

DANC M15A: CHOREOGRAPHY I: BEGINNING

Originator

bmegill

Co-Contributor(s)
Name(s)

Salas, Robert (rsalas)

Bowen, Nathan (nbowen)

College

Moorpark College

Discipline (CB01A)

DANC - Dance

Course Number (CB01B)

M15A

Course Title (CB02)

Choreography I: Beginning

Banner/Short Title

Choreography I: Beginning

Credit Type

Credit

Start Term

Fall 2022

Formerly

DANC M15 - Introduction to Choreography

Catalog Course Description

Introduces the theory and techniques of dance composition basics. Focuses on movement generation as enhanced through the analysis of choreographic exercises in space, time, shape and movement dynamics. Emphasizes student application of choreographic concepts through the development of solo and group movement compositions.

Taxonomy of Programs (TOP) Code (CB03)

1008.00 - Dance

Course Credit Status (CB04)

D (Credit - Degree Applicable)

Course Transfer Status (CB05) (select one only)

A (Transferable to both UC and CSU)

Course Basic Skills Status (CB08)

N - The Course is Not a Basic Skills Course

SAM Priority Code (CB09)

E - Non-Occupational

Course Cooperative Work Experience Education Status (CB10)

N - Is Not Part of a Cooperative Work Experience Education Program

Course Classification Status (CB11)

Y - Credit Course

Educational Assistance Class Instruction (Approved Special Class) (CB13)

N - The Course is Not an Approved Special Class

Course Prior to Transfer Level (CB21)

Y - Not Applicable

Course Noncredit Category (CB22)

Y - Credit Course

Funding Agency Category (CB23)

Y - Not Applicable (Funding Not Used)

Course Program Status (CB24)

1 - Program Applicable

General Education Status (CB25)

Y - Not Applicable

Support Course Status (CB26)

N - Course is not a support course

Field trips

Will not be required

Grading method

(L) Letter Graded

Alternate grading methods

(O) Student Option- Letter/Pass

(P) Pass/No Pass Grading

Does this course require an instructional materials fee?

No

Repeatable for Credit

No

Is this course part of a family?

Yes

Select the other courses that make up this family

DANC M15B - Choreography II: Intermediate

Units and Hours

Carnegie Unit Override

No

In-Class

Lecture

Minimum Contact/In-Class Lecture Hours

17.5

Maximum Contact/In-Class Lecture Hours

17.5

Activity**Laboratory****Minimum Contact/In-Class Laboratory Hours**

52.5

Maximum Contact/In-Class Laboratory Hours

52.5

Total in-Class**Total in-Class****Total Minimum Contact/In-Class Hours**

70

Total Maximum Contact/In-Class Hours

70

Outside-of-Class**Internship/Cooperative Work Experience****Paid****Unpaid****Total Outside-of-Class****Total Outside-of-Class****Minimum Outside-of-Class Hours**

35

Maximum Outside-of-Class Hours

35

Total Student Learning**Total Student Learning****Total Minimum Student Learning Hours**

105

Total Maximum Student Learning Hours

105

Minimum Units (CB07)

2

Maximum Units (CB06)

2

Advisories on Recommended Preparation

DANC M10B or DANC M11B or DANC M12B or DANC M20A or DANC M20AH

Requisite Justification**Requisite Type**

Advisory

Requisite

DANC M10B or M11B or M12B or M20A or M20AH

Requisite Description

Course not in a sequence

Level of Scrutiny/Justification

Other (specify)

Specify Other Level of Scrutiny/Justification

General movement experience in any style of dance is advisable and recommended but not required. This could be achieved through course work as specified, or through other dance experience in the private or High school sector.

Student Learning Outcomes (CSLOs)

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

- | | |
|---|---|
| 1 | model exploratory movement sessions with the aim of generating a variety of movement ideas. |
| 2 | demonstrate reasoning, problem solving, and critical thinking strategies in their pursuits and application of knowledge related to the choreographic process. |

Course Objectives

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

- | | |
|---|---|
| 1 | apply a variety of generative approaches for choreographing a dance. |
| 2 | demonstrate knowledge and skill in the use of the basic elements of movement composition (space, time, dynamics and shape) to create solo and group movement studies. |
| 3 | demonstrate and practice a variety of reasoning/problem solving/critical thinking strategies in their pursuits and application of knowledge related to the choreographic process. |
| 4 | connect cognitive, social-emotional, physical, and aesthetic aspects of dance into their personal, choreographic creativity and performance skills. |
| 5 | identify and articulate relationships among the dominant characteristics and structures of music and dance. |
| 6 | identify and address personal areas of growth in improvisation (creative problem solving), technique (skill acquisition), and composition (choreographic studies). |

Course Content**Lecture/Course Content**

1. (25%) Theoretical and Practical Approaches to Choreography
 - a) combining theory and practice
 - b) isolating choreographic elements
 - c) improvisation methods and techniques
2. (25%) Choreographic Assignments and Movement Studies
 - a) structured improvisations
 - b) movement explorations
 - c) solo and group movement studies/partnering
 - d) presentation of final project
3. (25%) Accompaniment
 - a) silence
 - b) sound
 - c) music
 - d) text
4. (25%) Essential Elements of Choreography
 - a) intent/motivation
 - b) form
 - c) body
 - d) dynamics

