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Embodied knowing and effective communication in the development of a choreography curriculum

Michele Lynn Jenkins

EMBODIED KNOWING AND EFFECTIVE COMMUNICATION IN THE DEVELOPMENT OF A CHOREOGRAPHY CURRICULUM

A Project

Presented to the

Faculty of

California State University,

San Bernardino

In Partial Fulfillment

of the Requirements for the Degree

Master of Arts

in

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ABSTRACT

The goal of this project is the development of an effective choreography course curriculum to be implemented and evaluated for inclusion in a community college dance program. Four components were identified as significant core developmental areas of a well-designed choreography class: communicative skill development through dance composition; group problem-solving creative work; integration of other arts with dance; and critical evaluation skills. From these components, four general questions were identified and evaluated in this project. A review of the literature presents a summary of the art of choreography as part of the dance educational process. Included are choreography theories, choreography class strategies, and critical evaluation as an essential component of the choreography class, which support the need for effective choreography classes as part of a well-rounded dance program. Descriptions are provided for: the development of the project; the questions prepared to test the effectiveness of the curriculum; the method used to evaluate the proposed questions; and the instrumentation used for data collection. Conclusions and recommendations are provided for other dance educators.

ACKNOWLEDGMENTS

It is my wish to express my eternal gratitude to two special people who have guided me over the past four years in achieving the challenging goal of completing this project. I am grateful to Drs. Bob London and Sam Crowell of the Interdisciplinary Studies Graduate Program who have offered their never-ending leadership, counsel, wisdom, support and encouragement, but most of all, their boundless caring and kindness that inspired me to attain goals I would have never believed could be realized. It is for this and my immense growth as an educator that I offer my sincerest thanks.

DEDICATION

To the incredible Chaffey College Summer 2003 dance students who participated so enthusiastically in this project, venturing into unfamiliar territory with a drive for learning, and allowing me to be their guide. Their commitment to the course and project and their creative energy was my inspiration and joy.

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INTRODUCTION AND DESCRIPTION OF PROJECT

The benefits of dance education have been consistently documented, and as a dance arts educator at the community college level for twenty-three years, I have witnessed firsthand the transformation of the individual from exposure to dance. Involvement in dance, as well as creating dance, is an opportunity to experience aesthetically. It is a means of developing kinesthetic intelligence, or rather a physical response to an aesthetic experience, leading to educated members of society with aesthetic attitudes. Discovery of self and understanding the world, finding meaning through dance that relates to personal experience, and improving quality of life by perceiving the world with fully awakened senses are benefits of this kind of learning. From this kinesthetic response comes an increased level of consciousness and informed reflection, which contributes to the growth of the whole person. The transformation of the individual to live fully through life's experiences with self-reflective knowledge is a contribution of dance education to a healthy society. With every individual who finds value and meaning in life's events and who feels

secure belonging to a world society there is far-reaching impact. Dance arts education is a way to reach that individual and affect the community and beyond.

I have been dedicated to exposing students to the enrichment gained from the study of dance. My concern is to be a motivator and role model who sees the importance of developing the whole person and fostering human potential. I have taught students of all age ranges and diverse backgrounds from pre-school to university level, and professionally goaled students as well as students pursuing dance recreationally. My interest is fed by the satisfaction and immense reward I gain from the students I encounter who respond to their gained physical knowledge with appreciation, exhilaration, and awe! Because students are moved emotionally by the experiences offered them, I am committed to continue to reach as many students as I can.

As dance professor and director of the dance program at Chaffey Community College in Rancho Cucamonga, California, I make every effort to offer an effective and inspiring comprehensive program in dance arts. A vital area of dance study is dance composition and choreography, a course which has not been made available to students in Chaffey's dance program for decades. In order to provide a

complete dance educational experience, I must offer choreographic training, knowing the growth and added benefits that students will gain. Lack of a facility devoted to the dance program, space and time restrictions on the current gymnasium dance/athletic room, and budget issues have been the sources of the problem of the limited offerings of our dance program. Years ago, the choreography course was sacrificed to provide a slot for more technique courses such as ballet, modern dance, jazz, tap, and more recently, hip hop dance, which draws significant numbers of students. The lack of a choreography course has certainly limited the potential growth of the program, and from my research of comparable local community college dance programs, Chaffey's dance department is one of the only programs conspicuously missing a choreography course.

From years of teaching and dealing with this ongoing problem, and from research indicating the kinds of outcomes effectuated by college and other dance programs with choreography courses, I was personally interested in achieving these same outcomes. The need to create an effective choreography curriculum for the well-rounded dance student, or any educationally prepared student, led me to this project. To be current in providing for the

timeframe for groundbreaking is set for the fall of 2006, with classes scheduled to be in operation by fall of 2008.

Over the past two years, I have also had the opportunity to establish close ties with the Chaffey Unified School District high school dance program instructors who have a vested interest in the quality of Chaffey's dance program for their own dance students. While teaching master classes at high school outreach events and addressing district high school dance teachers at articulation meetings, I have had the opportunity to discuss with them our individual programs and what each has to offer, as well as the needs of the dance students and how to better serve them. Part of the discussion included a description of the new performing arts facility planning and proposed expanded program, which was met with much enthusiasm and support for the upcoming changes. From this successful networking, I learned what students were experiencing in the high school programs and what they expected from a college program. The issue of developing and implementing a choreography course was also addressed, and the consensus among the high school instructors was that this would be a definite asset and draw for the college dance department. This was the beginning of a community collaborative effort to think about, share and

research teaching and learning concepts, ideas, and goals to form a more unified philosophy.

As of now, our program has no transferable or preparatory course for students who desire to study choreography in a four-year university program. Chaffey's choreography course from years ago was either eliminated from the curriculum due to a lack of offering, or it was never a formal course and was taught as special topics. Either way, our AA degree requirements for dance do not include a choreography course. The degree requirements must include a choreography or composition course that will provide for the training needs of the dance student and better prepare them for transfer as a dance major.

Description of the Project

The physical knowledge and conceptual understanding gained from choreographic experiences is the one area of our dance education program that needs to be developed. From the review of the literature on the theories and strategies of the teaching of choreography, successful and beneficial outcomes were reported from current practices. From my interest in creating and implementing a choreography course for Chaffey's dance program and from the literature, I prepared four general questions that I

was interested in addressing in this project. I identified these four questions as being significant core developmental areas of a well-structured choreography class. Exploring these questions with Chaffey's dance students would give me answers as to the effectiveness in my setting, and help me design an ideal course for my needs.

As mentioned before, the dance room space is shared with the physical education department and community service programs. Due to limited availability of space, our dance program courses are unable to be split into beginning, intermediate, and advanced sections. At this time, I would have to include all levels in a choreography course. Having beginners and experienced dancers working together on projects is one problem I foresaw with this set up. Experienced dancers tend to take on leadership roles as the beginners rely on them to do the creative work. Would this make group composition work difficult and unproductive? The second problem I contemplated for years was how a beginning student would be able to create dance compositions without prior movement experience. Again, would this be a source of frustration for the beginner and therefore, an ineffectual experience? These were problems I wanted to investigate.

For this project, I plan to examine my questions in a technique course converted into a combination choreography and technique course laboratory from which I will gather feedback from my own observations, guest instructor and colleague responses, and from student reactions. I felt that the combination course would be ideal in providing technical training in tandem with choreographic training. Would this type of course be effective:

1. in providing for students to create communicative symbols through the choreographic process?
2. in providing for individual, small group, and large group problem-solving tasks through dance compositional assignments and improve students' ability to work in groups?
3. in integrating other arts media allowing for increased understanding of choreography concepts and better retention?
4. in increasing students' critical evaluation skills and self-evaluative skills in judging dance art aesthetically?

From these questions and experimentation, my plan involves creating a combination choreography and technique course curriculum that effectively incorporates:

1. compositional tools in conjunction with the creative process for effective symbol making verses mere self-expression.
2. individual, small group, and large group problem-solving tasks through dance.
3. integration of other arts media that informs dance education.
4. critical evaluation and self-evaluation skills.

The course would be designed specifically for Chaffey's dance program to benefit all dance students and be implemented as soon as space and time become available. From the literature review, choreography courses and programs incorporating the methods that I am examining have reported very successful outcomes, which were profoundly beneficial to students. Although the timeframe for this project is only six weeks, I still expect reasonably successful results and similar benefits.

By adding this long-needed course to our program, students will have a worthwhile and all encompassing dance educational experience that they can grow in and grow from. From my experience at Chaffey, most students taking dance courses are there for a relatively short time, and whether they decide to become university dance majors, establish careers in the field, participate only

recreationally, or move on to other interests, I want to make the most of the limited time I have with them to inspire and encourage them through dance. In dance, of course, students are trained to learn dance as an art form, but dance also serves as a learning process that can be transferred to other situations. In terms of the choreography class, students participating in only one semester would be enriched from their brief encounter with creative dance composition, regardless of the level of experience. The combination structure that I am proposing is unusual because most other college programs are able to offer classes devoted strictly to choreography of different levels, with prerequisites and requiring a certain level of proficiency to start with. My goal is to offer a course, without sacrificing quality, that any interested student, not only dance majors, would be able to enroll in and have an enjoyable, motivating, and rewarding experience choreographing short dance pieces while gaining a technical foundation at the same time. Students of any level can feel pride of accomplishment in the creative process, and achieve personal growth in the learning process. This proposed course may serve as a model for other community college dance programs that would want to offer choreography experience to general

students, as well as for high schools wanting to connect technical training with choreographic opportunities.

In Chapter two, the review of the related literature, I researched the art of choreography as part of the dance educational process. The areas of historic choreography theories, recent past practices, and current philosophies and strategies were investigated. The relationship of art creation and self-expression through the creative process within a dance educational framework was also examined. Lastly, a discussion of critical evaluation as an essential component of the choreography class was included in the review.

In Chapter three, the methodology of the project is detailed. The four questions I have identified, the methods I have chosen to evaluate each question effectively, and the instrumentation used for data collection are described in this section. Also included are a description of the school setting and the students who participated in this project.

Results of the data collection are reported in Chapter four. A detailed account of the findings is presented for each question in relation to the corresponding instrumentation used for collecting the data.

Finally, in Chapter five, I summarize the project and findings, present conclusions as to the validity of the project, and include recommendations for future studies, investigations, or expansion of dance programs from the findings of this type of project.

CHAPTER TWO

LITERATURE REVIEW

Dance in education and, specifically, the art of dance making, as part of the dance educational process is a creative avenue for human expression. For the student who experiences the choreographic process, enrichment can be achieved in the form of symbol making, expressing, and communicating in an aesthetic, artful way. To what extent does the dance student benefit from engaging in the art and craft of dance composition? This paper will offer explanations of these benefits and discuss the overall growth and transformation of the choreography student based on the insights of prominent theorists in the field.

In a literature review of the teaching theories of dance composition, its various strategies of implementation, and the impact on the student who experiences dance making, a look at philosophies of the past (the early twentieth century) when the seeds of choreographic theory first emerged is significant. The foundations were set, not only for the needs of the dancer/choreographer, but for the sake of students' growth toward independent thinking and individuality. Within the context of education, the benefits have been clarified

over many decades. Continuing past the twentieth century, the questions still arise as to the advantages of arts study and investment of its inclusion in curriculum. Therefore, this review will also look at past and current theories and strategies of the teaching of choreography, which take into account classic theories and time-tested benefits while making new modifications of methodology or practice. Contemporary thought and current educational trends including, more and more, the integration of technology guide these restructurings.

Would a comprehensive, well-rounded dance program offer choreography for the creation of great art, for aesthetic experiencing, and for the creative and imaginative forum for expression? Or would it also be offered as a learning experience geared toward problem solving and discovering, enhancing other areas of learning, and developing a confident, well-balanced individual contributing to a healthy society? In setting up choreography classes and programs in dance education, educators often deal with the issue that producing noteworthy art is not necessarily a function of the educational system. Does the choreographic product become art when it is clearly communicative to an audience? To answer this, the relationship of art creation and

self-expression through the creative process is examined. In addition, I will explore dance technical form and content as functionally related, embodying aesthetic experiences in form, and self-expression versus creative embodiment all within a dance educational framework. In discussing the teaching of choreography and its implementation in a dance arts program, the principles of choreographic form will refer to the areas of theatrical dance, that which is intended for an audience and considered dance art: modern, ballet, and theatricalized forms of jazz, tap and musical theatre.

Finally, it is necessary to include a discussion of critical evaluation as an essential component of the choreography class. The objective of a choreography class is, indeed, to train students how to compose dances, but developing a critical eye, substantively based, is also an invaluable learning experience. As dance educators acknowledge the importance of skill-building in the area of critical evaluation the questions follow: What are the specific objectives of critical analysis and evaluation? And how should this be taught? This review will address these questions based on current theory and practice.

The Beginnings of Dance Composition Theory

Much of the development of the ideas and theories of dance composition and how to teach it coincided with the immense growth of dance in education during the twentieth century. From the end of the nineteenth century, new attitudes emerged about the art of dance along with much experimentation in the areas of technique, movement vocabularies, movement styles, form and content, and eventually theories of composition (Humphrey, 1959, p. 16). Dance, throughout history and in many cultures, has been championed as a part of formal education. But as an expressive art form, dance in education in the United States began to take root in the early twentieth century with the pioneering educators such as Gertrude Colby, Bird Larson, and Margaret H' Doubler (Kraus, Hilsendager, & Dixon, 1991, p. 299). The premise of the early dance educators was to provide movement experience and self-expression through, what was called at the time, creative or natural dance based on free, natural, and uncomplicated movements. An impetus toward self-discovery and expression, some influence from the professionals of the day, and, to a limited extent, technical form scientifically based on the biomechanics of the body were also part of their educational design. The dance

educational trend, though, tended to be more toward personal creativity and expressiveness, which was viewed as aesthetic experience even though technical training of the body instrument was not of primary importance. The influence of the concert professionals whose works and performances brought dance as an art form-- aesthetic in its technical as well as expressive form--to the public had a tremendous impact on the dance educator and the eventual transformation of dance education. This maturation took into account all the possibilities of dance as an artistic endeavor, moving away from its former naivete (Kraus et al., 1991, p. 301).

Further, in a discussion of choreographic theory and its historical development, the questions are asked: Why had there not been guidelines for composition in the very early developments of theatrical dance? Why did choreographic theory emerge specifically in the 1930's? And why do we need it now? (Humphrey, 1959, p. 16-17). In her landmark treatise, *The Art of Making Dances*, Doris Humphrey (1959) answers these questions. Contending that dancers are "notoriously unintellectual" (p. 17), Humphrey points out that they avoid analysis and, therefore, in the past, relied on the few naturally gifted artists to provide the choreography. Strict adherence to tradition

also explains why compositional theory was lacking. Since the beginnings of ballet and theatrical dance over 400 years ago, experimental and controversial ideas about choreographic processes were taboo. Centuries of established rules were followed without regard to individual thinking. Humphrey explains that the turning point came with two events: the bold and revolutionary exhibitions of dance experimenters, Isadora Duncan and Ruth St. Denis, and, to a greater extent, the aftermath of World War I. From that cataclysmic event and social turbulence that followed, reevaluation and self-reflection were the resulting reactions from the general populous. By the 1930's, dancers were making serious changes in the way they thought about dance—what they wanted to express through dance and how they wanted to express it. Not only were theories of movement and movement vocabularies developing, but composition theories as well.

