



DAN-225: CHOREOGRAPHY II

Effective Term

Fall 2024

BOT Approval Date

12/14/2023

Discipline

DAN - Dance

Course Number

225

Course Title

Choreography II

Short Title

Choreography II

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 offers the continuing study of the art of choreography emphasizing the analysis of the language of movement as a form of human expression. Choreographic forms, principles, history, and cultural significance of the elements of space, time, energy, shape, motion and stasis are investigated on an intermediate level.

Requisites

Prerequisite(s)

Prerequisite(s) (must be taken before)

DAN-125 (with a grade of C or better).

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

Cal-GETC Areas

Approved Cal-GETC Area

AREA-3A

Learning Objectives

Learning Objectives

Learning Objective
1. Expand knowledge of choreographic elements: space, time, energy, shape, motion and stasis at an intermediate level.
2. Demonstrate significant exploration of movement ideas through compositional elements in choreographic studies.
3. Construct a revised version of a choreographic study after feedback from instructor and peers is received.
4. Utilize improvisation to compose movement material for a movement study.
5. Analyze and discuss choreographic ideas related to student as well as professional work which reflect craft, composition, aesthetics, and meaning.
6. Demonstrate critical awareness of one's personal choreography within a contemporary and historical cultural context.
7. Analyze choreographies through the lens of race, ethnicity, class, and gender to understand representation and impact.
8. Construct both abstract and narrative choreographies.
9. Evaluate compositional tools used in the creation of a study utilizing the aesthetic style of an influential choreographer as seen on video or in a live performance (historical or contemporary).

Learning Outcome Information

Course Learning Outcomes

Learning Outcome
1. The student engages in inclusive, respectful discussion with others.
2. The student sustains a problem-solving process of the course of creating a choreography.
3. The student incorporates new directions or approaches to the assignment in the final product.

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

Creating Choreographies/Choreographic Intent

1. Creation of a harmonious "whole" in which all aspects of design and choreography come together to create a fully realized work
 - a. Establishing/exploring movement language and style
 - b. Abstract or narrative movement choices
 - c. Choices of accompaniment, costumes, set design or props
 - d. Discovering elements which support or distract from the choreographer's intent
2. Choreographic Devices, Elements, and Compositional Forms:
 - a. Explorations of elements: space, time, energy, status, motion
 - b. Devices (may include but are not limited to):
 - i. Accumulation
 - ii. Unison
 - iii. ABA
 - iv. Retrograde
 - v. Movement from alternating centers
 - vi. Non-stop motion for set time periods
 - vii. Movement sensation
 - viii. Kinesthesia (muscle sense) and touch
 - ix. Improvisation
 - c. Pedestrian movement: walking, running, and gestural actions
 - d. Perceiving movement/ perceiving energy – contrasting states of energy in space
 - i. Following a feed of energy
 - ii. States of energy and mobility
 - iii. Communicating through energy: weight and impulse
 1. Weight sharing explorations
 - iv. Body Connections
 - v. Breath
 - e. Manipulating Space
 - i. Travel
 - ii. Floorwork
 - iii. Stationary object vs. moving object
 - iv. visual frame of reference
 - f. Manipulating time
 - i. Quantitative time
 - ii. Qualitative time the "feeling" of time: dragging time, time
 - iii. time flying by, down time
 - g. Patterns and Repetition
 - i. Spatial
 1. Stable and changing
 2. Near and far
 3. Alone and together
 - ii. Movement
 1. Repeating movement or phrase
 2. Cannon
 - iii. Time
 1. Linear progression
 2. Repeating cycle
 3. Repeating rhythm
 - iv. Transitions
 - h. Jumping Off Points: Place, Thing, or idea
 - i. Site Specific
 - ii. Sculpture, painting, blown glass, or other work of art
 - iii. Ten-minute observation in public place
 - iv. Poetry or text

