## 1. ASCRC General Education Form

<table>
<thead>
<tr>
<th>Group</th>
<th>Course #</th>
<th>Dept/Program</th>
<th>Course Title</th>
<th>Prerequisite</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>IV: Expressive Arts</td>
<td>DAN U 201A</td>
<td>Drama/Dance</td>
<td>Beginning Composition</td>
<td>DAN 200A</td>
<td>2</td>
</tr>
</tbody>
</table>

## II. Endorsement/Approvals

Complete the form and obtain signatures before submitting to Faculty Senate Office.

<table>
<thead>
<tr>
<th>Instructor</th>
<th>Requestor</th>
<th>Phone / Email</th>
<th>Program Chair</th>
<th>Date</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Karen Kaufmann</td>
<td>x2870, <a href="mailto:karen.kaufmann@umontana.edu">karen.kaufmann@umontana.edu</a></td>
<td>Mark Dean</td>
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<td>Dr. Stephen Kalm</td>
<td>x4970</td>
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## III. Description and purpose of the course:

General Education courses must be introductory and foundational. They must emphasize breadth, context, and connectedness; and relate course content to students’ future lives: See Preamble: [http://www.umt.edu/facultysenate/gened/GEPreamble_final.htm](http://www.umt.edu/facultysenate/gened/GEPreamble_final.htm)

Through the practice of improvisation, choreographic principles, reflection, and evaluation, students will learn methods to compose dance. As the attached syllabus reflects, students create original dance works, applying the principles of the medium, incorporating the structures and forms of dance language, reflecting and critiquing their work, and articulating the relevance of the work. A course text is assigned in addition to dance/movement assignments.

## IV. Criteria: Briefly explain how this course meets the criteria for the group. See: [http://www.umt.edu/facultysenate/ASCRCx/Adocuments/GE_Criteria5-1-08.htm](http://www.umt.edu/facultysenate/ASCRCx/Adocuments/GE_Criteria5-1-08.htm)

Courses guide students, whether in individual or group settings, to acquire foundational skills to engage in the creative process and/or in interpretive performance.

Students learn to compose dances through exposure to diverse compositional forms and methodologies. They spend the semester exploring the kinesthetic experience, composing numerous short choreographic studies, and applying the techniques and processes in the area of choreography; this leads to a larger composition at the end of the course.

Through direct experience (for example, attendance and involvement with live performance, exhibitions, workshops, and readings), students will engage in critical assessment of their own work and the work of others.

Students use choreographic elements and tools, including phrase, body, space, time, energy, quality, form, abstraction, and sound to convey meaning using choreographic strategies. Once performed in class, these dances are analyzed and discussed throughout the semester.

## V. Student Learning Goals: Briefly explain how this course will meet the applicable learning goals. See: [http://www.umt.edu/facultysenate/ASCRCx/Adocuments/GE_Criteria5-1-08.htm](http://www.umt.edu/facultysenate/ASCRCx/Adocuments/GE_Criteria5-1-08.htm)
Upon completion of this perspective, students will be able to express themselves in the making of an original work or creative performance. Students learn to compose dances through exposure to diverse compositional forms and methodologies. They spend the semester composing numerous short choreographic studies, applying the techniques and processes in the area of choreography; this leads to a larger composition at the end of the course.

Upon completion of this perspective, students will be able to understand the genres and/or forms that have shaped the medium. Dance composition class celebrates and highlights the extraordinary voice of the human spirit expressed through the art form of dance. A wide range of dances are choreographed over the course of the semester, expressing the depth and breadth of the human experience. A wide variety of different dance genres and choreographic forms are explored to ensure a breadth of experience with dance composition.

Upon completion of this perspective, students will be able to critique the quality of their own work and that of others. Students discuss, self-critique, and observe the development of intent, theme and subject matter in their own compositions and the works of others. Reflection and discussion and revision comprise a major part of class time.

VII. Syllabus: Paste syllabus below or attach and send digital copy with form. The syllabus should clearly describe how the above criteria are satisfied. For assistance on syllabus preparation see: http://teaching.berkeley.edu/bgd/syllabus.html

<table>
<thead>
<tr>
<th>Course</th>
<th>Instructor</th>
<th>Office Hours</th>
<th>Office</th>
<th>Email</th>
</tr>
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<tbody>
<tr>
<td>DAN 201A 01 Beginning Dance Composition (2 credits)</td>
<td>Nicole Bradley Browning</td>
<td>M/F 1.10-2.10</td>
<td>PARTV 185 243-2682</td>
<td><a href="mailto:nicole.bradleybrowning@umontana.edu">nicole.bradleybrowning@umontana.edu</a></td>
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<tr>
<td>University of Montana Spring 2008</td>
<td></td>
<td>or by appointment</td>
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<tr>
<td>M/W/F 2.40-4 pm PARTV 005</td>
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**Course Description**

Through the practice of improvisation, choreographic principles, reflection and evaluation – students will learn methods to compose dance.