This leads to the issue of why do we need a theory of dance composition now? And is the process of creating dances and expressing through those personal creations a necessary and worthwhile element of a dance program? The art of dance should not and is not any different from the art forms of drama, music or painting which clearly have their respective theories of technique and craftsmanship.

Choreography is a craft, having technical and analytical value in its form and function (Humphrey, 1959, p. 17).

In the forthcoming discussion, various theorists give their insights on choreography, the way it is taught, and why students benefit from its study. The methods may vary, but for the most part, in terms of dance, there is no prescribed and guaranteed formula for success in creating art. For major theorists and educators, choreographic principles, in whatever directions they take, are meant to be supportive guidelines and a foundation of information based on the experience of others and rules of aesthetic design.

Education through Dance Composition

In teaching composition, the dance educator must make a decision as to the goals of the process. Does the teacher's attitude lean toward dance as a life situation or as an art situation? For many theorists, a balanced framework of the two focuses is sought for the most valuable environment for the student. In a look at diversified philosophies, the concepts of creativity, expression and communication are fundamental, yet relative terms. What do these concepts mean within the context of dance composition? In dance education, the idea that dance

is highly conducive to creative activity is universal (Turner, 1957; Nahumck, 1980; H'Doubler, 1962). Engaging creatively is to imagine, invent, or to make something new (whether new to oneself or new to others) out of one's responses to sensory experience (H'Doubler, 1962, p. 113). If we see that every one of us has responses from all aspects of our personality—intellectual, emotional, physical, spiritual, and so on—then we see that the creative impulse, as an outlet for those accumulated experiences and responses, is in everyone. It then can be said that the desire to be creative is fundamental to being human.

Within a dance setting, creative powers are set in motion. Being involved in the creative process in dance is a means of securing a deeper understanding of self and, in turn, developing the ability to be creative—with expanded vision, maturity, and refinement (H'Doubler, 1962, p. 113; Hayes, 1955, p. 1-2). The quest for self-discovery through creative activity is a rewarding opportunity. Dance arts education, if properly structured, provides the setting, the stimulation, and the nurturing while the individual is given the opportunity to develop himself or herself. The individual experiences ways of exploring and discovery, being fully focused and involved, problem solving,

broadening conceptual awareness, questioning one's own ideas and values, communicating, developing deeper understandings in relating with other human beings, gaining knowledge, and feeling alive and vital by being fully engaged (Turner, 1957, p. 8). The growth is not only the accumulated experiences and relational awareness, but also a placement of value on them. The individual involved in a dance arts learning environment—this experiential laboratory—fluidly applies gained insight to principles of living, especially in an embodied way (Turner, 1957, p. 6; H'Doubler, 1962, p. 60). The individual gains the capacity to understand the world metaphorically through the feeling of movement (Stinson, 1995, p. 43). From out of this process is a point of idealization or creative motivation from which expressive art can emerge. The impulse to be creative leads to expression, which is a fundamental aim for studying and composing dance.

Learning takes the role of impression and expression. Our educational experience involves the taking in of information, being impressed upon, perceiving, and evaluating. The other phase of learning is the expression of those responses from the multitude of impressions we are exposed to. This expression is the balancing of the intellectual, emotional, spiritual, and physical selves

the integration of human energies as a whole. Impression without expression can be at some point a handicap without the due process of assimilation, order and reaction of feeling. The need to express is, therefore, a higher order of individual development, specifically the development of our character, our values, and ultimate actions. At this point, the expression becomes vital and dynamic and has worth no matter who is doing the expressing. Expression at this level is not reserved for the seasoned artist or professional. When guided through an appropriate and skillfully executed creative process with ideas and emotions intellectually organized, everyone is given the chance to fully express themselves (H'Doubler, 1962, p. 63-64).

If there is a need for human expression, what then is one expressing? In understanding the dance composition class, what does one dance about? As mentioned before, for each individual there must be value in what he or she is expressing. An experience is aesthetic because it has value or meaning for us. Our aesthetic perceptions can be the beauty of everyday experiences in life and the beauty of self-discovery by connecting to our experiences in the world in a meaningful way. Aesthetic experiences, cognition or knowing through the senses including

kinesthetic perception, are experiences of feeling, but we perceive in a "simultaneously cognitive, emotional, and operational manner" (Bannon & Sanderson, 2000, p. 13). There is a connection between the individual's sensory and gained knowledge, including intellectual elements, and an emotional response. "Through this complex networking, information both external and internal is filtered into understanding and the 'pleasure' of lived experiences" (Bannon & Sanderson, 2000, p. 13). The combinations of these elements-- rational and emotional consciousness-- provide for a richer, more intense and enduring aesthetic experience. Art expression, then by definition, is an expression of aesthetic experience (H'Doubler, 1962, p. 114-115).

Expressions through art forms utilize the respective materials associated with the art. In dance, the infinite patterning of movements of the human body becomes the unique creation of the composer based on his or her individual configuring of the pieces. Along with this, for each individual, there is a personal and unique set of experiences with a collection of personal responses:

> When the substance of these perceptions is again objectified in an artistic expression, another transformation of the material takes place. Art expression is never simply an arrangement or a rearrangement of elements selected from human

> experience; it is also a refinement, abstraction, and intensification of these elements according to the artist's own expressional intentions. Hence, both the selection of artistic substance and the development of expressive form are matters of *individual* conception...Art is an individual distillation and objective expression of subjective experience. (Hayes, 1955, p. 1)

This refinement, aforementioned, is what takes dance composition in education toward an art situation.

The next component in the theoretical framework of the well-structured dance composition class is the concept of symbol making and communicating. By taking into account the physical laws of the art (Hayes, 1955, p. 2; Preston-Dunlop, 1980, p. 169) and by discipline through form, the student has the opportunity to begin artistic communication. Communicating through art and self-expression are two distinct situations (Preston-Dunlop, 1980, p. 169). It should be pointed out that there is a distinction between movement communication in normal human interaction and dance art. Self-expression does not always mean that someone is being creatively communicative. A person can be self-expressive through dance, but not convey meaning to others who do not share the dancer's symbols. A dance movement or pose by itself, although symbolic, does not refer to any particular thing. But a movement becomes meaningful within the context of a

logical structure or phrasing of movements. When it is perceived in this way, it becomes comprehensible. Dance as art then communicates through movement symbols that must be coded. It is possible that the self-expresser of personal feelings may believe he or she is being creatively expressive, when, in fact, others do not share the personally coded messages. To be communicatively expressive by means of dance movement symbols requires the building of skills in articulated form. The dancer learns how to select, organize, and competently perform the movement from educational and other gathered experiences along with aesthetic development and the dancer's own level of creative and technical ability. Dance, then, becomes art as a communication of beautiful movement and as embodied aesthetic experience (Preston-Dunlop, 1980, pp. 170-171). From a variety of theories, feelings may not necessarily be symbolized. They may be processed through the dancer's body and emerge as aesthetic embodiment or expression in and of itself. The teacher of dance composition considers these questions: Is the dance creation communicable to others? Or is it meaningful only to the creator? Is personal expression an important component even if it is not communicable? To what degree do the developed skills in form dominate and devalue the

expressed feelings of the unique personality? The interdependence of the communicative idea or content and structured technique and form is the foundation of which dance composition in education, according to these theories, is based (Preston-Dunlop, 1980, p. 171; Hayes, 1955, p. 2). This allows for skillful dance making as a creative composer and communicator, understanding dance as a performer through personal growth, and appreciating others' work and efforts.

How does form and content relate to one another when regarding dance composition in education? As part of the learning process, being able to find appropriate form for expressive content comes with experiences in which the student gradually develops a movement vocabulary. From objective movement experiences, students learn to experiment with movement in a pure sense of body awareness and rhythmical awareness: "...the tensional relationships of body parts, the dynamics of movement produced by contrast, spatial relationships of movement, projection of movement, and physical efficiency in the execution of movement" (Turner, 1957, p. 9). Gaining movement experience allows students to connect ideas and feelings from their own unique experience to particular movements. Now students experience movements subjectively because

they become aware of motor imagery. Motor imagery is a guiding force in creating dance; it is the personal repertoire from which the creator draws from to compose (Turner, 1957, p. 9; H'Doubler, 1962, p. 117). As part of a composition class, the teacher allows time for the students to develop imagery by helping them to understand that movement has suggestive content and is not directly referential to one idea or emotion.

Throughout one's life feelings and emotions are associated with physical sensations. Each individual has a storehouse of activity-related feelings connected to the events or situations each has encountered. These kinds of feelings necessitate an outward expression, which is not yet dance. With dance, which draws from the sensory experiences in life represented by images, there is a distinction between impulsive expression and art expression. When an image is clear and powerfully sensed it is unleashed through motor memory, becoming movement expression. Emotional responses from imagery are more controlled than impulsive, direct responses from daily life. Therefore, in dance art, these emotions derived from imagery are more conducive to creating because they are not separated from thought or intention. These emotional expressions can be selected and clearly and abstractly

presented appropriately in dance art. H'Doubler (1962) points out that "[a]rtistic emotion is a controlled and selected image recall. A dance, of course, must be an individual thing, but not a personal thing; and a dancer must have the capacity of expressing human emotions without appearing to share them personally. A dance is an image stimulus" (p. 119). Similarly, Fraleigh (1987) asserts that "[a]lthough dance contains the personal self, it is larger than self. Dance moves the self beyond a personal identity because it is conditioned by the aesthetic" (p. 28), and also from Fraleigh (1987):

> In good dancing, self becomes submerged, as the dancer's awareness becomes concentrated in the dance; only thus is she able to take the audience into the dance with her. Nor is the dancer's focus on her own personal body; rather it is tuned toward a particular ideation (image or ideal) of embodiment as she strives to worthily represent the aesthetic (quantitative) nuances of our human embodiment through the particular ideas present in the dance. (p. 23)

The imagery is derived from personal experience, but expressed so as to be communicated clearly to others.

Content and form play a vital part in the structure of a composition class when they become "functionally related to one another" (Hayes, 1955, p. 3). As previously mentioned, the embodiment of emotional experience as expressed from imagery requires form for clarity of

presentation. The motivating idea, or "aesthetic content" (Hayes, 1955, p. 2), is not simply externalized. It is shaped and transformed though the creative process. Movement technique and principles of composition, therefore, provide for the structured form with which the expressed emotion or idea can evolve. The degree to which content or form is emphasized can vary from class to class. From choreographic teaching theories, the consensus is that, in terms of content and form, one should not undermine the other (Hayes, 1955; H'Doubler, 1962; Fraleigh, 1987). Methods should be designed to accommodate the dance student in the educational system by providing for technique and compositional form and imagery development, which sets the stage for creative art expression (Hayes, 1955, p. 4). Technique is the vehicle for the expression of inner experience, but encompasses more than just movement skill. Technique, a broad term, involves relating, orchestrating, and organizing movement so that unity of content and form is evident in the expression. The final art piece will have value based on the essence of the content, as well as the emotional nature of the creator and his or her level of technical ability (H'Doubler, 1962, p. 147). From experiences in the composition class, the student becomes acquainted with the

movement medium and gains strength and control, perceptual skills, and a sensitive and insightful awareness of emotional feeling. From the union of content and form, the student learns that it is the careful, thoughtful selecting and organizing of these dance elements into a patterned whole that constitutes meaningful, communicative, and creative art expression. The well-constructed choreography class, then, would consist of "directed discovery...development of kinesthetic perception...and culminating in experimental composition that tests movement forms" (Hayes, 1955, p. 5).

From these dance compositional theories it has been shown that dance education can serve as an effectual setting for the creation of art. Whether the art is unveiled within the confines of the classroom or on a stage, the student who has experienced the creative process has achieved a level of knowing that moves beyond the domain of dance. Education aims at this type of growth for which dance compositional studies can be a vital part.

Dance Composition Teaching Strategies and Systems

From the previous analysis, theoretical frameworks for dance composition were discussed in relation to dance arts education. It was shown that as choreography is a

craft it is also a means of creative art expression. In developing strategies for teaching composition there is always the question, can choreography be taught? Or is one born with creative genius? Whether or not choreography can be taught, students can certainly be directed toward using their creative skills effectively (Louis, 1989, p. 102). Students acquire compositional skills and are nurtured and inspired when they are, firstly, acquainted with their art instrument—the human body, secondly, taught guiding principles of art form, and, thirdly, exposed to a variety of creative stimuli "to enlarge [their] experience and vision as to the expressive potentialities of [their] art medium" (Hayes, 1955, p. 2). When does one call oneself a choreographer? Murray Louis comments that a choreographer is one who can claim that their choreography is inventive, structured, and communicative—that it works (Louis, 1989, p. 102). To have "arrived" as a choreographer might be judged by varying degrees depending on the critic or the audience. Becoming a "good" choreographer is a slow process. The goal of dance composition training to produce consummate artists may be of high priority in one educational setting, but not so important in another setting. For example, at the university level, teachers have endeavored to closely connect college dance to the

professional world, and provide professional training and high standards to create artists (Philips, 1994, p. 59). At the high school or community college level that goal is usually less important. The teaching principles of providing experience in creative art expression as well as reaching for a certain level of quality in that art expression, however, are a common foundation. From Louis' standpoint not every creator can be called a choreographer; compositional skills are essential even for those with passion and talent. To Louis, the hallmark of a choreographer is a composite of skills, compulsion, and talent, which leaves the label of choreographer set up for interpretation. Whatever the designation, many view choreographers as creators of many levels of experience, perhaps not labeled "professional," but guided by the principles of the craft and inspired to be creative.

Teaching the basic principles of the choreographic craft effectively is evident in dance composition strategies. A foundation of choreographic training is built and used as a frame of reference. By learning old rules, one develops a freedom of choice and selection to enhance the creative work (Louis, 1989, p. 102; H'Doubler, 1962, p. 148). Students should understand "prevailing conventions" in order to challenge them or transcend them

(Anderson, 1984, section 2, p. 7). Joanne Lunt (1978) discusses criteria for an effective choreographic approach, which also includes creating new rules or "freshness of the idea" (p. 47). Part of her criteria also involves the potential for more artistic complexity, which can come from the simplest choreographic tasks and/or stimuli. The idea of focusing on a simple or single phase or problem of composition allows for a more comfortable and less overwhelming exploration of possibilities (Hayes, 1955, p. 6; Anderson, 1998, section 2, p. 36). With this in mind, Lunt considers, as does Hayes, the teacher's attention to students' different stages of artistic ability, age differences, and distinctive personalities as to the materials presented (Lunt, 1978, p. 47; Hayes, 1955, p. 15).

Methods involving improvisation as exploration and discovery are instrumental in an effective strategy. In this case it is "the process rather than the result of the process" (Bannon & Sanderson, 2000, p. 17) that should be acknowledged. Improvisation is the point of departure where a connection is made between the "immateriality of the created image" and the "material nature of the body-mind" (Bannon & Sanderson, 2000, p. 17). When improvising,

> [t]he kinesthetic self is free to partner the imagination impulsively, without preparation or preconception. Improv implies a lack of constraints, a diversity of possibilities to follow in any direction for as long as the mover pleases. It exists outside everyday life, creating its own time-space boundaries, seeking only its own inherent profit and goal. In ordinary life we learn to distinguish the real from the unreal; in play and improv we acknowledge all realities. Make-believe becomes as real as gravity and equally, or more, potent. (Blom & Chapman, 1988, p. x)

As this freedom of movement exploration is established the student becomes confident, loses inhibitions, and not only understands, but also begins to refine his expressions (Hayes, 1955, p. 6; Koff, 2000, p. 27). These experiences in improvisation then come together with other aspects of dance and discipline such as "analysis, history, socio-cultural studies and technical awareness" (Bannon & Sanderson, 2000, p. 16) in choreographic endeavors to create functionally and aesthetically notable art.

