

DEREE COLLEGE SYLLABUS FOR: DA 2256 CONTEMPORARY CHOREOGRAPHY I

**3/0/3
UK LEVEL 4
UK CREDITS 15**

(Updated Fall 2015)

PREREQUISITES:

DA 2018 Body Movement & Awareness
DA 2050 Contemporary Dance I

**CATALOG
DESCRIPTION:**

Introduction to current approaches to generate and manipulate movement material and the experience of moving as a starting point for choreography. Exploration of solo forms. Variety of stimulus and sources to generate ideas for dance including visual, textual and aural stimuli. Current practitioners are studied as case studies.

RATIONALE:

The course provides an introduction to choreography through the exploration of solo forms. Students are exposed to various means to make and shape the experience of moving into shareable form. Emphasis is given to developing an understanding of the relationship between the evolution of a processes and the resulting form. The course encourages exploration in order to make direct links between the student's ideas and interests and the means to realize them on other dancers.

LEARNING OUTCOMES:

As a result of taking this course, the student should be able to:

1. Demonstrate a foundational knowledge of key issues on the process of creating dance.
2. Plan and elaborate a choreographic processes demonstrating attention to the various stages of evolution.
3. Experiment with a range of stimuli as source for choreography.
4. Analyze and defend artistic choices, interests and intentions underpinning the work.
5. Demonstrate ability to devise movement material from a variety of sources of inspiration.
6. Examine their practice within current trends in choreography.

**METHOD OF TEACHING AND
LEARNING:**

In congruence with the teaching and learning strategy of the college, the following tools are used:

- Tutor led workshops attending to both individual and group instruction.
- Preparing studies for feedback and discussion.
- Rehearsing during and outside class hours.
- Participating in a formal final performance open to the public.
- Viewing of dance works (either by video or in 'live performance) as a means to develop observational and analytical skills necessary to the creative process.
- Use of a Blackboard site, where instructors post lecture notes, assignment instructions, announcements, and other resources.
- Office hours: students are encouraged to make full use of the office hours of their instructor, where they can be consulted as to their research paper, assignments, or any other element of the course.

ASSESSMENT:**Summative:**

Midterm : (Practice) Solo sketch danced by student	30%
Final Presentation: (Practice) Solo created on another dancer	40%
Portfolio of Research: written (and other media) archive of the student's (individual) research process, including reflection on formative ideas and sources. 750 word summary of key learning, with reference to readings that have supported the practical explorations.	30%

Formative:

Coursework assignments and class participation. .	0
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The formative “course work assignments and in class participation” aims to prepare students for the summative assessments.

The Midterm: Solo” tests Learning Outcomes: 3,4,5, 6

The Final Examination: Duet work” tests Learning Outcomes: 1, 2,4,5,6

The “ Portfolio of Practice” tests Learning Outcomes : 1, 4,6

READING LIST:**REQUIRED MATERIAL:**

Preston-Dunlop, V. 1988. *Looking at Dances*. London, Verve Publications.

FURTHER READING:

Bremser, M. ed.1999/2011. *Fifty Contemporary Choreographers*. London, Routledge

Butterworth J. & Wildschut, L. 2009. *Contemporary Choreography: A Critical Reader*. London, Routledge.

RECOMMENDED MATERIAL:

Handouts provided via Blackboard.

COMMUNICATION REQUIREMENTS:

All work in proper written and verbal English, and use of proper terminology

SOFTWARE REQUIREMENTS:

Use of Microsoft Word or similar word processing program, access to online dance databases (available through college library).

WWW RESOURCES:

www.kinitiraschoreographylab.blogspot.com

www.proyectoensolo.blogspot.com

www.ubu.net

INDICATIVE CONTENT:

1. Case studies of choreographers and their work.
2. Exploration of kinetic imagery in relation to the body in space.
3. Devices for generating movement material through an understanding of choreographic 'tasks'.
4. Developing a process of exploration from a finite set of variables.
5. Defining a process of exploration from an infinite set of variables.
6. Listening to the body of another.
7. Communicating ideas to another dancer.