**Required Text**


*Supplementary readings as assigned.*

**Objectives**

1. To explore various improvisations as vehicles through which students come to understand and learn various choreographic principles and to invent new, fresh and personal movement vocabulary.
2. To explore creative processes designed so one becomes familiar with traditional choreographic elements and tools such as: phrase, body, space, time, energy, quality, form, abstraction, sound,
performance and evaluation.
3. To discover a personal method and creative process to shape material derived from improvisational work into choreographic studies.
4. To develop a critical understanding of the difference between a technique class movement phrase versus a choreographic phrase.
5. To develop an understanding of the vital importance of intent, theme and subject matter within one’s choreography.
6. To develop a way to deliver and receive feedback and criticism in a way that is constructive.

**Methods**
A discussion and laboratory based class; the following will enable objectives to be met: completion of assigned readings, participation in discussion, improvisation and choreographic studies, self – peer evaluation, and archiving creative process and product in both journal and video format throughout the semester.

**Content**
Schedule of readings, improvisations, studies and the arrangement of content will be determined as the course progresses and according to the student’s development and needs.

**I. Approach**
   a. Providing theoretically-based and structured improvisations, lecture as well as video reference to serve as a keystone and springboard from which choreographic studies will develop.

**II. Essentials**
   a. Isolating choreographic intention or stimulus
   b. Implementing thematic content to motivate intent: choreography is an opportunity to say something
   c. Simplifying: every movement should tell
   d. Movement Invention

**III. Phrase**
   a. Methods of creation
   b. High point

**IV. Space**
   a. Level
   b. Direction, dimension, plane
   c. Pathway, floor patterns
   d. Line (curved, straight, angular, symmetrical, asymmetrical)
   e. Positive and Negative space
   f. Stage Space
   g. Environment (Dynamic space, Symbolic space, Site-Specific)

**V. Time**
   a. Phrasing
   b. Breath
   c. Momentum (acceleration/deceleration)
   d. Accent
   e. Stillness

**VI. Energy**
   a. Loose/Taught
   b. Force: Strong/Gentle
   c. Movement Qualities: Percussive vs. Sustained
VII. Sound
   a. Music
   b. Words

VIII. Form
   a. Landscape as form
   b. Transition
   c. Sequence
   d. Compositional Structures
   e. Choreographic Devices

XI. Performance
   a. Site-specific concert framing Spring Dance Concert April 31- May 2nd

Course Requirements:
1. Studio Work: Improvisation, Studies: (40%) Each student will participate in improvisational structures and present choreographic studies as assigned. Studies will range in terms of their intent, use of accompaniment and performance site. Each study must be individually titled and regarded as a complete entity in and of itself. There is a fundamental expectation in this course that you will approach each of the assignments as an inventor- an explorer who is inventing her or his own movement language. The studies in choreography are the equivalent of essays in a composition class. Both group and solo studies are required throughout the semester. Students will be graded according to:
   1. Effort to fulfill the requirements of each study;
   2. Effort to communicate through complete thoughts. Just as sentences have a beginning – middle – end, so do choreographic phrases and studies;
   3. Effort to rise to the challenge of the studies. As they sequentially grow in their complexity – so should the choreographic approach;
   4. Ability to thoughtfully articulate intent;
   5. Inventiveness. To think beyond the box as a dance student. To experiment beyond the classroom phrases learned day to day in technique classes. Composition offers a haven in which students can take all of the movement he or she is learning and manipulate it. Change it. Make it one’s own. Completely trash it. Start anew. Students have total license to create in this class.

   NOTE: STUDENTS ARE NOT PERMITTED TO "MAKE UP" STUDIES THEY MISS DUE TO ABSENCE. PLEASE DON'T ASK!

2. Discussion and Critique: (20%) Directed improvisations and choreographic studies will be discussed, reflected upon and evaluated during weekly classes. To develop a discriminating eye, students will deliver and receive feedback in a critically constructive manner that goes beyond subjective such as, “I liked it.” Students must thoughtfully construct their feedback and be able to justify their critique.

