

# DANC M15B: CHOREOGRAPHY II: INTERMEDIATE

**Originator**

bmegill

**Co-Contributor(s)**
**Name(s)**

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**College**

Moorpark College

**Discipline (CB01A)**

DANC - Dance

**Course Number (CB01B)**

M15B

**Course Title (CB02)**

Choreography II: Intermediate

**Banner/Short Title**

Choreography II: Intermediate

**Credit Type**

Credit

**Start Term**

Fall 2022

**Catalog Course Description**

Expands upon the principles of dance composition as an art form through practical and theoretical applications. Explores the concepts of space, time and energy in creating dances. Integrates dance movement technique as a form of expression to communicate literal and non-literal themes. Emphasizes small group choreography as well as improvisations.

**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 M15A - Choreography I: Beginning

**Units and Hours**

**Carnegie Unit Override**

No

**In-Class**

**Lecture**

**Minimum Contact/In-Class Lecture Hours**

17.5

**Maximum Contact/In-Class Lecture Hours**

17.5

**Activity**

**Laboratory**

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

52.5

**Maximum Contact/In-Class Laboratory Hours**

52.5

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

70

**Total Maximum Contact/In-Class Hours**

70

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

35

**Maximum Outside-of-Class Hours**

35

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

105

**Total Maximum Student Learning Hours**

105

**Minimum Units (CB07)**

2

**Maximum Units (CB06)**

2

**Prerequisites**

DANC M15A

**Advisories on Recommended Preparation**

Concurrent enrollment in a dance technique class

**Entrance Skills****Entrance Skills**

DANC M15A

**Prerequisite Course Objectives**

DANC M15A-apply a variety of generative approaches for choreographing a dance.

DANC M15A-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.

DANC M15A-demonstrate and practice a variety of reasoning/problem solving/critical thinking strategies in their pursuits and application of knowledge related to the choreographic process.

DANC M15A-connect cognitive, social-emotional, physical, and aesthetic aspects of dance into their personal, choreographic creativity and performance skills.

DANC M15A-identify and articulate relationships among the dominant characteristics and structures of music and dance.

DANC M15A-identify and address personal areas of growth in improvisation (creative problem solving), technique (skill acquisition), and composition (choreographic studies).

## Requisite Justification

### Requisite Type

Prerequisite

### Requisite

DANC M15A

### Requisite Description

Course in a sequence

### Level of Scrutiny/Justification

Closely related lecture/laboratory course

### Requisite Type

Advisory

### Requisite

Concurrent Enrollment in a Dance Technique class such as ballet, modern, jazz, etc.

### Requisite Description

Course not in a sequence

### Level of Scrutiny/Justification

Other (specify)

### Specify Other Level of Scrutiny/Justification

Recommended exposure and practice in dance for complementary experience as a dancer to further develop their dance technique.

## Student Learning Outcomes (CSLOs)

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

- |   |   |
|---|---|
| 1 | distinguish between dance as entertainment and dance as personal expression and articulate areas of overlap between them. |
| 2 | model dance making (choreographing) as a creative praxis.   |
| 3 | address personal areas of growth as identified by self and the instructor for the course of the semester.                 |

## Course Objectives

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

- |   |   |
|---|---|
| 1 | demonstrate intermediate skill in composition and choreographic structure.  |
| 2 | discuss methods of abstraction and use of metaphor in choreographic narrative.  |
| 3 | articulate and apply basic compositional principles and forms as seen in visual art and music.                              |
| 4 | demonstrate interpersonal skills when working with an individual or a group of persons in problem solving situations.       |
| 5 | discuss and demonstrate an awareness of dance as popular entertainment and dance as an artistic expression.                 |
| 6 | demonstrate intermediate skills in motif exploration and development.   |
| 7 | compose dance studies based upon historical, contemporary literature and creative writings in narrative and abstract forms. |
| 8 | demonstrate various methods of generating and mining movement vocabulary.   |
| 9 | identify the significant historical periods of art and the corresponding movements and periods in dance.                    |

## Course Content

### Lecture/Course Content

1. (25%) Theoretical and Practical Approaches to Choreography
  - a. Historical resources choreographic innovation: Noverre, Fokine
  - b. Modern innovators, integration of Art: Ballet Russe, Graham, Horst, Humphrey/Limon
  - c. The "No Manifesto" Post Modern experimentation
2. (25%) Elements of Choreography
  - a. Kinesthetic exploration/sequencing
  - b. Spatial concept
  - c. Shape and form
  - d. Dynamics
  - e. Performance: projection and characterization
3. (25%) Choreographic Resources
  - a. Literature and the written word: prose, poetry
  - b. The visual arts: painting, sculpture, photography
  - c. Music: form and innovation: classical, contemporary
  - d. Artistic collaboration
4. (25%) Choreographic Assignments
  - a. Directed improvisations
  - b. Building vocabulary and movement generation
  - c. Choreographer's intent: narrative vs. abstraction
  - d. Solo and group dance explorations
  - e. Presentation of choreographic projects: solo/group