Laboratory or Activity Content

1. (25%) Explore the Practical Aspects of Movement Theory and Spatial Design with Approaches to Choreography and Accepted Dance Aesthetics
 - a) combining theory and practice
 - b) isolating choreographic elements
 - c) using improvisation methods
 - d) technique versus organic approaches to movement
2. (25%) Evaluation of the Creative Operation of Dance Making: IDEA -- Improvisation, Development, Evaluation, Assimilation
 - a) instructor

- b) peer
 - c) self-critique
3. (25%) Essential Elements of Choreography
- a) intent/motivation: justification/purpose
 - b) form: shape and form
 - c) movement vocabulary
 - d) body parts: trace forms, approaches to the kinesphere
 - e) dynamics: Laban Effort Graph
4. (25%) Choreographic Assignments and Studies
- a) structured improvisations: linking movements
 - b) movement explorations: shape, effort, space
 - c) solo and group movement studies
 - d) presentation of final project

Methods of Evaluation

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

Skills demonstrations

Methods of Evaluation may include, but are not limited to, the following typical classroom assessment techniques/required assignments (check as many as are deemed appropriate):

Individual projects

Journals

Oral analysis/critiques

Performances

Skills demonstrations

Classroom Discussion

Projects

Participation

Reports/Papers/Journals

Instructional Methodology

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

Class activities

Class discussions

Distance Education

Group discussions

Guest speakers

Internet research

Laboratory activities

Large group activities

Lecture

One-on-one conference

Small group activities

Describe specific examples of the methods the instructor will use:

Instructor offers structures for movement exploration, works with each student to identify the student's areas of growth, facilitates group sharing of creative work, models non-judgemental feedback, and supports the student's creative process by offering problem solving techniques to meet the need of the student choreographic project.

Representative Course Assignments

Writing Assignments

1. write an essay on assigned readings related to famous choreographers, the choreographic process or the artist's life.
2. keep a journal of the choreographic and movement study experience.
3. view and critique a dance performance.

Critical Thinking Assignments

1. generate and craft a movement sequence that aligns with a given prompt or creative task.
2. define for yourself these aspects as they relate to your choreographic process, utilizing Larry Lavender's concept of Intention Framing:

- a. A process for creating
 - b. Intended imagery
 - c. Outcomes for the work to achieve
 - d. Theme or subject matter
3. prepare a written analysis of movement compositions utilizing Motif notation.

Reading Assignments

1. read reviews of famous dance works.
2. read textbook on dance composition or compositional practices.
3. read and interpret dance scores.

Skills Demonstrations

1. choreograph a short solo dance phrase.
2. choreograph a longer dance work for in class or public sharing.

Outside Assignments

Representative Outside Assignments

1. participate in field trips to dance concerts performed by international, national, and regional dance companies for analysis and discussion.
2. prepare choreography and written assignments.
3. watch and analyze videos of exemplary choreography.
4. read class text or other assigned sources.

Articulation

Equivalent Courses at 4 year institutions

University	Course ID	Course Title	Units
UC Irvine	DANCE 60A	Choreography I	4
CSU Northridge	KIN 236 & 236L	Introduction to Choreography and Introduction to Choreography Lab	2 & 1
CSU, Los Angeles	DANC 2700	Choreography I	2
San Francisco State Univ.	DANC 232	Dance Composition: Choreography I	3

Comparable Courses within the VCCCD

DANC V50A - Composition I

District General Education

A. Natural Sciences

B. Social and Behavioral Sciences

C. Humanities

D. Language and Rationality

E. Health and Physical Education/Kinesiology

E2. Physical Education

Approved

F. Ethnic Studies/Gender Studies

Course is CSU transferable

Yes

CSU Baccalaureate List effective term:

F2004

CSU GE-Breadth**Area A: English Language Communication and Critical Thinking****Area B: Scientific Inquiry and Quantitative Reasoning****Area C: Arts and Humanities****Area D: Social Sciences****Area E: Lifelong Learning and Self-Development**

E Lifelong Learning and Self-Development

Approved

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

UC TCA

Approved

IGETC**Area 1: English Communication****Area 2A: Mathematical Concepts & Quantitative Reasoning****Area 3: Arts and Humanities****Area 4: Social and Behavioral Sciences****Area 5: Physical and Biological Sciences****Area 6: Languages Other than English (LOTE)****Textbooks and Lab Manuals****Resource Type**

Textbook

DescriptionFoster, Susan Leigh. *Choreographing Empathy: Kinesthesia in Performance*. Routledge, 2011.**Resource Type**

Textbook

DescriptionHumphrey, Doris. *The Art of Making Dances*. Princeton Book, 1991.**Resource Type**

Textbook

Classic Textbook

Yes

Description

Blom, Lynne Anne, and L. Tarin Chaplin. *The Intimate Act of Choreography*. University of Pittsburgh, 1982.

