strengthening
4. Exercises that shift and support weight with/out partners
5. Yoga and Pilates Based Exercises
6. Lunges
7. Prances
8. Side bends/ Spirals etc.
9. Swings
10. Leg brushes into lifts

11. Attitude in parallel and turn-out
12. Preparations for jump
13. Jumps from one foot to two feet
14. Jumps from one foot to one feet
15. Run, skip, Prance, Gallop, Jete
16. Triplets
17. Battement/Arabesque
18. Jump from one foot to two feet etc.
19. Leg Swings
20. Turns

UNIT IV - Spatial Exploration in Preparation for Performance III (25 hours)

Learner Outcomes:

Upon successful completion of the unit, students will be able to:

1. execute grace, style, technical coordination, and control when performing ballet movement phrases.
2. describe exercises geared towards preparing the body for movement.
3. perform more spatially challenging movement combination using dynamics and flow.
4. execute floor, centre and travelling routines with knowledge of the subtle nuances of the techniques being taught.
5. examine the mechanics of executing ¼, ½ and full turns.
6. display improved relationship skills individually, with audience, with a partner/group and with props.
7. demonstrate the discipline of training and knowledge of dance and performance etiquette (punctuality, attire, ability to respond to and learn from correction, appreciate differences of opinion, and contribute positively to the atmosphere of the class).
8. create and perform complex combinations of classical ballet, contemporary modern and jazz dance techniques.
9. apply knowledge to other subjects and related disciplines.
10. describe rhythmic skills and musicality in relation to the techniques taught.
11. apply all the technical skills, memory and focus for performance.
12. prepare physically and mentally for performance.
13 demonstrate movement skills and combinations with peers.
14. demonstrate intent and focus in all aspects of dance practice.
15. critique work developed by peers.
16. perform dance pieces contributed by peers.
17. interpret musicality through dance movements.

Content:

This content is flexible and designed to inform the different types of techniques through a series of exercises using the elements of dance (B.A.S.T.E.). There will also be added combinations and variations for each exercise

1. Movement combinations using various levels, directions, and planes in space.
2. Turns.
3. Elevation/ Body lift (laying down, sitting, standing, or moving through space).
4. Movement Combinations using various levels.
5. Musicality Phrasing, dynamics, accents, and pulse.
6. Performance Skills.
   Floor/ Progression/ Centre:
7. Breathing Sequences
8. Head Rolls
9. Port de Bras (movement of the arms)
10. Positions of the feet 1st-5th
11. Releve
12. Plies 1 – 5th - demi plie and grand plie
13. Hip Rolls
14. Fondu
15. Frappe
16. Attitude Swings with variations
17. Attitude Swings into extension
18. Battement Tendus- Devant, A la seconde, Derriere
19. Battement Degage
20. Ron de Jambe
21. Battement Developpe
22. Grand Battement- Devant, Alaseconde, Derrie
23. Sautes
24. Spotting and turns with variations
25. Contraction and Release
26. Fall and Recovery
27. Sequence

UNIT V: Performance Techniques in Classical Ballet, Contemporary Modern and Jazz Dance III (15 Hours)

Learner Outcomes:

Upon successful completion of this unit, students should be able to:

1. execute confidently technical skills in Modern Contemporary and Classical ballet techniques taught positions.
2. execute combined sequences with emphasis on musicality, phrasing, and style.
3. manipulate techniques to create mini sequences/phrases as solos and in larger groups.
4. utilize basic elements of production in performance (performance etiquette).
5. integrate basic elements of theatre craft (props, stage craft, instrumentation and etc).
6. perform more spatially challenging movement combinations.
7. practice and apply cognitive process to practical skill.
8. execute floor, centre and travelling routines with increased knowledge of the subtle nuances of modern contemporary and classical ballet techniques.
9. observe and appraise peer presentations.

Content:

This content is flexible and designed to inform the different types of techniques through a series of exercises using the elements of dance (B.A.S.T.E.). There will also be added combinations and variations for each exercise.