Martha Myers (Anderson, 1998), dean of the American Dance Festival, offers insights on choreographic issues. Composition classes should not be alike and should each fill a particular need. For example, classes can be geared for students who are not necessarily looking toward professional careers; courses, such as those at the Julliard School in New York, would emphasize the training of the professional. Exploring different choreographic

problems from a variety of strategies, students broaden their perspectives and appreciation. A strategy Myers advocates is a student-centered classroom structure where all students are allowed to exchange ideas. Not only does this provide stimulating experiences for the student, but also limits the chance for any one opinion to become dominant. In this environment, students learn how to clarify their work making meanings clear in their communicative effort; as Myers indicates, "Dance audiences are scavengers for meaning" (Anderson, 1998, section 2, p. 36). Therefore, from discussions and feedback from other students, beginning choreographers can learn whether or not their meanings are clear.

Compositional problem solving is another strategy that emphasizes challenge for students as they learn to organize movement into well-constructed sequences, and also begin to analyze material in order to resist becoming routine. Problem-solving assignments that require students to deal with movements unfamiliar or awkward to them challenge them to overcome habits as they become more conscious of what movements they prefer and those that they avoid (Anderson, 1984, section 2, p. 7).

The conceptual approach and the integrated-arts approach are two effective programs involving dance

instruction and dance composition. Advocates of the conceptual approach maintain that learning is significantly enhanced when both sides of the brain are working concurrently. As learning is enriched through challenging, multi-sensory, and interactive activity, actual structural changes occur in the brain's cerebral cortex (Gilbert, 1992, p. 43). The practice of rote learning, according to this theory, narrowly provides for the use of one sense, in this case, the kinesthetic sense, and limits the opportunities for the students. Engaged by way of the conceptual approach, students are offered activities that incorporate the seven learning style intelligences, Howard Gardner's theory of multiple intelligences: visual/spatial, musical, logical/mathematical, verbal/linguistic, interpersonal, intrapersonal, and kinesthetic. Some examples include working with music concepts, analysis, verbal discussions and evaluations, group work, use of props, dance vocabulary, and understanding feelings and thought and expressing them through movement (Gilbert, 1992, p. 43-44). Cognition through the senses is connected to emotional responses, thereby encouraging expression and creativity along with skill development. There is purpose in the activity and students become motivated. This is

especially beneficial to students who are self-conscious about their own feelings and values (Gilbert, 1992, p. 43).

The integrated-arts approach involves a multifaceted learning design in which arts are integrated within themselves (Friedlander, 1992, p. 49). This concept was developed for multiarts workshops in relation to dance education and shows how improvisation is the basis for integrating arts in dance. When students become knowledgeable of the principles and specific materials associated with other art forms they more fully understand and begin to integrate those elements with those similar in dance. Artistic communicative ability through dance composition is reinforced. Multi-sensory experiences make lasting impressions and have more impact, and as a result, student retention is increased. With an integrative arts approach, dance arts and other arts can influence and enhance one another. It is the connections made that stimulate creativity, thereby increasing possibilities. For an integrative-arts approach in dance composition, students' choreographic choices and decisions are affected and expanded. Through improvisation, the fundamental staging for creativity, students begin to learn and think creatively by sensing, feeling, and moving without outside

control (Friedlander, 1992, p. 50). They accept and are willing to experiment especially when the perceiving is multi-sensory; students learn to fluently transform thoughts to communicative ideas. Lunt (1978) also sees that an effective choreography class steers the students toward the desire to create independently (p. 47). From Friedlander (1992, p. 51), the integrative-arts program features include:

1. Exploration of themes in a variety of art forms-poetry, stories dance, music, and drama.
2. Improvisation and project design as part of a team.
3. Student/teacher collaboration.
4. Energized and supportive environment.
5. Discussions of art process, making choices and changes, and critical review of one's own and other's work.

Friedlander (1992) discusses one example of this learning process. The concept of free-flow, for instance, and the method with which to teach it, is decided upon. Free-flow may be introduced through a dance activity as well as through observations of paintings that exhibit the qualities of free-flow. In the same fashion, music could be used to illustrate the concept (p. 51). From this

example, students make connections through multi-sensory experiences; the connections create meaning for them, and understandings of themselves and the world around them are deepened. This becomes a strong foundation for the ability to create and communicate expressive dance art.

Pamela S. Musil (1999) discusses the National Dance Association's teaching strategy for student-centered learning in the choreographic process. This model, geared primarily for the K-12 levels, but successfully used at college levels as well, was set up to offer a process of creating dances in an educational setting that allows the teacher/choreographer to motivate creative activity in a student-centered learning environment. In dance educational settings there are times when the need to produce dance works in a time-crunched schedule places a teacher in an obligatory position of churning out choreography to set and rehearse on dancers. With no opportunity to engage in active learning—student-centered learning—students have limited personal investment in the creative process and their personal meaning is diminished. Students are not involved in an active role when instruction is based on teacher-oriented passive learning. In a composition class, when there is a tendency to rely on teacher-oriented activity, perhaps still effective and

beneficial to students, there is less opportunity for students to explore and broaden knowledge and understanding. The "teacher shows" and "student copies" method becomes convenient and habitual.

"Creating a Collective Masterpiece" - the NDA model - follows a nine-part process, which ultimately culminates in a successful collective creation as well as a rewarding educational experience for each student (Musil, 1999).

The nine components as specified by the NDA model are:

1. Exploration and improvisation with thematic ideas: Students are involved in brief movement exploration leading to more complex improvisational activities. Activity is designed for solo work as well as group work.
2. Movement motifs and phrases: The teacher/choreographer choreographs and teaches a selection of movement motifs and phrases, each with a particular theme, as a basis for student exploration.
3. Individual student phrases: Each student creates his or her own individual, or "signature," movement phrase within the context of a given theme. These can be developed from solo improvisational work or from reshaping the motifs and phrases.
4. Group composition: Students work in groups to compose studies based on group improvisation,

the motifs and phrases, and the individual signature phrases.

5. Informal showings of student works: Compositions are shown informally. Critical evaluation involves discussion of strengths and weaknesses, suggestions for improvement, and time to revise the pieces.
6. Crafting via experimentation: The student works or "parts" are organized by the teacher/choreographer with input from the students. Experimental time allows for connections to be made with the various components to become a single piece through the crafting process.
7. Organization and construction: The teacher/choreographer, with student input, begins construction of the final large piece built from selected portions of each of the student pieces. The teacher constructs a beginning, middle, and end and assembles an order.
8. Final refinement and cleaning: The teacher/ choreographer assisted by the students makes final refinements cleaning and polishing the final piece before performance.
9. Performance: The teacher/choreographer and students share their work through performance. (Musil, 1999)

The teaching strategy of this choreographic unit provides for individual and group exploration and improvisation. The method engages the student in

individual, partner or small group, and, eventually, whole group work in a progressional process. The smaller to larger group scheme helps build confidence in the student. Students accomplish problem-solving tasks on a smaller scale and work up to more difficult assignments within the larger group without being overwhelmed. In solo improvisational work, students gather ideas and enhance their movement repertoire by manipulation of a thematic movement concept initiated by the teacher. The teacher becomes the facilitator setting up thoughtfully planned activity in which the students can explore, discover, and create with the guiding influence from the teacher. Students discover what is comfortable, enjoyable, and personal in their explorations and play.

In group work, which shifts and evolves throughout the process, students experience several group tactical situations. As students come together in groups they each bring their own unique backgrounds, experience, skill, and personality into the effort, and, as a group, decide how to utilize the diversity that will ultimately be blended. This enriches the compositional studies in terms of form and content. Students feel worthy because their contributions are valued and their confidence translates into acceptance of others' contributions and efforts.

Respect for diversity is increased. Because of the skills learned in group activity with the connections made, students see the whole as being greater than the sum of its parts. The parts, however, are still acknowledged.

Decision-making, valuing and communicating are an integral part of the critical evaluation component of this model. Showing one's own individual or small group work for the whole class gives the student the opportunity to make decisions about what to edit or embellish concerning their work in progress. Based on the input of the class and the teacher, each student begins to understand that the artistic or creative process is an integrative one. With each collaborative juncture communication skills are cultivated and refined. The students, as collaborators with the teacher, actively observe and learn the unfolding crafting process. They form values in the areas of problem solving and making judgments. In the critiquing discussions, criticism is crucial for the student to clarify their work. They learn from the critical input of their own pieces and the criticisms and suggestions of others' works as well. The criticism needs to be constructive. Students and teachers appraising every compositional product with vague remarks such as good, nice or interesting can hamper student growth. The student

develops as an expressive artist when thoughtful detailing of strong and weak aspects of student works is a part of evaluation. Students can evaluate their own progress. From this collaboration, students feel an increased sense of belonging. Unity is developed throughout the experience and culminates on the stage. Lunt's (1978) views parallel the philosophy of the NDA model. "Effective choreographic approaches include the need to work cooperatively, the will to create independently, and the desire to refine a study" (p. 47).

The learning outcomes from this model that positively impact the students are in the form of personal meaning, investment of self, group unity, appreciation of diversity, and sense of community. With expanded viewpoints students are able to effectively communicate through dance art. Self-discovery and knowledge are gained thereby increasing an individual's self-worth and intrinsic motivation. These attributes contribute immeasurably to a healthy personal life and society (Musil, 1999).

The positive benefits from the NDA model are echoed with Stinson's and Dixon's relating of experiences in dance and the creation of dance as a metaphor for life. Stinson (1995) explains how the "lived experience" from

dance has made an impact on her work as an educational researcher and has become a metaphor for a more profound understanding of her life. As one participates in dance and creates dance, the kinesthetic sense that is developed is an internal sensing of oneself in stillness as well as in motion. We feel what it is like to be "inside the dance" (Stinson, 1995, p. 43). Dance art is both external and internal—one's awareness is heightened outside and inside the self. As embodied selves we know about what is inside ourselves and connect with our external world: "to get inside of their particular and peculiar circumstances with appreciation. All of which comes back like a boomerang and makes a fresh basis for his experiencing, enriching, himself and his group and perhaps, finally, society" (Dixon, 1939, p. 5).

Stinson (1995) points out how we are keenly aware of the times when our physical selves interfere with our thinking selves. However, we are less aware of how our embodied selves are vital to our thinking. She discusses the "somatic self—the self which lives experience" (p. 46) as being essential in finding ways to express lived experiences. Dixon (1939) explains, "when one uses himself fully, as the dancer must, his senses and his nerves and his muscles know in a way that would not be possible if

the intellect alone were challenged" (p. 4). As a choreographer develops and uses the somatic self in expressive activity, in the same way the choreographic process can be a metaphor for other forms of expression. It is this relationship that Stinson relates, for example, to her graduate choreography students who have difficulty with their scholarly research. Those with dance experience would be likely to draw upon those experiences throughout their lives, but anyone, for that matter, has the capacity to "understand within [the] body" (Stinson, 1995, p. 53). In developing our senses and being able to draw from a rich and varied source of symbols to effectively communicate, students profoundly benefit from the dance and choreographic experience.

Critical Evaluation in the Choreographic Class

In the choreography class, students gain knowledge of choreographic principles of form and technique, and explore and discover dance movement as an expressive and communicative art. It is in this special environment that they have the opportunity to develop into contributing artists each with their own unique personalities, perceptions, and sensibilities. An indispensable function of the choreography class is shaping the student artist is

the skill development of critical evaluation which allows for the assessment of student progress. Through critical dance evaluation, dance students "describe, analyze, interpret, evaluate, and recommend revisions for the works created and shared in class" (Lavender, 1996, p. 9). Although many choreography classes already engage students in peer criticism, the countless approaches to this critical skill building are inconsistent; and, for many classes, lack substantive and intellectual application (Lavender, 1992, p. 33). The concern is how to implement a process of critical review, which includes receiving and applying critical feedback and developing a discerning ability when critiquing others' works.

In addressing the issue of how to train the students' critical response, teachers' own philosophical stances influence their approach. For many teachers, their approach does not include critical discussion for fear it might disrupt the creative atmosphere and be psychologically damaging to the student. Because there are no set standards for the aesthetic measuring of dance works, some teachers create their own criterion, which may promote predictable student response and impose teacher-oriented viewpoints and opinions upon the student. Still others employ "communication theory" dance

"ORDER" approach is divided into five stages of critical activity:

Time 1-Observation: The dance piece is performed for the class. The viewer experiences the dance without pre-conceived responses. With an open mind, the viewer gathers data for critical evaluation of the dance.

Time 2-Reflection: The viewer reflects upon the dance just observed clarifying the content, form, patterns, qualities, etc. that were perceived. Observer makes notes describing and characterizing the dance and the perception of the dance.

Time 3-Discussion: Teacher and students discuss their descriptions and characterizations of the dance from their notes revealing which perceptions were shared by other viewers as well. Interpretations and judgments begin to occur in this phase.

Time 4-Evaluation: Interpretive and evaluative exchanges and arguments are presented reinforcing the description and analysis of the previous phases. These interpretive claims are made clear to the choreographer.

Time 5-Recommendations for Revisions: Possible revisions are proposed by the teacher, students, and

> choreographer. Recommendations for revisions are voiced or demonstrated. Brainstorming with others offers additional ideas for continued development of the dance. The selected suggestions are integrated into the dance and the dance is presented again (Lavender, 1996, p. 59; 1992, p. 34-37).

The theoretical considerations supporting his Time 1 observation phase are based on what Lavender refers to as the "phenomenological epoch" – "the bracketing and attending only to those properties of the work with which [viewers] have become aware during Time 1 observation" (Lavender, 1992, p. 34). Fraleigh (1987) explains:

> Phenomenology holds that consciousness is intentional, that we are not merely passive observers subject to the imprint of the surrounding world. Consciousness selects, sorts out, and organizes stimuli according to present purposeful perception—purposeful because it is directed toward and involved in, its objects. (p. 15)

From the observation time, data is gathered which is the groundwork for Time 2 reflection phase. Perceiving and distinguishing the various components of a dance such as relationships, patterns, properties, and qualities are all considerations for reflection, and, at this point, should be without interpretation or value judgment. Writing notes during reflection period is an opportunity to verbalize

the viewing experience with descriptions and reactions, which become a beneficial, recorded reference used during the Time 3 discussion phase. After descriptions are formulated and documented, commentary shifts to formal analysis. Viewers have described the forms, but now begin to note how they perceived those forms. Both the descriptive and analytical notation substantiates interpretation and critical judgments that evolve from Time 3 discussion.

Meaningful and contemplative critical evaluation requires not only descriptions of what something is and how one feels about it, but also reasons why one made particular aesthetic judgments about it based on the observable features of the work itself. During Time 3 discussion, remarks are kept in check for their "referential adequacy" (Lavender, 1992, p. 35). Students learn to distinguish serious and relevant criticism from impulsive, non-reflective feeling responses. Time 3 involves discussion, which leads toward critical and theory-building knowledge of aesthetic inquiry. Even though art interpretation and judgment has no absolute truths, through description, analysis, and support of claims, a critic is able to steer others toward viewing something in the same way.

