

DANC A262: DANCE COMPOSITION/CHOREOGRAPHY III

| Item | Value |
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| Curriculum Committee Approval Date | 12/04/2024 |
| Top Code | 100810 - Commercial Dance |
| Units | 3 Total Units |
| Hours | 72 Total Hours (Lecture Hours 45; Lab Hours 27) |
| Total Outside of Class Hours | 0 |
| Course Credit Status | Credit: Degree Applicable (D) |
| Material Fee | No |
| Basic Skills | Not Basic Skills (N) |
| Repeatable | No |
| Open Entry/Open Exit | No |
| Grading Policy | Standard Letter (S) |
| Associate Arts Local General Education (GE) | <ul style="list-style-type: none"> Area 7 Life Skills, Lifelong Learning, and Self-Development 7B Activity (OE2) |

Course Description

A composition course designed for dancers with intermediate and advanced technique levels in modern dance, ballet and jazz. Through a variety of assignments this course explores choreographic structures and forms, and emphasizes production elements: staging, costumes, lighting, marketing, as well as learning about post modern and avant garde choreographers and their work. PREREQUISITE: DANC A162. ADVISORY: DANC A102 or DANC A111 or DANC A121. Transfer Credit: CSU; UC.

Course Level Student Learning Outcome(s)

1. Identify and implement Post Modern composition approaches in a dance study.
2. Demonstrate increased proficiency and personal artistry in using time, movement, music, costumes and/or lighting to express a concept.
3. Discuss contributions and demonstrate skill in implementing choreographic style, vocabulary or themes of an influential choreographer.

Course Objectives

- 1. Develop high intermediate skills and more advanced methods for composing dances. Discuss and explore traditional and avant-garde methods including chance dance structures, alternate performance spaces and other devices used in Post Modern dance.
- 2. Discuss and explore traditional and avant-garde methods including chance dance structures, alternate performance spaces and other devices used in Post Modern dance.
- 3. Develop skills in using music effectively for dance composition—develop greater understanding of rhythm, meter, and phrasing possibilities; explore the contrast, counterpoint, and devices such as canon.

- 4. Develop better skills in motivating and communicating, organizing, and directing other dancers to learn, rehearse, and perform choreography.
- 5. Develop better skills in bringing creative ideas to fruition through production elements such as: costuming, staging the dance, and communicating with a lighting designer.
- 6. Develop skills in evaluating and analyzing students' own dance material, as well as that of others.
- 7. Develop more effective means of self-expression through dance composition, dance writing and research.

Lecture Content

Rehearsals and staging, collaboration with a composer, costume designer and lighting designer. Influence of the Post Modern/ Judson church choreographers (avant-garde methods of choreography) Presenting a dance concert; production jobs (planning and scheduling, print fliers, programs, tickets, etc.) Forming a dance company, the role of an Artistic Director, establishing a corporation, non profit status Marketing, touring, booking conferences

Lab Content

Directed improvisations, in class, exploring: contact improvisation, spatial concepts, level changes, direction, shape, energy, time, music, contrast, and qualitative elements for successful choreography. Contact and weight study, giving and taking weight, partnering, lifts and action/reaction Solo assignment based on architectural photos (focus on phrase making, transitions, development of motifs, structure, and form). Solo or group dance composition and research project based on the style of an established/professional choreographer in ballet, modern dance, jazz, tap, or ethnic dance style Solo assignment developed from imagery or human gestures (character study); focus on dynamics and quality, and creation of original vocabulary. Solo assignments focused on imagery, dynamics and quality, and creation of original vocabulary. Three-four minute group assignment based on one of these topics (requires research, preparation, development scheduling and directing rehearsals): a. Choreograph one of the following music composition forms: ABA, binary form, rondo, theme and variation, fugue. b. Choreograph a study using familiar music in an unexpected way; invent a new vocabulary. c. Choreograph a site specific work, for a particular environment, that incorporates pedestrians. d. Choreograph a dance incorporating chance methods. e. Choreograph a work specifically designed for the camera. In class analysis of student choreography, faculty choreography, and work by major companies. Outside reading of assigned text(s).

Method(s) of Instruction

- Lecture (02)
- Lab (04)

Instructional Techniques

Instructor will use the following methodologies: lectures, presentation of videos, analysis of students dance studies, class discussion, plus individual verbal and written feedback for the following assignments: performances of movement problems, written essays based on live performances and composition related events, written notes from required class text, and an oral research report on an internationally recognized choreographer.

Reading Assignments

DANCE, The Art of production, Joan Schlaich and JBetty DuPont, Editors, Princeton book Company, NJ, latest.

Writing Assignments

Three written essays on live performance/dance related events, paper or notes on a dance concert analyzing the choreography; written notes on the assigned text conveying the author s concepts and student s personal application; written test on choreographers; written final exam.

Out-of-class Assignments

Rehearsals for three to five dance composition assignments; attendance of live dance performances and three events/exhibits.

Demonstration of Critical Thinking

1. Skill demonstrations, performances of movement problems.2.

Written essays of live performances and related events, written paper, written notes from required class text, oral research report on an established choreographer, attendance.3. Student studies also receive peer evaluation and feedback. Feedback is given by musician/composer regarding use of music for assignments.4. Videotaping of each class choreography assignment provides students with tools for self-evaluation.

Required Writing, Problem Solving, Skills Demonstration

TBD

Eligible Disciplines

Dance: Master's degree in dance, physical education with a dance emphasis, or theater with dance emphasis, OR bachelor's degree in any of the above AND master's degree in physical education, any life science, physiology, theater arts, kinesiology, humanities, performing arts, or music OR the equivalent. Master's degree required.

Textbooks Resources

1. Required Tharp, T. The Creative Habit, latest ed. Simon Schuster, 2005 Rationale: * 2. Required Schlaich, J., Dupont, B.. Dance, the Art of Production, latest ed. Princeton Book Co., 1988 Rationale: * 3. Required Autard, J.S.. Dance Composition, latest ed. Bloomsbury Academic, 2010 4. Required Hodes, S.. A Map of Making Dances, latest ed. Rowman Littlefield, 1998 Rationale: * 5. Required Blom, L.A.,Chaplin, L.T.. The Intimate Act of Choreography, latest ed. University of Pittsburgh Press, 1982 Rationale: * 6. Required Bremser, M.. Fifty Contemporary Choreographers, latest ed. Taylor Francis, Inc., 1999 Rationale: * 7. Required Brown, J. M.. The Vision of Modern Dance, latest ed. Taylor Francis, Inc., 1998 Rationale: * 8. Required Maza, J.. Prime Movers; The Makers of Modern Dance in America, 2d ed. Princeton Book Company, 2000 Rationale: * 9. Required Louis, M.. Inside Dance, ed. St. Martin's Press, 1980 Rationale: * 10. Required Horst, L., Russell, C.. Modern Dance Forms, 1st ed. Princeton Book Co., 1992 Rationale: * 11. Required Turner, M. J.. New Dance: Approaches to Nonliteral Choreography, latest ed. University of Pittsburgh Press, 1976 Rationale: *