1. Movement Creation: using combined movements taught throughout the semester incorporating correct musicality, phrasing, and style
2. Elements of creating Complex dance sequences/phrases
3. Performance skills
4. Theatre Craft and Production
5. Relationship Skills
6. Technique Safety
7. Concentration and Memory
8. Observation/Critique/Evaluation
9. Breathing, relaxation, and warm up series for presentation/performance
10. Correctly execute exercises learnt through memory, focus and concentration
11. Torso mobility, spiral and contraction
12. Swings
13. Turns
14. Jumps
15. Movement Combination
16. Peer Demonstration

17. Peer Teaching
18. Create routine for solo, partner and small group
19. Critical analysis of Presentation/ Performance Dance Recitals

METHODS OF DELIVERY:

1. Lecture/Discussion and Critique
2. Instructor Demonstration
3. Performances
4. Mandatory Masterclass
5. Tutorials/ Advisement
6. Field Trip (e.g. dance shows)
7. Critical Analysis of Presentation
8. Peer Teaching
9. Guest Lecturers
10. Video Presentations

METHODS OF ASSESSMENT AND EVALUATION:

COURSEWORK - Weighting	**60%**
Technical Achievement **Mastery and level of improvement, control, strength, flexibility, understanding**	**20%**
Technical improvement **Further improvement of control, strength, flexibility, understanding** **(assessment to take place before final exam)**	**20%**
Working habits **Commitment, Self – discipline, Attitude, Punctuality**	**15%**
Journal	**5%**
End–of-semester Evaluation	
- **Mastery of skills**	**35%**
- **Improvement**	**5%**
Total Marks	**100%**

RESOURCE MATERIAL:

- Dance Studio
- Video

- Stereo System
- White Board
- Performance Recordings
- Library
- Magazines
- Articles
- Journals
- Websites

REQUIRED READINGS:

Cheney, G. (1988). *Basic concepts in Modern Dance: A Creative Approach.* Princeton, New York.

Cohan, R. (1986). *The Dance Workshop.* Simon and Schuster, New York Kinetics, Illinois.

Guarino, L. & Oliver, W. (2014) *Jazz Dance: History of the Roots and Branches*. University Press Scholarship Online.

Jacob, E. (1978). *Dancing, a guide for the dancer you can be.* Addison-Wesley Publishing, New York.

Penrod, J. & Plastino, J. (1980). *The Dancer Prepares*. Mayfield Publishing Co. California.

Schrader, C. (1986). *A Sense of Dance.* Human Kinetics, Illinois.

Recommended reading

Crickmay, C. & Tufnell, M. (2002) *Body, Space, Image*. Hampshire: Dancebooks Ltd., 48 - 60.

Franklin, E. N. (2004).Chapters 2 and 15. *Dance Imagery for Technique and Performance*. Illinois: Human Kinetics.

Penrod, J. (1998). *The Dancer Prepares.* Mayfield Publishers, USA.

Schrader, C. (1986). *A Sense of Dance.* Human Kinetics, Illinois.

THE COUNCIL OF COMMUNITY COLLEGES OF JAMAICA

COURSE NAME:	Textual Analysis
COURSE CODE:	DRAM2305
CREDITS:	2
CONTACT HOURS:	30 hours (30 hours theory)
PRE-REQUISITE(S):	
CO-REQUISITE(S):	
SEMESTER:	II

COURSE DESCRIPTION:

Criticism is the primary focus of the course, within the broader context of the arts and the history of ideas for interpretation and analysis. This course is designed to introduce students to the methods they will use to identify meaning and to make sense of a text. As such, and as a result of acquired critical thinking processes, the learner will discuss literature from various points of view that involves understanding the language, symbols, and/or pictures presented in texts, in this case Caribbean plays in order to gain information. It also makes sense of how and why elements such as other performing and cultural forms, images, symbols, metaphors, and literary devices among others, provide cues in order to communicate messages of life experiences.

COURSE OUTCOMES:

Upon successful completion of this course, Students should be able to:

1. explain literary concepts/terminologies/theories, textual analysis processes, vocabularies and materials used in criticism.
2. discuss the functions of literature.
3. demonstrate understanding of genre, style, structure, mood, character profile, of a text.
4. describe thematic concerns/intent of e.g. plays, symbols, metaphors, images, playwrights, and character.
5. assess the use of comparison and contrast in a literary works.
6. analyze the content, context and meaning of a text including articles etc. and/or art creation, including influences of the classical on the contemporary.
7. analyze a non-Caribbean play using the literary approaches/components of a play e.g. Plot, character.