Time 4 is an evaluation and "revisions process" phase where recommendations for solutions to problems are made. The teacher, choreographer, and student viewers all share in problem solving for the particular work being reviewed. This is similar to the NDA's stage 5 revisions component where informal showings of student works establishes teacher as facilitator, but includes input from all students as well as the choreographer. The choreographer gains insight from the critical suggestions, which offer new possibilities for further development and refinement, and has an opportunity to carry out those suggestions as well as his or her own solutions. It is important that the choreographer is made aware of, understands, and responds to all of the critical examination and evaluation before making revisions so that there is time to consider critical comments, synthesize the data, and make modifications that are still purposeful and relevant to the artist. This process does not involve control over the choreographer, but rather a process of heightened awareness and expanding potential.

After revisions are made, Time 5 is the presentation of the reworked piece. Similarly, as after Time 1, reflection and discussion follows. The discussion may include comparisons between the original work and the

revision, but the new work still needs to be experienced and evaluated in and of itself with its own set of unique, aesthetic features and qualities (Lavender, 1992, p. 36-37).

The significant issue in incorporating critical evaluation in the choreography class is allowing appropriate time for serious discussion. Choreographers learn their strengths and weaknesses in what they produce, which will be valuable knowledge for future projects. Student viewers also learn to move away from ill-defined and baseless emotional responses to productive, well-structured critical evaluation.

In terms of aesthetic inquiry in the choreography class, Lavender (1997) bases his argument on intentionalist and anti-intentionalist theory. He posits a synthesis of both views for a classroom approach to dance art interpretation. Following the anti-intentionalist premise, initially examining the work in question, in isolation with its own distinct properties, effectively initiates the inquiry process. Incorporating intentionalist notions that the artist's intention has merit in the analysis is also significant. The process is facilitated by the artist revealing "categorical intentions" and "semantic intentions"—Jerrold Levinson's

terms that refer to the basis for these two kinds of intentions (Lavender, 1997, p. 37). Categorical intentions of the choreographer describe what the work is structurally and how it was constructed, not what it means. Semantic intentions are the choreographer's own interpretation or message being communicated. Again, whether it is the choreographer's interpretation or any viewer's, these assessments must be supported by the work itself with no definitive meaning attached to any one view. The "referential identity" of the work, though, is not fixed, but reshapes itself with each contributory impression (Lavender, 1997, p. 38). With all of this gathered information, an "interpretive community" (p. 38) results where responses are compared and debated and discoveries are made from the various perspectives. An individual, or interpretive community, may then choose the interpretation that most closely exemplifies the work, or look at the work from several perspectives. Through this experience, students come to appreciate danceworks more fully, learn to clearly observe, listen, think, express and, finally, understand the critical evaluation process as a networking of ideas and enlightenment.

Analysis and Conclusion

It has been shown that students participating in a well-designed choreography course have the opportunity to be enriched in many ways. The philosophies and methodologies presented here have encompassed individual betterment within the educational setting as well as the betterment of society from the expansion of human potential.

Common to these views is that through the creative process with guidelines based on structured crafting principles, student choreographers have an opportunity to create aesthetic art worthy of critical judgment. Experiencing the choreographic process, the crafter can become an effective communicator through art expression. It has also been shown that aesthetic appreciation, active engagement, and freedom of exploration can coexist in the choreography class along with quality standards and with subjective elements. These issues clearly have implications in how a dynamic and worthwhile choreography course in a dance art program is set up, what its objectives are, and how it will assess student progress. Further, these implications impact decisions of whether to include formal choreography classes at all in a dance program. Is it important for students to create dance

works? How much is learning enhanced through dance-making activity? The answers to these questions are evident in the literature.

Discovery of self and understanding the world, finding meaning through the creation of dance that relates to personal experience, and improving of quality of life by perceiving the world with fully awakened senses are presented in these theories and methods as benefits of well structured choreography in dance education. Embodied knowing described from several perspectives concerns the development of the whole person. The implications here are significant. The transformation of the individual to live through life's experiences with self-reflective knowledge is a contribution of choreographic training, specifically, and dance education in general, to a healthy society. With every individual who finds value and meaning in life's events and who feels secure belonging to a world society, there is global impact. The art of dance making is a way to reach that individual and affect the world.

These examinations, past and present, set up the basis for my own theory development and thus, the development of a choreography course curriculum based on my ideal. An important consideration is that dance is an art form as well as an educational discipline, and this

idea should be taken into account when implementing a choreography course. This important consideration along with an experiential understanding of the choreographic learning process will help me realize my vision. Based on this literature review, effective choreography curriculum would include creating expressive dance art through communicative symbols, problem-solving tasks through dance in a variety of individual and group experiences, integration of other arts media to inform dance education, and the learning of critical evaluation skills to come to fully understand and appreciate the choreographic process. With a strong vision and conviction and clear structuring of these strategies, I will have a solid argument for inclusion of a choreography course in my college dance program.

CHAPTER THREE

METHODOLOGY

The goal of this project is to develop an effective choreography course curriculum to be implemented and evaluated as part of my teaching load at Chaffey Community College. Based of the review of the literature, the specific goal of this project is to develop a choreography course that effectively incorporates:

1. compositional tools in conjunction with the creative process for effective symbol making versus mere self-expression.
2. individual, small group, and large group problem-solving tasks through dance.
3. integration of other arts media that informs dance education. Learning in the arts is enriched by the integration of the arts within themselves.
4. self-evaluation and critical evaluation skills-constructive criticism and analysis and time for refinement and revision. Students come to appreciate dance works more fully, understand the artistic process, and understand the

critical evaluation process as a networking of ideas.

In order to test the effectiveness of the curriculum the following questions will be evaluated:

1. Does the course provide for students to effectively create communicative symbols through the choreographic process?
2. Does the course provide for individual, small group, and large group problem-solving tasks through dance and improve students' ability to work in groups?
3. Are other arts media integrated in the course curriculum that allow for increased understanding of choreography concepts and better retention?
4. Are self-evaluative skills increased from participation in the course? Will students be able to evaluate their own progress and will critical evaluation skills in judging dance art aesthetically be developed?

In this chapter, I will:

1. describe Chaffey Community College, the setting for this study.

2. describe the students at Chaffey College and the students who take dance courses.
3. outline the process for developing the curriculum and the content of the course.
4. identify the four questions to be addressed in evaluating the effectiveness of the course and the methodology I will use to answer these questions.

Description of School

Founded in 1883, Chaffey Community College, located in Rancho Cucamonga, California, is California's first community college. The college moved to its present site in the spring of 1960 and occupies about 200 acres in the foothills of the San Gabriel Mountains. Chaffey, a two-year public community college, offers a wide variety of programs and services and draws students from Rancho Cucamonga, Fontana, Ontario, Upland, Montclair, Chino, and San Bernardino, serving not only its Rancho Cucamonga main campus, but also its off site campuses as well. The college offers an associate of art or science degree in a multitude of disciplines and also certificates in numerous vocational programs.

The college provides a comprehensive, learning-centered community college education to a diverse population, which prepares students for transfer programs to University of California and California State University as well as other public and private institutions. Chaffey also prepares students for access to employment in the communities served by the college and is also committed to provide cultural, intellectual, and recreational activities to enhance quality of life for the people of the community. The college provides opportunities for discovery and exploration of interests and development of potential.

Chaffey College has five schools including the school of Visual and Performing Arts, which is comprised of art, music, photography, theatre arts, dance, communication studies, interior and fashion design, and broadcasting and multimedia technology. The dance program is part of a combined department that includes theatre, broadcasting, multimedia technology, and film as well as dance. A dance primary or secondary major is offered for an associate of art degree. In addition, many students take dance classes outside of a major.

Description of Students

As of spring semester 2003, from a population of 19,689 attending Chaffey's Rancho Cucamonga campus, approximately 942 registered in the theatre and dance programs. About 250-300 students enroll each semester in dance classes including studio and lecture courses. Ages of students range from about 18 to over 50, but tend to fall between 18 and 35 for those taking dance courses. At the community college level, students' educational goals vary with the backgrounds, interests, and ambitions of the diverse student population. The goals of Chaffey's diverse dance student group range from earning a bachelors degree in dance after an associate of arts degree in dance at Chaffey; earning an associate degree without transfer; development of career interests and training in the commercial dance field; discovery of cultural and arts interests and development; and participating in physical activity and exercise. From my twenty-three years of experience at Chaffey, I have observed that no matter what draws the student to take a dance course, most have some emotional interest, of varying degrees, in this art form.

The students involved in this study were taken from a modern dance technique course offered in the summer 2003 session at Chaffey College. This six-week course met three

times per week (Tuesday, Wednesday, and Thursday) for two hours each day. All enrolled students participated in the activities of this experimental course, and all students, as a unit, were evaluated when teacher observation/assessment or professional colleague observation/assessment was needed for measuring program effectiveness. Feedback from all participating students was also required for measuring program effectiveness.

Development of Curriculum and Content of Course

From the research of current choreography class models, the four features that promoted successful learning outcomes and that recurred throughout the literature were:

1. communicative skill development through dance composition.
2. group problem-solving creative work.
3. integration of other arts with dance.
4. critical evaluation skills.

Taking these components as a guiding framework, combining them with the objectives of my current technique course curriculums, and including choreographic tools and methods that are standard for any effective choreography and/or technique class, I formulated a sample choreography

curriculum (i.e. course objectives, methods of instruction, methods of evaluation, course content, and a description of course assignments) and formatted it to follow my CORs (Course Outlines on Record) for Chaffey College's dance program (see Appendix A). I distributed the outline to three high school and community college dance educators for critical review and feedback as to the validity of the curriculum for this project design and for future implementation in my program. A summary of these colleague responses is included in Chapter four.

Description of Data Collection

For this project, the modern dance technique course during Chaffey's 2003 summer session was used for data collection. Without a specifically designated choreography course to work within, I restructured my modern class to accommodate the project activity, which was used to test the effectiveness of the choreography curriculum. The six-week course met Tuesdays, Wednesdays, and Thursdays from 10:30 am to 12:30 pm. Approximately forty-five minutes at the end of each class was devoted to creative composition activity, while the first hour and fifteen minutes constituted the warm-up and technical development

portion of the class, as would be the case for my normally structured technique classes.

Four choreographic assignments were given, which were of the type that would be regularly incorporated in my proposed choreography course, and would cover objectives of a choreography curriculum. In order to teach basic principles of dance composition through these assignments, students created movement studies, which are short dance sequences of about one to two minutes in length, and are forerunners to full-length dance pieces. From the outcomes of these four project activities, I will answer my four questions and assess the plan's effectiveness.

Week one was used for orientation, adding students, and introducing basic technique.

In week two, the first assignment was a small group (3-4 students) project based on sensory stimuli and literal movement as the basis for dance pantomime. Familiar, pedestrian movement activity was used as an improvisational impetus for development of a more abstract dance form. Auditory stimuli (vocal or sounds made with the body), visual stimuli (body shapes, pathways in space, and colors to create mood), and tactile stimuli (qualities of different textures) were used to further develop the compositional studies as each group chose one element from

each of these areas for their pieces. I provided a set musical accompaniment for this project. The compositional studies resulting from this first small-group, problem-solving task were performed at the end of week two.

In week three, the task was a large group movement study based on elements of rhythm and tempo. This time, students worked in large groups (5-7) to vary the rhythms and tempos of movement—the manipulation of time and energy—in relation to metered musical accompaniment or, if chosen, no musical accompaniment at all. The students chose their own music for this project. These large-group studies were shown at the beginning of week four.

The third project in week four involved students working in mid-sized groups of 4-5. Students were assigned to create a movement study that uses a piece of artwork as a basis for a theme or ideational impetus. I brought in numerous art books that included paintings, watercolors, drawings, photographs, sculpture, and an array of other media from which the students chose as a stimulus for a dance composition. Design elements from the artworks were compared to design components in dance from which interpretations were derived for development of choreography. Students were given the task of drawing from

the art piece's design components such as shape, line, texture, use of space, balance, symmetry/asymmetry, etc. and translating into movement; expressing its emotional content through movement; or showing through movement the style, color, or feeling that they sense from the art piece. Part of this problem-solving assignment also included the planned use of spatial and floor patterns and some use of body contact. Each group chose their own musical accompaniment. This project was shown at the beginning of week five.

In week five, the final project was introduced. This project was the most difficult for most students since they worked individually. Each student was assigned to create a haiku poem and choreograph a movement study inspired by the poem, which suggests rather than describes a mood, feeling, or aesthetic experience. I took the students for a campus walk focusing on nature and environmental surroundings used for inspiration for their poems. I gave instructions on how to create a haiku and examples, and had them compose it as a homework assignment. In class, students designed and rehearsed their haiku-inspired dance sequences using their own accompaniment. The movement and musical choices had to be justified as to how it related to the intent of the piece,

its meaning, and its purpose as part of my assessment of their final project and as part of the final grade for the course.

During week six, the final haiku poem movement studies were formally performed as solos, but only by those students who were the most experienced of the class. During creative and rehearsal time, I was able to observe and assess the others who ultimately did not perform. This was a practical and efficient way of appraising individual student work without distressing the beginning dancers by having them perform solo in front of the group.

For this summer course, all students created portfolios that contained a journal of their work in the choreographic process, written personal reflections of what they learned, and any notes of creative ideas or inspiration for movement or themes. These were assessed for course grading purposes and were used to gather student feedback for the study. The students turned in their portfolios on the final day of the course.

All dance studies were videotaped for use in critical analysis and as part of the student portfolios. With each assignment, students were able to view themselves videotaped for self-evaluation analysis, which was revealed during in-class discussions or in student

journals. In-class performance, video observation, and group critical evaluation discussions were a part of each project experience.

Instrumentation and Data Collection

To determine the effectiveness of the proposed choreography curriculum, these four questions were explored and evaluated for this study:

1. Does the course provide for students to effectively create communicative symbols through the choreographic process?
2. Does the course provide fro individual, small group, and large group problem-solving tasks through dance and improve students' ability to work in groups?
3. Are other arts media integrated in the course curriculum that allow for increased understanding of choreography concepts and better retention?
4. Are self-evaluative skills increased from participation in the course? Will students be able to evaluate their own progress and will critical evaluation skills in judging dance art aesthetically be developed?

The first question to be evaluated was: Given the compositional tools used within the creative process, will students be able to create communicative symbols? Compositional tools, such as movement technique, art form principles, spatial design, rhythm elements, sensory stimuli, and qualities, or dynamics, of movement were an integral part of the course and are basic elements for creating communicative dance. To test the effectiveness of the first question, in-class movement study assignments were performed for the instructor, assistant instructor, guest professional, and the students of the class. Observers based their judgments of these movement studies on a four-point rubric, (i.e. Rubric #1, see Appendix B) designed specifically for judging elements of good choreography and effective communication through dance. Scores were given to each group for each assignment by the instructor, the assistant instructor, the guest colleague, and each student who was not performing. The student scores were averaged for each group per assignment in order to provide a single representative score from student observers for comparison and analysis. Scores from all of these observations were compared and analyzed to assess if communicative expression was evident through dance and if it improved.

The second question to be evaluated was: Does the course provide for individual, small group, and large group problem-solving tasks and do students improve in their ability to work in groups? To evaluate the effectiveness of this question a three-point rubric, (i.e. Rubric #2, see Appendix C) was used based on criteria for judging effective group work and problem solving in groups. The instructor and assistant scored each group for each assignment from observations of work in progress made while assisting groups during creative choreographic activity. Scores were compared and analyzed to test if students worked well in groups, if they solved the problems, and if there was improvement. If there was more than one point difference in scoring between the evaluators for any given group piece, then a discussion to reach an agreement in scoring followed.

