

Dance 845 – Dynamics and Phrase Development G 3

The exploration of dynamics/weight qualities within choreographic and performance frameworks. Emphasis is on developing sensibilities surrounding selected weight qualities that have the potential to inform/enhance one's movement language and choreographic choices.

I. Objectives

At the successful completion of the course the student will be able to:

- Demonstrate artistic process skills applicable to solo choreography
- Create short (3-4 minute) multiple solutions to specific choreographic problems
- Create a 5-6 minute final solo work that uses weight qualities to enhance intentions
- Demonstrate perceptual abilities through verbal description and written work
- Observe choreography/performance in relation to concepts covered
- Demonstrate sensitivity to expand one's choreographic vocabulary
- "Coach" other students in assigned studies
- Demonstrate an expanded range of phrasing
- Understand diversity of approaches and expressions in the field of dance
- Understand the role of process in dancemaking

II. Course Content and Procedures

Three solo studies and one final choreographic project will be assigned. Approximately 7 weeks are devoted to exploring 3 weight qualities, each resulting in a 3-4 minute solo study; the final 3 weeks are devoted to developing a 5-6 minute project that demonstrates the use of weight qualities in a context that furthers one's choreographic intentions. Content is presented through a combination of concept descriptions and improvisations to be explored within each solo problem. Process includes working in partners and small groups assisting each other with possible solutions. Critiquing is done by students, instructor and directed teaching assistant, if applicable. Content includes:

- Investigation of the relationship between "connectedness," the sensing of weight in relation to the pull of gravity, breathing, and the flow of movement
- Exploration and application of weight qualities: "resiliency," "strength," "lightness," and variations thereof, as choreographic resources
- Exploration of choreographic issues: clarifying intention, phrase development, momentum, devices for investigating kinesthetic choices, the lexicon, structuring the development /unfolding/ transforming/reshaping of the choreographic form
- Investigation of relationship between movement, meaning/connotation, and context

III. Requirements

- Completion of the 5-6 minute final project and two drafts of each of the three assigned 3-4 minute solo “weight” explorations/studies
- Participation in coaching/workshop sessions with Directed Teaching Assistant
- Purchase of a VHS videotape for recording and study purposes
- Participation in final class showing scheduled during **Final’s Week**
- Regular attendance and participation
- Final paper; DUE WEDNESDAY OF LAST WEEK OF CLASSES – (A commentary of personal discoveries made throughout the quarter when dealing with the course content. Personal performance and choreographic experiences, as well as readings and selected performances, can be incorporated)
- Attendance at Informance (**Friday of the last week of classes**), performances from options listed below (see VII) and video viewing: Irene Hultman, DV 050, 1st and 2nd work; and Trisha Brown, DV 018, “Opal Loop.”

IV. Evaluation

- Ability to transform assignments into a personal movement/choreographic expression
- Contribution to class discussion/coaching sessions
- Written work

V. Grading

- Ability to capture essence of assignments 50%
- Degree of originality: ability to transform the concepts to create personalized solo work 35%
- Quality of written work 15%

Absence from more than two class sessions will affect the final grade. For each absence beyond two, the final grade will be lowered an additional half grade.

Grading Scale

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|--------|----|-------|----|
| 95-100 | A | 80-82 | C+ |
| 92-94 | A- | 77-79 | C |
| 89-91 | B+ | 74-76 | C- |
| 86-88 | B | 71-73 | D+ |
| 83-85 | B- | 68-70 | D |
| | | 65-67 | D- |

VI. Required Reading (can be purchased at Student Book Exchange)

- Bayles & Orland. ART & FEAR, Santa Barbara, CA; Image Continuum, 1997 printing
- Handouts from class

VII. Performance Options

- Jan 19-21 / 8pm
- Jan 21-22 / 2 ,8pm
- Feb 1/ tba
- Feb 2-4 /8pm
- Feb 17-18 /8pm

Academic Misconduct

It is the responsibility of the Committee on Academic Misconduct to investigate or establish procedures for the investigation of all reported cases of student academic misconduct. The term “academic misconduct” includes all forms of student academic misconduct wherever committed; illustrated by, but not limited to, cases of plagiarism and dishonest practices in connection with examinations. Insructors shall report all instances of alleged academic misconduct to the committee ([http://studentaffairs.osu.du/info for students/cbc.asp](http://studentaffairs.osu.du/info_for_students/cbc.asp)).