8. analyze Caribbean 'Classics' – Dance, Drama, Music, Visual, Text and other works of art as models for criticism.
9. apply objective criticism techniques for written, verbal and other texts for analysis.
10. analyze published/unpublished commentary and objective criticism of literature, drama, music, dance, film etc.
11. demonstrate appreciation for different genres styles of literary and other works of art
12. formulate and refine their own method of interpretation and analysis

UNIT I – Understanding Textual Analysis and Literary Processes (9 hours)

Learner Outcomes:

Upon successful completion of this unit, students should be able to:

1. explain Textual analysis and literary processes:
    i. definitions, terminologies e.g. Textual analysis, logic, criticism.
    ii. concepts, vocabularies e.g. Performance studies, texture.
    iii. Theories in textual analysis processes e.g. Modernism, Post-Modernism.
    iv. Literary devices used in literature, art, and everyday life e.g. Symbolism, metaphor.
2. distinguish the difference between literature and other forms of discourse.
3. identify literary terms and/or sub-texts and be able to use them when analyzing given text.
4. critique selected literary texts using various literary devices.
5. explain the characteristics of literature, and the functions of literature to individual and society.
6. analyze the components of a play e.g. Plot etc.
7. analyze the components of a dance, music, painting, or any other material used.

Content:

1. Literary terms and overview including definitions – genre, criticism, critical thinking, logic cultural theory, sub-texts.
2. Literary theory and interpretation – Structuralism and semiotics, Modernism and Post modernism, etc.
3. Difference between literature and other forms/platforms of discourse of analysis.
4. ***Characteristics and functions of literature to:***
    a. Individual
    b. Society
5. Cultural theory or Theory or Literary theory. How are they related?
6. ***Intro: Textual Analysis and literary processes:***
    a. simile
    b. personification

c. allegory
d. interpretation
a. language
b. rhetorical
c. criticism
d. symbols
e. content
f. intention
g. metaphors

7. ***Intro: Textual analysis key features:***

a. rhetorical criticism
b. content analysis
c. interaction analysis
d. performance studies

8. ***Intro: vocabulary for text analysis and text production:***

- Author, theme, action, structure, atmosphere, style, characterization.
- other relationship, context, texture, interpretation, connotation, denotation, structure.

9a. ***Intro: Source Materials for Textual Analysis:***

- Newspaper/articles, speech, discussion, interview, research, dance, play, text, music, painting, film, the 'Body' as a text physical of analysis etc.

b. ***Intro: Text and platforms used for analysis and Criticism e.g. Caribbean/Non-Caribbean:***

- Old Story - Time Trevor Rhone
- Smile Orange - Rhone
- Echo in the Bone - Dennis Scott
- Merchant of Venice - William Shakespeare (Non- Caribbean)
- Stories and Poems – Louise Bennett
- Devil Concubines and the Falling Angel – Sistren Theatre Collective
- Eventide – Sistren Collective Theatre
- Dance, Music, Theatre/Drama, Visual art, other platforms
- Plays approved by the Lecturer

c. ***Intro:*** **Components of a play -** plot, character, theme, language, rhythm, spectacle; other cultural forms and their devices.

d. **A select text or platform for analysis**

NB: Application of Textual Analysis Approaches, Key features, Principles, Vocabulary, Principles, devices, Source materials/platforms introduced in Unit 1 are Relevant to ALL UNITS hereafter.

UNIT II – Dramatic Interpretations of Literary Text and Caribbean Classics (12 hours)

Learner Outcomes:

Upon successful completion of this unit, should be able to:

1. enumerate different approaches that literature can be interpreted.
   a. Psychology
   b. Audience
   c. Socioeconomics
   d. politics
   e. culture
2. associate these approaches and theories by giving an example (structuralism, deconstruction etc.)
3. present an oral study on one of the approaches in relation to characters in a text
4. construct a written character profile of your interest.
5. explain the content, context, meaning of a text and/or art creation, and how a classical play or artwork has influenced contemporary text/play or art creation.
6. experiment and perform/roleplay a character from the text of a play for performance.
7. explain the theme from a selected play (***Connecting Ideas with practice***: Placing the idea within an art theoretical framework.
8. create a production concept informed by the platform chosen for analysis eg. a play, or extract for performance.

Content:

1. Text analysis and critical evaluation reviewed.
2. Other theories and approaches in literary criticism.
3. ***Connecting Ideas with practice***: Placing the idea within an art theoretical framework.
4. Understanding Characterization and character profile.
5. **Performance skills analysis e.g.**
   a. Movement
   b. Voice
   c. Speech
   d. Characterization etc.
6. Theatre Elements/concerns for analysis – Drama, Dance, Music, other.

7. Production elements/concerns for analysis.
8. Production and Design considerations.
9. Interpretation skills – Observe, analyze, critique.
10. Influence of Caribbean 'Classics'.