- v. Props or objects
- vi. Musical or sound score
- vii. Set
- viii. Solo or group developments
- 3. Musical accompaniment/Soundscapes
 - a. Qualitative sound that aligns with choreography
 - b. Sound that fractures choreography
 - c. Sound of the choreography itself
 - d. Silence - Cage and Cunningham
 - e. Connection to music
 - i. Rhythms
 - ii. Musicality
- 4. Meta Skills
 - a. Communicating to dancers
 - b. Rendering choreography on different dancers
 - c. Collaborating with other dancers
 - d. Group investigations of a movement theme
 - e. Giving directions clearly
 - f. Tempo Spatial directions
 - g. Focus
 - h. Projections of movement
 - i. Making decisions
 - j. Taking risks
 - k. Trusting your dancers
- 5. Considering a Choreography: History, Aesthetics, Communication and Research
 - a. Critical analysis and feedback which describes what you see in the choreography
 - i. Cultural and Historical Context
 - 1. Cultural dance forms
 - 2. Identity/Identities
 - a. Race, ethnicity, class, gender, sexuality
 - b. Lived realities that impact the developed dance forms
 - c. Representation
 - 3. Color-conscious lens
 - 4. Impact of colonialism on dance forms studied
 - ii. Choreographic Aesthetics
 - b. Understanding choreography/dance through the expectations and aesthetics of a given culture (examples of forms examined may include the following cultures and/or classical forms)
 - i. Bugaku
 - ii. Polynesian dance
 - iii. Middle Eastern dance (belly dance)
 - iv. Bharata Natyam
 - v. Kathakali
 - vi. Ballet Folklorico
 - vii. Quebradita
 - viii. Cambodian classical dance (Aspara)
 - ix. Ballet
 - x. Modern dance
 - xi. Jazz dance
 - xii. Hip hop
 - c. Optional: Innovations and innovators in modern dance(may include):
 - i. Modern Dance Pioneers--early modern dance: Loie Fuller, Isadora Duncan, Ruth St. Denis and Ted Shawn, Katherine Dunham, Josephine Baker, Mary Wigman, Martha Graham, Merce Cunningham
 - ii. Modernism and Post-Modernism Steve Paxton-Contact Improvisation/Post-Modern Trish Brown-Post-Modern Twyla Tharp - Post-Modern Contemporary

- iii. Choreographic Artists/Aesthetics : Susan Marshall (Choreographic Structure and Narrative) Jawole Willa Jo Zollar (Abstract narrative forms and fusion vocabularies) Tere O'Connor (poetics of movement) Bebe Miller (technology and visual design), Alvin Ailey
- iv. Other contemporary choreographers and choreographic processes: Mark Morris, Angelin Preljocaj, Bill T. Jones, David Parsons, Molissa Fenley
- v. Contemporary choreographers whose work examines sexual politics and/or queer representation, and/or challenge the accepted standard of the male/female duet: Pina Bausch, Miguel Gutierrez, Tim Miller, Joe Goode, Jiri Kylian, DV8

Methods of Instruction

Method

Directed Study

Integration

A directed study will be used as a guided investigation of movement through improvisational structures and choreographic devices initiated by instructor.

DE Adaptations for MOI

A directed study will be used as a guided investigation of movement through improvisational structures and choreographic devices initiated by instructor 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

Discussion

Integration

A discussion will be held to consider how to deliver effective constructive feedback when responding to peer's choreographic studies. Feedback is meant to provide useful information which the choreographer can utilize to improve their work. Descriptive words and language will be practiced while minimizing the language of judgment.

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

Experiments

Integration

Experiments, in this case, are guided group improvisations based on elements of dance construction exploring time, space, and energy, including axial and locomotor movement with the intent of discovering new movements and potential for future choreographic works.

DE Adaptations for MOI

Experiments such as Guided group improvisations that explore elements of choreography 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

Video and film of eminent choreographers will be used to view examples of choreographic forms, in which we will discuss aesthetic principles and innovations, considering historical era, cultural expression, and the intersections of race, gender, and sexuality within the dance.

DE Adaptations for MOI

Videos will be delivered through Assignments in the CMS or via video conference tools. Students will then discuss with the group during a hybrid session or in a synchronous meeting via video conferencing tools available through the CMS, or, in fully online classes, through the discussion board tool in the CMS.

Method

Lecture

Integration

A lecture focusing on choreographic elements and processes, theories of color-consciousness and gender-consciousness, and their impact on perceptions of the choreographic work will be shared and followed by a group discussion.

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, or utilizing the Discussion Board Tool in the CMS for fully online courses.

Method

Visiting Lecturers

Integration

A visiting lecturer will present a live performance of a dance from a specific culture in which they are an expert, which will be followed by discussion of the specific aesthetic qualities, purposes, and values the dance represents.

DE Adaptations for MOI

Live performance of dance will be viewed through synchronous delivery via video conferencing tools available in the CMS, or in a hybrid session followed by discussion. Students in fully online courses will view recordings of the live performance asynchronously and then respond using the Discussion Board tool in the CMS.

Methods of Evaluation**Method**

Class Participation

Integration

Class participation will be assessed by the instructor for focus and engagement during in-class studio time based on utilization of choreographic devices and fulfillment of the assignment. Criteria for grading includes willingness to explore, the ability to stay on task, participation in discussion, which will include the ability to articulate their creative process, and to give thoughtful and sensitive feedback to peers.