Disability Services

Students with disabilities that have been certified by the Office for Disability Services will be appropriately accommodated, and should inform the instructor as soon as possible of their needs. The Office for Disability Services is located in 150 Pomerene Hall, 1760 Neil Avenue; telephone 292-3307, TDD 292-0901: <http://www.ods.ohio-state.edu/>.

TOPICAL OUTLINE

WEEK ONE

Class 1

Overview of 845; Bias of instructor; Introduce “resiliency” quality;

Improvisation; Distribute handouts: *The Weight Factor* and *Compositional Devices For Exploring Phrase Material*; 30 second assignment

Class 2 Clarify 3-4minute “resiliency” project; Show/discuss 30” assignment; Introduce components of project; Introduce context; concept of “development”; Weight qualities and gravity; Introduce Explore how meaning emerges

WEEK TWO

Class 3 Discuss/physically interpret *Weight Factor* handout; Body connections; Improvise “resiliency” through use of components; development; Introduce building choreographic structures Explore phrase

Class 4 Show “resiliency” components: observe and heighten progression phrase; Phrasing within one weight quality; Context and human behavior of

WEEK THREE

Class 5 Review *Device* handout; Identify personal preferences in phrase development; Intuitive and analytical choices; Showings

Class 6 Observe/comment on viewings: performances or videos; Lexicon; Show “resiliency” project

WEEK FOUR

Class 7 Intention; Titles; Introduce “strength” quality; Relationship between center of weight/pelvis and gravity; Improvisation; 30 second assignment

Class 8 Images; Structural components of “strength” project; Phrasing in “strength” quality; Improvisation; Showings

WEEK FIVE

Class 9 Continue exploring structural components: travel, confined space, floor; Transpose structural elements; Explore phrasing “strength”: impulse, impact, flung/free

Class 10 Show 1st draft of “strength” project; Discuss each work: quality, components, structure, connotations

WEEK SIX

Class 11 Show 2nd draft of “strength” project; Meanings; Introduce weight quality of “lightness”; Relationship between weight and gravity; Improvisation; Introduce components; 30 second assignment

Class 12 Review intention and commitment to movement; Explore components: Travel, aerial, floor, gestures, phrasing

WEEK SEVEN

Class 13 Improvisation: quick light; Context and connotation: Show assignment

Class 14 Show “lightness” project; Introduce final project; Discuss/identify dynamic preferences; Personal voice

WEEK EIGHT

Hackney, Peggy. Making Connections, Total Body Integration Through Bartenieff Fundamentals. Amsterdam: Gordon and Breach, 1998

Horst, Louis. Pre-Classic Dance Forms. New York: Kamin Dance Publishers, 1953

Horst, Louis and Carroll Russell. Modern Dance Forms. Brooklyn: Dance Horizons, 1961

Humphrey, Doris. The Art of Making Dances. New York: Grove Press, 1974

Koner Pauline. "Technique: The Quality of Weight". Dance Magazine, February 1988

Nachmanovitch, Stephen. Free Play- Improvisation in Life and Art. New York: Penguin Putnam, 1990

Preston-Dunlop, Valerie. A Handbook for Modern Educational Dance. London: Macdonald & Evans, 1963

Smith-Autard, Jacqueline M. Dance Composition 5th Edition. New York: Routledge, 2004

Sheets-Johnstone, Maxine. The Phenomenology of Dance. London: Dance Books, 1979

Siegel, Marcia. "Accessing the Nonverbal -- Again" The Hudson Review, Spring, 1993

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