11. **Caribbean Dramatic Classics as models for criticism**
    a. Trevor Rhone - Old Story Time
    b. Dennis Scott - Echo in the Bone
    c. Derrick Walcott - Dream on Monkey Mountain
12. **Survey Non-Caribbean 'Classics'**
    a. Merchant of Venice - William Shakespeare
13. ***Application of Textual Analysis Approaches, Key features, Principles, Vocabulary, Principles, devices, Source materials/platforms, and Components of a Play etc. introduced in Unit 1 are Relevant to Unit 11***
14. Production concept creation.
15. Construction and physical realization of process (Solo/group).
    - Create a 3-5min performance informed through an interpretation process for the plot/story of a given text.

UNIT III –Literature/ Visual and Performing Arts- Language, Structures, Interpretation (Critical Review and Application of Art Theories (7 hours)

Learner Outcomes:

Upon successful completion of this unit, learners will be able to:

1. explain terminologies e.g. Structuralism, semiotics, modernism, postmodernism, post-structuralism, and deconstruction within the sub-text of the play.

2. assess how the playwright weaves axioms of the period and theories within which the story is set.

3. apply the principles of structuralism and semiotics, modernism, postmodernism, post-structuralism, and deconstruction as theoretical and contextual paradigms.

4. explain the relationship between arts, self, culture, religion, economy, and society.

5. apply Two of the approaches to interpret selected plays (Caribbean and Non-Caribbean), and present selected moments/excerpts from the play which reflect the approaches.

Content:

1. Critical review of Art theories.
2. Place the Text/Arts works within the theoretical framework.

3. Application: Structuralism and semiotics as the protagonist or antagonist the play/story/plot.
4. Dialoguing: Show the language, syntax that creates informed meanings to theories explored in previous units eg:
    a. Literature - Language and Its Structures of Meaning" - Structuralism and Semiotics.
    b. Literature, Language, and Its Structures of Meaning – Modernism and Postmodernism.
    c. Make Over /reinterpret Literature/ visual and performing arts – Post-Structuralism and Deconstruction.
5. Critique select Caribbean and Non-Caribbean work within theoretical framework – Dance, Drama, Music, Visual art, Text and other works.
6. Interpretation and analysis of art creation (audio/video/film or text, other sources) Individual/group.
7. ***Application of Textual Analysis Approaches, Key features, Principles, Vocabulary, Principles, devices, Source materials/platforms, and Components of a Play etc. introduced in Units 1 and 11 are Relevant to Unit 111.***
8. ***Application of Critiquing Skills introduced in Unit 11 are Relevant to Unit 111.***
9. ***Application of Theatre Elements, Performance and Production Elements introduced in Unit 11 are Relevant to Unit 111.***

METHODS OF DELIVERY:

1. Lectures, Discussion, Case Studies and Analysis, simulations, Research, Problem Solving, Presentations, literary and audio-visual Presentation, Peer Review Activities, website, field trip, live performance.

METHODS OF ASSESSMENT AND EVALUATION:

1. Oral presentation and review 10%
2. Test (Mid Term) 20%
3. Critique – Art creation or Text (Ind/Group) 10%
4. Case Study/Live Performance analysis (Ind/Group) 10%

5. 4. In class Practical presentation (Ind/Group) 10%
6. 5. Final Exam (Written) 40%

NB: FINAL EXAM WILL BE FLEXIBLE:

1. **IT MAY INCLUDE 20 MCQ QUESTIONS AND SHORT ANSWER AND ESSAY OR**
2. **ANALYSIS OF ART CREATION AND/OR TEXT**

RESOURCE MATERIAL:

Prescribed:

Bennett, L. Short Stories and Poems.

Orwell, G. (August 1, 2021). Animal Farm. Baker Street Press.

Rhone, T. (June 19, 2017). Old Story Time. This play is in *Plays for Today with CSEC STUDY GUIDE.* Hodder Education.

_____. (April 1,1998). Smile Orange and Old Story. Longman.

Scott, D. (June 19, 2017). An Echo in the Bone. This play is in *Plays for Today with CSEC STUDY GUIDE.* Hodder Education.

Shakespeare, William. (June 22, 1995). Merchant of Venice. Dover Publication.

_____. (July 1, 2004). The Tempest. (Updated edition). Folger Shakespeare Library. Simon and Schuster.

Simmons, H. (May 12, 2005). Selections from A World of Poetry for CXC (New Edition). Heinemann International Literature and Textbook; UK ed. Edition.

Tyson, L. (2006). Critical Theory Today: A User-Friendly Guide *(*2nd Ed). New York: Garland Publishing.

Walcott, Derrick. (Jan. 1, 1971) Dream on Monkey Mountain. Farrar, Straus, and Giroux.

