



DAN-125: CHOREOGRAPHY I

Effective Term

Fall 2023

BOT Approval Date

12/15/2022

Discipline

DAN - Dance

Course Number

125

Course Title

Choreography I

Short Title

Introduction to Choreography

Credit Status (CB 04)

D - Credit - Degree applicable

Units**Lecture Units**

3.00

Total Units

3.00

Hours**Lecture Contact Hours**

48-54

Out of Class Hours Lecture

96-108

Total Contact Hours

48 - 54

Total Out of Class Hours

96 - 108

Total Student Learning Hours

144 - 162

Distance Education

Yes

Distance Education**Distance Education Type**

Both Fully Online and Hybrid Online

Fully Online Delivery Requirements:

- a. Students must be notified via the college schedule of classes and the syllabus for the class if proctored tests are required for this course
- b. Any planned face-to-face meetings, such as an orientation or study session, must be optional

c. The MSJC curriculum committee requires the use of accessible, asynchronous discussion as a component of every fully online course

Are you using publisher content?

No

Regular Substantive Interaction

Instructor-to-student, student-to-student, and student-to-content contact shall be distributed in a manner that will ensure regular substantive interaction (RSI) is maintained not only weekly but also for the duration of the course. Instructor interactions should be equivalent in time, quality and consistency to the engagement students would receive in a face-to-face course—for example, through announcements, discussion participation, personalized feedback, video messages, or other instructional communications. Instructors are expected to be responsive to student inquiries within a 24-72 hour time frame excluding holidays. RSI will be maintained through a variety of methods:

- Orientation - Students must be oriented to the online and face-to-face portions at the start of the course.
- Announcements - Announcements using the course management system must be posted at least weekly to keep students current on course events, due dates, materials, etc.
- Discussion Forums - Content-related discussion forums within the designated CMS will include appropriate instructor participation and will be initiated and maintained, with timely feedback provided. Instructors are required to monitor the discussions and related activities to provide guidance and direction. Open-ended discussion boards may be used to further learning and interaction.
- MSJC Communication – Instructor will use MSJC-administered communication tools (such as email or the designated CMS communication tools) to regularly communicate with and provide ease of access to students.
- Timely Feedback - Timely feedback on student work will be provided by the instructor, which may include comments and/or rubrics, within the Grades area of the designated CMS.
- Scheduled Meetings – Hybrid and synchronous courses will meet at regularly scheduled times. ADA Compliance - All course interactions and content must be designed with accessibility in mind and meet ADA requirements.

Additional Regular Substantive Interaction

The course will meet synchronously once a week via teleconferencing meetings as an Online RealTime course, or, as a hybrid course will meet fully face-to-face once a week with the rest fully online via the Canvas course management system. Students will video themselves or have a family member/friend video them as they perform their finished product for each assignment, and then upload the video into the discussion for feedback both from faculty and peers. Students will also post feedback for a minimum of three of their peers in the discussion board. Some assignments may be performed live either during a synchronous meeting via teleconferencing, with the student spotlighted, or as a live, in-studio performance. Students will receive feedback from both peers and faculty during informal showings that may be performed live in class either via being spotlighting in a teleconference meeting or performed in the dance studio, or videoed and posted in the Q & A Discussion. Testing may occur using the Canvas Quiz function, or done live in the classroom for hybrid classes.

Catalog Description

This course emphasizes analysis of the evocative language of movement as a form of human expression through the art of choreography. Through various means of instruction, students are introduced to choreographic forms, principles, history, and cultural significance and explore the elements of space, time, energy, motion, and stasis through the creation of dance studies in this entry-level course. The development of a movement aesthetic and choreographic voice unique to each student are stressed.

Attach Supporting Documents

AA in Dance (Transfer) Associate in Arts_2020.pdf
DANCE CERTIFICATE COURSE LEAF .docx
Dance Associate in Arts_2021 (1).pdf

Codes

TOP Code (CB 03)

1008.00 - Dance

CIP Code

50.0301 - Dance, General.

Repeatability Code

No

Grading Option

Letter grade OR P/NP

GE Information

Check GE Types Requested

AA/AS C - Humanities

AA/AS E - Lifelong Learning and Self-Development

Cal-GETC Areas

Approved Cal-GETC Area

AREA-3A

Learning Objectives

Learning Objectives

Learning Objective

1. Apply the basic elements of space, time, energy, shape, motion and stasis to the choreographic process.
2. Explore a movement idea fully, analyzing its expressive qualities.
3. Demonstrate understanding of choreographic elements within assignments and discussions.
4. Analyze the creative process.
5. Analyze and appraise choreographic studies through evaluation of the compositional tools employed therein.
6. Compare and contrast choreographic works in regards to form, intent, expressive qualities and cultural and historical context.
7. Examine new movement ideas with an open mind and willingness to explore.
8. Synthesize knowledge of choreographic concepts, forms and structures through the creation of spatial and temporal variations on a movement idea.
9. Categorize ways in which the study of choreography requires and promotes healthy lifestyle behaviors in order to effectively communicate using dance as a form of self-expression.
10. Develop awareness of the body as an instrument of communication reflecting who we are, including our gender, race, culture, ethnicity, and other identities.
11. Analyze ways in which the study of a cultural form or a work by a selected choreographer relates to gender, race, culture and/or ethnicity.