3. Journal: (5%) As students begin choreographing, it is recommended to maintain a journal. For this class, it is required. In this journal, students are expected to record ideas for choreography, important notes about the tools, exercises, skills, concepts used to create choreography, the structure of choreographic studies (the notation used to record the form), feedback, criticism, notes for improvement, questions as well as topics that arise through discussion and assigned readings. Students are expected to bring the journal to each class session. This will be submitted for grade during the last class session, May 2nd. Be consistent.

4. Videotape: (5%) Students are required to have a videotape available for choreographic showings throughout the semester. The videotape, as a tool, enables students to archive their work and
reflect upon and learn from past studies. Students are expected to bring the videotape to each class session, otherwise, studies will not be recorded. It is not accepted for you to share videos with partners in class.

5. Showings: (20%) Students are required to publicly show a developed site-specific choreographic study at the Department of Drama/Dance Spring Concert scheduled from April 31-May 2nd. These showings of students’ work will take place around the PARTV building (to be decided by each student) before the performance, during intermission and following each scheduled show. During the last two scheduled class meetings, students will have the opportunity to work on and discuss these studies. Final Study: Thursday May 8th 3.20-5.20pm PARTV 005: The goal of the final composition project is to provide an opportunity for the choreographer to exhibit the tools s/he has learned throughout the semester. Secondly, this project provides the chance for the choreographer to decide what her or his motivation for the piece is, and on what specifically s/he wishes to focus. Begin working on this project when you have solidified your Site Specific piece.

6. Creative Process and Choreographic Criticism Essay: (10%) To learn more about the creative and choreographic process, students are required to interview a peer choreographer who is producing work this semester in the Spring Dance Showcase. Students are free to develop their own questions to direct this interview but may refer to the following for guidance: From what sources do you draw inspiration? How do you typically begin your process? How do you use improvisation in your process? Do you source material from your dancers? What traits do you look for in dancers? Are you interested in a particular movement style? Why? Do you notice specific ways that you use the movement elements (body, space, time and energy)? Do you choreograph to music? Why? Who has influenced the way you work? How? What has been most difficult for you in the creative process? Why do you feel compelled to choreograph? Is there something specific you want your choreography to say to the public? Once this information is compiled, write a 5 page essay that both documents the peer choreographer’s process as well as your personal choreographic criticism of their work. Include the choreographic information (Title of the piece, Choreographer, Music, Design information and date attended, etc). Describe the choreography in great detail, assuming that the reader has not seen it. Write about the piece in complete sentences, rather than mere description. Consider the following as you write about your experience:

- From your perspective, what was the intent or motivation of the piece? What was it about? How did the piece make you feel, what do you believe the dancers were communicating to the audience? Was there anything that prohibited you from fully grasping intent of the piece? Be specific, use the movement vocabulary.
- Focus on the movement style of the piece. Refer to predominant characteristics and style of movement. Discuss characteristics of the movement in relation to body, space, time and quality. How did the crafting of the movement portray or inhibit the clear portrayal of the theme?
- Supplement your discussion of the piece by speaking to the music, set and/or costumes. How did these production elements add to the intent of the choreography?
- What “worked” – according to intention – about the piece? Why? In your opinion, what was successful in fulfilling the choreographer’s purpose? What got in the way of fulfilling the choreographer’s motivation? What did you like/not like? Why? What suggestions could you offer to improve the work?

This paper must be typed, 12pt. font, 1 inch margins, double-spaced, proofread and stapled. Due Friday March 21st to instructor’s mailbox or office.

Attendance Policy* Two absences are permitted for the term. After two absences, student’s grade will drop one-third letter grade (B -> B-, B- -> C+).
Academic Misconduct and the Student Code
All students must practice academic honesty. Academic misconduct is subject to an academic penalty by
the course instructor and/or a disciplinary sanction by the University. All students need to be familiar
with the Student Conduct Code. The Code is available for review online at
http://www.umt.edu/SA/VPSA/Index.cfm/page/1321.

Drama/Dance Policy
All Drama/Dance students must have an in-depth knowledge of the practices and procedures outlined in
the Department of Drama/Dance Handbook. The Handbook is available online at

*Please note: As an instructor of a general education course, you will be expected to provide
sample assessment items and corresponding responses to the Assessment Advisory Committee.