Excerpt from Plato's *Republic* (available in the library) Excerpt from Aristotle's *Poetics* (available in the library)

Shakespeare's *Merchant of Venice*

Collection of readings by primary theorists (handouts) - will be distributed in class

Ghosts by Henrik Ibsen

An Ideal Husband by Oscar Wilde

The Hour Glass by W.B. Yeats

She Stoops to conquer by Oliver Goldsmith

Salome by Oscar Wilde

Selected Dance/Companies

Selected Music/Musicians

Visual Arts/Artist

Recommended:

Danticat, E. (July 1, 2003). Breath, Eyes, Memory. (2nd edition). Soho Press.

F. Scott Fitzgerald. *The Great Gatsby*. Notes & Preface by Matthew J. Bruccoli. Simon & Schuster.

Goodison, L. (January 11, 1993). Selected Poems. University of Michigan Press.

A handbook of critical terminology (e.g., M. H. Abrams' *Glossary of Literary Terms*).

Walcott, D. (Jan. 1, 1991) To Jean and His Brothers. Farrar, Straus and Giroux.

(Alternative: This play is in *Plays for Today with CSEC STUDY GUIDE*. June 19, 2017). Hodder Education.

THE COUNCIL OF COMMUNITY COLLEGES OF JAMAICA

COURSE NAME:	Theatre Design and Production
COURSE CODE:	PERF1203
CREDITS:	2
CONTACT HOURS:	60 hours (15 hours theory, 45 hours practical)
PRE-REQUISITE(S):	
CO-REQUISITE(S):	
SEMESTER:	IV

COURSE DESCRIPTION:

Theatre Design is an introduction to the techniques, practices, and processes in scenic, lighting, costume, and sound design. The course includes a period styles overview, Concept analysis, and a survey of appropriate paperwork required by each area. It also gives the foundation needed to stage events and shows and other productions.

COURSE OUTCOMES:

Upon successful completion of this course, learners will be able to:

1. analyze a production concept.
2. explain specific requirements of time, place and character.
3. analyze the specific relationships between characters, their background and objectives.
4. choose the appropriate settings, lighting, costumes, and sound to create a cohesive environment, including any logical visual metaphors.
5. identify the correct visual elements through research.
6. explain the relationship between technology and design.
7. use information and communication technology in theatre production and design.
8. utilize theatre design principles in the staging of a production.
9. conceptualize and execute a production.

UNIT I – Production Analysis (14 hours)

Learner Outcomes:

Upon successful completion of this unit, learners will be able to:

1. analyze the language, concept for a production.
2. develop a personal design /vision for each production, based upon the subsequent analysis and interpretation.
3. identify the visual adjustments based upon a directorial concept proposed by the instructor.
4. create a written proposal, based upon creative concept and personal vision, describing the appropriate overall design approach to a production.

Content:

1. Analysis of production
2. Personal design through analysis
3. Visual Adjustments based on directorial concept
4. Creating a proposal

UNIT II - Survey of Period and Style /Research Methods (14hours)

Learner Outcomes:

Upon successful completion of this unit, learners will be able to:

1. identify Venue for Production.
2. appraise different Production elements.
3. identify and decide on production concept.
4. prepare a visual portfolio for a production, showing period, and style.
5. explain how technological development impact theatre production.

Content:

1. Overview of periodic architectural forms, costumes and décor styles.
2. Complimentary and contrasting styles.
3. Developing a production concept.
4. Utilizing new technology in production.
5. Creating a visual portfolio.

UNIT III - Overview of Changing Theatre Design and Technologies (15 hours)

Learner Outcomes:

Upon successful completion of this unit, learners will be able to:

1. analyze the historical designs of artists such as Adolph Apia, Gordon Craig, Robert Edmond Jones, and Indigo Jones to better understand the evolution of scenery and lighting for the theatre.
2. identify basic lighting equipment including instruments and dimming systems.
3. classify and utilize basic lighting equipment including instruments and dimming systems.
4 classify and utilize basic sound equipment both for sound reinforcement and sound reproduction.
5. classify and utilize basic scene shifting equipment.

Content:

1. Pioneers in Lighting Design.
2. Basic Lighting Equipment.
3. Basic Sound Equipment for sound reinforcement and sound reproduction.
4. Basic Scene Shifting Equipment.

UNIT IV – Introduction to Production (15 hours)

Learner Outcomes:

Upon successful completion of this unit, learners will be able to:

1. explain the term 'production' in relation to theatre.
2. describe three (3) types of shows/events.
3. create a workable format for the execution of the production.
4. explain the roles of each department in the production.
5. utilize the three stages of production.
6. create a production checklist.
7. organize the departments.
8. utilize contracts and other documents.
9. stage a production from concept to execution.