Learning Outcome Information

Course Learning Outcomes

Learning Outcome

1. The student will apply knowledge of compositional structures and/or choreographic devices to dance compositions of individual creation.
2. The student will consistently stick to a task.
3. The student will demonstrate thoughtfulness, and sensitivity in responding to the work of peers, and honor their own creative impulse and cultural background.
4. Students will embody their own racial, sexual, gender and other identities through the intents of the dances they create.

Program Learning Outcomes

Learning Outcome

- Apply knowledge and skills gained to new and varied situations through dance expression.
- Compose, perform and evaluate works of artistic expression.
- Develop an awareness of the history, diversity, and cultural significance of dance.
- Discover and evaluate movement through the use of aesthetic tools gained.
- Examine anatomical ideas and discover the connections required to demonstrate depth of knowledge and technical ability.

Institutional Learning Outcomes

Aesthetic Awareness: The student will identify and evaluate how aesthetic expression leads to an appreciation of social and cultural context as well as the values of art and nature.

Communication: The student will effectively express and exchange ideas through listening, speaking, reading, writing, visual works, and other modes of interpersonal expression.

Critical Thinking: The student will analyze problems, gather and synthesize relevant information, evaluate ideas, information, and evaluate alternative points of view to create, innovate and implement effective solutions.

Cultural Awareness and Humility: The student will demonstrate knowledge of and sensitivity toward individuals of diverse ethnicity, age, gender, sexual orientation, and religious affiliations, as well as toward those individuals with diverse abilities and socio-economic classes to respectfully interact with individuals of diverse perspectives, beliefs and values while being mindful of the limitation of their own cultural frameworks.

Content

Course Lecture Content

1. Introduction to choreographic art form--points of view: historic and compositional forms
 - a. Overview of choreography
 - i. Cultural forms, classical and non-classical
 1. Forms may include
 - a. Cambodian classical dance
 - b. Ottan Thullal of India
 - c. kathakali of India
 - d. court dance forms of the Asante of Ghana
 - e. Javanese bedoyo
 - f. Japanese bugaku
 - g. Other cultural dance forms may include:
 - i. Hula of Hawaii
 - ii. Haka of New Zealand
 - iii. Middle Eastern dance ("belly dancing")
 - ii. Solo forms
 1. May include forms such as bharata natyam of India
 - iii. Group forms (see forms listed, above)
 1. Dance reflects what is important to each specific society/culture and fulfills functions within those groups
 2. Expressiveness and storytelling stressed
 - b. Ballet
 - i. Ballet's historical problem with race and exclusion
 - ii. Choreographers and companies whose work may be included:
 1. Marius Petipas
 2. George Balanchine
 3. Robert Joffrey
 4. Dance Theatre of Harlem
 5. William Forsythe
 6. Kenneth MacMillan
 - iii. Contemporary ballet choreographers whose work and contributions may be discussed:
 1. Jorma Elo
 2. Alonzo King
 3. Trey McIntyre
 4. Annabelle Lopez Ochoa
 5. Christophe Wheeldon
 - c. Modern Dance--the 20th Century
 - i. The quest of individuals to express themselves through movement, forging new movement vocabularies and techniques for training dancers
 1. Freedom to utilize any compositional structure or to integrate and mix other styles to create something new in order to express intent
 - a. Freedom to "see" any movement as inspiration for the creation of movement
 2. The expression of self in the here and now
 - a. Delving into one's own inner landscape and cultural, ethnic, racial experience or gender identity as intent and/or fodder for choreographic material
 3. Imperative of rebellion key

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- a. Many different styles reflecting different techniques, companies, and aesthetics
 - b. Each generation building on what the previous generation has constructed or innovated, but free to toss out or edit what doesn't work for the individual, restructure, add to and/or create wholly new, and inventive movement based on intent and individual imperative
 - 4. Important modern dance choreographers whose work and contributions may be discussed:
 - a. Martha Graham
 - b. Jose Limon
 - c. Paul Taylor
 - d. Merce Cunningham
 - e. Katherine Dunham
 - f. Alvin Ailey
 - g. Twyla Tharp
 - h. Bill T. Jones
 - i. David Parsons
 - j. Mark Morris
 - k. Ulysses Dove
 - l. Pina Bausch
 - m. Moses Pendleton
 - n. Daniel Ezralow
 - d. Postmodernism
 - i. Important postmodern choreographers whose work may be discussed
 - 1. Twyla Tharp
 - 2. Yvonne Rainer
 - 3. Tricia Brown
 - 4. Lucinda Childs
 - 5. Meredith Monk
 - ii. Contact Improvisation
 - 1. Steve Paxton
 - e. Contemporary
 - i. Contemporary choreographers whose work and contributions may be discussed:
 - 1. Jiri Kyllian
 - 2. William Forsythe
 - 3. Mia Michaels
 - 4. Sonya Tayeh
 - 5. Travis Wall
 - f. Jazz Dance
 - i. Jazz dance choreographers whose work and contributions may be discussed:
 - 1. Father of Jazz Dance Jack Cole
 - 2. Katherine Dunham
 - 3. Eugene "Luigi" Facciuto
 - 4. Gene Kelly
 - 5. Bob Fosse
 - 6. Gwen Verdon
 - 7. Jerome Robbins
 - 8. Michael Kidd
 - 9. Kenny Ortega
 - g. Hip Hop
 - i. Hip hop choreographers whose work and contributions may be discussed:
 - 1. Michael Peters
 - 2. Michael Jackson
 - 3. Paula Abdul
 - 4. Les Twins
 - 5. Sean Bankhead
 - 6. Tricia Miranda
 - 7. WildaBeast & Janell Ginestra-Adams
 - 8. Keone and Mari

