

COURSE SYLLABUS

SOUTHEAST MISSOURI STATE UNIVERSITY

Department of Theatre and Dance

Course No: DA 485

Course: Choreography II

New: Spring 2002

I. Catalog Description

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

II Prerequisites:

DA 285; DA 385.

III. Objectives of the Course:

Students will demonstrate:

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

IV. Expectations of Students are:

- A. Participate fully in all classroom activity;
- B. Complete all choreographic, reading, viewing and listening assignments;
- C. Maintain a journal notating choreographic assignments and reactions to readings, viewing and listening assignments;
- D. Participate in classroom critiques of colleagues' choreography; providing positive feedback that demonstrates aesthetic valuing;
- E. Video document all choreographic assignments.
- F. Complete all written and participatory exams.
- G. Write critique of Departmental Dance Concert

V. Course Content or Outline:	Hours
A. Review Elements of Dance body, space, time, energy	3
B. Form	
Theme & Variation	2
ABA	2
Canon	2
Rondo	2
Retrograde	2
Aleatoric	3
Narrative	2
B. Musical Resources	
Found Sound	3
New Music	3
C. Movement as Metaphor, Sign and Symbol	
Semiotics	5
Contextualization	6
D. Critical analysis of choreography;	8
E. Choreographic resources (visual arts, music, theatre, architecture, etc.).	<u>5</u>
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VI. Textbook(s) and/or Other Required Materials or Equipment:
Cobley, Paul and Litza Jansz. Introducing Semiotics. Totem Books, 1997.

Handouts

VII. Basis for Student Evaluation:	
A. Choreographic assignments;	40%
B. Documentation of choreography, reading, viewing, listening;	20%
C. Creative and critical participation in discussions.	20%
D. Written exams	10%
E. Written Critique of Departmental Dance Concert	10%

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

Banes, Sally. Terpischore in Sneakers. Wesleyan Univ Pr, 1987

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, Tinguely, Cage, Rauschenberg, Cunningham Penguin USA, 1967