Content:

1. What is Production.
2. Overview of the types of shows/events.
    a. Production and the entertainment industry
    b. roles and functions of the departments:
        i. administrative

ii. artistic
iii. technical and logistic
iv. public relations and marketing

3. Pre-production, production, and post-production activities.
4. Contracts and other documents.
5. Staging the production.

METHODS OF DELIVERY:

1. Demonstrations
2. Guided Practice
3. Lectures
4. Presentations
5. Research
6. Video Presentations
7. Observations
8. Projects
9. Involvement in College Performance/Production, Community, and Cultural organizations.

METHODS OF ASSESSMENT AND EVALUATION: Continuous assessment

1. Research Project	30%
2. Mid Semester Assessment	20%
3. Class Presentation	10%
4. Final Practical Examination	40%

RESOURCE MATERIAL:

Prescribed:

Dibenedetto, S. (2010). *An Introduction to Theatre Design*. Routledge.

Gillette, J. M. (2007). *Theatrical Design and Production: An Introduction to Scene Design and Construction, Lighting, Sound, Costume, and Makeup*. McGraw-Hill Humanities/Social Sciences/Languages; latest edition.

Gillette, J. M. (2007). *Designing with Light*. McGraw-Hill Humanities/Social sciences/Languages; latest edition.

Recommended:

Beacham, R. C. (1993). *Adolphe Appia: Texts on Theatre*. Routledge.

Chiang, G. & Carter, P. (1994). *The Backstage Handbook: An Illustrated Almanac of Technical Information*. Broadway Press; latest edition.

Dorn, D. & Shanda, M. (1992). *Drafting for the Theatre*. Southern Illinois University Press; latest edition.

THE COUNCIL OF COMMUNITY COLLEGES OF JAMAICA

COURSE	Vocal Skills
COURSE	VOSK1101
CREDITS:	3
CONTACT HOURS:	75 hours (45 hours Practical; 30 hours Theory)
PRE-REQUISITE(S):	
CO-REQUISITE(S):	
SEMESTER:	I

COURSE DESCRIPTION:

In this course, learners should gain knowledge on the use of the "singing voice" - Vocal techniques, enunciation, articulation, intonation, diction and shape of the mouth. Breathing and posture will also be explored. It will provide learners with insights on how professional singers, deejays, rappers and poets vocalise and pronounce words the way they do and why. Legato and staccato singing, which is a part of articulation, will also be discussed. Learners will also be informed on vocal care (what and what not to do) for vocal performances. The course will also look at the anatomy of the voice box and the functions of each part. Different genres of music will be explored as well as the Jamaica National Anthem which will be mandatory.

COURSE OUTCOMES:

Upon successful completion of this course, learners should be able to:

1. demonstrate understanding of the anatomy and the utilization of the voice box
2. demonstrate how the shape of the mouth affects sound.
3. establish proper posture when doing a vocal performance
4. justify the importance of how professionals vocalise their work.
5. perform the Jamaican National Anthem vocally.
6. execute songs with the correct posture, enunciation, etc. with upright breathing technique.
7. analyse pieces by carefully listening to the vocals timing, tempo, dynamics, etc.

UNIT I - The Voice and Vocal Artistes (15 hours)

Learner Outcomes:

Upon successful completion of this unit, learners should be able to:

1. describe the parts of the anatomy of the voice box (larynx).
2. discuss two functions of larynx.
3. explain a five ways to care for the voice before and during a performance.
4. explain "Enunciation".
5. categorize vocal artist across 5 genres of music.
6. discuss their favourite vocal artiste(s) across any genre; what they appreciate about them and their vocal styles.
7. perform a particular artiste's song with their own interpretation.

Content:

1. The anatomy of the voice box (larynx)
    a. Base of the tongue
    b. Epiglottis
    c. Vocal cords
    d. Trachea
    e. Esophagus
2. Vocal care
    a. No shouting
    b. No dairy, etc.
3. Enunciation
4. Vocalist and Genres – e.g.
    a. Bob Marley (Reggae)
    b. Chris Brown (Rhythm and Blues)
    c. Kierra Sheard (Gospel)
5. Performer-audience connection

UNIT II - Articulation (Vowels and Consonants) (15 hours)

Learner Outcomes:

Upon successful completion of this unit, learners should be able to:

1. demonstrate correct pronunciation of vowel and consonants.
2. incorporate expression of cultural references in pronunciation simulations.
3. explain how words are articulated based on the various genres of music.
4. explain the musical terms legato and staccato in music and demonstrate both in singing.
5. apply breathing technique and posture in performance generally, and specifically to Legato and Staccato singing.
6. perform with confidence selected songs

Content:

1. Articulation
   a. Cultural references
   b. Genres of music
2. Vowel and Consonant enunciation
   a. Shape of mouth
   b. Flat tongue
   c. Open throat
3. Legato
   a. The connection of notes
   b. Long notes
4. Staccato
   a. Detachment of notes
   b. Short crisp notes

UNIT III - Vocal Techniques (15 hours)

Learner Outcomes:

Upon successful completion of this unit, learners should be able to:

1. state location of and describe the function of the diaphragm in singing.
2. demonstrate proper breathing techniques while singing.
3. exhibit correct posture for vocalists; sitting and standing
4. distinguish the difference between shouting and belting
5. demonstrate belting through singing while showing correct postures
6. differentiate between chest voice and head voice, demonstrate both by singing a part of song.

Content:

1. The diaphragm
   a. Its functions
   b. How it helps with singing and performing
   c. Why it would make you sound better
2. Posture
   a. Standing and sitting
   b. Moving back and forth (using the stage)
3. Shouting vs Belting
   a. Differences
   b. How are they different
   c. Vocal growling
4. Head vs Chest Voice
   a. Differences in sound
   b. Demonstrations on doing either where applicable.

UNIT IV - Repertoire and Performance (28 hours)

Learner Outcomes:

Upon successful completion of this unit, learners should be able to:

1. perform the Jamaican National Anthem or the National Anthem of the country they are from.
2. analyse performances of selected songs by a variety of singers – original and covers.
3. perform selected songs from any genre of music and celebrities with own interpretation.
4. apply correct vocal techniques when performing selected songs.
5. perform composed/scored songs from memory.
6. arrange any genre of selected songs for performance.
7. stage a performance to an audience.

Content:

1. National Anthem of nation.
2. Different style of performers.
3. Improvising and interpretation of selected songs.
4. Vocal technique application.
5. Singing from a music score.
6. Musical arrangement of selected and/or original songs.
7. Planning, preparing and presenting a performance.
8. Perform audience connection

METHODS OF DELIVERY:

1. Demonstrations
2. Guest Lectures
3. Field trips
4. Videos of techniques and performances
5. Interviews
6. Performances
7. Journaling/Portfolio
8. Peer review
9. Research
10. Simulations

METHODS OF ASSESSMENT AND EVALUATION:

Practical Presentations (ind/group)	30%
Research assignment/problem solving	10%
Written Midterm	20%
Final Exam	40%

PRESCRIBED TEXTS:

Hall, L. (2001). *Jamaica Land We Love, A Collection of Patriotic, National and Folk Songs of Jamaica.*

Jacobs Vocal Academy (2016). *5 Minute Vocal Warm Up*. YouTube.

The Royal Institution (2018). *Laryngoscopy of an Opera Singer – 2017 Christmas Lectures*. YouTube.

RECOMMENDED TEXTS:

Lewin, O. (2000). *Rock It Come over: The Folk Music of Jamaica.* University Press of the West Indies.

THE COUNCIL OF COMMUNITY COLLEGES OF JAMAICA

COURSE NAME:	Voice and Speech for the Stage
COURSE CODE:	PERF1111
CREDITS:	1
CONTACT HOURS:	45 hours (45 hours practical)
PRE-REQUISITE(S):	None
CO-REQUISITE(S):	
SEMESTER:	I

COURSE DESCRIPTION:

Voice and Speech introduces students to the practical exploration in use of the voice as a communication tool which is indispensable for performers to communicate effectively. How the voice is created and projected is most important to a performer's ability to engage an audience. Through a laboratory typesetting, students will be introduced to the biology of the voice in creating a variety of vocal tones, control breathing and warm up exercises, concentration technique, animation and interpretation of text (dialect, English and accents) - expressed by the effective use of the organs of speech for characterizations and addressing an audience.

COURSE OUTCOMES:

Upon successful completion of this course, you should:

1. demonstrate correct breath control techniques.
2. produce vocal tone free of strain and distortion.
3. manipulate the oral, pharyngeal and nasal cavities to identify optimum placement and focus.
4. perform dramatic, narrative and poetic texts.
5. integrate ideas and the spoken word with physical sensation and feelings.
6. make vocal adjustments in a variety of spaces.