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- h. The Body/The Self: the instrument of the choreographic form
 - i. Movement as the means of self-expressing
 - 2. Exploration and dance-making process
 - a. Honesty within movement
 - b. Relating to your materials--objectivity and subjectivity
 - c. Creative risk-taking
 - d. Safe rehearsal practices
 - e. Improvisation as method of creation and place to begin
 - i. Intent
 - ii. Trusting your creative self and others
 - iii. Translation of thoughts to movement
 - iv. Articulating about your work
 - v. Process
 - vi. Analysis of finished product
 - f. Elements of Composition
 - i. Proprioception
 - 1. Sensing your body and its relationship to self
 - g. Space
 - i. Material Space
 - 1. Location/Place
 - 2. Private/Public
 - 3. Descriptive space
 - 4. Confined/Free
 - 5. Inner/Outer
 - 6. Positive/Negative
 - ii. Qualitative Space
 - 1. Heavy/Light
 - 2. Solid/Liquid
 - 3. Hot/Cold
 - iii. Spatial relationship words
 - 1. Under
 - 2. Over
 - 3. Through
 - 4. Between
 - 5. Around
 - 6. Hanging
 - iv. Design
 - 1. Individual body
 - 2. More than one body
 - 3. Symmetry/Asymmetry
 - 4. Opposition/Succession
 - 5. Positive/Negative
 - 6. Dimensionality
 - 7. Choreographic devices: 16 ways to develop a motif
 - a. repetition
 - b. retrograde
 - c. inversion
 - d. tempo (speed)
 - e. rhythm
 - f. dynamics (tempo + force)
 - g. quality of movement
 - h. background
 - i. expansion/contraction
 - j. instrumentation
 - k. staging

- l. change of plane/level
 - m. additive/incorporative
 - n. embellishment
 - o. fragmentation
 - p. combination
 - h. Time
 - i. Ways of measuring
 - 1. Real vs. perceived time
 - 2. Musical measurements: tempo and counts
 - 3. Dramatic beats
 - 4. Open phrasing vs. static phrasing
 - 5. Rhythm Duration
 - 6. Pulse
 - 7. Images
 - i. Energy
 - i. States of Density
 - 1. Floating
 - 2. Collapsed
 - 3. Suspended
 - ii. Use of Force
 - 1. Static friction-Stasis
 - 2. Kinetic friction-Motion
 - 3. Gravitational
 - 4. Strong
 - 5. Weak
 - 6. Magnetic
 - iii. Use of dynamics
 - 1. speed plus force
 - 3. Stimuli for Dance
 - a. Visual
 - i. Painting
 - ii. Nature
 - iii. Sculpture
 - b. Auditory
 - i. Poetry
 - ii. Words
 - iii. Sound or music
 - c. Kinesthetic
 - i. Clothing or costumes
 - ii. Situations and emotions
 - iii. Props
 - iv. Set pieces
 - 1. chair
 - 2. couch
 - 3. table
 - 4. Form
 - a. Structure
 - i. Phrasing
 - ii. Ordering
 - b. Function of forms
 - i. Clarity of choreographic intention
 - ii. Directness or indirectness of intention
 - iii. Characteristics
 - 1. Unity
 - 2. Variety
 - 3. Continuity

4. Climax
 5. Repetition
 6. Harmony
 7. Balance
5. Analysis and appreciation of live performance
 - a. Discussion of elements
 - i. Choreography/movement utilized
 - ii. Performance
 1. Individual
 2. Ensemble
 - iii. Design elements
 1. Scenic design
 2. Lighting
 3. Costuming
 4. Props utilized
 - iv. The Space
 - v. The Audience
 1. Response
 - b. Clarity of Choreographic Intent
 - c. Aesthetic sensibility
6. Ways in which healthy lifestyle behaviors impact performance
 - a. body positivity
 - i. the expanding acceptance of different body types in dance performance
 - b. Role of adequate sleep and good nutrition on dancing body
 - c. Ways in which the expressive body is dependent upon lifestyle behaviors which support health and wellness
 - i. flexibility
 - ii. stamina
 - iii. strength
 - iv. endurance

Methods of Instruction

Method

Activity

Integration

Analyze how dance can address and communicate complex issues after creating of a movement study dealing with a current, social issue such as physical or emotional abuse, racism, hazing or bullying. Instructor feedback will be given verbally during the discussion. Criteria for assessment will include the ability to communicate their thoughts on the intent of their own dance, and the dances of peers, thoughtful and sensitive feedback given to peers, ways in which they feel the dances presented communicate the social issues intended by the choreographers, and how dance can address and communicate these issues through expressive movement.

