

COURSE SYLLABUS

SOUTHEAST MISSOURI STATE UNIVERSITY

Department of Theatre and Dance

Course No: DA 385

Course: Movement Improvisation

New: Spring 2002

I. Catalog Description:

Exploration of the fundamentals of movement improvisation as instantaneous group composition and performance technique. (2)

II. Prerequisite:

DA 185

III. Objectives of the Course:

Students will demonstrate:

- A. A working knowledge of the elements of Movement Analysis;
- B. The manipulation of spatial relationships in movement improvisation;
- C. The manipulation of temporal relationships in movement improvisation;
- D. The manipulation of energy relationships in movement improvisation;;
- E. The manipulation of body relationships in movement improvisation;
- F. A working understanding of compositional form;
- G. The utilization of sound in movement improvisation;
- H. The ability to observe and critically analyze movement improvisation.

IV. Expectations of Students are:

- A. Attend all class and lab sessions;
- B. Participate fully in all classroom and lab activity;
- C. Contribute to oral critiques of classmates' work;
- D. Maintain a journal of written critiques and observations;
- D. Complete all reading and observational assignments;
- E. Complete written and practical exams.

V. Course Content or Outline:	Lecture hrs.	Lab hrs.
A. Review of Movement Analysis Body, Space, Time, Energy	1.5	3
B. Spatial Relationships Positive/Negative, Symmetry/Asymmetry, Levels, Oppositional/Succesional	1	5
C. Temporal Relationships Duration, Tempo, Accent	1	5
D. Energy Variations Efforts, Qualities	1	4
E. Body Relationships Weight Sharing, Contact Improvisation	1	7
F. Form Canon, Theme & Variation, Repetition, Narrative	1	4
G. Sound Body Percussion, Vocalization, Text	1.5	4
H. Observation and Critique	<u>8</u>	<u> </u>
	16	32

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

VII. Basis for Student Evaluation:	
A. Participation in class activities	35%
B. Oral observations and critiques	25%
C. Written observations and critiques	25%
D. Written and practical exams	15%

Bibliography

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

Banes, Sally. Democracy's Body: Judson Dance Theater, 1962-1964. Duke Univ Pr, 1993

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Bartenieff, Irmgard. Body Movement: Coping with the Environment. Gordon & Breach Science Pub, 1980

Boas, Franziska. The Function of Dance in Human Society. Dance Horizons,1972

Cage, John. Silence. Wesleyan Univ Pr, 1973

Cobley, Paul and Litza Jansz. Introducing Semiotics. Totem Books, 1997;

Hansen, Al. A Primer of Happenings and Time/Space Art. Ultramarine Pub Co, 1965;

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

Horst, Louis and Carroll Russel. Modern Dance Forms. Princeton Book Co Pub (reprint 1987)

Humphrey, Doris. The Art of Making Dances. Princeton Book Co Pub (reprint 1991)

Kirby, Michael. Futurist Performance.

Kostelanetz, Richard. John Cage: Writer. 1993

Laban, Rudolf. The Mastery of Movement.

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

Partch, Harry. Bitter Music: Collected Journals, Essays, Introductions, and Librettos. Univ of Illinois Pr, 1991.

Tomkins, Calvin. The Bride and the Bachelors: Five Masters of the Avant-Garde- Duchamp, Tingely, Cage, Rauschenberg, Cunningham Penguin USA, 1967