The third question to be evaluated was: Are other arts media integrated in the course curriculum, is cross-curricular arts learning being retained, and is the arts integration enhancing students' dance education? The measure for this outcome was feedback from students after experiencing arts integration in this course. A specific questionnaire (see Appendix D) was developed for students to evaluate the arts integration element and their

experience with it. Ten student questionnaires were chosen randomly out of twenty-two to provide information needed to rate effectiveness.

The fourth question to be evaluated was: Are students able to evaluate their own progress and will critical evaluation skills be developed to judge dance? As students worked with Rubric #1 to evaluate their peers, they began to understand and reflect on achievements of quality standards and expectations, and began to develop evaluation skills to judge dance effectively. In addition, they learned to evaluate their own progress. The student portfolios, as described earlier, were instruments for self-assessment. From documentation from the portfolios, including the videotaped dance studies, students saw where they began and how they progressed over the six-week course. To evaluate the effectiveness of this question a four-point rubric, (i.e. Rubric #3, see Appendix E) covering seven specific objectives was used based on criteria for judging artistic perception and aesthetic valuing. As stipulated by the California Visual and Performing Arts Content Standards, artistic perception is defined as "processing, analyzing, and responding to sensory information through the language and skills unique to dance" (California State Board of Education, 2001,

p. 33), and aesthetic valuing is defined as "responding to, analyzing, and making judgments about works of dance" (p. 35). I looked for evidence of student understanding in these two areas, or components, of dance education essential for developing critical evaluation skills. Scoring was based on data gathered from the student portfolios and from in-class group discussions during critical analysis for each creative project. Scores were given for each objective for fourteen students. Scores were averaged for each objective and compared for achievement in the areas of artistic perception and aesthetic valuing, which gave evidence of critical evaluation skill building.

As a key measure to test the effectiveness of the four questions, the proposed choreography curriculum was distributed to three dance educators currently teaching and administrating at the high school and community college level. With a questionnaire (see Appendix F), I gathered general feedback on course objectives, methods of instruction, methods of evaluation, course content, and description of course assignments. Their evaluation gave me an indication of whether or not the curriculum is coherent, unified, and thorough in meeting course goals and dance educational standards for artistic dance

communication. Also from their evaluations, judgments were made as to the quality of the curriculum based on descriptions of problem-solving activity from a variety of group configurations and descriptions of the kinds of projects that expose students to other art forms in conjunction with dance.

In preparation for this study, three rubrics were devised for measuring effective communication through dance, effective group work and problem solving in groups, and artistic perception and aesthetic valuing in dance. For each rubric, a draft was developed and shown to dance colleagues for feedback as to appropriate criteria for each measurement, precise language, and for functional scoring systems. Responses were collected from colleagues who were participating in the study and who would be scoring from the rubrics, as well as outside professionals not involved in the study providing their critiques of the rubrics.

Rubric #1 was considered very well defined, organized, and arranged appropriately for effective rating by all of the evaluators. Feedback indicated that this rubric fully incorporated all significant criteria for judging communicative dance and would be an excellent measuring tool. According to the feedback, the first draft

of Rubric #2 was well defined for score 3, but was not as clearly detailed for scores 2 and 1. This rubric had to be revised for clarity of scoring criteria for scores 2 and 1 to establish a collaborative understanding and agreement of the rubric descriptions in these areas. Rubric #3 was also judged to be well conceived, understandable, and well structured in terms of the measurement scale used. Again from the responses, the criteria encompassed standard developmental objectives in relation to artistic perception and aesthetic valuing. Based on these colleague responses, the revised rubrics would provide reasonable valid results for the study.

CHAPTER FOUR

FINDINGS AND RESULTS

The purpose of this project was to evaluate the effectiveness of the proposed choreography course curriculum; data was collected and interpreted to answer four questions:

1. Does the course provide for students to effectively create communicative symbols through the choreographic process?
2. Does the course provide for individual, small group, and large group problem-solving tasks through dance and improve students' ability to work in groups?
3. Are other arts media integrated in the course curriculum that allow for increased understanding of choreographic concepts and better retention?
4. Are self-evaluative skills increased from participation in the course? Will students be able to evaluate their own progress and will critical evaluation skills in judging dance art aesthetically be developed?

Results concerning each of the four questions investigated were evaluated as to their effectiveness in the development of a choreography curriculum. Effectiveness was determined from comparisons of student and teacher responses from rubric scoring, supplemented by student feedback and outside colleague feedback. Comparisons were made from these findings and from those of the literature research. The data and the interpretation of the data for evaluating each of the four questions are summarized in the remainder of this chapter.

Question One: Does the course provide for students to effectively create communicative symbols through the choreographic process?

Four dance compositional projects were assigned over the six-week course. Students, grouped differently for each project, performed their group pieces for me (their instructor), my assistant instructor, guest colleague, and for the students who observed when not performing. All the students, as well as each instructor, used Rubric #1 (see Appendix B) to score each group's performance ranging from 4 (highest) to 1 (lowest). For each group in each project, every student recorded a score. These were averaged and compared to each instructor's scores and evaluated.

For project one, eight groups performed their dance pieces, and scoring based on Rubric #1 was collected from twenty-three students. Each student gave a score for each group except, of course, for their own performance. Scoring averages were calculated for each group. Therefore, an average score for each group represented the student rating, along with a score for each group by the instructor and guest colleague (see Table 1).

Table 1. Project One Scoring

	Group 1	Group 2	Group 3	Group 4	Group 5	Group 6	Group 7	Group 8
Students	3	3.3	2.9	2.4	3.6	3.2	3.7	3.5
Instructor	2	3	2	2	3	2	3	3
Guest Instructor	2.5	3	3	2.5	2.5	2.5	3.5	4

These three representative scores for each group were compared and evaluated. Overall, the students tended to rate their peer's performance higher than the instructors' rating. The guest colleague rated each group's performance slightly lower than the students, but slightly higher than the instructor. Also, among the three ratings there was consistency in rankings of groups rated highest to lowest (see Table 2). Ranking of five out of eight groups were equal or had a difference of one.

Table 2. Project One Comparisons of Group Rankings

	Students	Instructor	Guest Instructor
Highest rated group	7	8	8
	5	7	7
	8	5	3
	2	2	2
	6	3	5
	1	6	6
	3	1	1
Lowest rated group	4	4	4

Percentages of scoring amongst the three sets of scores were calculated for each point section of the rubric (see Table 3). No one rated any group's performance under 1.5. Every group in this project had some level of success. The majority of scoring was in the range of 2.5 to 3.5 (the second highest scoring range). Smaller percentages were observed in the highest range and the second lowest range. The instructor percentages tended to occur in the middle ranges. The student and guest colleague percentages were similar.

Table 3. Project One Rubric Scoring Percentages

	Rubric Score < 1.5	Rubric Score 1.5-2.5	Rubric Score 2.5-3.5	Rubric Score 3.5-4.0
Students	0%	13%	50%	37%
Instructor	0%	50%	50%	0%
Guest Instructor	0%	13%	62%	25%

Interpreting the results of the first project, it can be seen that students were beginning to be able to formulated themes and ideas, and with a reasonable amount of success, communicate those ideas through movement. Both students and instructors observed effective, communicative symbol making, although still in the developmental stages, through creative dance composition. Scoring was consistent for groups who created strong communication symbols, and it was evident from the scores which groups had more difficulty. The tendency of the students to rate the creative projects higher overall indicates that they do not have as much prior experience observing and critiquing dance, do not have past comparisons, and are less discriminating.

For project two, four large groups performed, and scoring was collected from twenty-three students. Again, scoring averages by students were calculated and compared to scores by the instructor, guest colleague, and

assistant instructor. The guest colleague scored project two performances from a video (see Table 4).

Table 4. Project Two Scoring

	Group 1	Group 2	Group 3	Group 4
Students	3.7	0	3.1	3.9
Instructor	3	1	3	3
Assistant	3	0	2	3
Guest Instructor	4	0	2.5	2

Again, scores tended to be higher by student evaluators compared to instructor scores, but only by a small fraction. Overall, scores tended to be higher than the first project. The guest instructor rated slightly lower perhaps due to the limitation of observing the performances on video. Student, instructor, and assistant rankings of the groups from highest to lowest were identical (see Table 5). The guest instructor ranked groups differently, a discrepancy of which may be due to video observation.

Table 5. Project Two Comparisons of Group Rankings

	Students	Instructor	Assistant	Guest Instructor
Highest rated group	4	4	4	1
	1	1	1	3
	3	3	3	4
Lowest rated group	2	2	2	2

Percentages of scoring revealed, for the most part, a majority of rubric scores in the upper ranges (see Table 6). It must be pointed out that, due to absentees, group two was not able to perform and consequently lowered the overall representation of scoring.

Table 6. Project Two Rubric Scoring Percentages

	Rubric Score < 1.5	Rubric Score 1.5-2.5	Rubric Score 2.5-3.5	Rubric Score 3.5-4.0
Students	25%	0%	25%	50%
Instructor	25%	0%	75%	0%
Assistant	25%	25%	50%	0%
Guest Instructor	25%	25%	25%	25%

Taking into account the problem with group two, these findings show higher overall scores and a closer scoring amongst the students and instructors. It can be seen that students are gaining skills in communication through movement with this added experience.

Project three involved six group performances and scores gathered from twenty-two students. The instructor and assistant scored each group as well, while the guest instructor scored each group via video. Significantly, group performances were rated higher overall (see Table 7).

Table 7. Project Three Scoring

	Group 1	Group 2	Group 3	Group 4	Group 5	Group 6
Students	2.9	3.6	3.1	3.9	3.8	3.1
Instructor	3	3	3	4	4	2
Assistant	3	3	3	4	4	3
Guest Instructor	4	4	4	3.5	4	2

Again, rankings of groups were consistent among the scorers; rankings were the same or differed by one (see Table 8). The guest instructor's rankings were ordered only slightly differently.

Table 8. Project Three Comparisons of Group Rankings

	Students	Instructor	Assistant	Guest Instructor
Highest rated group	4	4	4	5
	5	5	5	2
	2	2	2	3
	6	6	3	1
	3	3	1	4
Lowest rated group	1	1	6	6

Table 9 shows that the percentages of scores were concentrated in the highest ranges.

Table 9. Project Three Rubric Scoring Percentages

	Rubric Score < 1.5	Rubric Score 1.5-2.5	Rubric Score 2.5-3.5	Rubric Score 3.5-4.0
Students	0%	0%	50%	50%
Instructor	0%	17%	50%	33%
Assistant	0%	0%	67%	33%
Guest Instructor	0%	17%	0%	83%

Project four involved six solo performances evaluated by twenty students and the three instructors. Students performing for this project were the most experienced in the class, and as a result, the scores were higher (see Table 10).

Table 10. Project Four Scoring

	Group 1	Group 2	Group 3	Group 4	Group 5	Group 6
Students	3.5	3.1	3.8	3.3	3.8	4
Instructor	2.5	3	3	2.5	4	4
Assistant	4	4	3	3	4	4
Guest Instructor	4	3	3	2.5	4	4

Tables 11 and 12 show that rankings were consistent and scoring percentages were concentrated in the upper range.

Table 11. Project Four Comparisons of Group Rankings

	Students	Instructor	Assistant	Guest Instructor
Highest rated group	6	6	6	6
	5	5	5	5
	3	1	3	1
	1	2	2	3
	4	4	1	2
Lowest rated group	2	3	4	4

Table 12. Project Four Rubric Scoring Percentages

	Rubric Score < 1.5	Rubric Score 1.5-2.5	Rubric Score 2.5-3.5	Rubric Score 3.5-4.0
Students	0%	0%	33%	67%
Instructor	0%	33.30%	33.30%	33.30%
Assistant	0%	0%	33%	67%
Guest Instructor	0%	17%	33%	50%

With each successive project, overall scores show a steady increase over the six-week period, and scoring differences narrowed between students and instructors. Clearly, as skills in technique increased, there was a greater understanding of concepts, and with gained experience and confidence in composition work, students' proficiency

increased as revealed by the scores. Even though at a basic level, students made progress in communicating through movement—the scores indicate a gradual increase in quality and refinement of the compositional work. These results support the learning outcomes found in other choreography class models; from self-discovery, gained knowledge, and broadened viewpoints there is a measurable increase in the ability to communicate through dance art. A conclusion can be drawn that a full-length combination technique/choreography course involving this type of process would provide the setting for creating effective communicative symbols through dance.

Question Two: Does the course provide for individual, small group, and large group problem solving through dance and improve students' ability to work in groups?

For the second question, scoring from three-point Rubric #2 (see Appendix C) was used for data collection. For each of the four projects, the instructor and assistant observed each group's work in progress of the assigned task. The instructors made their observations while supervising and assisting each group during creative work time, and then rated each group's ability to work together and accomplish the compositional assignment.

Scores for this rubric ranged from 3 (highest) to 1 (lowest). Based on rubric scores, groups worked effectively overall, and students' ability to work in groups did improve over the six-week period with few exceptions.

Ratings from both instructors were consistent for project one. As seen in Table 13, three out of the eight groups worked very productively and scored the highest rating from both instructors. The other five groups scored in the middle, two of which were slightly lower.

Table 13. Project One Group Work Effectiveness Scoring

	Group 1	Group 2	Group 3	Group 4	Group 5	Group 6	Group 7	Group 8
Instructor	2	2	1.75	2	3	1.75	3	3
Assistant	2	2	2	3	3	2	3	3

From instructor observations, it was noted that groups having more difficulty had one member of their group absent during the creative process or on the final showing. Another source of stress that was noted for the lower scoring groups was the tendency of a leader to dominate. In these cases, the leader occasionally got frustrated with timid group members who were equally frustrated from feeling that their contributions were not

considered. Leader dominance and absenteeism contributed to less effective group work for this project.

For project two, four large groups were configured for creative work. Ratings from both instructors were consistent for project two. Even though the final compositions from three out of the four groups were well done, the creative process was strained. It was evident that the large group format for creative work was not as successful in terms of harmonious community effort. It was noted that, even though three out of the four groups accomplished the task of the assignment, some sort of fragmentation occurred within each group; for example, one member of a group felt she was not being listened to, so asked to be removed from her group. She eventually worked with another group for this project. Communication seemed to be a problem with large group work and members tended to form smaller cluster groups within the group. Because of absentees, one group completely divided, which led to stress and frustration. In this case, the group did not follow through with the assignment. They chose not to perform their final piece (see Table 14).

Table 14. Project Two Group Work Effectiveness Scoring

	Group 1	Group 2	Group 3	Group 4
Instructor	2.5	1	2	2
Assistant	3	1	2	2

Project three involved medium-sized groups of four to five dancers. Except for one group, all others experienced non-stressful, productive group work. Both instructors scored all but one group with a high or highest score (see Table 15).

Table 15. Project Three Group Work Effectiveness Scoring

	Group 1	Group 2	Group 3	Group 4	Group 5	Group 6
Instructor	3	3	3	3	3	1
Assistant	2.5	3	3	3	3	1

It was observed that there was much more community effort and contribution of the whole group. Not only was productivity evident, but it was also noticed that the students had a very enjoyable time during project three. Only one group experienced problems with absentees. This group did perform a final piece, however, did not solve the problem of the assignment and was forced to improvise with limited success. Otherwise, improvement was definitely observed for group work.

Project four involved solo performances. From feedback of solo performers, only one felt more comfortable doing solo rather than group work. All others enjoyed group work as well as solo.