DE Adaptations for MOI

Activities will be delivered through Assignments in the CMS, via video conference tools, or via a hybrid session. After creating a movement study dealing with a current, social issue, students will perform their study live either in a hybrid session or by utilizing video conferencing tools with the instructor highlighting the individual student tiles, followed by student analysis of how dance can address and communicate complex issues, referring to studies that have been performed and what they impart.

Method

In-class Exercises

Integration

Guided practice and exploration of principle concepts, such as exploring "space," with instructor feedback given during the exercise.

DE Adaptations for MOI

Experiments such as guided practice and exploration of principle concepts, such as exploring “space,” will be demonstrated through asynchronous digital recording tools posted to the CMS, through synchronous video conferencing tools, or live, in a hybrid class session.

Method

Film/video Viewing and Discussion

Integration

Discussion and analysis of video presentations of choreographic work, contextualizing the choreography within its historical era, and examining the specific cultural expression therein.

DE Adaptations for MOI

Videos will be delivered through Assignments in the CMS or via video conference tools. Students will then collaborate with a small group during a hybrid session or in a synchronous meeting via video conferencing tools available through the CMS, using break out rooms, to prepare a short presentation. These presentations will be performed live in the hybrid session, or, in a synchronous meeting, utilizing video conferencing tools, with the instructor highlighting the tiles of each student from a breakout room as they perform the study, followed by discussion and feedback.

Method

Group Projects

Integration

Group problem solving culminating in the creation of a shared choreographic assignment (such as an exploration of group design), followed by group-evaluation of the finished product.

DE Adaptations for MOI

Group problem solving will use breakout rooms via live synchronous using video conferencing tools, accessed through the CMS, culminating in the creation of a shared choreographic assignment, followed by group-evaluation of the finished product. In a hybrid session, students collaborate to prepare a short presentation, followed by group evaluation of the finished product.

Method

Homework

Integration

Student written journals recording experience, ways of problem-solving and choreographic ideas.

DE Adaptations for MOI

In a discussion in the CMS, students share approaches to solving a specific choreographic problem, developing an idea, followed by replies to two or more peers.

Method

Individualized Instruction

Integration

Guided analysis of structure within choreography and possible movement choices to solve a choreographic problem.

DE Adaptations for MOI

Individualized Instruction materials are posted to the CMS using tools such as course pages with differentiation settings. Synchronous interactions will take place via video conferencing tools.

Method

Lecture

Integration

Lecture presentation and classroom discussion on the origins and history of the study of dance as an art form.

DE Adaptations for MOI

Written or video lectures and other instructional materials are presented by the instructor in the CMS using tools such as course pages or synchronously delivered to a live virtual audience via video conferencing tools available in the CMS. A discussion will occur either live in a hybrid class or in a synchronous class via video conferencing tools.

Method

Observation and Demonstration

Integration

Lecture-demonstrations on the elements of dance: space, time, energy, motion, shape and stasis, as applied and integrated with choreographic intent and communication.

DE Adaptations for MOI

Lecture-demonstrations achieved through recorded asynchronous or synchronous delivery via video conferencing tools available in the CMS, or in a hybrid session.

Methods of Evaluation**Method**

Capstone Project

Integration

Assessment of final composition performed in class based on investigation and artistic value, and including choreographic devices and compositional structures used, and a demonstrated understanding of the cultural and historical influences that come into play, to be evaluated individually by the instructor through verbal feedback assessing student work as it relates to a rubric. Instructor and peer feedback is given following the performance of the project.

DE Adaptations for MOE

Assessment of final composition performed live in a hybrid session, via synchronous conferencing tools or by watching recordings that have been uploaded by the student into the assignment in the CMS. Capstone Projects are evaluated by immediate, individual, verbal feedback by the instructor following live performance in either a hybrid or synchronous class session via videoconferencing tools, and individual instructor feedback, provided in written form via the feedback area of the assignment in the Grades portion in the CMS. Criteria for grading will include clarity of intent, demonstrated understanding of cultural and/or historical influences that may be present, choreographic devices and compositional structures used, and artistic value.

Method

Class Participation

Integration

Analysis of process and progress through verbal feedback given during weekly class showings of current choreographic studies. Changes may be suggested, allowing student to explore and experiment with different ways of solving a choreographic problem, with instructor feedback assessing required elements. Criteria for grading includes willingness to explore, the ability to stay on task, participation in discussion, including articulating about their own creative process, and giving thoughtful and sensitive feedback to peers, willingness to explore a movement idea fully while solving a choreographic problem, implementing suggested changes that may help them to find new movement, and/or collaborating with peers on group assignments.

DE Adaptations for MOE

Instructor feedback is provided during live weekly class showings either in a hybrid session or in a synchronous session utilizing video conferencing available in the CMS, or within threaded discussions, covering such aspects as whether the student is successfully addressing and demonstrating understanding of the choreographic problem, guided process or improvisation given, student concentration and commitment to process, and work ethic. Periodic global written evaluations may be made through the CMS, or by verbal evaluation during hybrid sessions or synchronous sessions utilizing the CMS.