### Laboratory or Activity Content

1. (25%) Choreographic Assignments
  - a. Directed improvisations and movement studies (body, effort, space and shape)
  - b. Building vocabulary and movement generation
  - c. Choreographer's intent: narrative vs. abstraction
  - d. Solo and group dance explorations
  - e. Presentation of choreographic projects: solo/group
2. (25%) Exploration and Integration of Historical Ideology and Approaches to Choreography Development
  - a. Historical resources choreographic innovation: Noverre, Fokine
  - b. Modern innovators, integration of art: Ballet Russe, Graham, Horst, Humphrey/Limon
  - c. The "No Manifesto" Post modern experimentation: deconstruction.
  - d. Integration and exploration of personal creative voice
3. (25%) Elements of Choreography
  - a. Kinesthetic exploration/sequencing
  - b. Spatial concept
  - c. Shape and form
  - d. Dynamics
  - e. Performance: projection and characterization
4. (25%) Choreographic Resources
  - a. Literature and the written word: prose, poetry
  - b. The visual arts: painting, sculpture, photography
  - c. Music: form and innovation: classical, contemporary
  - d. Artistic collaboration

## 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):

Group projects

Individual projects

Journals

Performances

Portfolios

Skills demonstrations

Classroom Discussion

Projects

## Reports/Papers/Journals

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

Audio-visual presentations  
 Class activities  
 Class discussions  
 Collaborative group work  
 Demonstrations  
 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 a report/journal: researching choreographic innovation during the Judson Church era.
2. analyze and evaluate a dance performance and its choreographic structure (live or from video).
3. explain the effects of the social/political climate on the choreographic innovations during the 60s.

**Critical Thinking Assignments**

1. analyze and evaluate a dance performance and its choreographic structure (live or from video).
2. complete the choreographic/dance making assignments in which certain parameters will be given requiring the student to work and problem solve creatively.
3. visit a museum and select a piece of art to research and generate a movement study based on the artist's choices relating to composition, shape, texture and personal aesthetics.

**Reading Assignments**

1. read reviews of contemporary 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 based in identified areas of growth.
2. choreograph a longer dance work for in class or public sharing.

**Outside Assignments****Representative Outside Assignments**

1. choreograph and practice movement sequences as a soloist or in a small group.
2. research source material for choreographic project; create a dance phrase or movement sample to show/share in class.
3. attend a dance performance and analyze the choreographer's choices regarding movement vocabulary, space, dynamics and phrasing.

## Articulation

### Equivalent Courses at 4 year institutions

| University | Course ID | Course Title   | Units |
|------------|-----------|----------------|-------|
| UC Irvine  | DANCE 60B | Choreography I | 4     |

### Comparable Courses within the VCCCD

DANC V50B - Composition II

### Equivalent Courses at other CCCs

| College              | Course ID   | Course Title          | Units |
|----------------------|-------------|-----------------------|-------|
| LA City College      | DANCAST 302 | Choreography II       | 1     |
| Saddleback College   | DANC 19     | Choreography II       | 3     |
| Southwestern College | DANC 122    | Dance Choreography II | 2     |

## 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:

F2011

## CSU GE-Breadth

### Area A: English Language Communication and Critical Thinking

### Area B: Scientific Inquiry and Quantitative Reasoning

### Area C: Arts and Humanities

### Area D: Social Sciences

### Area E: Lifelong Learning and Self-Development

#### E Lifelong Learning and Self-Development

Approved

## Area F: Ethnic Studies

### CSU Graduation Requirement in U.S. History, Constitution and American Ideals:

#### UC TCA

UC TCA  
Approved

#### IGETC

##### Area 1: English Communication

##### Area 2A: Mathematical Concepts & Quantitative Reasoning

##### Area 3: Arts and Humanities

##### Area 4: Social and Behavioral Sciences

##### Area 5: Physical and Biological Sciences

##### Area 6: Languages Other than English (LOTE)

#### Textbooks and Lab Manuals

##### Resource Type

Textbook

##### Description

Foster, Susan Leigh. *Choreographing Empathy: Kinesthesia in Performance*. Routledge, 2011.

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##### Resource Type

Textbook

##### Description

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

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##### Resource Type

Textbook

##### Description

Newlove, Jean, and John Dalby. *Laban for All*. Routledge, 2003.

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##### Resource Type

Textbook

##### Classic Textbook

No

##### Description

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

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#### 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**

Research, using the Library's print and online resources, the reforms proposed by Jean George Noverre and the influence it had on Fokine and Laban.

**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:**

| <b>Method of Instruction</b>                 | <b>Document typical activities or assignments for each method of instruction</b>   |
|--|--|
| 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:**

| <b>Method of Instruction</b>                 | <b>Document typical activities or assignments for each method of instruction</b>   |
|--|--|
| 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.   |
| <b>100% online Modality:</b>                 |  |
| <b>Method of Instruction</b>                 | <b>Document typical activities or assignments for each method of instruction</b>   |
| 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.   |
| 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.   |

## 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

3/1/2022

### DTRW-I

MM/DD/YYYY

**Curriculum Committee**

MM/DD/YYYY

**Board**

MM/DD/YYYY

**CCCCO**

MM/DD/YYYY

**Control Number**

CCC000526107

**DOE/accreditation approval date**

MM/DD/YYYY