From the data collected for this question, it can be generally concluded that the ability to work in groups did improve over the six-week period. The more students were exposed to group choreographic effort and the more experienced they became in a variety of group situations, students learned how to work productively with others. Self-discovery was also an outcome noted by instructors from these group work experiences. Absenteeism and leader-follower problems were the primary obstacles with group choreography. However, with these few exceptions, group work as a part of the choreographic process was rewarding and very successful. In planning the curriculum and structure for this choreography class, I might approach the group configurations differently. Very large groupings seem to pose more problems. In future work, I may investigate whether large groups might be more successful with equally skilled dancers.

Question Three: Are other arts media integrated in the course curriculum that allow for increased

understanding of choreography concepts and better retention?

To measure the effectiveness of integrating other art experiences in the choreography class, a questionnaire (see Appendix D) was distributed to the students in this study at the conclusion of the course. Students responded to specific questions which asked them to report on their level of enjoyment experienced with arts integration in this course. Students also responded to general questions regarding the course overall as a worthwhile and enjoyable experience. Data was analyzed from questionnaires of ten students chosen randomly from a total of twenty-two. Students' comments for each question were summarized and conclusions drawn from the analysis of responses.

Overall Effectiveness of the Program

Did you enjoy your experience in a combination technique and choreography course? Why or why not?

The data indicated that, overall, the course was very effective. All students answered yes to this question and commented enthusiastically. About half of the students specifically commented that the unusual set up of the course worked well. For them, working part time on teacher-directed technique and part time on creative group

work, not only enhanced their learning of dance, but also brought about personal joy and satisfaction. Others expressed that, while they thoroughly enjoyed participating in this course, they would have liked more time to focus on technical work, i.e. warm-up, ballet technique, floor work and stretches, teacher-choreographed combinations, etc. One student commented, "Need to build a basis first then you can go ahead and do choreography." It was unclear whether this student felt that this course was supplying that "basis" or not, or that being thrust into choreography in this course as a beginning dancer was too premature. Most of the comments included feelings of how pleasurable and gratifying it was to create their own dances and to have a creative outlet. Comments included: "I learned more in this class than in any other. I also had the most fun in here;" "I greatly enjoyed my experience. I felt like I learned a lot about technique, choreography, and how to control my body and movement (even if it was uncomfortable!). I know I am ending this class with a lot of useful information and knowledge;" "I enjoyed it because we were able to interact and make up our own dances and also get helpful thoughts and hints on what to do to make a dance;" "I think both parts are important—the technique obviously to learn to dance well,

and the choreography for two reasons: one, to see if this is something one can really get in to and enjoy, and two, as a creative outlet."

Effectiveness of the Integration of Other Art Forms

Did you find the integration of other art forms (i.e. visual art and poetry in relation to dance) an enjoyable and worthwhile experience? Why or why not?

All of the students answered yes to this question. From the data, arts integration seemed to be very effective in this course. Students commented how arts integration helped to inspire ideas and creativity: "These art forms, especially the pictures, were a wonderful inspirational tool for ideas to create a dance with;" "The poetry helped to spark and enlighten us;" "I think that made choreographing a dance easier when you know what you want to dance about or you see a picture and know how you want to interpret it." Other students related how integration of arts touched their emotions or had personal meaning for them, and that arts should be connected: "Helped me to realize that dance in itself is a beautiful art form that allows you to express yourself and bring out various emotions;" "Definitely worthwhile and relevant. Dance is an art, and it should be integrated with all

forms of art;" "Art is everything that touches a person's heart. They all go together. Dance is a wonderful way to express those." One student was uncomfortable with writing poetry, but by connecting the poetry to dance, an area she was very comfortable with, made the poetry writing less intimidating. Finally, some students stated that the integration enhanced learning overall—the educational process, the learning of dance, appreciating others' creativity, and understanding meaning behind others' dances.

Effectiveness of Arts Integration in the Learning and Understanding of the Choreographic Process

Did you feel the arts integration enhanced your learning of the choreographic process?

From the student responses, the arts integration was effective, not only for the learning and understanding of the choreographic process, but also for providing the compositional tools to create movement sequences. A common response was seeing dance as an art form with similar characteristics of other arts. Comparisons that the students could draw from included shapes, shadings, balance, harmony, flow, symmetry, and asymmetry. Responses included: "I took the different aspects of art (i.e.

color, shapes, etc.) and could easily understand how they could be interpreted and choreographed. It was also easier and more meaningful to me to interpret art through dance rather than just choreograph something;" "Anyone can create a dance, but a true work of art requires inspiration. It really helped me understand dance as an artform rather than just a series of movement;" "When you correlate one thing with another you greatly enhance the effect;" "I didn't know there were so many different elements of it." Students also commented that the arts integration made it easier to create choreography: "Usually I would be stuck when I am making up a piece, but I had something to help start me out;" "Integrating the arts allows for one to make adaptations and developments to a routine;" "It is easier to develop ideas;" "It helped me plan out the process in which my dance would progress."

Value of Gained Knowledge of Concepts of the Choreographic Process

Do you feel you have gained knowledge of concepts of the choreographic process and that this has been valuable to you?

The responses differed depending on how much prior dance experience the students had. Some students who had danced and choreographed before entering this course felt

they were already knowledgeable of concepts or felt that it added to their knowledge. For those who had no prior experience, what was valuable to them were expressed in these comments: "When I see a dance now I can evaluate it and notice what it is lacking or incorporated. Also, when creating a piece, I know what concepts of dance need to be a part of that dance;" "This class has been very valuable to me in the sense that I was able to grasp numerous concepts in a simultaneous manner. Learning one concept after another allowed me to connect them and integrate them in the choreographic process. Each routine was unique in the sense that it was composed of new concepts;" "As a beginner I was at first overwhelmed. Then as I grew accustomed to the routine I was knowledgeable;" "It helps me to appreciate better in dancing performances of others."

Feedback on the Highlights of Each Students' Experience in the Course

What was your most enjoyable experience during this course?

Although each student was unique in their response to this question, the comments tended to indicate a preference for either the teacher-directed technical aspect of the course or the choreographic process

involving group creativity and personal expression. Interestingly, students who had had prior dance and choreography experience mostly enjoyed teacher-directed technique. On the other hand, the beginners tended to mostly enjoy the personal creativity. In evaluating this outcome, it seems that the more experienced students might prefer a choreography course separate from a technique course, and also, a course that did not involve mixed levels. The beginners seemed to favor the mixed level course. Forty percent of the comments indicated that the learning of technique and mastery of body control and form as their favorite aspect of the course. Two comments specifically indicated that the poetry and artwork were their favorite parts. Four responses revealed that working on choreography in groups was their most enjoyable experience: "My most enjoyable experience was developing and performing our own routines. Working in a group allowed me to learn from others. I enjoying [*sic*] portraying my own ideas rather than the instructor's. I felt as though my thoughts were being expressed;" "The creative process of designing our own dances. I loved the inspirational ideas presented for us; it gave us goals for what our dances could achieve and pushed us to think about what we could express through dance rather than what steps

we could combine;" "I enjoyed meeting new people and doing the group stuff (some);" "I loved working with others and their ideas. It opened my mind to their world of creativity." One student enjoyed viewing the finished dance pieces: "I love to see the performances of creative projects by different groups." Lastly, one student simply enjoyed learning: "Mainly learning a new thing is always cool for me."

Question Four: Are self-evaluative skills increased from participation in the course? Will students be able to evaluate their own progress and will critical evaluation skills in judging dance art aesthetically be developed?

To measure the outcome for question four, four-point Rubric #3 (see Appendix E) was used by the instructor to assess artistic perception and aesthetic valuing based on seven correlated criteria or objectives:

Objective one: Kinesthetic awareness—perceiving and responding to movement, motor efficiency skills, and movement communication skills through multi-sensory activity.

Objective two: Describe movement using correct vocabulary.

Objective three: Critically assess/express opinion written/orally. Able to make judgments about quality and success of their own and others' composition performances.

Objective four: Begin to learn to describe and have reasons for aesthetic choices and standards.

Objective five: Derive meaning from dance works.

Objective six: Appreciation of one's own and another's way of moving.

Objective seven: Understanding strengths and weaknesses of one's own and others' ways of moving.

The range of scoring went from 4, indicating very effective results, to 1, indicating not effective or undeveloped. The scores for each of the Rubric #3 standards were determined from student journal/portfolios which included choreography notes, ideas, written reflections on what they learned, self-assessment, etc. Data from the portfolios was also supplemented from general feedback gathered from in-class group discussions during critical analysis of each creative project. The data collected for this outcome is not representative of the whole class; not all students turned in their completed portfolio assignment. Consequently, only

fourteen students, probably the most grade conscious, were scored for this outcome.

Table 16 shows scoring for each student for each of the seven objectives:

Table 16. Rubric Scoring for Artistic Perception and Aesthetic Valuing Objectives

Student	Objective						
	1	2	3	4	5	6	7
1	3	2	4	2	4	4	4
2	4	4	4	3	3.5	4	4
3	4	3	4	3	4	4	4
4	4	4	4	3.5	4	2	2
5	3.5	2	4	2	3	4	4
6	4	4	2	3	4	4	3
7	4	3	4	3.5	4	4	4
8	3	2	4	3	4	4	4
9	2	2	2.5	3	4	4	4
10	3.5	3	4	3	4	4	4
11	4	3	4	3	4	4	4
12	4	2	3	3	4	4	4
13	3	2	2	3	4	2	2
14	3	2	3.5	3	4	3.5	4
Average	3.5	2.7	3.5	2.9	3.9	3.7	3.6

For objective one (kinesthetic awareness—perceiving and responding to movement, motor efficiency skills, and movement communication skills through multi-sensory activity), effective results were immediately observed by the instructor, as well as the students themselves. Feedback from students indicated that they responded

immediately to the movement techniques they were exposed to. The journals revealed reactions of amazement and excitement as students gained skills as basic as body awareness, coordination, and simple movement patterns. From their journals, some students commented that they were very influenced by multi-sensory stimuli and used this for inspiration for their creative projects.

Based on scores, objectives two (describe movement using correct vocabulary) and four (begin to learn to describe and have reasons for aesthetic choices and standards) were the least developed and least effective measures for this six-week time frame. For objective two (describe movement using correct vocabulary), students learning dance movement for the first time found it very challenging, not only to become kinesthetically adept, but to learn the corresponding vocabulary with the movement. More time was needed to identify and retain foreign terminology and conceptual vocabulary in describing movement. This was evident in the movement/choreography descriptions in the journals and also from in-class discussions. For objective four (begin to learn to describe and have reasons for aesthetic choices and standards), it was also evident from journal writings, in-class discussions, and observations that, even though

students were beginning to understand the concept of aesthetics and standards in dance, they need to gain more experience over time to begin to describe and have reasons for aesthetic choices and standards. More time is needed to become comfortable with movement—both physically and psychologically—then students are more prepared to make aesthetic choices. From my examination, this type of course certainly provides the groundwork for developing this insight and appreciation, but more time is needed to allow for more significant growth.

Objective three (critically assess/express opinion written/orally. Able to make judgments about quality and success of their own and others' composition performances) was more effective in that students began to make reasonable judgments about the quality and success of their own and others' compositional creations. Again, as with objective four, more time is needed for further development of this skill. However, with the relatively brief introduction to technique, students were already beginning to form sound judgments, to a certain extent, as to the quality of the choreography. From the journals and in-class discussion, students' ability to critically analyze and express opinions was more developed through their writings than orally. A conclusion could be drawn

that students, lacking sufficient vocabulary, may be self-conscious about verbalizing their opinions in front of the class.

The most effective results were seen with objectives five (derive meaning from dance works), six (appreciation of one's own and another's way of moving), and seven (understanding strengths and weaknesses of one's own and others' ways of moving). In-class comments and personal reflections from the journals indicated significantly that students were emotionally moved by the gained understanding, identification, and appreciation of the strengths and weaknesses of one's own and others' way of moving, and also the personal meaning and value derived from the choreographic process. Regardless of the student's technical level, this growth was observed in the majority of the students who were involved in a situation of social and creative group interaction and self-discovery.

A significant measure of the effectiveness of this proposed curriculum was the collective feedback from professional dance colleagues. This choreography curriculum project was given to Diane Woodward, M.F.A., dance coordinator at Citrus Community College, Glendora, California; Alicia Laumann, M.F.A., dance professor, Mt.

San Antonio Community College, Walnut, California; and Danielle Mancuso, M.A.-dance, M.A.-education, curriculum and instruction, Los Osos High School dance program director, Rancho Cucamonga, California to get responses as to the overall adequacy and effectiveness of the curriculum. Colleagues responded to a questionnaire (see Appendix F) referring to the effectiveness of the curriculum. Below is a summary of their comments.

In terms of the development, organization, and description of the course all three evaluators felt that it would be highly effective. According to the responses, the curriculum is well-designed and geared for student success. Each component covers the curriculum adequately and promotes student engagement and commitment to tasks. As for suggestions for improvement or recommendations, it was expressed that if the course is to be used by other educators, the course content and description of course assignments could be more detailed and expanded further. Secondly, it was suggested that a precise lay out of technique, choreography/improvisation conceptual development, and actual project development with more examples in each area would be helpful. Thirdly, limiting the use of a textbook and textbook generated tests would emphasize more kinesthetic involvement.

All evaluators felt that this course would be very effective as a foundational and inspirational course for beginners, as well as accommodating all levels of dancers, for successful development of dance communication skills, and would be an excellent balance of cognitive, physical, and creative development. Response also indicated that this course would be an effective learning tool, not only for dance and choreography students, but also for dance educators as well.

CHAPTER FIVE

SUMMARY, CONCLUSIONS, AND RECOMMENDATIONS

This study involved the set up of a pilot technique/choreography course for Chaffey Community College that would be the basis for the formal implementation of choreography curriculum for the dance program. The goal of this project was to develop a choreography course that effectively incorporates:

1. compositional tools in conjunction with the creative process for effective communication through dance.
2. individual, small group, and large group problem-solving tasks through dance.
3. integration of other arts media that informs dance education.
4. self-evaluation and critical evaluation skills-constructive criticism and analysis and time for refinement and revision.

Four questions incorporating these four areas of an effective and accredited choreography curriculum were investigated and evaluated. For questions one, two, and four, rubrics specifically developed and appraised by other dance professionals were used as a scoring method

for the outcomes of communicating effectively through dance, productive group work, and critical evaluation skills. For question three, a questionnaire was distributed to participating students for feedback on the influence of arts integration and overall enjoyment of the course. Also, an outline of the proposed choreography curriculum was shown to other dance professional for evaluation and feedback for the validity of the course.

The results of this study demonstrated that this type of course provides effectively for the four components that were investigated for an effective curriculum. These outcomes were consistent with the outcomes described and championed from established choreography courses outlined in the literature review, which support the view that students are enriched significantly from the involvement in dance composition as well as dance education in general.

It was concluded from this experimental project that students had a better understanding of the creative choreographic process; that is, they began to use compositional tools to create dance works that were authentic, meaningful, inventive, and that communicate to their audience rather than become trivialities lacking in substantive quality. As the study progressed, students

gradually improved their ability to communicate through movement. This was the first outcome to be measured.

Results of the second outcome, that students will be able to problem solve in individual, small group, and large group dance composition projects, demonstrated that students made connections with fellow classmates and established group unity during this process, more so than in regular teacher-oriented technique courses. This supports other choreography course models and my own experience as a dance educator. As students worked in-group problem-solving activity, a sense of community and mutual respect was usually exhibited. It was observed, however, that large groups of six to eight students working together was not as successful as small to medium-sized groups, and that absenteeism was a notable problem that would have to managed through the grading process.