Method

Class Performance

Integration

Verbal and practical assessments of student's comprehension of choreographic elements: space, time, energy, motion, shape and stasis based on expression, creativity and historical and cultural context, as demonstrated through the completion of assignments. Instructor assessment and feedback will be given verbally and/or in written form. Criteria for assessment includes the student's demonstrated understanding of the elements of dance, and creativity, expression, and historical and cultural contexts that may exist within the intents and movement vocabulary utilized.

DE Adaptations for MOE

Class performance is delivered through online group activities, discussion boards, digital recordings of student work, in synchronous meetings utilizing video conferencing tools or in hybrid sessions. Evaluation of student performance in such group activities are done by monitoring the participation of the student in the threaded discussions in the CMS, in synchronous sessions, and/or in hybrid sessions.

Method

Exams/Tests

Integration

Written and experiential testing on knowledge of choreographic concepts covered through student's correlation of concepts to individual studies, clearly illustrating comprehension of the specific form utilized, with verbal and/or written feedback from the instructor.

DE Adaptations for MOE

Written tests will be given via Quizzes in the CMS with feedback posted in written form in the Grades portion, or via a hybrid session, with written feedback on the test, itself, which is returned to students following grading. Individual feedback regarding experiential testing is delivered verbally following individual, live performance in a hybrid or synchronous class session using video conferencing in the CMS, or in written format in the CMS.

Method

Oral Presentation

Integration

Appraisal of presentation on investigation into ways in which the expressive human body is dependent upon the creation of goals for healthful living and overall fitness. Students will be evaluated on the following: clearly categorizing the ways in which a healthy lifestyle is necessary for dancers, especially in regards to the demands of dance as an expressive medium and physical endeavor requiring strength, flexibility, stamina and general endurance. Verbal feedback is given by the instructor following presentations, and/or in written form.

DE Adaptations for MOE

Student presentations will be done live during hybrid class sessions, or via synchronous class sessions utilizing videoconferencing in the CMS. They are evaluated on their categorization of ways in which healthy lifestyle behaviors impact performance in dance, on their examination of ways in which the expressive body is dependent upon lifestyle behaviors supporting overall health and wellness, as they relate to flexibility, stamina, strength, endurance, and how adequate sleep and good nutrition impact performance in class and the ability to be creative. Students are given immediate verbal feedback following presentations, with the grade uploaded into the assignment in the CMS, with further written feedback given in the Feedback area of Grades via the CMS.

Method

Papers

Integration

Written analysis of critique featuring selected dances from a live performance which discusses all elements of live theatrical performance, including the performance space, design elements (lighting, costuming, sets, use of props), choreography and choreographic intent, individual and group performances, and the audience response. Papers should conform to writing requirements, have an opening and closing paragraph or statement and include substantiation of opinions through specific examples cited. Written feedback is provided by the instructor on the paper itself, or via the CMS, in the feedback area for the assignment, in regard to a rubric listing elements required for the assignment, including both content and writing requirements.

DE Adaptations for MOE

Papers will be uploaded into the assignment, available in the CMS. Written feedback is provided by the instructor, via the CMS in the feedback/Grades area of the assignment and/or using Microsoft Word comments, wikis, rubrics, and other evaluation tools available to students and instructors.

Method

Projects

Integration

Oral and written analysis of studies and other choreographic works presented (including videos) based on interpretation of compositional elements and demonstrated comprehension of specific forms and cultural expression utilized within works viewed. Oral and/or written instructor feedback is provided reflecting the student's integration of compositional elements and demonstrated understanding of specific form or cultural expression utilized. Criteria for assessment may include clarity of intent, demonstration of understanding of compositional elements required for specific assignments such as compositional form, choreographic devices, or elements of dance, and demonstrated comprehension cultural expression utilized.

DE Adaptations for MOE

These projects are either performed live in a hybrid session or via videoconferencing tools available in the CMS with the student's tile highlighted, or are videoed and uploaded into an assignment or discussion. Oral and/or written instructor feedback is provided via the CMS in the feedback/Grade area for the assignment, and/or verbally during a synchronous or hybrid class session.

Method

Self-Evaluation

Integration

Written analysis of self-evaluation and statement of development of personal aesthetic and choreographic voice, including personal growth and utilizing a strong focal point around which arguments are made and ideas/experiences presented are substantiated using specific examples of work created during the semester. Instructor feedback is given in written form, reflecting the student's self-awareness, and overall growth reflected, as well as substantiation provided by student through assignments cited as examples, as relates to a rubric developed for the assignment.

DE Adaptations for MOE

These are submitted via the CMS. Instructor feedback is given in written form, via the CMS in the feedback/Grades area for the assignment. Criteria for assessment includes the student's demonstrated self-awareness, and overall growth, with specific examples given of work completed during the semester that substantiates these statements.

