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**Ohio Articulation Number (OAN)  
Course Submission Form  
2005-2006**



College/Univ Bowling Green State University  
ersity \_\_\_\_\_

Course(s) Submitted (Title & Course #) **DANC 326. *Dance Composition*** for  
Ohio Articulation Number OAH 014

Date April 6, 2006 Course \_\_\_\_\_ of a \_\_\_\_\_ Course OAN mapping.

Name and title of individual submitting on behalf of the college/university

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Credit Hours 3 qtr \_\_\_\_\_ sem x

Lecture Hours 2

Laboratory Hours 2 Studio hrs \_\_\_\_\_ (if applicable)

Pre-Requisites(s) Course work (if applicable)

DANC 207, DANC 215, or DANC 220

Placement Score (if applicable)

(Name of test) \_\_\_\_\_

(Domain) \_\_\_\_\_ (Score) \_\_\_\_\_

Catalog/Course Description (Includes Course Title and Course #)

**DANC 326. *Dance Composition* (3).** Spring. The first of a two course series pertaining to the creation of dance works. Emphasis is placed upon the study of compositional tools used in solo, duet, and small group works, and the analysis of the communicated expression via those devices. Prerequisites: [DANC 207](#),

## DANC 215, or DANC 220.

### Texts/Outside Readings/Ancillary Materials

1. Blom, L.A., & Chaplin, L.T. (1982). *The intimate act of choreography*. Pittsburgh: University of Pittsburgh Press.
2. Berkson, Robert. (1998). *Musical theatre choreography - a practical method for preparing and staging dance in a musical show*.
3. Cooper, S. (1988). *Staging dance*. London: A&C Black Limited.
4. Desmond, J.C. (Ed.). (1977). *Meaning in motion*. Durham: Duke University Press.
5. Grody, S.L., & Lister, D.D. (1996). *Conversations with choreographers*. NH: Heineman.
6. H'Doubler, Margaret N. (1966). *Dance: A creative art experience*. Madison, WI: University of Wisconsin Press.
7. Hayes, Elizabeth R. (1993). *Dance composition and production*. NJ: Princeton Book Company.
8. Humphrey, Doris. (1957, 1987). *The art of making dances*. Princeton, NJ: A Dance Horizons Book.
9. Lavender, L. (1996). *Dancers talking dance*. Albuquerque, NM: Human Kinetics Press.
10. Lyn, Janaea Rose, & Scafide, Anthony. (1992). "Aspects of the creative process: choreographer and composer as collaborative team," *Choreography and dance*, Vol. 1, #4.
11. Moore, C.L., & Yamanoto, K. (1988). *Beyond words: Movement observation and analysis*. New York: Gordon and Breach Science Publishers.
12. Minton, Sandra Cerny. (1997). *Choreography: A basic approach using improvisation*. Champaign, IL: Human Kinetics.
13. Nagrin, Daniel. (1994). *Dance and the specific image*. Pittsburgh, PA: University of Pittsburgh Press.

### Course Objectives and/or Plan of Work

Upon successful completion of this course students will:

- A. Know and demonstrate effective manipulation of the elements of movement (space, shape, time and dynamics) in dance compositions.
- B. Improvise with an intermediate level of proficiency in the embodiment of movement concepts.
- C. Discriminate in choices of staging, levels, planes, directions, spatial patterns, and unison.
- D. Demonstrate a developing proficiency in the critical analysis of dance works of peers and professional choreographers, based upon compositional elements introduced in class.
- E. Articulate meaningful assessments of unity, proportion, clarity and harmony in compositional studies.

This course addresses the following Dance Program learning outcomes: (2) Understanding the choreographic principles, processes, and structures; (3) understanding dance as a way to create and communicate meaning; and (6) demonstrating and understanding dance in various cultures and historical periods.

### Description of Assessment and/or Evaluation of Student Learning

- A. Graded movement study assignments
- B. Evaluation of depth of commitment in class movement tasks
- C. Examinations and quizzes
- D. Composition project
- E. Essays on composition analysis
- F. Evaluation of journal

Student learning outcome B of this course will be assessed through instructor monitoring of the development of the physical expression of movement concepts in a series of solo, duet, and group improvisational exercises.

Outcomes A and C will be assessed through a format of feedback (from instructor and peers) and revision in the development of movement studies and assigned composition projects. Ongoing self-evaluation is also a part of this process and will be articulated through journal writing and essays. This assessment also addresses Dance program learning outcomes 2 and 3.

Outcomes D and E will be assessed through class discussion and student/teacher consultation regarding the essays/papers addressing compositional analysis. Students will receive feedback on their written analyses allowing opportunities for, and monitoring of, improvement in subsequent assignments. This assessment also addresses Dance program outcome 6.

#### Master Syllabi and Working Syllabi (if both are used)

##### Course Content:

- A. Improvisation
  - 1. Movement development
  - 2. Textures and efforts
  - 3. Structured improvisation
  - 4. Creating improvisation parameters
- B. Elements of movement
  - 1. Space
  - 2. Shape
  - 3. Time
  - 4. Energy/dynamics
- C. Spatial relationships
  - 1. Foreground/background
  - 2. Focal point
  - 3. Symmetry and asymmetry
  - 4. Depth and dimension
  - 5. Levels
  - 6. Planes
  - 7. Facings
- D. Mass movement-duets and trios
  - 1. Movement phrases
  - 2. Unison
  - 3. Opposition
  - 4. Succession
  - 5. Gestural
- E. Themes
  - 1. Technical
  - 2. Literary
  - 3. Narrative
  - 4. Pedestrian
  - 5. Rhythmic
  - 6. "Slice of life"
  - 7. Transformation
- F. Choreographic intent
  - 1. Transitions
  - 2. Ordering and sequencing
  - 3. Exits and entrances

- 4. Beginnings and endings
- 5. The “felt” moment
- 6. Selecting, revising, editing
- 7. The audience’s eye
- G. Sources of inspiration
  - 1. Visual art
  - 2. Social issues
  - 3. Music, sound, rhythm
  - 4. Technology
  - 5. Daily activities
  - 6. Personal stories
- H. Partnering/Duets
  - 1. Spatial relationships
  - 2. Time relationships
  - 3. Complementary dynamics
  - 4. Weight sharing
  - 5. Shape and symmetry/asymmetry
- I. Critical evaluation of dance choreography-beginning/intermediate level
  - 1. Harmony
  - 2. Unity
  - 3. Proportion/balance
  - 4. Classic works and themes
  - 5. Post modern approaches
  - 6. Contemporary dance works
  - 7. Fusion forms

Additional Documentation

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OBR Use

Action

Approved	
Additional Information Requested	
Rejected	
Date	