UNIT I - Unearthing and Exploration: The Structure of the Voice (9 hours)

Learner Outcomes:

Upon successful completion of this unit, students should be able to:

1. describe the structure of the anatomy the human voice.
2. outline the physiological mechanics of vocal production.
3. identify physical blocks to a free voice.
4. integrate the free voice with emotional impulse.
5. display physical awareness and relaxation on body-mind-spirit integration.
6. present a monologue or extract from a text.
7. work with peers in group related explorations.

Content:

1. Anatomy of the human voice: Mind-body overtones:
    a. Structure of the voice - pharyngeal, larynx, trachea, breathing diaphragm
    b. Function of the Resonators
    c. Use of voice and body
    d. Control breathing Technique
    e. Concentration Techniques
2. Physiological functions of vocal production:
    a. Exploration of vocal tones (Use of cavities)
    b. Physical blocks to a free voice
    c. Awareness and relaxation on mind-body unity
3. Reading Selected Extracts, including poem, prose and dramatic selections.

UNIT II - Processing: Phonation and Resonance in Vocal Presentations (14 hours)

Learner Outcomes:

Upon successful completion of this unit, students should be able to:

1. describe the role of the spine in the breathing process.
2. explore breath control using the breathing diaphragm to create voice.
3. engage various phonetic sound qualities including the breathy (aspirate) voice.

4. project volume and resonance.
5. describe the resonating ladder: Nasal, oral and chest cavities.
6. explain the different voice qualities directly associated with resonance to create a balanced resonant voice.
7. classify and use the vowels and consonants sounds to create audibility, fluency and clarity in speaking.
8. differentiate between voice and unvoiced consonant sounds in Standard English and Caribbean dialect.
9. apply a balanced and pleasant tone of interpretation for monologue, dialogue and soliloquy delivery.

Content:

1. Articulator exercises for consonant and vowel sounds practice.
2. The spine and its role in the breathing process.
3. Natural breathing versus controlled breathing.
4. Amplification of sound quality and resonance.
5. The nature of voice qualities directly related to phonation, including the: breathy (aspirate) voice:
    a. the strident voice
    b. the harsh voice
    c. the hoarse voice
6. Exploring sound production:
    a. vibration, articulation, transmission etc
    b. Letter/word sound, the alphabet
    c. Consonant sound
    d. The resonating ladder
    e. Voice and unvoiced sounds
    f. Navigating between sounds
7. Balanced and pleasant vocal tone.
8. Readings from selected extracts.

UNIT III - Performance and Presentation – contemporary pieces (10 hours)

Learner Outcomes:

Upon successful completion of this unit, students should be able to:

1. demonstrate adjustments to vocal posture to reflect choices for characterization.
2. adjust areas of resonance to reflect choices for characterization.
3. connect the voice appropriately with the text for performance.
4. exhibit pace and rhythm as a vocal variable for performance.
5. display how pause and duration impact the mood of a performance.
6. perform pieces using a variety of tones, animation and a range of expressions.
7. sustain engagement of audience.

Content:

1. Vocal and resonance variations for character choices.
2. Tonal articulation surfaces.
3. Textual and character analysis for effective performance.
4. Pace, rhythm, pause and duration in performance.
5. Range of animation in performance.
6. Rehearsal process – production mounting and engagement of audience.

UNIT IV: Performance and Presentation – Elizabethan and contemporary Jamaican (10 hours)

Learner Outcomes:

Upon successful completion of this unit, students should be able to:

1. demonstrate an understanding of the archaic or unusual aspects of Shakespeare's and the Jamaican language.
2. analyse the situation of the pieces to be performed.
3. perform the pieces with accuracy, understanding and feeling.

Content:

1. Basic analytic vocabulary and techniques.
2. Poem by or excerpt from Shakespeare play.
3. Louise Bennett poem or prose piece.

METHODS OF DELIVERY:

Lecture, discussion, practical demonstration, simulation, observation and constructive criticism, solo and group presentation, research.

METHODS OF ASSESSMENT AND EVALUATION:

Course work:	**60%**
Journal (Written-audio presentation)	10%
Three oral presentations	30%
Mid Semester Exam (Written)	20%
Final Practical Examination	
Oral Presentations	**40%**

Research Assignment - Rehearsing the voice for presentation.

RESOURCE MATERIAL:

Prescribed:

Mock Yen, A. & Forbes, L. (1993). *Re-entry into sound part 4* , CARIMAC U.W.I.

Recommended:

Voice and Articulation Drill book (1988) Addison-Wesley Educational Publishers.

THE COUNCIL OF COMMUNITY COLLEGESOF JAMAICA

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