Method

Other

Integration

Review and assessment of choreographic journal based on consistent written inquiry of the choreographic form. Written evaluation and feedback will be given by the instructor in the journal itself, assessing the student's demonstrated inquiry of the choreographic form and process in the journal itself, according to a rubric developed for the assignment. Criteria for assessment may include demonstrated self-awareness, honesty in assessing their own process and success in documenting their choreographic journey over

the semester, with written journal entries for each assignment and week of class, documenting both process and how they solved choreographic problems.

DE Adaptations for MOE

Journals are submitted through the CMS. Individual written instructor feedback is given in the feedback/Grade area of the assignment in the CMS, assessing the student's demonstrated inquiry into the choreographic form and process, as substantiated through the student's written documentation of their choreographic journey.

Assignments**Assignment Type**

Other

In-class and/or outside of class

In-class

Outside of class

Formative or Summative

Formative

Assignment

Create a short dance study based on a selection of choreographic elements discussed and evaluate what is being communicated, what issues are being addressed, or what cultural influences come into play.

How assignment will be adapted in online format

Submit through the Assignment feature in the CMS as a digital recording or share live in a hybrid class session or via video conferencing tools in a synchronous session (the instructor will highlight the student's tile). Instructor feedback is provided through video conferencing tools or through features in the CMS.

Assignment Type

Writing

In-class and/or outside of class

Outside of class

Formative or Summative

Summative

Assignment

Synthesize your understanding of the historical and cultural impact of the choreographic form in a three-page research paper. The paper will integrate college-level sources in academic formats such as APA, MLA, and Chicago style.

How assignment will be adapted in online format

The paper will be uploaded to the CMS assignment area. Instructor feedback is provided through the feedback area in the Grading portion of the assignment, in the CMS.

Assignment Type

Other

In-class and/or outside of class

In-class

Outside of class

Formative or Summative

Formative

Assignment

In groups, explore concepts of space given the site-specific spaces that can be utilized as a group on campus. After space has been explored fully, shape your discoveries into a "dance" that can be recreated and performed live in class.

How assignment will be adapted in online format

In groups utilizing live synchronous tools and break out rooms or the discussion board featured in the CMS, explore concepts of space according to the site-specific nature of the assignment. After exploring an agreed-upon type of space (such as a garden, a closet, or a hallway in your home), create movement that is inspired by the space. Groups will meet together in a break out room to shape your individual discoveries into a "dance" representing all in the group, that can be recreated and performed live in a hybrid session or via online conferencing tools or in a digital recording to be uploaded into the assignment in the CMS. The finished product should include movement from everyone's personal explorations. Feedback will be provided verbally within hybrid or synchronous meetings or through asynchronous features in the CMS.

Assignment Type

Writing

In-class and/or outside of class

Outside of class

Formative or Summative

Summative

Assignment

Experience a dance concert and select two dance pieces from the concert to analyze. Observe how space, time, energy, shape, motion and stasis are used within the given work. Discuss any cultural and historical influences, especially in regards to content and intent, as well as how the theatrical elements of dance production, including the space, costuming, lighting, props, set pieces or scenic design supported and facilitated the choreography and performance to create a homogenous artistic statement for each dance reviewed. Shape your findings into a three-page paper.

How assignment will be adapted in online format

Submit to the CMS assignment area. Instructor feedback is provided through one or more CMS features.

Assignment Type

Other

In-class and/or outside of class

Outside of class

Formative or Summative

Summative

Assignment

Prepare an oral presentation in which the needs of the expressive body are categorized, especially in regards to overall fitness, including flexibility, strength, endurance and stamina. Develop a plan that you believe will enhance the physical endeavor which dance performance demands.

How assignment will be adapted in online format

Prepare a presentation that can be oral or written using PowerPoint or Google Slides. Present your findings via a synchronous meeting during which you will be highlighted or prepare a slide presentation and submit the assignment through the assignment feature or post on discussions in the CMS. Instructor feedback is provided through one or more CMS features.

Assignment Type

Other

In-class and/or outside of class

In-class

Formative or Summative

Formative

Assignment

After presenting a dance study, discuss your interpretation of creative impulse and identify the root of your own impulse within the dance study, contextualizing it within your own familial and cultural background.

How assignment will be adapted in online format

Perform your dance study live in either a hybrid or synchronous session utilizing video conferencing tools, or video your study and post it to the assignment in the CMS. In a discussion post, relate your creative impulse utilized to create the dance. Instructor feedback is provided through one or more CMS features. Reply to the posts of two other students in the discussion.

Assignment Type

Writing

In-class and/or outside of class

Outside of class

Formative or Summative

Formative

Assignment

After viewing videos from two separate cultural forms, write a paper using MLA, Chicago or APA format in which you analyze and discuss what the movement qualities, force, timing and intent of both dance forms communicate about what is valued in the individual cultures.

How assignment will be adapted in online format

Videos will be accessible. Submit the assignment through the assignment feature in the CMS. Instructor feedback is provided through one or more CMS features.