Resource Type

Textbook

Classic Textbook

No

Description

Anderson Sofras, Pamela. *Dance Composition Basics*. 2nd ed., Human Kinetics, 2020.

Library Resources

Assignments requiring library resources

Research and view dance works, dance reviews, and other design and movement related content.

Sufficient Library Resources exist

Yes

Example of Assignments Requiring Library Resources

1. Using the Library's print and online resources, define Edward de Bono's concept of "provocation technique" and explain what purpose it serves to the dance maker.
2. Locate a review of a contemporary dance work. Notice the areas of the work discussed in the review. What aspects of the work seem key to the success (or failure) of the work? How does this apply to you or your current dance making process?

Distance Education Addendum

Definitions

Distance Education Modalities

- Hybrid (1%–50% online)
- Hybrid (51%–99% online)
- 100% online

Faculty Certifications

Faculty assigned to teach Hybrid or Fully Online sections of this course will receive training in how to satisfy the Federal and state regulations governing regular effective/substantive contact for distance education. The training will include common elements in the district-supported learning management system (LMS), online teaching methods, regular effective/substantive contact, and best practices.

Yes

Faculty assigned to teach Hybrid or Fully Online sections of this course will meet with the EAC Alternate Media Specialist to ensure that the course content meets the required Federal and state accessibility standards for access by students with disabilities. Common areas for discussion include accessibility of PDF files, images, captioning of videos, Power Point presentations, math and scientific notation, and ensuring the use of style mark-up in Word documents.

Yes

Regular Effective/Substantive Contact

Hybrid (1%–50% online) Modality:

Method of Instruction	Document typical activities or assignments for each method of instruction
Video Conferencing	Class meets synchronously to explore movement ideas together. Synchronous video conferencing allows students to witness others movement and choreographic choices, share movement ideas, and receive feedback in real time.
Asynchronous Dialog (e.g., discussion board)	Discussion boards can serve to deepen the understanding of the theory behind dance and dance making. Discussion boards may cover topics such as, ideas for dance, elements of dance, evaluation and assessment of dances, and production elements for dance.
E-mail	Instructor emails reminders for class preparations, details for any synchronous meetings, and notifications for other logistical aspects to the course.
Other DE (e.g., recorded lectures)	Recorded lecture or other asynchronous material (powerpoints, etc.) offer theory and examples for project tasks.

Hybrid (51%–99% online) Modality:

Method of Instruction	Document typical activities or assignments for each method of instruction
Asynchronous Dialog (e.g., discussion board)	Find and select an example of improvisational dance performance from the web that exemplifies attention to one or more of the Movement Alphabet concepts from the Language of Dance. Identify the characteristic(s) in the video and the logic behind your decision.
Other DE (e.g., recorded lectures)	Review the recorded lecture on the Movement Alphabet. Identify three concepts with which you feel most comfortable and 3 concepts of which you would like to develop a deeper understanding.
E-mail	Instructor and student will correspond about questions, meetings, assignments, or other course related concerns as needed throughout the course.
Other DE (e.g., recorded lectures)	Dance through the guided Movement Alphabet warm up and reflect in writing about your experience. What challenges do you face with this movement and what self-guided work might you be able to do to improve your overall comfort embodying these concepts?
Video Conferencing	Participate in a live, guided-movement exploration. In a breakout room, discuss with a partner your intra-personal observations.

100% online Modality:

Method of Instruction	Document typical activities or assignments for each method of instruction
Asynchronous Dialog (e.g., discussion board)	Find and select an example of improvisational dance performance from the web that exemplifies attention to one or more of the Movement Alphabet concepts from the Language of Dance. Identify the characteristic(s) in the video and the logic behind your decision.
Other DE (e.g., recorded lectures)	Review the recorded lecture on the Movement Alphabet. Identify three concepts with which you feel most comfortable and 3 concepts of which you would like to develop a deeper understanding.
E-mail	Instructor and student will correspond about questions, meetings, assignments, or other course related concerns as needed throughout the course.
Other DE (e.g., recorded lectures)	Dance through the guided Movement Alphabet warm up and reflect in writing about your experience. What challenges do you face with this movement and what self-guided work might you be able to do to improve your overall comfort embodying these concepts?
Video Conferencing	Participate in a live, guided-movement exploration. In a breakout room, discuss with a partner your intra-personal observations.

Other DE (e.g., recorded lectures)

Synchronous performance showing as the culminating event for a full online creative experience. Or, a live streaming of the created material in the form of dance films.

Examinations

Hybrid (1%–50% online) Modality

On campus
Online

Hybrid (51%–99% online) Modality

On campus
Online

Primary Minimum Qualification

DANCE

Review and Approval Dates

Department Chair

02/11/2022

Dean

02/12/2022

Technical Review

02/17/2022

Curriculum Committee

03/01/2022

DTRW-I

MM/DD/YYYY

Curriculum Committee

MM/DD/YYYY

Board

MM/DD/YYYY

CCCCO

MM/DD/YYYY

Control Number

CCC000426578

DOE/accreditation approval date

MM/DD/YYYY