I. **Catalog Description**
Continued practice in the craft of choreography and utilization of formal structures to compose dances as works of art.(3)

II. **Prerequisites:**
DA 285; DA 385.

III. **Objectives of the Course:**
Students will demonstrate:
A. A clear understanding of the Elements of Dance;
B. An ability to manipulate movement through choreographic form;
C. Breadth of exposure and utilization of musical resources in the making of dance works;
D. An understanding of how movement works as sign and symbol to communicate meaning;
E. An ability to articulate critical observations of choreography;
F. Integration of complementary art disciplines as choreographic resource.

IV. **Expectations of Students are:**
A. Participate fully in all classroom activity;
B. Complete all choreographic, reading, viewing and listening assignments;
C. Maintain a journal notating choreographic assignments and reactions to readings, viewing and listening assignments;
D. Participate in classroom critiques of colleagues’ choreography; providing positive feedback that demonstrates aesthetic valuing;
E. Video document all choreographic assignments.
F. Complete all written and participatory exams.
G. Write critique of Departmental Dance Concert
V. **Course Content or Outline:**

<table>
<thead>
<tr>
<th>Hours</th>
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| A. Review Elements of Dance  
body, space, time, energy | 3 |
| B. Form  
Theme & Variation | 2 |
| ABA | 2 |
| Canon | 2 |
| Rondo | 2 |
| Retrograde | 2 |
| Aleatoric | 3 |
| Narrative | 2 |
| B. Musical Resources  
Found Sound | 3 |
| New Music | 3 |
| C. Movement as Metaphor, Sign and Symbol  
Semiotics | 5 |
| Contexturalization | 6 |
| D. Critical analysis of choreography; | 8 |
| E. Choreographic resources (visual arts, music, theatre, architecture, etc.) | 5 |

VI. **Textbook(s) and/or Other Required Materials or Equipment:**


**Handouts**

VII. **Basis for Student Evaluation:**

<table>
<thead>
<tr>
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<th>Hours</th>
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<tbody>
<tr>
<td>A. Choreographic assignments;</td>
<td>40%</td>
</tr>
<tr>
<td>B. Documentation of choreography, reading, viewing, listening;</td>
<td>20%</td>
</tr>
<tr>
<td>C. Creative and critical participation in discussions.</td>
<td>20%</td>
</tr>
<tr>
<td>D. Written exams</td>
<td>10%</td>
</tr>
<tr>
<td>E. Written Critique of Departmental Dance Concert</td>
<td>10%</td>
</tr>
</tbody>
</table>

**Bibliography**

Alter, Judith B. *Dance-Based Dance Theory: From Borrowed Models to Dance-Based Experience* Peter Lang Publishing, 1991


Cage, John. Silence. Wesleyan Univ Pr, 1973


Henri, Adrian. Total Art: Environments, Happenings, and Performance. 1974


Kirby, Michael. Futurist Performance.


Laban, Rudolf. The Mastery of Movement.

Moore, Carol-Lynne and Kaoru Yamamoto. Beyond Words: Movement Observation