Assignment Type

Other

In-class and/or outside of class

In-class

Formative or Summative

Formative

Assignment

Watch the cross-disciplinary ballet, "Black Lucy and the Bard," directed and choreographed by Paul Vasterling, featuring a score by Rhiannon Giddens and Francesco Turrisi, and spoken word utilizing the poetry of Caroline Randall Williams. Discuss the ways in which both contemporary and lyrical ballet movement are utilized, potential messages communicated by the use of lyrical movement for the character of Lucy Negro, and the effectiveness of the use of mixed media in the ballet, especially the poetry by Randall Williams in defining the character. Instructor feedback will be given verbally, as part of the discussion.

How assignment will be adapted in online format

The video of the ballet will be available in the assignment. After watching the video, post your thoughts in the discussion, then reply to the posts of at least three peers. Written feedback will be given by the instructor in the feedback area of the discussion in the CMS. Videos will be accessible.

Assignment Type

Reading

In-class and/or outside of class

Outside of class

Formative or Summative

Formative

Assignment

After watching the video, "Dancing: The Artist and Tradition," in class, or available in our online database via the MSJC Library online, read the article Twyla Tharp: 'Each One of the Dances Is My Hope for a Perfect World,' by Gia Kourlis. In your journal, respond to Tharp's statement: "It's all about community," she said. "Each one of the dances is my hope for a perfect world where people can actually correspond, communicate, grow together, work together, respect together. And the more diversity, the broader the spectrum, the happier the world. What else is new here? This is what dance does."

How assignment will be adapted in online format

The video and article will be available in the discussion in the CMS for the students to view and read. Students will submit their thoughts within a discussion post, sharing their responses, and in turn responding to the thoughts of at least two of their peers.

Course Materials**Textbooks**

Tsakalidis, Konstantin (2022). Choreography - craft and vision: Developing and Structuring Dance for Solo, Duet and Groups, Stage Verlag; 2nd edition. February 2022, ASIN : B09SDLJQ3S

Flatt, Kate. Choreography: Creating and Developing Dance for Performance Paperback. Crowood Press, April 1, 2020. ISBN: -13 : 978-1785006111

Humphrey, Doris; Pollack, Barbara and Van Veen, Stuyvesant (1959). The Art of Making Dances Grove Press. ISBN: 0-802130739 Classic

Open Educational Resources

Blom, Lynne Anne & Chaplin, L. Tarin (1892). The Intimate Act of Choreography University of Pittsburg Press. ISBN: 0-8229-3463-9. This text is available as a electronic copy through our library.

Class Size Information**Class Size**

25

Class Size Category

O - Other

Diversity and Inclusion**Explain how diversity and inclusion(e.g., gender, culture/race, sexuality, etc.) is infused into the course.**

While Europeanist dance techniques and ideologies have historically been privileged, resulting in the marginalization of Africanist, Hispanic, and other cultural dance forms, instructors of this course will welcome and encourage any genre or style of dance students wish to utilize to create dance studies and solve choreographic problems. Students will be encouraged to embody their own racial, sexual, gender and other identities through the intents of the dances they create, using any genre of movement they feel best expresses these identities to represent who they are in the here and now as they solve choreographic problems. In this way, dance expresses and affirms who we are and this course creates a positive, safe learning experience for its students. Through lectures, discussion, and the viewing of cultural dance forms from around the world, instructors will validate the contributions and importance of non-western forms as equal to western dance forms most commonly produced as performing art forms in the United States and introduce the work of eminent African American, Hispanic and other diverse choreographers whose contributions to western forms

have been significant. Within the context of teaching choreographic elements and devices, compositional structures, and the basics of how to build a dance, students are encouraged to create according to their own imperative. Every dance study they produce has at its heart self-expression. They may use any genre or style or of dance with which to fulfill assignments that are geared both toward self-expression and also toward teaching the student about the particular element being investigated. As they create choreographic studies in which they explore and examine space, time, energy, shape, motion, and stasis, they are encouraged to find their own choreographic voice and style. At the heart of any assignment, any dance, is intent, or why the dance exists; something the student is expressing within their investigation of any of those elements. Students may use any inspiration and are encouraged to feel free to express any concern or make any statement they wish to make. The intent is always their own. Everything students produce in this course is the product of their own individual creativity, as influenced by their backgrounds, experiences, concerns, fears, joys, politics, beliefs, and cultural, national, ethnic, political, gender and sexual identities. We are how we dance. Recognition and mindfulness of the systemic barriers and social oppression that impact some students based on race, gender, sexual identity, disability, size, etc., will be considered in an attempt to reduce harm, allow students to feel accepted for who they are, regardless of ability, body size, etc., and create an equitable experience and outcome for all.

Describe how assignments, instruction, evaluation, course content, and interactions are contextualized for diverse learners promoting an equitable course.

