

CATALOG INFORMATION

Dept and Nbr: DANCE 3.1      Title: CHOREOGRAPHY I  
Full Title: Choreography I  
Last Reviewed: 1/22/2024

Units		Course Hours per Week		Nbr of Weeks	Course Hours Total	
Maximum	2.00	Lecture Scheduled	1.00	17.5	Lecture Scheduled	17.50
Minimum	2.00	Lab Scheduled	3.00	6	Lab Scheduled	52.50
		Contact DHR	0		Contact DHR	0
		Contact Total	4.00		Contact Total	70.00
		Non-contact DHR	0		Non-contact DHR	0

Total Out of Class Hours: 35.00

Total Student Learning Hours: 105.00

Title 5 Category: AA Degree Applicable  
Grading: Grade or P/NP  
Repeatability: 00 - Two Repeats if Grade was D, F, NC, or NP  
Also Listed As:  
Formerly: PE 25.1

**Catalog Description:**  
This course focuses on the fundamentals of the choreographic process; i.e., dance composition. Students will choreograph dance studies applying a variety of choreographic approaches.

**Prerequisites/Corequisites:**

**Recommended Preparation:**  
Course Completion of DANCE 16.1 ( or PE 28.1 or PE 147.1) and Course Completion of DANCE 35 ( or DANCE 52 or DANCE 35 or PE 60)

**Limits on Enrollment:**

**Schedule of Classes Information:**  
Description: This course focuses on the fundamentals of the choreographic process i.e., dance composition. Students will choreograph dance studies applying a variety of choreographic methods. (Grade or P/NP)  
Prerequisites/Corequisites:  
Recommended: Course Completion of DANCE 16.1 ( or PE 28.1 or PE 147.1) and Course Completion of DANCE 35 ( or DANCE 52 or DANCE 35 or PE 60)

Limits on Enrollment:

Transfer Credit: CSU;UC.

Repeatability: Two Repeats if Grade was D, F, NC, or NP

## **ARTICULATION, MAJOR, and CERTIFICATION INFORMATION:**

<b>AS Degree:</b>	<b>Area</b>	Effective:	Inactive:
<b>CSU GE:</b>	<b>Transfer Area</b>	Effective:	Inactive:

<b>IGETC:</b>	<b>Transfer Area</b>	Effective:	Inactive:
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<b>CSU Transfer:</b>	Transferable	Effective:	Spring 1983	Inactive:
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<b>UC Transfer:</b>	Transferable	Effective:	Spring 1983	Inactive:
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**CID:**

**Certificate/Major Applicable:**

Both Certificate and Major Applicable

## **COURSE CONTENT**

### **Outcomes and Objectives:**

Upon completion of the course students will be able to:

1. Apply principles of dance composition to choreography of dance studies or short dances.
2. Creatively solve choreographic problems using the body as an instrument.
3. Choreograph solo, duo and group studies or short dances using a variety of choreographic approaches.
4. Convey meaning or other intention through a dance work.
5. Recognize choreographic elements in the work of other choreographers.
6. Critique dance studies in aesthetic terms.
7. Compare aesthetic elements and design principles in dance to those of other art forms.

### **Topics and Scope:**

- I. Principles of dance composition
  - A. Elements of dance movement
    1. Time (duration, tempo, meter, rhythmic devices)
    2. Space (shape, focus, level, direction, facing)
    3. Energy (dynamic contrast, qualities of movement)
    4. Optional: Effort/Shape (basic principles from Laban Analysis)
  - B. The dance phrase
  - C. How to create a high point in a dance phrase, study, or dance
  - D. Beginning, middle and end of a phrase, study, or dance
  - E. Choreographic devices such as retrograde, repetition, amplification, and ornamentation
  - F. Properties of the stage space

- G. Observation and analysis of the works of contemporary choreographers
- II. Parallels between aesthetic elements and design principles in dance and in other art forms.
- III. Application of improvisation to choreographic process
- IV. Choreographic approaches and methods
  - NOTE: The following are examples only. Approaches may vary from semester to semester.
  - A. Exploration of a prop or found object
  - B. Choreography to spoken text
  - C. Imagery as inspiration
  - D. Physical contact
  - E. Gestures or pedestrian movement as basis for dance movement
- V. Choosing accompaniment
  - A. Silence
  - B. Spoken word
  - C. Music
    - 1. As inspiration
    - 2. To support thematic intention
    - 3. Paralleling and contrasting music with choreography
    - 4. Instrumental vs. with lyrics
    - 5. Live vs. recorded
- VI. Communication of meaning
  - A. Choreographic intention vs. viewer interpretation
  - B. Theme
  - C. Conveying ideas and emotions
  - D. Abstract vs. literal representation
- VII. Creativity and finding sources of inspiration for movement
- VIII. Composition forms
  - A. Musical forms such as ABA, rondo, theme and variation
  - B. Narrative
  - C. Chance
- IX. Critiquing choreography using the ORDER approach (Larry Lavender)
  - Note: Other approaches may be incorporated
  - A. Observation
  - B. Reflection
    - 1. Recording observed visible features
    - 2. Subjective impressions
  - C. Discussion
    - 1. Analysis of visible features
    - 2. Interpretation
  - D. Evaluation
  - E. Recommendations for revision

### **Assignment:**

- 1. Individual and group movement exploration (improvisation)
- 2. Reading of class hand-outs or text approximately 1 chapter per week.
- 3. Participation in class discussions including verbal critiques of fellow students' work applying choreographic and aesthetic principles.
- 4. Choreography and performance of solos, duos, and possibly group dance studies.

5. Choreographic notebook that may include ideas for future pieces, inspiration for choreography, sketches, thoughts on choreographic process, and critiques of fellow students' work
6. Written critiques of choreographic works performed by professional dance companies. Critiques may include comparison of dance to other art forms.

### Methods of Evaluation/Basis of Grade:

**Writing:** Assessment tools that demonstrate writing skills and/or require students to select, organize and explain ideas in writing.

Choreographic notebook and critiques

Writing  
10 - 30%

**Problem Solving:** Assessment tools, other than exams, that demonstrate competence in computational or non-computational problem solving skills.

None

Problem solving  
0 - 0%

**Skill Demonstrations:** All skill-based and physical demonstrations used for assessment purposes including skill performance exams.

Class performances

Skill Demonstrations  
40 - 60%

**Exams:** All forms of formal testing, other than skill performance exams.

None

Exams  
0 - 0%

**Other:** Includes any assessment tools that do not logically fit into the above categories.

Attendance and participation in improvisations and discussions

Other Category  
30 - 50%

### Representative Textbooks and Materials:

Lynne Anne Blom, L, Tarin Chaplin. The Intimate Act of Choreography. Grove Press Inc. 1995.

Doris Humphrey. The Art of Making Dances. Rinehart. 1991.

Pamela Anderson Sofras. Dance Composition Basics. Human Kinetics, 2006.

Instructor prepared materials