DE Adaptations for MOE

Instructor feedback is provided during live weekly class either in a hybrid session or in a synchronous session utilizing video conferencing available in the CMS, or within threaded discussions using the discussion board tool in the CMS. Students will be assessed on the ability to successfully stay on task with commitment and engagement in the process, and to address the choreographic devices employed in the choreographic study.

Method

Class Work

Integration

Class work will be evaluated based on application of the choreographic concepts discussed, and the expression and clarity in which they are applied. 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 as demonstrated through the completion of assignments.

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. 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 as demonstrated through the completion of assignments.

Method

Final Performance

Integration

The final performance will include an oral assessment of the revised version of the study based on improvement of clarity and intent of composition. Oral feedback is provided reflecting the student's integration of previous feedback with demonstrated understanding of compositional elements, specific form, or cultural expression utilized. Criteria for assessment may include clarity of intent, demonstration of applied feedback, choreographic devices, or elements of dance, and demonstrated comprehension of 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. Criteria for assessment may include clarity of intent, demonstration of applied feedback, choreographic devices, or elements of dance, and demonstrated comprehension of cultural expression utilized.

Method

Group Projects

Integration

Group projects will include critical analysis and feedback regarding the student's collaborative skills in working within an ensemble. Criteria for grading includes willingness to explore, the ability to articulate choreographic ideas and to receive and incorporate the ideas of others into the process and product, and/ to work generously 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 in the discussion board tool in the CMS. Student will be assessed on willingness to explore, the ability to articulate choreographic ideas and to receive and incorporate the ideas of others into the process and product, and/ to work generously with peers on group assignments.

Method

Papers

Integration

A paper that discusses the work of an imminent choreographer and considers the historical era, cultural expression, and the intersections of race, gender, and sexuality within the choreographic work will be assessed. Papers should be clearly written, include a thesis statement and conclusion, and demonstrate the ability to articulate the writing requirements stated in the rubric. Written feedback is provided by the instructor on the paper itself, or via the CMS, in the feedback area for the assignment.

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.

Assignments

Assignment Type

Writing

In-class and/or outside of class

Outside of class

Formative or Summative

Formative

Assignment

Synthesize your understanding of the choreographic form by defining your personal aesthetic in a written paper.

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

Formative or Summative

Formative

Assignment

Create a short dance study based on a choreographic idea regarding representation with a consciousness what is being communicated, what issues are being addressed, any identities being addressed, or what cultural influences are being utilized.

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 impacts of race, class, and gender in a historical, iconic dance. Research the historical and cultural influences and consider if the dance reflected or challenged the social status quo of the time period. Three-page research paper that integrates 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

Reading

In-class and/or outside of class

Outside of class

Formative or Summative

Formative

Assignment

Read the article, "A color-conscious approach to dance," by and compare and contrast a color-conscious vs. colorblind approach to dance. How does a color-conscious approach benefit the dancer and choreographer? What is problematic in a color-blind approach? Why is the colorblind approach utilized more often. Submit a 2-page printed paper in class or upload to the CMS assignment in Canvas.

How assignment will be adapted in online format

The article will be available in the CMS for the students to view and read. Students will submit their thoughts in a 2-page paper to the assignment in the CMS in Canvas.

Assignment Type

Other

In-class and/or outside of class

In-class

Outside of class

Formative or Summative

Summative

Assignment

Create a final dance project that addresses a personal identity that could include, race, gender, sexuality or any other influences that impact the student's self-knowledge, including familial and cultural background. Bring costumes, any props, music, and/or sound score into alignment with the intent and content of dance piece. The piece should have a clear beginning, middle and end and could be a narrative or abstract dance.

How assignment will be adapted in online format

Perform your dance project 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.

Course Materials**Textbooks**

Flatt, Kate (2019). Choreography: Creating and Developing Dance for Performance. Crowood Press. ISBN-13 : 978-1785006111

DeFrantz, Thomas F (2016). Choreography and Corporeality: Relay in Motion (New World Choreographies) Palgrave Macmillan; 1st ed. ISBN: 13: 978-1137546524

Open Educational Resources

Blom, Lynn Anne (1982). The intimate Act of Choreography. University of Pittsburgh Press; 1st ed. ISBN-13 : 978-0822953425

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 in Western institutions, 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 intent 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 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 how to create meaning through choreography. 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. OER materials are utilized as part of this equitable classroom.

Interactions

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

In a choreography course, dance studies are performed live in the studio 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 as 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 or live during class time. 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 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.