This course utilizes various modalities, including lecture, visual demonstrations, verbal description, movement, rhythms, embodied practice, the viewing of video, and feedback and assessment connected to each assignment and activity to deliver course material and teach students the basics of how to build a dance. Because multiple ways to approach learning are provided, students have the opportunity to excel according to their individual learning styles, strengths, and weaknesses, inclinations, learning differences and dispositions. Individual growth is facilitated through various assignments and class practices designed to give students firsthand experience at dealing with different choreographic problems, coupled with examples demonstrated live or on video, instruction, feedback, and encouragement that there is always more than one approach to solve said problem. The individual styles, genres and methods used, and results are assessed for demonstration of understanding of the concepts and aesthetics while also observing how impressive and extraordinary it is that no two people will create dances that are alike, but instead the work will represent the individuality of the students and who they are at this moment, in this dance. Any dance class engages multiple senses, and individual sensibilities and ways of expressing oneself through movement, with the added element of creativity married to critical thinking that must both be utilized in the construction of dance studies and the solving of choreographic problems through assignments given. Despite the fact that embodied learning is often overlooked in education as being merely physical (and thus somehow not as worthy or valuable), actually tends to be more deeply ingrained and comprehended with longer-lasting results; therefore students enjoy a different kind of success: one in which all aspects of their beings are employed to express themselves not with words, (which some students may not excel at), but through expressive movement of the human body. The fact that they need no previous training in order to be able to do this is often revelatory. Through embodied, kinesthetic learning, coupled with creative endeavor, students employ multiple senses, intelligences and learning styles while engaging in a unique educational environment in which all are accepted and treated with respect and in which students experience that their points of view, creativity, invention, and individuality are valued, regardless of their backgrounds, politics, beliefs, cultural, national, ethnic, political, gender and sexual identities, or previous success in the educational environment.

Interactions

Explain how the course will incorporate student-to-student interaction.

In a choreography course, dance studies are performed live or recorded and viewed on video via discussions or assignments in the CMS. Feedback is given by both the instructor and peers. In an online or hybrid course, this can occur in the form of replies in a discussion (or in the grading area). In a face-to-face course, feedback is given following the performance of the study. The rules for feedback are covered in the syllabus and on the first day students show their work. Regardless of modality, students are encouraged to remark on ways in which the individual solved the choreographic problem and what they liked about the dance. If an aspect of the dance didn't work, they are encouraged to approach that (and all other feedback) with thoughtfulness and sensitivity to the dignity of the person showing work, recognizing both their basic humanity and also how frightening it can be to get up in front of one's peers and show something you have created. Additionally, in a face-to-face choreography course, students will often be placed in small groups to collaborate on assignments and solve a choreographic problem, assisting one another in overall design, and working out details, remembering choreography previously created together, and collaborating spatially as they perform together. In a teleconferencing meeting via the CMS, students can be placed into breakout rooms to work together on solving choreographic problems such a time, energy, motion and the deliberate use of stasis as a design element. The interpretation of and approach to an assignment, as well as the movement they create, are unique to the individual and help to broaden the understanding of other students, broadening their understanding through the sharing of their work.

Explain how the course will incorporate instructor-to-student interaction.

Feedback is a huge part of a choreography class, with the instructor giving feedback to student work, as well as works-in-progress. This can be verbal or written, via grading or in the public forum of the discussion board. Students are also given a writing assignment in which they will respond to selected dances from a live or recorded performance, discussing the choreography, intent, use of the space, performance values, how lighting, costuming, set pieces, props and special effects are utilized to support intent, and the response of the audience. Often the instructor will demonstrate an approach to an assignment or show a video that gives an example of a way to approach and solve it. Verbal, visual and hands on feedback is a part of any face-to-face choreography class. Students ask the instructor questions in order to understand all aspects of an assignment.

Explain how the course will incorporate student-to-content interaction.

Interaction with course material happens with each assignment. Students respond to choreographic assignments through the creation of movement, working with space, time, energy, shape, motion, and stasis, and also working with choreographic devices such as repetition, condensing or expanding movement, putting a specific movement onto a different body part or changing the tempo, timing or dynamics, to create a dance study. As each assignment is introduced, they become more aware, and fluent with these elements and devices, making edits, changes or additions based on feedback, further developing their individual choreographic aesthetic. Because these assignments are either performed live in class or videoed and posted to the CMS, students are exposed to new ways or approaches they hadn't thought of themselves, and their understanding of choreographic concepts and ways of solving the choreographic problems presented in the assignment grows.

Explain how the course will incorporate student-to-self interaction (metacognitive).

Metacognition is also a huge part of a choreography class, because the dance is an embodied form that requires one to connect movement and intent, which both come from within us. The art of choreography is a very intimate one. The dances we create often emanate from very personal experiences and ideologies. Dance is a way in which we express ourselves, but it's also a means of internal inquiry. As we approach each assignment, we decide upon an intent, and strategies for expression of that intent, for instance the exploration of space to express feelings dealing with the experience of being bullied, or an exploration of energy expressing the lows of family reactions to coming out as LGBTQ+ and the highs of finding acceptance. Students also reflect on their personal growth over the semester as they consider the ways in which creating dance studies has impacted physical, mental, spiritual, and emotional aspects of their lives. Choreography isn't just making movement and pairing it to music; it is an intimate art form that requires ongoing self-reflection, especially in regard to intent and meaning behind why a dance exists and turning internal investigation into the creation of movement that reflects and represents that intent. Ultimately, dancemaking is a representation of who we are in the here and now and requires interaction with all aspects of our psyche in order to give physical expression to ideas, conflicts, concerns, emotions and experiences through movement.

Key: 1149