Results of the third outcome, that integration of other arts media informs dance education, showed that students came away with increased appreciation of other art forms as well as dance and recognized how concepts are connected. Many students stated that this exposure to a variety of art forms in conjunction with dance provided a joyful experience that promoted a sense of well-being.

interpreting and judging dance art at this level, the data from the project suggests that more time is needed for expanding and refining those skills, as well as more exposure to dance performance. Students benefited greatly, however, with this short-term experience. Benefits included the ability to identify the relationship between form and content, to begin to criticize constructively, and gain some self-assurance in expressing their opinions backed by knowledge. It was also concluded that confidence-building was a significant benefit of this particular choreographic process, specifically confidence in using their imaginations, confidence in crafting dance sequences, and confidence in performing for and sharing with others. Stick-to-itiveness was also a quality evident with the students. Gaining confidence and feeling worthy, students not only followed through with the course, but also worked enthusiastically and with joy. Only two students had to drop early in the course due to injuries. From my experience, the drop rate is somewhat higher in a regular technique class. The conclusion reached from this observation was that the creative component of the course personalizes the experience and creates meaning for the students. That enrichment inspires them to continue to pursue the activity.

The foremost limitation with this project was the short six-week time period over which the study was conducted. A six-week summer session was used for the study, rather than an eighteen-week semester, or perhaps two eighteen-week semesters, which would have given a more accurate picture of student development. Also, this proposed course, when implemented, would be a three-unit course set up at two hours two times per week. This would mean an eighteen-week semester of seventy-two hours of activity versus thirty-six hours over the summer's six-week session. For this study, we only covered four projects, had limited creative and rehearsal time, and had very limited time for our critiquing discussions. All of these variables may have influenced the final quality of the choreography. Having twice as much developmental time per course would likely make a significant difference in outcomes. In my opinion, however, with non-dance majors, a short introduction and brief exposure to this kind of creative process offers tremendous educational and cultural enrichment and enjoyment that serves their needs. Dance majors pursuing this field of study would benefit more from an in-depth and protracted course. Class time on any given day is usually set up at a maximum of two hours, and as a result, I had two-hour classes in the summer just

as I would in a regular semester. The duration of the course in the summer session was the limiting factor.

A further limitation was the size of the group studied. A broader range of student feedback and more numbers to compare would have produced a more detailed representation and would have possibly made a difference in the measurement of outcomes. However, with limited resources, the data collected from the size of my experimental group was certainly adequate and provided reasonably credible results.

There is no doubt that an effective and aesthetically significant community college dance program consists of a well-designed choreography course, or series of courses, such as the course developed through this study. This course would not only be a necessary component for a dance major requirement for preparing students for a university program, but also for the cognitive, social, affective, and physical learning outcomes that are well-documented, and shown with this study as well, which result from the involvement in dance art and composition for majors and non-majors alike. An important consideration for me in developing this course was that dance is an art form as well as an educational discipline, and it is also important to have an experiential understanding of the

learning process in dance and dance composition when developing a curriculum. This point of view, to me, is the basis for the successful implementation of this course curriculum.

Based on the results of this study, this choreography curriculum has been shown to be effective and beneficial. Patterned after other successful choreography class models from the research, this combination technique/choreography class with the integration of other art forms could provide a very valuable and useful course model for other community colleges, high schools, and dance academies. As community colleges push toward enhancing curriculums focused on learning outcomes and as high schools work toward establishing comprehensive programs that cover the Visual and Performing Arts Content Standards, this curriculum offers a variety of ideas tested to be highly beneficial and adaptable to different educational situations. Continued exploration into choreography class models and adaptations of such would certainly provide additional sources of inspirational ideas and suggestions, including technology in the dance classroom. From the data, and for the purposes of my program, I feel that this course would work very well, with some modification, for

the Chaffey College dance program, and will be formally prepared for implementation.

Research in related areas of dance and community-wide sharing of these successful outcomes broadens understanding for dance educators and ultimately serves the dance student in reshaping the way they think and feel.

APPENDIX A

PROPOSED CHOREOGRAPHY CURRICULUM FOR CHAFFEY COLLEGE

- To acquire basic understanding of ballet and modern dance vocabulary and theory which can be explained and demonstrated.
- Become knowledgeable of basic choreographic principles, techniques and tools used to produce choreographed studies, and to effectively communicate through choreography assignments.
- Understanding how other arts media (i.e. paintings, sculpture, poetry/literature, photography, music, drama, etc.) relate to dance principles, and how arts integration allows for increased understanding of choreographic concepts.
- To provide for individual, small group, and large group problem-solving choreography assignments, and improve students' ability to work in groups.
- To develop critical evaluation skills in critiquing dance art aesthetically, as well as self-evaluative skills of students' own progress.
- To acquire ability to choreograph and perform dance studies that incorporate choreographic concepts, basic movement skills, and arts integrative theories; and to develop an appreciation of expression through movement.

Methods of Instruction

1. Lecture, demonstration, and exercises combined with directed class discussion and individual group discussion.
2. Semi-directed class improvisations.
3. In-class creative project assignments for groups and/or individuals, and rehearsal time.
4. Observations.
5. Possibility of laboratory assignments, outside research assignments, and audio-visual aids such as videos or DVDs.

Methods of Evaluation

1. Participation in instructor-directed technical activity; participation in group and/or individual creative work, in-class rehearsals, and in-class performances; participation in classroom discussion and critiquing.
2. Demonstrated ability and improvement in technical skills development.
3. Application of knowledge and skill through creative choreographic assignments and problem solving.
4. Formal and informal presentations in class.
5. Notebooks, journals, and instructor observation.
6. A grading scale will be specified in the course syllabus.
7. Possibly a textbook and instructor handouts for the course involving written and/or oral quizzes or exams; possibly written or oral assignments based on video/DVD viewing.

Course Content

- Basic dance movement vocabulary and skills in modern and ballet, including correct alignment and body placement; basic positions of the feet, body, and arms; foundational standing techniques, i.e. plie, tendue, degage, rond de jambe, battement, fondu, and develope.
- Movements involved on a stationary base (axial) including bending, rotating, twisting, isolation, stretching, contractions, flexion and extension, etc. while standing, sitting, kneeling, or lying down.
- Basic lines of the body—vertical or horizontal lines, oblique lines, and curved lines.
- Locomotor (traveling) movements including walking, running, jumping, hopping, leaping, skipping, sliding, and galloping as well as turning, prancing, triplets, gliding, falling actions, and rolling.
- Qualities or dynamics in dance—swinging, sustained, percussive, suspended, vibratory, and collapse; speed of movement and contrasting energy forces.
- Spatial concepts—personal, general, levels, direction, and pathways; floor patterns; symmetry and asymmetry.
- Relationships—amongst body parts, partners, within a group, formations of groups.
- Elements of rhythm—tempos and rhythmic patterns, meter and accents, etc.
- Principles of choreographic art form—unity, variety, repetition, contrast, transition, sequence, climax, proportion, balance, and harmony.
- Sensory stimuli—kinesthetic, visual, auditory, tactile.
- Simple thematic structure—single theme, AB form, ABA form, round or canon.
- Selection of music/accompaniment.
- Improvisational experiences.
- Experiences with other art forms for understanding movement and choreography concepts, and as a resource for compositional ideas.
- Evaluation skills.
- Informal performance.

Description of Course Assignments (as examples)

- Most class sessions will typically include technical training as well as improvisational techniques, choreography concepts, and time for composing and rehearsal. Relevant improvisational experiences precede choreographic assignments.
- Small group (2-3 students) project based on sensory stimuli.

- Large group (5-7 students) project based on rhythm and tempo. A variety of auditory experiences such as music, sounds, voice, or rhythms in poetry as a stimulus for dance composition.
- Small group project utilizing a piece of visual artwork (i.e. painting, watercolor, sculpture, photograph, or other media) as a stimulus for dance composition. Students will draw from the art piece's design components such as shape, line, texture, use of space, balance, etc.; express its emotional content through movement; or show through movement the style, color, or feeling that they sense from the art piece.
- Medium group (4-5 students) project designing a movement composition based on elements of space and floor patterns.
- Solo or duet project based on a haiku or other type of poem. Each student will create their own poem and use as a stimulus for a dance study.
- Critical evaluation will be a part of each project. A rubric will be used by students as well as the instructor for assessing the compositions. Instructor rubric scores will be used as part of the grading.
- Students will keep a journal or notebook of choreography notes—ideas, thoughts, description of experiences in the choreographic process, self evaluation, etc. The instructor will use journals as a means of assessment.

APPENDIX B

RUBRIC #1—CRITERIA FOR JUDGING GOOD CHOREOGRAPHY AND EFFECTIVE COMMUNICATION THROUGH DANCE

Rubric #1

4- Understands project assignment. Exceptional level performance quality. Meets all criteria to the fullest extent.

3- Understands project assignment. Good performance quality, but lacks some detail and intensity. Meets most of the criteria.

2- Is on the right track, but missed some aspects of the project assignment. Fair performance quality; did not perform to the fullest of capabilities. Not all criteria was met.

1- Lacks understanding of project assignment. Unprepared, poor performance quality. Not much or none of the criteria was met.

Criteria

Content/ Expressing an Idea - Does sequence make a powerful statement about idea or emotion? Does it express and represent idea or simply imitate or pantomime?

Originality and Appropriate Movement - Is movement unusual, interesting, and captivating? Is the sequence creative—unexpected and unique? Is movement appropriate in expressing the idea? Or is movement plain and uninteresting?

Use of Shape and Design - Is sequence focused and clear? Do shapes and movement relate as the sequence progresses? Are lines and group shapes well thought out? Do they direct the observer's attention and focus? Are transitions fluent? Do movements seamlessly connect? Or are transitions not planned out and do performers seem to make it up as they go along?

Use of Space - Was use of space effective?

Dynamics and Contrast - Is sequence too predictable or does it have dynamic quality and powerful contrasts to capture observer's attention? Are there contrasts in terms of level change, directional changes, and relationships? Or is it repetitive and monotonous?

Use of Music and Timing - Was use of music effective? Did music and movement relate to each other?

Performance Quality - Were dancers prepared, unified, and coordinated as a group? Is dancers' energy at performance level? Or do dancers lack focus and is energy weak?

APPENDIX C

RUBRIC #2--CRITERIA FOR JUDGING EFFECTIVE GROUP WORK AND PROBLEM SOLVING IN GROUPS

Rubric #2—Criteria for Judging Effective Group Work and Problem Solving in Groups

Score 3

- Contribution of the whole group, everyone participating, some sort of contribution from each member.
- Working well with others: able to listen, be open to and welcome others' suggestions and ideas.
- Able to manipulate and interweave multiple ideas from the contributions of each member of the group.
- Community effort as opposed to definite leaders and followers.
- Accomplishing the task—solving the problem of the project assignment-within the group format.

Score 2

- Accomplished task—solved problem of the project assignment, but not all members contributed or were not always able to work effectively with many ideas and contributions.
- Reasonable communication among group members to complete task.
- Worked reasonably well as a group, but tendency to divide into leaders and followers.
- Not all group members always willing to be open to ideas or suggestions from less experienced students.

Score 1

- Did not follow through with task—problem not resolved.
- Poor communication within the group.
- Some group members unwilling to participate, some domineering group members, or some group members too timid to express ideas or offer suggestions.
- Fragmentation of group—having to split up group, absenteeism, or group did not perform.

APPENDIX D

QUESTIONNAIRE FOR STUDENTS PARTICIPATING IN THE TECHNIQUE/CHOREOGRAPHY COURSE

Questionnaire for Students Participating in the Technique/ Choreography Course

1. Did you enjoy your experience in a combination technique and choreography course? Why or why not?

2. Did you find the integration of other art forms (i.e. visual art and poetry in relation to dance) an enjoyable and worthwhile experience? Why or why not?

3. Did you feel the arts integration enhanced your learning of the choreographic process?

4. Do you feel you have gained knowledge of concepts of the choreographic process and that this has been valuable to you?

5. What was your most enjoyable experience during this course?

Questionnaire for Students Participating in the Technique/ Choreography Course

1. Did you enjoy your experience in a combination technique and choreography course? Why or why not?
   YES. I enjoyed it because we were able to interact and make up our own dances and also got helpful thought and hints on what to do to make a dance. I also like how we worked on ballet techniq even though we were in a modern class.
2. Did you find the integration of other art forms (i.e. visual art and poetry in relation to dance) an enjoyable and worthwhile experience? Why or why not? yes. I think that made choreographing a dance easier when you know what you want to dance about or you see a picture and know how you want to interpret it.
3. Did you feel the arts integration enhanced your learning of the choreographic process?
   Yes. It helped a lot. Usually I would be stuck when I am making up a piece but I had something to help start me off.
4. Do you feel you have gained knowledge of concepts of the choreographic process and that this has been valuable to you?
   yes. Now if I wanted to choreograph a modern piece I know somethings to help me out in.

What was your most enjoyable experience during this course?

I enjoyed making the haiku and performing it. I also enjoyed the warm-ups. I like know it is different all the time and it is not just a strict warm-up.

Questionnaire for Students Participating in the Technique/ Choreography Course

1. Did you enjoy your experience in a combination technique and choreography course? Why or why not?
I GREATLY ENJOYED MY EXPERIANCE. I FELT LIKE I LEARNED ALOT ABOUT TECHNIQUE, CHOREOGRAPHY & HOW TO CONTROL MY BODY & MOVEMENT (EVEN IF IT WAS UNCOMFORTABLE!). I KNOW THAT I AM ENDING THIS CLASS W/ ALOT OF USEFUL INFORMATION & KNOWLEDGE.

2. Did you find the integration of other art forms (i.e. visual art and poetry in relation to dance) an enjoyable and worthwhile experience? Why or why not?
YES! THE INCORPORATION OF OTHER ART FORMS SIGNIFICANTLY AIDED IN THE EDUCATIONAL PROCESS OF MODERN DANCE. IT ALSO HELPED ME TO REALIZE THAT DANCE IN ITSELF IS A BEAUTIFUL ART FORM THAT ALLOWS YOU TO EXPRESS YOURSELF & BRING OUT VARIOUS EMOTIONS.

3. Did you feel the arts integration enhanced your learning of the choreographic process?
YES. I TOOK THE DIFFERENT ASPECTS OF THE ART (i.e., COLOR, SHAPES, ETC.) & COULD EASILY UNDERSTAND HOW THEY COULD BE INTERPRETED & CHOREOGRAPHED. IT WAS ALSO EASIER & MORE MEANINGFUL TO ME TO INTERPRET ART THROUGH DANCE RATHER THAN JUST CHOREOGRAPH SOMETHING.

4. Do you feel you have gained knowledge of concepts of the choreographic process and that this has been valuable to you?
YES. WHEN I SEE A DANCE NOW I CAN EVALUATE IT & NOTICE WHAT IT IS LACKING OR INCORPORATED. ALSO, WHEN CREATING A PIECE, I KNOW WHAT CONCEPTS OF DANCE NEED TO BE PART OF THAT DANCE.

5. What was your most enjoyable experience during this course?

I TRUELY ENJOYED THE WARM UPS & TECHNIQUE. I ESPECIALLY LIKED LEARNING HOW TO SWING & COLLASPE. I LEARNED ALOT ABOUT WHEN TO & WHEN NOT TO CONTROLL MY BODY & HOW TO MAKE MOVEMENT MORE ATTRALTIVE TO THE EYE.

Questionnaire for Students Participating in the Technique/ Choreography Course

1. Did you enjoy your experience in a combination technique and choreography course? Why or why not?
Yes! I think both parts are important- the technique obviously to learn to dance well, and the choreography for two reasons; one, to see if this is something one can really get in to and enjoy, and two, as a creative outlet.

2. Did you find the integration of other art forms (i.e. visual art and poetry in relation to dance) an enjoyable and worthwhile experience? Why or why not? Absolutely. Unless one goes out to watch a ballet or other serious performance where such background is explained, it is difficult to appreciate the creativity and understand the meaning behind many of these dances. These art forms, especially the pictures, were a wonderful inspirational tool for ideas to create a dance with.

3. Did you feel the arts integration enhanced your learning of the choreographic process? Yes. Anyone can create a dance, but a true work of art requires inspiration. It really helped me to understand dance as an art form rather than just a series of movements

4. Do you feel you have gained knowledge of concepts of the choreographic process and that this has been valuable to you?
Yes. I didn't realise how much coordination was required when working in groups,

5. What was your most enjoyable experience during this course?

The creative process of designing our own dances. I loved the inspirational ideas presented for us; it gave us goals for what our dances could achieve and pushed us to think about what we could express through dance rather than what steps we could combine.

Questionnaire for Students Participating in the Technique/ Choreography Course

1. Did you enjoy your experience in a combination technique and choreography course? Why or why not?

I certainly did. I enjoyed being able to create my own choreography rather than having to memorize one developed by the instructor. I liked coming in to class and beginning with a warm up continued by work across the floor. Choreography was my favorite activity.

2. Did you find the integration of other art forms (i.e. visual art and poetry in relation to dance) an enjoyable and worthwhile experience? Why or why not?

Yes. I was surprised that so much could be created by integrating elements from other art forms.

3. Did you feel the arts integration enhanced your learning of the choreographic process?

Yes. Integrating the arts allows for one to make adaptations and developments to a routine.

4. Do you feel you have gained knowledge of concepts of the choreographic process and that this has been valuable to you?

This class has been very valuable to me in the sense that I was able to grasp numerous concepts in a simultaneous manner. Learning one concept after another allowed me to connect them and integrate them in the choreographic process. Each routine was unique in the sense that it was composed of new concepts.

5. What was your most enjoyable experience during this course?

My most enjoyable experience was developing and performing our own routines. Working in group allowed me to learn from others. I enjoying portraying my own ideas rather than the instructor's. I felt as though my thoughts were being expressed.

Questionnaire for Students Participating in the Technique/ Choreography Course

1. Did you enjoy your experience in a combination technique and choreography course? Why or why not?

   Yes. Because it gives inspiration to me of art in other form. I can see and feel more about art.

2. Did you find the integration of other art forms (i.e. visual art and poetry in relation to dance) an enjoyable and worthwhile experience? Why or why not?

   Yes. art is everything that touches a person's heart. They all go together. Dance is a wonderful way to express those.

3. Did you feel the arts integration enhanced your learning of the choreographic process?

   It is easier to develop ideas than practising well.

4. Do you feel you have gained knowledge of concepts of the choreographic process and that this has been valuable to you?

   I leaned what is the proper posture and movement, and it helps me to appreciate better in dancing performances of others.

5. What was your most enjoyable experience during this course?

I enjoyed most of the stuff we went through in the class. But I love to see the performances of creative projects by different groups.

Thank you very much for this summer. I love the class. (and you too!) :)

Questionnaire for Students Participating in the Technique/ Choreography Course

1. Did you enjoy your experience in a combination technique and choreography course? Why or why not?

YES. THE TWO ASPECTS WENT TOGETHER WELL. NEED TO BUILD A BASIS 1ST THEN YOU CAN GO AHEAD AND DO CHOREOGRAPHY

2. Did you find the integration of other art forms (i.e. visual art and poetry in relation to dance) an enjoyable and worthwhile experience? Why or why not?

YES. THE POETRY HELPED TO SPARK IDEAS, AND ENLIGHTEN US.

3. Did you feel the arts integration enhanced your learning of the choreographic process?

YES, WHEN YOU CAN CORRELATE ONE THING WITH ANOTHER YOU GREATLY ENHANCE THE EFFECT

4. Do you feel you have gained knowledge of concepts of the choreographic process and that this has been valuable to you?

AS A BEGINNER I WAS AT FIRST OVERWHELMED THEN AS I GREW ACCUSTOMED TO THE PROCESS I WAS KNOWLEDGABLE

5. What was your most enjoyable experience during this course?

THE FACT THAT I WAS WITH ALL GIRLS WAS COOL, BUT MAINLY LEARNING A NEW THING IS ALWAYS COOL FOR ME. MY BODY DOESN'T HAVE TO STAY RIGID, BUT CAN FREELY MOVE.

Questionnaire for Students Participating in the Technique/ Choreography Course

1. Did you enjoy your experience in a combination technique and choreography course? Why or why not?
yes, I learned more in this class than in any other, I also had the most fun in here.

2. Did you find the integration of other art forms (i.e. visual art and poetry in relation to dance) an enjoyable and worthwhile experience? Why or why not? Yes. very different than what I'm used to. I've never used such forms like art & poetry

3. Did you feel the arts integration enhanced your learning of the choreographic process?
yes. I didn't know there were so many different elements of it

4. Do you feel you have gained knowledge of concepts of the choreographic process and that this has been valuable to you?
yes. It has been very valuable and beneficial to me.

5. What was your most enjoyable experience during this course?

Seeing the improvement of my technique & body formation.

Questionnaire for Students Participating in the Technique/ Choreography Course

1. Did you enjoy your experience in a combination technique and choreography course? Why or why not?

I did. I had a lot of fun doing the dances and learning techniques that real dancers use.

2. Did you find the integration of other art forms (i.e. visual art and poetry in relation to dance) an enjoyable and worthwhile experience? Why or why not? It was very enjoyable. I loved that we got to write poetry and some people got to put their work into a dance.

3. Did you feel the arts integration enhanced your learning of the choreographic process?

I do. and now that have taken this class. I realize how much strength and patience choreography takes.

4. Do you feel you have gained knowledge of concepts of the choreographic process and that this has been valuable to you?

yes. I learned that though it is fun, it is very challenging.

5. What was your most enjoyable experience during this course?

I enjoyed meeting the new people and doing the group stuff (some) my favorite was when we were divided into two groups and everytime Michelle clapped we moved. and when we did rythms on the floor.

Questionnaire for Students Participating in the Technique/ Choreography Course

1. Did you enjoy your experience in a combination technique and choreography course? Why or why not?

   yes I liked how every class was back to back (summer). I was hoping to do some barre warm up... but unfortunately there was no time.

2. Did you find the integration of other art forms (i.e. visual art and poetry in relation to dance) an enjoyable and worthwhile experience? Why or why not?

   Yes I liked that we did a Hyku and only 3 lines required. I liked that the Hyku was short because im not good with poetry but I liked the dance part of it.

3. Did you feel the arts integration enhanced your learning of the choreographic process?

   Actually... Yes. It helped me plan out the process in which my dance would progress.

4. Do you feel you have gained knowledge of concepts of the choreographic process and that this has been valuable to you?

   N/A

   Already knew most of it.

5. What was your most enjoyable experience during this course?

I liked to dance to the pieces you (M. Jenkins) created. I also liked some of the across the floor patters, and creating my own dance (solo, not group).

Questionnaire for Students Participating in the Technique/ Choreography Course

1. Did you enjoy your experience in a combination technique and choreography course? Why or why not?
yes, I enjoyed it imensely. I do wish we had more time for more floorwork and workout with stretches and ab work.

2. Did you find the integration of other art forms (i.e. visual art and poetry in relation to dance) an enjoyable and worthwhile experience? Why or why not? Definately worthwhile and relevant. Dance is an art, and it should be integrated with all forms of art, such as paintings, sculpture etc..., all forms of movement.

3. Did you feel the arts integration enhanced your learning of the choreographic process? yes, it related dance to a mystical unimaginatable world of creativity.

4. Do you feel you have gained knowledge of concepts of the choreographic process and that this has been valuable to you?
yes, I have not experienced very much choreography in the past. I usually just follow along. This enabled me to think of new ideas.

5. What was your most enjoyable experience during this course? I enjoyed creating a dance based on the artwork. It brought the pictures to life. I loved working with others and their ideas. It opened my mind to their world of creativity.

APPENDIX E

RUBRIC #3—CRITERIA FOR JUDGING ARTISTIC PERCEPTION AND AESTHETIC VALUING

Rubric #3—Criteria for Judging Artistic Perception and Aesthetic Valuing

1. Kinesthetic awareness—perceiving and responding to movement, motor efficiency skills, and movement communication skills through multi-sensory activity.

4	3	2	1
Very effective results. High level artistic perception and aesthetic valuing.			**Not effective; undeveloped.**

2. Describe movement using correct vocabulary.

4 **3** **2** **1**

3. Critically assess/ express opinion written/orally. Able to make judgments about quality and success of their own and others' composition performances.

4 **3** **2** **1**

4. Begin to learn to describe and have reasons for aesthetic choices and standards.

4 **3** **2** **1**

5. Derive meaning from danceworks.

4 **3** **2** **1**

6. Appreciation of one's own and another's way of moving.

4 **3** **2** **1**

7. Understanding strengths and weaknesses of one's own and others' ways of moving.

4 **3** **2** **1**

APPENDIX F

EVALUATION OF CURRICULUM QUESTIONNAIRE

Evaluation of Curriculum Questionnaire

NAME/TITLE: _____

SCHOOL: _____

I am doing my Masters project on choreography course curriculum development for the community college level. After reading the proposed course outline of curriculum, methods of instruction, and methods of evaluation, please respond to these questions. Your feedback and suggestions for improvement are greatly appreciated.

1. Overall, is the course content outline, methods of instruction, and methods of evaluation for a choreography course well developed, organized, and clearly described?

2. Does each component (i.e., a. course outline, b. methods of instruction, and c. methods of evaluation) cover the curriculum adequately?

3. Are there any suggestions for improvement of this course curriculum or additional recommendations that should be included for the course's overall effectiveness?

4. What do you think the outcome will be for a course such as this?

Thank you for your time.

Michele Jenkins, Dance Department
School of Visual and Performing Arts
Chaffey Community College

Evaluation of Curriculum Questionnaire

NAME/TITLE: Diane Woodward Coodinator of Dance
SCHOOL: Citrus College.

I am doing my Masters project on choreography course curriculum development for the community college level. After reading the proposed course outline of curriculum, methods of instruction, and methods of evaluation, please respond to these questions. Your feedback and suggestions for improvement are greatly appreciated.

1. Overall, is the course content outline, methods of instruction, and methods of evaluation for a choreography course well developed, organized, and clearly described? yes it is.
In the course objectives each step is clearly defined an in proper technical and creative order, All the neccesary stages of choreographic structure are in proper order an with excellent forthought. This outline states what is needed to teach a choreographic course and then lays out each of the requirements to have students succeed at the art of choreography.
2. Does each component (i.e., a. course outline, b. methods of instruction, and c. methods of evaluation) cover the curriculum adequately?

By ACE MEANS it DOES cover the curriculum more than adequately. Elements of student involvement and Responsibility to the work are clearly defined. Various instructional tools for choreography are present and will prove most useful for a students success (beginning of intermediate adv levels) connection and relationships to other creative forms are a wonderful tool and well declared in this curriculum.

3. Are there any suggestions for improvement of this course curriculum or additional recommendations that should be included for the course's overall effectiveness?

The objectives, Methods of instruction, methods of Evaluation course content, all are varied, complete, and up to date methods of approach to choreography. I would add to #7 in methods of Evaluation to not rely to heavily on textbooks or written assignments as the end product must be the ability to construct and create Dances, movements, and phrases. Critiques and quizzes (oral tests) are most helpful and instant in response to the Physicality of the moment - (the choreography) But, some written for the record and to review later is good

4. What do you think the outcome will be for a course such as this?

I know from my own experiences in choreography classes that this class would be most successful. Students of dance are eager to create their own works and hold many creative and unique ideas. They love to express and with proper guidance such as this course. It will give them so much to grow mentally as well as physically and creatively

Thank you for your time.

Michele Jenkins, Dance Department
School of Visual and Performing Arts
Chaffey Community College

Evaluation of Curriculum Questionnaire

NAME/TITLE: Alicia Laumann
SCHOOL: Chaffey, Mt. San Antonio College

I am doing my Masters project on choreography course curriculum development for the community college level. After reading the proposed course outline of curriculum, methods of instruction, and methods of evaluation, please respond to these questions. Your feedback and suggestions for improvement are greatly appreciated.

1. Overall, is the course content outline, methods of instruction, and methods of evaluation for a choreography course well developed, organized, and clearly described? Overall, the curriculum is organized and clearly described; however, if the curriculum was intended to be used by others aside from its author, I felt that certain sections could be more fully developed, in particular the course content and the description of course assignments.

2. Does each component (i.e., a. course outline, b. methods of instruction, and c. methods of evaluation) cover the curriculum adequately? As I mentioned above, in particular I felt that the section on course assignments could be expanded if the curriculum is meant to be used by teachers wishing to conduct a similarly styled class.

3. Are there any suggestions for improvement of this course curriculum or additional recommendations that should be included for the course's overall effectiveness?

It seems that there are 3 main components to this course: technique building, introduction to concepts of choreography and improvisation and the actual development of choreographed projects. I feel ~~that~~ that the curriculum could be more effective if these 3 sections were more clearly delineated along with examples ~~of~~ of exercises ~~to be used~~ and/or projects to be used in each category.

4. What do you think the outcome will be for a course such as this?

I Think the outcome for a course such as this could potentially be extremely effective. As Ms. Jenkins points out, it offers something for all levels of dancers, providing a springboard for beginner dancers into more arduous technique classes and beginner choreographers into more full-lengthed Composition making.

Thank you for your time.

Michele Jenkins, Dance Department
School of Visual and Performing Arts
Chaffey Community College

Evaluation of Curriculum Questionnaire

NAME/TITLE: Danielle Maine (SD) MA Education: Curriculum and
SCHOOL: Los Osos High School Instruction, MA Dance

I am doing my Masters project on choreography course curriculum development for the community college level. After reading the proposed course outline of curriculum, methods of instruction, and methods of evaluation, please respond to these questions. Your feedback and suggestions for improvement are greatly appreciated.

1. Overall, is the course content outline, methods of instruction, and methods of evaluation for a choreography course well developed, organized, and clearly described? The course objectives, methods of instruction, and methods of evaluation are well organized and clearly defined.

2. Does each component (i.e., a. course outline, b. methods of instruction, and c. methods of evaluation) cover the curriculum adequately? Each component of the curriculum outline is very specific in content and methods, the description of sample course assignment is very well structured while still allowing individual students' creative freedom. The problem solving projects clearly set boundaries to help enhance & encourage improvisation and composition.

3. Are there any suggestions for improvement of this course curriculum or additional recommendations that should be included for the course's overall effectiveness?

No.

4. What do you think the outcome will be for a course such as this?

Thank you for your time.

Michele Jenkins, Dance Department
School of Visual and Performing Arts
Chaffey Community College

#4 Course content & assignments efficiently & effectively cover technique, space, time, rhythm, stimuli, & thematic structure, which I believe will result in successful communicative expression from each level of dancer studying at Chaffey Community College. The attention to detail and meticulous structure of curriculum are obvious signs of a highly successful composition class which will ensue positive outcomes. I believe this course will be a bonus to the art community and an essential learning tool for all dancers, choreographers, and educators alike.

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